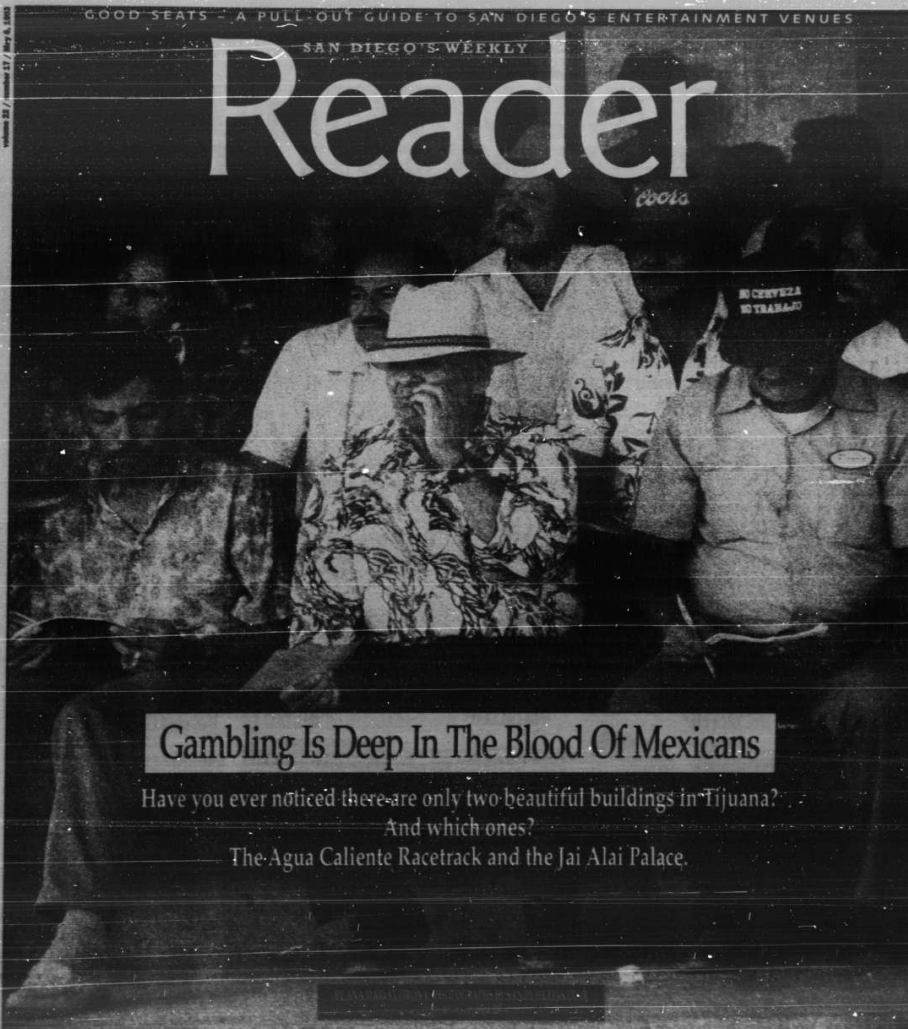


GOOD SEATS - A PULL-OUT GUIDE TO SAN DIEGO'S ENTERTAINMENT VENUES

SAN DIEGO'S WEEKLY

# Reader

Volume 22 / Number 17 / May 6, 1993



## Gambling Is Deep In The Blood Of Mexicans

Have you ever noticed there are only two beautiful buildings in Tijuana?

And which ones?

The Agua Caliente Racetrack and the Jai Alai Palace.

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SAVE UP TO 40%

WE'VE GOT IT A

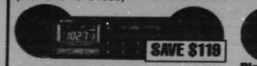
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- Installation Available 7 Days a Week



**Sherwood Indash Cassette & Speaker System**  
AM/FM cassette with preset digital tuning, auto-reverse, 24 station presets, complete with a pair of full range speakers. (GR2117/HD451)  
**\$149 INSTALLED**



**Pioneer Cassette with Speakers**  
A complete Pioneer system featuring an AM/FM cassette with auto-reverse, 24 station presets, PLUS a pair of full range speakers. (KE-1818/TS-G1030)  
**\$199 INSTALLED**



**Sony Pocket Cassette & Speakers**  
Sony quality and the security of a pullout chassis. Features auto-reverse 18 station presets plus a pair of Sony speakers. (XR3050/XS1012)  
**\$249 INSTALLED**



**Alphasonik 200 Watt 10" Woofer**  
Utilizing U.S. and German technology, Alphasonik woofers are unmatched for quality and affordability. (W-1030)  
**\$47 ea.**

2 San Diego Reader May 6, 1993



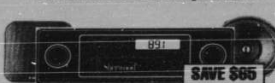
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**Pioneer Indash Cassette & Speakers**  
AM/FM cassette with preset digital tuning and clock. System comes complete with a pair of full range speakers. (GR2117/HD451)  
**\$147 INSTALLED\***



**Pioneer Cassette with Speakers**  
A complete Pioneer system featuring an AM/FM cassette with auto-reverse, 24 station presets PLUS a pair of full range speakers. (KE-1618/T-51030)  
**\$199 INSTALLED\***



**Sony Portant Cassette & Speakers**  
Sony quality and the security of a pullout chassis. Features auto-reverse 18 station presets plus a pair of Sony speakers. (XR3059/XS1012)  
**\$249 INSTALLED\***



**Alpine 200 Watt 10" Woofer**  
Utilizing U.S. and German technology, Alpine's woofers are unmatched for quality and affordability. (W-1030)  
**\$47.00**



**MOBILWORKS AWARD WINNING INSTALLERS**

**Pioneer AM/FM CD Player & Speakers**  
An AM/FM indash CD with built-in high power, random play, 24 station presets and preset scan. Factory refurbished. (DEH-580/TS-1030)  
**\$297 INSTALLED\***



**Panasonic Pullout with Speakers**  
This installed system features a Panasonic pullout AM/FM cassette with auto-reverse and full range speakers. (CC-05/HD451)  
**\$229 INSTALLED\***



**Blaupunkt Pullout & Speakers**  
A high power (25 wpc) AM/FM cassette pullout with tape music search, noise reduction, auto-reverse, 24 station presets Plus a pair of Blaupunkt 2-way speakers. (Daytona/RL4025)  
**\$288 INSTALLED\***



**Hifonics 240 Watt Amplifier**  
Bridgeable 2, 3 or 4-channel amplifier with built-in electronic crossover with variable control for the crossover frequency. (Europa)  
**\$399**

**COMING JUNE 6th... MOBILE WARS 3**  
The Return of the Ultimate Car Audio Competition  
See Store for details.



**Hornet Remote Alarm**  
The most popular alarm features at an amazingly low price. Features two remote controls, an adjustable shock sensor and a state-of-the-art current sensor. (718T)  
**\$88 INSTALLED\***



**Autopage Remote Security System**  
Includes 2 remotes and features 5 stage status LED, remote panic and passive or manual arming. (RF-30)  
**\$158 INSTALLED\***



**CLIFFORD CHIEF II**  
Featuring False Alarm Control & Tact to eliminate recurring false alarms, anti-malfunction bypass, AntiScan, LED, Auto Reset & Rearm and much more.  
**\$196 INSTALLED\***



**THE WORKS! The Best of the Best!**  
An Eclipse Pullout AM/FM Cassette which controls an Eclipse 12 Disc CD Changer with 6X oversampling, plus a Hifonics 240 Watt Amplifier and a Complete Polk Speaker System which includes a pair of Polk 2-way midrange speakers, 5.25" Woofers, dome tweeters and a Polk Subwoofer enclosure for extended bass. (ECE902/E52430/Euponia/AM3050/AM520/C4)  
**\$2188 INSTALLED\***

MORE GREAT DEALS ON PAGE 7

## LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 525-3015; 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.

### They Even Had Blacks In The Cavalry Hunting Down Indians

Charles King says reparations are long overdue to the descendants of slavery and makes note of the reparations given to the Jews by Germany and the Japanese-Americans by our own country ("City Lights," April 29). Well, Charles, those reparations given to the Jews and Japanese-Americans happened in this century where there are still people living that were directly involved. I don't think there is anyone now living who was a slave.

Don't get me wrong. I realize African-Americans suffer from discrimination to this day, which I find appalling, but I don't think our government should give you a thing because you're descendants of slaves. And if they were to do so, you would be second in line behind the American Indian, who in my opinion has suffered far greater than the African-American.

They had all their land stolen, were stripped of their culture and heritage, put on shabby land in places they weren't accustomed to, and forced to live like white men. They even had blacks in the cavalry hunting down Indians. And did you know that American Indians were the last group of people given the right to vote in this country? At least Blacks have Irish-Thomas and Clarence Thomas to look up to. Who do the Indians have?

Allen James Carlsbad

### Reparations For Mayflower Survivors

Right on, Charles King! Reparations to blacks are the only solution to rectify the white man's past sins. Not only will African-Americans agitating for more government money help ease racism, it will help us all see that the crimes perpetrated on our forefathers are responsible for all our present difficulties. Hey, Charles, don't forget to demand reparations from the Africans who rounded up their black brothers and sold them to the white man. And while we're at it...

Reparations to the Spanish for taking California away from them in the 1800s! Don't mention Spanish reparations to the Aztecs, and Aztec reparations to every Indian tribe they enslaved and

slaughtered. Reparations to the native Americans for — well, everything. But most of all — since my ancestors' lily-white asses got booted over here on the Mayflower — English reparations to the Pilgrims for the religious persecution that drove them from their homeland and started this whole sorry United States business in the first place! What a wonderful way of addressing the future: bitch about the past!

Christopher Bradley Chula Vista

### Is There Any Self-Hypnotizing Even For Contemporary American Women?

What a prissy piece of self-righteous talebearing from Judith Moore ("Some Cases of Arrested Development," April 29); but must she be sexist as well? Through much of the text, this article appears to be simply a collection of tak-tak-tak gossip from recently published character assassinations, based mostly on the bad-mouthings of pissed-off ex-employees, ex-lovers, and unnamed sources. In other words, business as usual. We all know that trashy talk about famous people sells very well. (Appropriately enough, Moore repeats it with complete credulity in the pages of the Reader.) If that's all there was to it, the article wouldn't have been irritating enough to elicit this letter.

Where Moore reveals her over-reaching theme of men-as-villains, though, is not only in her patronizing title and subtitle ("Men will be boys"), but in a remarkable concluding paragraph that clarifies her labored "ironies" concerning the death of Mary Jo Kopechne, the woman killed in a car accident while on her way to a one-night stand with Ted Kennedy. Moore proposes this unlikely saint as a cautionary example to "women with scant experience of men," clearly implying that no man should be trusted (all men presumably get drunk, drive off bridges, and leave their dates to drown). Moving from the general to the particular bigotry, Moore contrives to place all responsibility in this affair on the shoulders of the African-American campaign staff, as a married lecher, and that both Kopechne and Kennedy were drunk at that night's campaign party before they got into the car, the unindicted traitor might think that Kopechne was Kennedy's equal in this bit of tackiness that ended so tragically. But Moore will not allow this. Kennedy is demonized, not for driving drunk but for letting himself last after an attractive, willing younger woman; while Kopechne, a well-educated 28-year-old adult, is somehow sanctified as

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SAN DIEGO'S WEEKLY



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### Campaign cash goes up in smoke

The tobacco industry gave \$107,494 to nine current and former San Diego lawmakers between 1976 and 1992, according to researchers at the University of California San Francisco medical school. Their report, which says the tobacco industry is the second-largest source of campaign funds in state legislative races, puts ex-Assemblywoman Carol Hunter at the head of the local smoker pack, with contributions totalling \$37,994. Of that, \$30,494 went to her unsuccessful bid last year for a state senate seat. Next comes Senator **Wadsworth DeDebo**, with total contributions of \$19,500; followed by Assemblyman **Steve Peace**, \$10,500; former Assemblywoman **Tricia Hunter**, \$9,750; Senator **Lucy Killea**, \$9,000; Assemblyman **Bob Pease**, \$8,900; former Assemblywoman **Sunny Majumdar**, \$7,250; Assemblyman **Jan Goldsmith**, \$5,000; and Assemblyman **Mike Gutsch**, \$500. Bentley isn't surprised that her name is at the top of the list. "They did a phone bank for me, so it was an in-kind contribution," she says. "And probably the main reason they did it was I was supposed to win." —T.K.A.

**Bo knows cheap plates** **Graville** "Bo" Bowman, San Diego County's controversial ex-public works chief, has been named to the Regional Transportation Commission, where he's already gotten into his first flap. Bowman moved to Reno to take the \$77,000-a-year job last December, but his 1986 Porsche still has Oregon license plates, according to the *Reno Gazette-Journal*. Bowman told the paper he bought the car last November in California, with Oregon plates on it, and has been "too busy" to re-register the vehicle. When he took over in Reno, Bowman called for a 5-cent-a-gallon increase in the Vt. shoe County gas tax to provide money for streets. Part of the license-plate fee also goes to street repairs. In recent years, the *Gazette-Journal* says, Nevada has "cracked down on local people driving Oregon plates to escape taxes" and register higher fees, which on average are several hundred dollars in Nevada. Bowman left San Diego after seven years on the job. His departure came in the wake of a court ruling that found flaws in the county's environmental review of the planned San Marcos landfill expansion. —T.K.A.

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Contributor: Thomas K. Arnold

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



Kim Lindgren lays down the safety law to male cohorts.

"The guys know me, and they know that I know my stuff. I'm six-foot-two. I'm not some little girl that comes in and says, 'Would you please wear that safety belt?'"

## Safety Blonde Towers Over Men In Her Trade

By Melinda Powelson

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"I can usually tell if an operation is safe or not from the moment I walk on-site. If it's messy and not well kept, there's likely to be problems. If it's neat and orderly, there will still be problems, but they won't be as hard to fix," she says.

Lindgren says construction workers often cringe when she investigates their site. "They are not real receptive to a woman coming in and telling them what to do. They're like, 'I've been working in this field for 25 years, and no woman can tell me anything I don't know about construction.'"

To this, she responds: "You have to work with them a little bit. I use all of my attributes — my knowledge of safety, my knowledge of construction, and my size. You have to kind of win their respect. When I work with the same contractor, it's easier. The guys know me, and they know that I know my stuff. I'm six-foot-two. I'm

continued on page 10

(MAJOR SENATOR, GOVERNOR) PETE WILSON FILMS A PORN-LIKE VIDEO



"A congressman in a Washington suburb is like somebody wearing two stars on a white uniform on a Navy base. He's kind of prone to get attention."

## Congressman Hunter 'Beat Up' at Virginia Meeting

By Thomas K. Arnold

**F**airfax County, Virginia, is an affluent, semi-rural bedroom community near the nation's capital. The median household income of \$60,000 is the highest in the country. And with typical lot sizes of one acre or more, many Fairfax residents live on spacious estates that look out over rolling woodlands or down onto the Potomac River.

Over the last decade, however, the population of Fairfax County has increased by more than 30 percent, to 818,584, according to the 1990 U.S. Census. Concerned citizens have banded together and successfully lobbied the county board of supervisors for various laws and zoning ordinances aimed at discouraging further development of rural areas.

One of the most heated battles yet over the future of Fairfax County finds the local citizenry squaring off against Congressman Duncan Hunter, a Republican from San Diego. Hunter is accused of trying to change a county law that stands in the way of his peddling off some land at a tidy profit. To boot his chances of success, critics charge, Hunter has enlisted the aid of a county supervisor who is swayed by the powerful Republican lawmaker.

of the planning and zoning committee of the McLean Citizens Association, the oldest and largest organization of its kind in Fairfax County. In this case, it's local government, but old habits die hard."

Congressman Hunter owns five acres of land in the unincorporated Fairfax County town of Centerville, with a house, a barn, and several horses. It sits on a private, gravel road. Hunter bought the property in 1983, three years after he was first elected to the House of Representatives, for \$172,600.

The property is now assessed at \$284,000, and Hunter wants to sell off three, one-acre parcels to pay for the college education of his two sons. The county's three-year-old Subdivision Ordinance, however, prohibits splitting up fewer than five acres if they are not on paved, public streets — unless the owner agrees to put in a paved, public street at his own expense.

Hunter wouldn't go for that. So he paid a visit to County Supervisor Michael Frey, whose Sully district includes Centerville. Frey agreed to propose an amendment to the ordinance that would allow private owners to apply for waivers.

Frey's proposal first went

to the planning commission, says Mary Dunn, president of Citizens for Balanced Growth, and, like Hunter, an ex-San-Diegan.

The planning commission had scheduled a second vote for April 21, but after three hours of public testimony that included a surprise appearance by Hunter himself, commissioners voted to defer the matter for 60 days and form a subcommittee to see if a compromise could be worked out. On June 17, the commission, based on the subcommittee's report, will vote yes or no. The last public hearing and the deciding vote by the board of supervisors will be held on June 28.

Byrnes and Dunn are mustering their forces for the final showdown. They fear that if the amendment passes, as many as 7000 property owners in Fairfax County, who are in a similar situation as Hunter, could potentially get waivers. The commission held a public hearing and formally recommended that they cancelled the public hearing and sent it back

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Falls Citizens Association, that found 735 such lots in one district — Dranesville — alone. "Dranesville is just one of nine districts in Fairfax County, so that if the number were similar in other districts, we'd be looking at thousands of lots," Byrnes says. "If the county grants a waiver to Congressman Hunter, the county might be legally obliged to give it to other citizens who are similarly situated; you would have a lot of subdivisions being built without proper roads, and that would bring down the quality of housing throughout the county. Plus, as time went by, the people who bought these homes would impound the county to build roads for them, at taxpayer expense."

Not only do Fairfax County activists have a problem with what Hunter is trying to do, they take him to task for going about it the way he did — particularly as asking Supervisor Frey to intervene on his behalf. "For San Diegan," it would be something like having a cab-

inet member or a major politician from inside the Beltway in Washington, D.C., have a second home or a resort home in San Diego, and then lobby to get laws in San Diego changed so he could profit," says Mary Dunn. "What Mr. Hunter is doing is not against the law, by any means. It just raises people's eyebrows. We have a lot of congressmen and senators from Capitol Hill who live here, and they usually take a low profile in local affairs. It's highly unusual to have someone go forward and not just try to get a waiver, but actually try to amend the law, countywide, so he can get his waiver. I've never seen anything like this."

Just as unusual, Byrnes adds, was Hunter's 1:30 a.m. speech before the eleven-member planning commission. "Ma'am and gentlemen, the devil has arrived," was his opening. "I'm the guy who, according to one of the last gentlemen (who spoke), heads a long Machiavellian plot to

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Source: Fairfax County Office of Comprehensive Planning

FAIRFAX COUNTY THE METROPOLITAN WASHINGTON AREA

FIGURE 2

Just beyond the Beltway: A high-priced congressional neighborhood



Duncan Hunter's Virginia headquarters

"Congressmen are accustomed to getting things done from the federal government," says William Byrnes, chairman

before the county planning commission last October 1. The commission held a public hearing and formally recommended that they cancelled the public hearing and sent it back

many people came out, and it became so hot and controversial, that they cancelled the public hearing and sent it back



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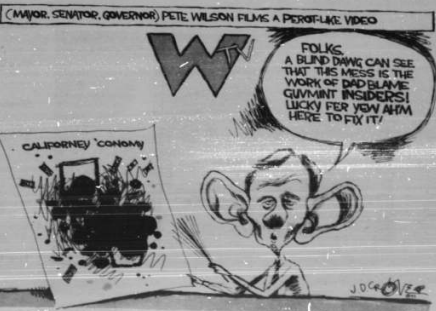
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"I can usually tell if an operation is safe or not from the moment I walk on-site. If it's messy and not well kept, there's likely to be problems. If it's neat and orderly, there will still be problems, but they won't be as hard to fix," she says.

Lindgren says construction workers often cringe when she investigates their site. "They are not real receptive to a woman coming in and telling them what to do. They're like, 'I've been working in this field for 25 years, and no woman can tell me anything I don't know about construction.'"

To this, she responds: "You have to work with them a little bit. I use all of my attributes — my knowledge of safety, my knowledge of construction, and my size. You have to kind of win their respect. When I work with the same contractor, it's easier. The guys know me, and they know that I know my stuff. I'm six-foot-two. I'm

continued on page 5



"A congressman in a Washington suburb is like somebody wearing two stars on a white uniform on a Navy base. He's kind of prone to get attention."

## Congressman Hunter 'Beat Up' at Virginia Meeting

By Thomas K. Arnold

**F**airfax County, Virginia, is an affluent, semi-rural bedroom community near the nation's capital. The median household income of \$60,000 is the highest in the country. And with typical lot sizes of one acre or more, many Fairfax residents live on spacious estates that look out over rolling woodlands or down onto the Potomac River.

Over the last decade, however, the population of Fairfax County has increased by more than 30 percent, to 818,584, according to the 1990 U.S. Census. Concerned citizens have banded together and successfully lobbied the county board of supervisors for various laws and zoning ordinances aimed at discouraging further development of rural areas.

One of the most heated battles yet over the future of Fairfax County finds the local citizenry squaring off against Congressman Duncan Hunter, a Republican from San Diego.

Hunter is accused of trying to change a county law that stands in the way of his peddling off some land at a tidy profit. To his critics, Hunter has enlisted the aid of a county supervisor who is owed by the powerful Republican lawmaker.

Hunter wouldn't go for that. So he paid a visit to County Supervisor Michael Frey, whose Sully district includes Centerville. Frey agreed to propose an amendment to the ordinance that would allow property owners to apply for waivers.

of the planning and zoning committee of the McLean Citizens Association, the oldest and largest organization of its kind in Fairfax County. "In this case, it's local government, but old habits die hard."

Congressman Hunter owns five acres of land in the unincorporated Fairfax County town of Centerville, with a house, a barn, and several horses. It sits on a private, gravel road. Hunter bought the property in 1983, three years after he was first elected to the House of Representatives, for \$172,000.

The property is now assessed at \$284,000, and Hunter wants to sell off three, one-acre parcels to pay for the college education of his two sons. The county's three-year-old Subdivision Ordinance, however, prohibits splitting up fewer than five acres if they are not on paved, public streets — unless the owner agrees to put in a paved, public street at his own expense.

Hunter wouldn't go for that. So he paid a visit to County Supervisor Michael Frey, whose Sully district includes Centerville. Frey agreed to propose an amendment to the ordinance that would allow property owners to apply for waivers.

Frey's proposal first went

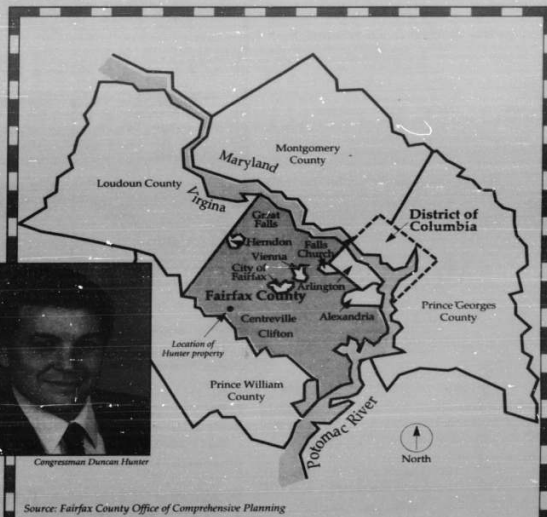


Duncan Hunter's Virginia residence

"Congressmen are accustomed to getting things done from the federal government," says William Byrnes, chairman

before the county planning commission last October 1. The commission then passed a hearing and formally recom-

many people came out, and it became so hot and controversial, that they cancelled the public hearing and sent it back



Source: Fairfax County Office of Comprehensive Planning

## FAIRFAX COUNTY THE METROPOLITAN WASHINGTON AREA FIGURE 2

Just beyond the Beltway: A high-priced congressional neighborhood

mended the board of supervisors adopt the amendment. But four days later, when the board was scheduled to hold its public hearing and then vote, "so

in the planning commission," says Mary Dunn, president of Citizens for Balanced Growth, and, like Hunter, an ex-San-Diegian.

The planning commission had scheduled a second vote for April 21, but after three hours of public testimony that included a surprise appearance by Hunter himself, commissioners voted to defer the matter for 60 days and form a subcommittee to see if a compromise could be worked out. On June 17, the commission, based on the subcommittee's report, will vote yes or no. The last public hearing and the deciding vote by the board of supervisors will be held on June 28.

Byrnes and Dunn are mustering their forces for the final showdown. They fear that if the amendment passes, as many as 7000 property owners in Fairfax County, who are in a similar situation as Hunter, could potentially get waivers. "For San Diego, it would be a study, conducted by the Great

Falls Citizens Association, that found 735 such lots in one district — Dranesville — alone.

"Dranesville is just one of nine districts in Fairfax County, so that if the number were similar in other districts, we'd be looking at thousands of lots," Byrnes says. "If the county grants a waiver to Congressman Hunter, the county might be legally obliged to give it to other citizens who are similarly situated; you would have a lot of subdivisions being built without proper roads, and that would bring down the quality of housing throughout the county. Plus, as time went by, the people who bought these homes would implicate the county to build roads for them, at taxpayer expense."

Not only do Fairfax County activists have a problem with what Hunter is trying to do, they take him to task for going about it the way he did — particularly by asking Supervisor Frey to intervene on his behalf. "For San Diego, it would be something like having a cab-

inet member or a major politician from inside the Beltway in Washington, D.C., have a second home or a resort home in San Diego, and then lobby to get laws in San Diego changed so he could profit," says Mary Dunn. "What Mr. Hunter is doing is not against the law, by any means. It just raises people's eyebrows. We have a lot of congressmen and senators from Capitol Hill who live here, and they usually take a low profile in local affairs. It's highly unusual to have someone go forward and not just try to get a waiver, but actually try to amend the law, countywide, so he can get his waiver. I've never seen anything like this."

Just as unusual, Byrnes adds, was Hunter's 1:30 a.m. speech before the development planning commission. "Ma'am and gentlemen, the devil has arrived," was his opener. "I'm the guy who, according to one of the last gentlemen [who spoke], heads a long Machiavellian plot to

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

# Safety Blonde

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not some little girl that comes in and says, 'Would you please wear that safety belt?'

For the past twelve years, Lindgren has attended classes on emergency response, and crane, engineering, and scaffolding safety. She now teaches an introductory safety course at the University of California San Diego. "I've been to pages and pages of seminars. I just

keep maintaining files on different topics," she says. Sometimes, contractors call her with unusual requests. "Last summer somebody called me and said, 'I want you to do training for snakes.' The construction site was infested with a variety of the slithering creatures, and workers wanted to know how to deal with them. "All of a sudden I found myself going to the San Diego Zoo and different nature companies, trying to get all the information I could about snakes."

Lindgren points to several rubber snakes across the room. "That's why I have those [snakes] over there. I brought them to the site, because at times everybody is a child and likes to touch things. I think it's important to use humor in these situations."

For most of her life, Lindgren lived in Boston, Massachusetts, where she received a degree in sports medicine from Bridgewater State College. "I never planned to be a safety trainer. I was kind of forced into the role. I was

working on a job-site as an emergency medical technician, which was providing medical care to anyone who got hurt or ill on the job. Then, the safety director had to go back to New York, and they said, 'You're going to be our new safety director,' she remembers. "I said, 'I don't know anything about safety,' and they told me, 'You're going to learn real quick.'"

Lindgren says she checked out several books from the library and began her education. Today, she is one of a

handful of female safety trainers nationwide. "There are a fair number of women in construction, but I can't think of many who are in the safety field. You really have to be one of the guys. You can't go out to the site in a dress and high heels. You have to get dirty. You can't be afraid to crawl into a tiny space. If you can show them you're with them, and you understand what they are up against, then you can gain their confidence, which is crucial."

Some of the more dangerous situations Lindgren's been in are excavation sites and confined spaces. Sometimes, she says, workers have to crawl in deep holes that may be filled with gas. This can potentially create an oxygen-deficient atmosphere. "There's the danger of collapsing trenches, combined with the life-threatening situation of not having enough air to breathe," she says. "We had some problems on one job that had dangerous levels of carbon monoxide."

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**EDITOR**  
Jim Holman

**ASSISTANT EDITOR**  
The Editors

**CITY LIGHTS EDITOR**  
Matt Peter

**CONTRIBUTORS**  
Gina Arnold, Thomas K. Arnold, John Brinkman, Rose Carles, Joe Dada, Patrick Dougherty, Jeanette De Wye, Stephen Emswiler, Chris Hamilton, Liz Jarry, Ron Jorgensen, Hector Lazo, Mary Long, Ron Lewis, Shelly Malaga, Matt Mc, Judith Moore, David Nadel, Mike O'Connell, Adam Pappas, Justin Rose, Jonathan Seale, Margot Sheehan, Thomas Shepherd, Jeff Smith, David Stimpert, Leslie Winkler, Elaine Winkler

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Lance Greenbaum, assistant

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After I went through the site and did the evaluation, I said, "We have to get these people out of here until we get this all cleaned up." It's kind of scary, though, when you have all of these people who are looking to you to protect them. You're

the safety person, and you're looking out for everyone." Lindgren came to San Diego from Bicon about five years ago. She encountered one of her worst accidents on her second day with the Associated General Contractors. "I got a call from a contractor who told

me they had a crane fatality. The guy didn't know what to do in the situation. Usually contractors will try to bring in as many people as they can when there is a fatality involved. Depending on what the mechanism of the accident was, you might have to bring

in a hydraulic crane expert, because you are really looking at whether it was a product malfunction, operating error, or what was the actual cause of the accident. "Cranes are some of the most dangerous equipment construction workers use," she

says. "It's always a big hazard. We try to make the workers aware of what to look for, so they can become aware of the risks. We want them to take a step back when they see something wrong, rather than saying, 'It will just take me a minute to do this,' and causing

an accident." Lindgren says San Diego has seen a large number of construction worker fatalities over the years. "Especially during the '90s when construction was really booming," she says. "Now, construction is no longer booming, but you still hear about the fatalities."

One thing that is making Lindgren's work more difficult is the increasingly specialized fields of industrial hygienists. "Construction sites are often contaminated with asbestos, cadmium, benzene, and lead. These are entire fields of study that have just been introduced. I feel like I need to find a balance between safety and health. I've concentrated on safety. I'd say my biggest challenge is to keep up with the health field."

Although women have made progress in the construction industry, Lindgren says there is work yet to do. "I think we still have the challenge of proving that women can do the same job that men can. There are still many workers who have the 'old school' in their heads—they are chauvinists, and they just feel that it's a man's job. It's a man's world. There are still lots of people out there who, no matter what the job is, feel that a woman should be doing housekeeping or maid service."

One way Lindgren and other women construction workers gain support is through an association called Women in Construction. San Diego's chapter has about 70 active members who attend monthly meetings. "We spend a lot of time networking, and the group frequently schedules seminars. Of course, some women like to talk about sexual harassment. I know at times we have taken that too far; we've taken the other extreme where you can't tell a joke, or say certain things to people. I'm not the best 'work-liber' candidate."

Lindgren isn't upset by the traditional masculinity of the industry. "They still have the calendars in the shops of the Rigid Tools women. That doesn't really bother me. There have been times when construction workers have asked babies or honey, and that doesn't even bother me. If you make a big deal out of that, it isn't adding to the fire. You need to just put yourself as one of them and not make a big deal out of every time they say something."

With regard to women workers on the construction site, Lindgren doesn't have the same problems. "Women workers are generally pretty good. I think there might be a certain amount of admiration. It's good to see a woman in a supervisory-type role, actually instructing other people. I haven't seen lots of women out

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<p>ENCANTO Kentucky Fried Chicken East Coast Giant Pizza Midwestern Pastries Porkland Taco Bell</p> <p>HARBOR ISLAND Starbucks Coffee</p> <p>POINT LOMA LOMA PORTAL OCEAN BEACH A's Giant Pizza Burger Diner Cafe Italia Classics Meat Shop &amp; Burger Diner Embers Wood Fired Pizzeria Funnies Yogurt Gale's Deli Natural Style Chicken Pamela Cafe Rubio's Restaurant Souplantation Sub Shop Thai House Taco Bell Togo's Eatery Wing's Diner Wings &amp; Things</p> <p>CHULA VISTA NATIONAL CITY Carl's Jr. Restaurant Chuck-E-Cheese Home Town Buffet Rubio's Restaurant Taro Bell #140 Soup Exchange</p> <p>IMPERIAL BEACH CORONADO Burger King Cafe Bistro Carl's Jr. Restaurant</p> <p>OTAY MESA-SAN YSIDRO Baskin Robbins Burger King Carl's Jr. Restaurant Don Felix Cafe Dor Pacifico East Coast Giant Pizza El Indio Little Caesar's Pizza Jack in The Box Kentucky Fried Chicken Taco Bell</p> <p>EL CAJON-SANTER Las Perlas Mexican Food Rubio's Restaurant Carl's Jr. Restaurant Papa John's Italian Restaurant Subway Sandwiches Wendy's Old Fashioned Hamburgers</p> <p>ALPINE Carl's Jr. Restaurant</p>	<p>LA MESA-LEMON GROVE SPRING VALLEY Carl's Jr. Restaurant Soup Exchange Souplantation Taco Bell Togo's Eatery Wendy's Old Fashioned Hamburgers Victories Ice Cream Yogurt &amp; Candy</p> <p>COLLEGE Jen &amp; Jerry's Ice Cream Scoop Shop Carl's Jr. Restaurant CJ's Sandwiches Home Town Buffet Larg's Mongolian House Paloma Taco Shop Rubio's Restaurant Taco Bell Steaks &amp; Such Sub Shop</p> <p>HILLCREST-NORTH PARK Baltimore Bagels Ben &amp; Jerry's Ice Cream Scoop Shop Calligee's Greek Cuisine Carl's Jr. Restaurant Chicks Natural Crest Cafe Deli Dr. (Baboo Park) The Deli Stop El Indio Heidi's Frozen Yogurt Hilbert Sandwich Company Kibbani Extraordinary Desserts Kentucky Fried Chicken Kung Food Vegetarian Restaurant La Sala Leeds's Cafe "Alfian Cuisine" Oval Frontage Starbucks Coffee Taste of Thai Top of the Hill Deli</p> <p>DOWNTOWN Cafe Chababab Canoras Sandwich Shop Carl's Jr. Restaurant Chicken Joe's Croc's Restaurant Dakota Grill &amp; Spirits Del Taco El Indio Everything Yogurt Gale's Deli L'Espresso Deluxe The Little Cafe McDonald's-Broadway Circle Rice King Rubio's Restaurant Sear of India Starbucks Coffee Steak Escape Wendy's Old Fashioned Hamburgers</p> <p>NORMAL HEIGHTS Cafe Kim Joni Shango On the Avenue Trolley's Coffee</p>	<p>PACIFIC BEACH Ambiance Cafe Baltimore Bagels Chicks Out Dairy Queen The Eggery, Etc. El Indio Jonianna Little Caesar's Pizza Pasta Espresso Rubio's Restaurant Soup Exchange Starbucks Coffee Togo's Eatery Volleybar and Grill Wendy's Old Fashioned Hamburgers</p> <p>CLAREMONT KEARNY MESA LINDA VISTA Angelo's Italian Restaurant Ben &amp; Jerry's Ice Cream Scoop Shop Burger King Cafe Greentree Carl's Jr. Restaurant Baltimore Bagels The Good Egg La Petite Boulangerie Little Caesar's Pizza Mr. Chow's Restaurant My Yogurt Place Rubio's Restaurant Sorrentino's Ristorante Italiano Soup Exchange Subway Sandwiches Submarine Taco Bell Taste of China Togo's Eatery Weber's Dairy Queen Wendy's Old Fashioned Hamburgers YO Greek</p> <p>SAN CARLOS-GRANTVILLE The Apple Core Baltimore Bagels Carl's Jr. Restaurant Kentucky Fried Chicken Souplantation Yumi Restaurant</p> <p>MISSION VALLEY The Cooked Goose Restaurant/Deli Gourmet Bagger Mission Ball Deli Osaka Japanese Pasta House Sally's Place Starbucks Coffee Wendy's Old Fashioned Hamburgers Yogurt Village</p>
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Prepared by the County of San Diego Department of Health Services, Tobacco Control Resource Center.

This listing does not constitute an endorsement by County Health Services.







*(Continued from page 60)*



"We have to show that the official is intentionally not filing in order to hide a possible conflict."

## Local Politicos Turn Foot-Dragging Into Fine Art

By Melinda Powelson

Fifteen years ago, Mel Katz came to San Diego from Las Vegas as a virtual unknown to the city's inner circle. He and longtime friend Phil Blair, also from Las Vegas, borrowed \$50,000 to buy a failing franchise, the Manpower Temporary Agency. Today, Katz is the toast of the town. In 1991, he chaired the city's most powerful business advocate, the Chamber of Commerce. In '92, he took over as president of the Private Industry Council. He is also a member of the Convention Center Board, and the once-struggling Manpower is now the largest temporary agency in the county.

Officials say Katz has a reputation for being "straight-forward and candid" when it comes to discussing the city's economic status, but he is a little slow when it comes to disclosing information about his personal wealth.

As a political appointee to the city's Convention Center Board, Katz is required to file a statement of economic interest (SEI) with the city clerk every year. Joyce Lane, of the city clerk's office, says Katz "filed his initial statement after his appointment in 1989, but he has not filed the SEI for '91."

which was due in March 1992. If this is not the most delinquent SEI he has, then it is awfully close."

Lane says she has been after Katz to file his SEI for more than a year. "I've sent him several letters asking him to file," she says, "and I believe the city attorney's office has also informed him of his legal obligation to file. But we haven't had much success."

The statement details property ownership, outside investments, income that comes from secondary sources, and gifts from special interest groups.

According to the Fair Political Practice Commission (FPPC), the law "is designed to help the public and the official become aware of possible conflicts of interest when they are making decisions on the public's behalf," says Jeanette Turvill of the FPPC. "When officials don't file, it raises a red flag," she says.

In his defense, Katz says he submitted this year's SEI on April 22, 1991, although that was two weeks after a reporter began making inquiries. "It was just one of those things that continued to sit on my desk and get shoved to the side. I finally got around to filing it



Mel Katz: late to City Hall

out. When you read it, you'll see that there is very little to report."

For his tardiness, state law requires Katz and other violators to be fined \$10 a day for failing to register. "If any person files an original statement or report after any deadline imposed by this act, he or she shall be liable in the amount of ten dollars per day after the deadline until the statement or report is filed. No liability in this section shall exceed the cumulative amount stated in the late statement or report, or one hundred dollars, whichever is greater," in Katz's case, the current penalty would be close to \$4000, but fortunately for him, officials say his

liability is limited to \$100. In 1975, the FPPC ruled that the fine of \$10 per day could be assessed until the delinquent official filed. Turvill says that's no longer the case with SEI. "For the past 15 years, the law has been interpreted to limit the penalty for statements of economic interest to \$100," Turvill explains.

Lane says that Katz, along with any of the other agency board members who filed late,

says she has received Katz's 1992 statement, she is still waiting for the 1991 version. "I'd probably have to write him another letter," she says. Another, option the city clerk has is to ask the FPPC to investigate Katz. "If [the FPPC] decided to take the case, we could fine the individual up to \$2000 for failing to report in a timely fashion," says Turvill. However, she says such investigations are uncommon and difficult to prove. "We have to show that the official is intentionally not filing in order to hide a possible conflict."

Donna Alon, spokesperson for the Convention Board, says she didn't know Katz hadn't filed the report. "It's something that is kept on file at the city clerk's office. We don't track it," Alon says she can only remember one case of conflict of interest on the Convention Center Board since its inception. "One of the board members had invested with a food vendor that we were considering for the Center. That member abstained from voting during the selection process."

When he finally filed, Katz reported that he earned more than \$10,000 from Manpower Temporary Services. He also reported a business investment of over \$100,000 with DeWitt-Alton Associates, a career-management firm. According to county records, Katz has owned at least four pieces of property in San Diego County, ranging in value from approximately \$80,000 to \$490,000. These properties range from a waterfront condominium complex in Oceanside to a parcel of land in Scripps Ranch, which he recently sold to the City of San Diego for \$92,000.

The condominium complex in Oceanside, called

San Miguel, was purchased in a group buy with Katz's partner Phil Blair and his wife Catherine; Mike Madigan, former chair of the San Diego County Water Authority, and his wife Jane; and one other couple. Katz also participated in another real estate deal in Penasquitos called Views West.

Katz's political alliances seem to stretch between Republican and Democratic candidates. In the last election, he gave Pete Wilson \$1000 in the name of Manpower. He also donated \$500 to Democrat Bob Filner's campaign and \$250 to Republican Greg Cox in his bid for the state assembly.

While Katz is the city's most delinquent official with regard to reporting his SEI, he isn't the only San Diego board member on the city clerk's list. "Last year, the city council passed a resolution that said it wanted all of the city's advisory boards to have a conflict-of-interest code, and every board member to file a statement of economic interest," says Lane. "These people were ones that did not file an assuming office statement, or annual statements last year."

The current list includes Ben Halbreich and Gretchen Gelachis of the Agriculture Board, Colchachi reports. "I'm going to file sometime later this week. I've just been extremely busy with three young children," she says some members of the agriculture board are angered by the imposition of the SEI. "We are honest, hard-working people. If there was ever a possible conflict of interest, we would automatically remove ourselves from the vote."

Also failing to file were three members of the Human Relations Commission —

continued on page 18

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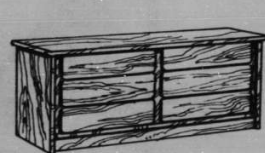
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## STRAIGHT FROM THE HIP

BY MATTHEW ALICE

Dear Matthew Alice:  
Why don't I feel the urge to yawn when I watch my cats yawning? I can't get them to yawn either. Is yawning only contagious to the human race?

— Carol Wilson, San Diego

When Fluffy and Snookums chase imaginary mice, claw the sofa, or bat at flies, do you get the restless urge to do the same? Strongly flock-oriented animals are sensitive to other members' behavior: when one bird decides to take a bath, odds are the rest will try to crowd into the tub with him. But cross-species imitative behavior may be stretching the "monkey-see, monkey-do" idea a bit too far. Truth is, your cats probably can't even get other cats to yawn, so I think it's asking too much for them to trigger a yawn in you. Based on admittedly sketchy data, yawnologists (both of them) believe the contagion phenomenon is a strictly human susceptibility. No one has observed chain-reaction yawning in a herd of moose or a boxful of puppies, though a behavior resembling the human yawn can be seen in practically every type of animal, including reptiles and fish.

The one persistent problem of yawn research is the so far uncrackable nut of why we yawn at all. Or why hippos or lizards yawn. Or exactly what a yawn is, for that matter. Aside from the fact that you and your cats are of different species, your yawns may not be easily communicable because they serve different purposes. One researcher observing animal behavior found that individuals as diverse as lions, mandrills, and Siamese fighting fish yawned in anticipation of some major event (feeding time at the zoo in the case of the lion and mandrill, a fight in the case of the fish). It may promote alertness, opines the prof. There's a parallel in human behavior: runners preparing for a race, students taking exams, actors about to go onstage, and others in a state of nervous anticipation often yawn quite frequently, and the behavior seems unrelated to fatigue or boredom.

What little research that has been done on the human yawn seems mostly to confirm what each of us already knows. Subjects whose mouths were taped shut reported that their subsequent yawns were "unsatisfying," that some important element was missing. This suggests that yawning is linked closely to stretching—that it's a way to limber up the facial muscles. The conclusion is supported by the fact that the labor-inducing drug oxytocin stimulates both stretching and yawning. Research findings with subjects in high-oxygen and low-oxygen environments make researchers skeptical about the longstanding belief that yawning helps oxygenate people's blood when they're fatigued.

Some epileptics and people with encephalitis or brain tumors yawn a lot; schizophrenia rarely yawn. Why? Who knows? The one thing that yawn research has confirmed in a dozen ways is that humans are extremely sensitive to yawn-provoking cues. Subjects viewing videotapes of yawners will yawn at twice the "normal" rate; even pictures of just the eyes, mouth, or other facial feature of a yawner act as a stimulus. By contrast, videotapes of people smiling provoke few smiles from test subjects. Blind people yawn when they hear audiotapes of yawners. And as you may have already found out, reading about yawning does it too. The only thing all this researching and yawning can't tell us, once and for all, is why we do it.

While perusing a box of Noodle-Roni the other night, I noticed that on one side was the cryptic message "Reg. Penna. Dept. Agr." Curious, I checked the rest of the box and found any number of food packages with the same note somewhere on the label. We suspect it has something to do with the Pennsylvania Department of Agriculture, but we couldn't figure out why they were meddling with Noodle-Roni in California. An explanation is in order.

— M. & M. Wilson, San Diego

Comin' right up. One explanation, hold the anvils. I assume you noticed that, for the most part, any packaged foods that have been heated or precooked in some way bear the offending "Reg. Penna. Dept. Agr." and even things that don't begin with C, like Noodle-Roni, all have to be made in facilities that meet certain standards before they can be sold in the rest of us, but for whatever reason the state passed a law saying that if manufacturers were to make sure the factory is as clean as Grandma's kitchen, and when the package claimed to be made in Pennsylvania, each factory has to be inspected by state authorities (or persons authorized by the state) and has to be "Registered with the Pennsylvania Department of Agriculture." The message's importance has no telling where it will end up, maybe Pennsylvania, maybe Alaska. It's more efficient to bewilder Californians with "Reg. Penna. Dept. Agr." than to print a special label just for Pennsylvania-bound products.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 231-4049.

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## Gambling Is Deep In The Blood Of Mexicans

(continued from page 1)

### STREET GAMES

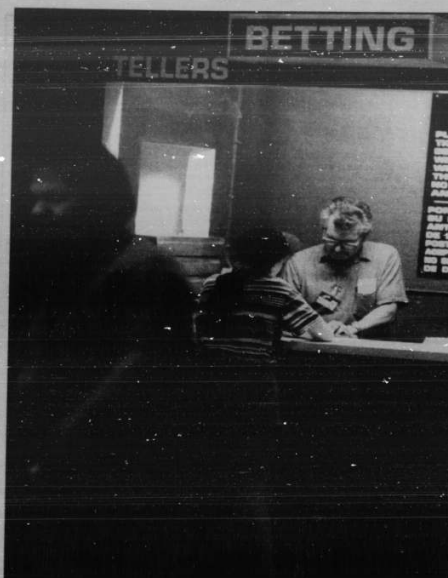
The streets north of Tijuana's Avenida Juárez are not the kind of neighborhood for people like me. So when I have reasons to walk there, I always learn things. Some of the things are funny or horrible. And sometimes they are magic. There was a big knot of people between the buses and buildings on First Avenue, and I would have had to brush against some pretty dirty and probably touchy people, so I walked into the street to get past them. I was almost around the crowd when I saw they were watching some sort of game. A handsome *muchacho* in his 20s, wearing the typical black narco-cowboy clothes, was moving three aluminum bottle caps back and forth on a cardboard poster laid on top of a

garbage can. I stood behind him, watching him move the caps, and saw a fired green pea rolling under the caps as he swished them. We used to call the game "Where is Granny?"

The caps tilted away from him a little, and I was sure I was the only one who could see the pea. If it'd been taller I wouldn't right when he stopped and asked for bets. Another young fellow with a lot of assurance held up 10,000 pesos to him, but he made a sour face that made people laugh. Twenty thousand, then. Well, okay, where is she? The bettor smiled like a winner and touched the middle cap. I smiled and shook my head and, thinking the game was over, pointed at the cap on the right. The *muchacho*

kept his hands away from the board, told the betting man to test his luck. No pea under the middle cap. Sorry, amigo. So what? 20,000 worth these days anyway, right?

But two men in their 40s with very expensive clothes and briefcases were taking interest. One of them, who had been looking directly at me when I pointed to the cap on the right, reached out to tip that cap over. Wait a minute, wait a minute; if the senior is interested, he needs to make it interesting. The man laughed and reached in his pockets. His friend was telling him what a chance it was, the odds reduced to one against one, but he couldn't find any money. This kind of man writes checks and uses *llaves* (Visas). The crowd was waiting, suspecting him of making excuses.



His friend offered a few thousand pesos from his own pocket. No, wait. The man had become totally committed, a professional executive whose decision had been made. He pulled out his wallet, an accordion of plastic cards. The *muchacho* said sorry, but he really couldn't take American Express, and the crowd laughed at the way he pronounced the English words. The briefcase man folded bill from behind one of the cards and unfolded it. It was a \$100 bill, more than a quarter of a million pesos. That shut

up the crowd. The *muchacho* in charge waved the man off; he couldn't possibly let the man lose so much money. The man insisted, and the crowd started to shift to his side. Now who is making excuses? Embarrassing for the *muchacho*, who had to admit he couldn't even match the wager. The crowd

As you might expect, I didn't forget about that little game in

the street. I had been amazed, had felt guilty, felt like I had been a fool...but mostly it was the curiosity and wonder about how things happen that has eaten at my mind since I was a schoolgirl. I was doomed from an early age to write for newspapers.

The man with the briefcase may have more credit, but I have better luck. Two weeks later I was taking a bus to the *finca* and saw the *muchacho* from the bottlecap game get on the bus with another young man who I later realized was the small loser in the pea game. They looked around, taking everyone's measurement. I don't know if we looked too smart for games or too stupid to

## "Can anyone really believe that gambling would be a hurtful influence on Tijuana?"

### On Tijuana?

laughed at him. The executive could sense his victory and was gracious about it; he would wager the bill against whatever he had in his pockets. And his belt. It was a nice enough belt, with a turquoise buckle, but mostly the man wanted to see the younger man have to strip the belt off in public, hold up his pants with his hand. A sly piece of macho symbolism. The younger man looked down at his belt, shrugged, and motioned at the bottle caps, which had been sitting untouched. The executive was very relaxed and cheerful as he reached out and turned the right-hand cap over empty. He didn't even glance at the left-hand cap to show the pea, he just stared at the place where there was not a pea.

The *muchacho* took the hundred dollars almost apologetically and praised the older man for being a sportsman and for having big *fueros*. Just not such good luck. Anyone else want to have a try? The man who only lost 20,000 said it was too much for him, and the crowd seemed to agree, moving away from the game. The 20,000-peso loser started talking to the \$100 man, asking how it was possible, what

know much about music, because they started singing. They did a sentimental old ranchero tune a little too experienced to sound right from boys of their age, one singing a harmony slightly delayed behind the other. They were truly terrible. But they still collected a few coins and smiles. I pulled out my purse and looked around in it while the bus emptied, then told the boys I would buy them both a drink, or several drinks, in the *scorpion* bar if they would talk to me awhile. They didn't even look at each other before saying yes. They probably assumed I was a lonely housewife in search of a youth movement. Mexican men can be counted on to draw that conclusion easily.

They gave their names as "Pancho" and "Paco," which might even have been true, but they call themselves "Los Allala," a name that could be interpreted at several devious levels. Shockingly, they think of themselves primarily as a musical group. It appears that the group varies in size, always including my informants, but sometimes having as many as eight members. Other than future musical stardom, the purpose of the group is, as they put it, *desplumar pichones*—plucking the feathers of "pigeons." The \$100 performance I had seen was one of their repertoire pieces called *la corcholata*, but they knew other classic tunes and were capable of spontaneous improvisation.

You are surprised I wasn't working alone? Pancho smiled at me, shaking his head as though our ages were reversed. "You still don't know that there were three others working with us. When you approach a game like that on the streets, you should assume that you are the only, one not on the payroll, see? The whole thing will be for your benefit. Like a troupe of actors, you see? You come in, you pay, you are entertained. The more fun you have, the more you pay. It's very fair and progressive, the *corcholata*."

The day I saw the group perform, there had been four *ratas* in front of Pancho, the *una*, who moved the caps. All of them were betting and commenting to make the "pigeons' bet." It's mostly a matter of making men feel that their macho demands that they play the manly game," Pancho said. "The *ratas* are just trying to make that happen. Everyone, even a man who spits and walks off

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magnificently, no? Paco laughed again. "Much better than we normally expect from an amateur. We could use more volunteers like him."

"Does it really make sense that the PRI would be afraid of the Mafia?"

But I very definitely saw the pea under the right-hand cap, and Pancho didn't touch it again. How did it get into the other cup? Both boys smiled at me like adults with a secret from a child. Pancho said, "Well, that is our real trade, see? We had to apprentice ourselves to learn it, and it wouldn't be fair to our union" to pass it on, at least for so little money. But I can tell you this much. Yes! He spread his hands and looked up as if watching something fly from his palms. He said, "It's magic."

I hadn't expected any less, so I wasn't disappointed. The boys raised their glasses to drink my health, and when I tapped my own glass against theirs I suddenly noticed a dried pea floating in it. The boys laughed at my face, and I bought them more drinks. The pea in my glass was completely impossible, of course. Or maybe the waiter was part of their group. Or the tequila bottle! I have kept the pea to serve me as a lesson in the uses of magic.

But Los Alamos have other talents. They have done a little bit of everything, depending upon what numbers, resources, and opportunities they have at any time. "Last year we did very well passing counterfeit American \$20 bills, especially down south in tourist places. It was a great idea that worked until too many people got it in and everyone was alerted. See, an American \$20 is a pretty big bill — over 60,000 all the time. They're as easy to print here as up there, but our edge was that Mexicans are less familiar with them, haven't handled them all their lives, see?"

The first ones we had were great, some of the best falsos I've ever seen. I heard an old guy in Mazatlan was making it, using

government printing presses. Then there was more around, poor quality. It felt false, toilet paper compared to our stuff. The feel is the most important thing, see? We're passing it to Mexicans; they wouldn't even know if the words were misspelled. I wouldn't know myself. But if the color is close enough and it has that same cloth

feel as peso bills, they take it. We put it in the pockets of Levi's and ran it through a washing machine until it felt old enough. About three times. The ink faded a little too, made it look better. Perfect, in fact.

We were paying just under 15,000 pesos for paper worth 60,000, making almost \$15 per "bite." But the flood of cheap falsos made everybody start looking at the 20s, and the odds went down. Then we couldn't even get the good stuff anymore. That's Mexico for you — it's like one guy puts up a little palapa on a beach to sell shrimp, next time there's 10, 20, a pile of them, and nobody's making a living. It's a shame, but that's how this business is. Things work too well, they go out of circulation for a while. But if you listen to the old guys, they'll tell you that everything comes back sometime later.

Los Alamos also learned what they call "the soft-change game" in Los Angeles — they give a fairly large bill like an American 20 or Mexican 50,000 pesos for merchandise worth a little more than a dollar, then change their mind and start a confusing series of exchanges that leaves the seller with less money than before he sold to them. That game is hard to play in Mexico, where money is scarce and eyes are sharper. But still, there are times... Or, I should say, there are people. "That's what we are looking for, not the right location or place. We are looking for the right person at the right time. The little girl whose father just stepped out for a beer and left her in charge, the record store clerk flirting with a pretty girl and wanting to look quick and casual. We just walk around the streets expecting our chance."

And it is a chance. "You are taking chances every time you do something like that. Sometimes the drooling, half-blind fool at the *fonda* turns out to be a sharp old goat after all. Or the little girl watching her mama's stand is some sort of arithmetic genius and calls her two-meter cousin over to straighten things out. Once we tried to sell the old "ticket to Los Angeles" to a policeman's wife who was just at the bus station waiting for her sister to come in. Maybe we can play stupid and talk our way out. Maybe we have to run for it. It's a gamble every time we open up our shop. So you see? We are gamblers. We're risking our necks out here. Funny thing, though. When we're just doing our normal business, we're taking risks; but when we're running games of chance, there's no risk involved at all. It's the oldest joke in the 'show." The pigeon says, "Well, I don't play games of chance." And we say, "Yeah, brother, neither do we."

#### DEATH GAMES

I went to the *palenque* to hear Ana Gabriel sing, not to see roosters tear each other apart. But the roosters came before Srta. Gabriel. I am by no means a follower of rooster fights.

Less from humanity, I think, than from boredom. Nevertheless, the *palenque* is an important Mexican cultural event, where the ambience, history, and behavior of the others attending is more interesting than what occurs in the fighting pit. I think it is indispensable in understanding the behavior of Mexican men. The behavior of Mexican women is completely beyond my comprehension. *Palenque* used to be a village affair, a tournament of fighting cocks with auxiliary events like music, dancing, feasting, drunkenness, and fighting. The combination of competition with other ratches and toms, heavy betting, family feuds, and a macho party attitude could usually be counted on to produce injuries, pregnancies, and other personal disasters. In the *corral*, like the *corrido del gallo*

"You look who's betting — the people. Beggars are sitting there watching the Santa Anita results."

as sung by Vicente Fernandez, the hero rides in on his wonderful horse with his beautiful girl, wins all the money, shoots anyone who objects, and rides off with his blushing chance behind him on the saddle.

It took me most of my life to realize that the behavior of humans at *palenque* is influenced by the behavior of the gorgeous birds that are the stars of the show. They are the emphatically beautiful, the strutting perfection of animal masculinity, genetically predestined to impregnate any female and kill any male that their eyes should fall on. The men, especially after a bottle of tequila or mescal, are impressed by this display and emulate it in the way men everywhere emulate their sports heroes.

The only female models in this most male of diversions are singers who come into the ring later, when *loros* have been thrown over the splatters of blood. They dress sexy or like cowgirls in a ring of male musicians — delicate, protected flowers. Though they might step to the side of the ring to receive flowers or an adoring kiss of the hand from admirers. In the days before television, the colorful, violent *palenque* traditions were a core of local life and inspired many songs and paintings, in addition to lifestyles.

Today in Tijuana it is a quieter affair. The men dress as usual, there are no horses tied outside for getaways or spontaneous racing. The musicians play electric instruments, the people sit on permanent cement seats. The night I saw Ana Gabriel, there were only three fights among men in the seats and then only with fists,

not knives or guns.

The brave roosters attack each other each time they are confronted and released, sometimes in fierce, slashing aerial acrobatics, other times merely staggering toward each other until one is too exhausted to respond, and the other is the "winner." But still the men watch the way the cocks inflate into furious balls of bright feathers, the way they keep returning to the fight even when they are trailing blood, the way they will risk dying over the chance to continue the line of their seed. The men are very interested in all of this and in which cock will win. The air is full of flying green tennis balls as bets are placed, each ball lit to hold bet receipts when boys throw them into the crowd and money when they are thrown back. As the balls fly around, the men watch their champions perform.

Maybe it was my thoughts about fighting cocks as role models, but I was very shocked to see one of the galleros give a cock several shots just minutes before placing him in the ring. My curiosity led me to explanations from a man who admits that cocks are the most significant things in a killing.

He explains, at least the part about the injections. "That's a unique thing about *gallos* — it's not like horse racing or the Olympics, where you get in trouble for doping. You can give the birds whatever drugs you think they need. They sell all these pills to thicken the blood so there won't be any bleeding or internal hemorrhage; everything from vitamin K to deflated liver hemoglobin cells. There are analgesics — they say 'non-narcotic,' right? — to add bottom to a bird, make him more game. You can get electrolytes, caffeine compounds, all those central nervous system stimulants. They're mostly based on *max vomica*, which is actually strychnine. You can get testosterone capsules, steroids to build their muscles during the keep. You can give them amphetamines and cocaine if you want. I've seen people shoot a mixture of cocaine and heroin into a bird. They even advertise this 'Hot Shot' that comes in time-release pills or ampules for last-minute injections. Their logo says, 'No Win, No Die. Just Fight, Fight, Fight.' It's supposed to create a killing frenzy that actually allows the bird to kick and fight beyond normal death. Well... I don't know. Everyone knows a bird can run and fly with his head cut off, but I don't believe a dead bird can still fight."

But he doesn't believe in using such drugs on his own birds, "except vitamin K against bleeding. I could say it's philosophical,

I don't like the idea of having a bunch of *dragadicos*. But the truth is, I don't think those things work. I know a guy who really believes in steroids. His birds get these big, strong breasts and legs, there's no doubt. And they win a lot. But they also lose a lot. The steroids make them demented, they have no concentration, no game. It damages their macho, their *maleness*."

So this kind of *pollo-loro* could always beat my birds, I guess. I'd have to try his methods. But they don't. And for every *gallo* out there using a whole drug store on his cocks, there's some country boy saying the reason his bird has just won 22 straight fights is because he keeps them on natural grass pasture with such and such seed and fertilizer and so many goats to fertilize and keep the grasshoppers stirred up so the cocks can kill and eat them.

Also, to me, there's this question. Understand, to me the big thing in producing these birds, creating winners. When my bird wins, it's like... like my painting get a prize. My wife says I play God with my cocks, and in a way I do. I love these birds, and I can't imagine giving them strychnine or cocaine. But what if I had to, to keep them alive? What if it worked? Would those wins breed trust? No. You'd end up with chickens that can't win without drugs. My birds breed true. I breed for a smart, agile, game bird — that's what I admire. And every bird, every fight, every little wingbeat or flick of the feet in every fight is a characteristic of that bird's lineage. Those drug cocks cheat the future generations. I don't."

What techniques does he use, if not chemicals? "First of all, you choose the breeding stock to produce the best birds. You look at other cocks and hens, judging their qualities. You look for certain obvious signs. A big, strong tail is important for guiding the attack flight and also for support when they are pushed back on it. If they put their feet down, they are doomed. And a deep, strong breast, a good neck. The wings are the most important because they fly into each other. They could have had legs and still win if they have the power in their wings."

"But beyond that there are things I look at that I couldn't explain. Like feather color. I'm looking at a certain *keho* cross and maybe comparing the color to other crosses I've seen. These are not unrelated characteristics, they are all part of the genetic package. The deadliness and beauty come together. All my birds are *gros*, a three-quarter cross from Red Fox Grey stock, bloodlines pioneered by Oscar Akims and Johnny Jumper. I find them the most beautiful of birds, and I believe they are the winningest, the very best fighters with one-inch blades."

"Every other guy I ever see, I'm looking at it, comparing my birds to it. If I see something I want, I might buy a stud from that farm. I recently paid \$800 for a pure Grey rooster, just to get his

curving the *uma*, is actually playing against the *pichón* whose money we are trying to earn."

Even me, I said. Paco laughed, saying, "Yes. You were beautiful, pointing to the cap like that." Had they let me see the pea on purpose? "You and a few other people. Though most react only with their eyes."

But the man with the \$100 bill wasn't part of the troupe, was he? "Fortunately, no. But we'd have to say he played his part

that worked until too many people got it in and everyone was alerted. See, an American \$20 is a pretty big bill — over 60,000 all the time. They're as easy to print here as up there, but our edge was that Mexicans are less familiar with them, haven't handled them all their lives, see?"

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"In the United States they use galls, round, pointed spikes, like a nail. There's a lot of beating with the sides of the gall, and you hear guys cackles talking about how to control internal bleeding. In Mexico we mostly use the one-inch *naguas*, curved like a saber and sharp on one end inside of the curve. This requires a much gamier bird than the Asian gall, but by 'game' I mean a bird with bottom, that will hang in there, take wounds, and keep fighting, warvie out of sheer will to dominate. A bird with endurance and guts. Now Cuban fighting is with the bird's natural spurs. It's very hard for them to kill; a fight can last for hours. So you see these big, strong birds like Blue Cobans or Toppies, birds of Spanish Jerezan bloodlines."

"If you think about it, what would be the 'best' human body type for fighting? Obviously for fast-fighting you'd want a big, strong Mike Tyson type of individual. But if the fight is with straight razors, where one touch could mean death, you'd want a very fast individual with long arms and quick hands. A Bruce Lee type or better yet, Michael Jordan. I'll tell you, boxing would have a different mystique if the loser died. Or if we could breed fighters.

"Speaking of fighting with a naked head, those are the most brutal, bloody fights. But that is the natural mode. People think

I do a lot of pumping with my birds to build the wings. You pick them up at the tail a certain way, and they have to flap their wings or they'll roll over on their face. They have no choice but to get stronger. Meanwhile, I'm giving them a feeding I've developed over years. Some people will be giving them steroids during the keep, vitamins, all sorts of things. I play a radio really loud while I'm training them, real obnoxious stations, to get them used to noise. Otherwise they might be distracted in the pit with all the yelling. The keep is a very intense, intimate period with the birds, and by the end of it they're at their fighting perfection. To me it's the most enjoyable part of bringing them from an egg to a victory. My students are usually individuals, most winning cockers have their own style and idea of what to do.

including handling the birds in the pit. But when you're fighting thousand-dollar birds for big money, you specialize more. I work with two other fighters, who're good at the *paleque* but bored with breeding. Alberto, we call him "Cacho," is our *amador*; he does the heeling, putting the weapons in place, which is a pretty important job since it all comes down, finally, to the point of the spike. I let him saw the spurs off their legs in the first place so the stump will be just like he wants. Before the fight he covers the stump with a little sock, the *botana*, of a mole skin. Then he chooses just the right weapon.

"Chay is another specialist; he handles the bird and lets the other two know what he's doing. He has to get it in the right position. He has to be sure he's got the bird in the right side. Nothing I could explain, but he sends signals to the other two. The way he touches him he signals, I don't know, confidence, a sort of aura. If that sounds too spiritual for you, you would realize that almost everything the birds do from the first plays to the final death is a complicated set of signals to each other. Chuy sends the same signals to the cock that the bird itself is sending; it's already over. When he steps up to tie line, Chuy is touching the other bird, the other *esolador*, looking for anything that's wrong. If he's not sure, he'll touch the bird. If he's not sure, anything he doesn't like, maybe just suddenly realizing that he can't win it. He can quit the fight any time, up until the arbiter says the death off the *nassaji* and wipes it with lemon juice to make it look like he's not poisoned. Then the birds are crossed and he's a much kinder soul."

"Chuy holds the bird just so, for the best release, its legs held in the right 'V' position for the initial attack. And he releases with just the right touch, the right timing. And he's got to be quick to grab the bird the second he hears the command to handle. Quickly, you're disqualified; too late, maybe your bird is dead in a lucky shot. Before the birds are faced the second time, Chuy nurse the bird a little. A lot of it is just his hands, but he knows what to do to combat shock, bring a bird back into the spirit. Can't use any medicine or anything on the bird during the fight, even chalk for bleeding, only hands and breath."

\*For instance, if the bird is losing blood or experiencing

"Of course, most of the people know nothing about cocks. The betting is the thing, and the money is very serious. At the California Fair tournament, you pay a deposit of 20,000 pesos just to get in. Twenty million pesos minimum first prize. Seven thousand dollars. U.S. tournaments have \$50,000 purses; in the Philippines you see prizes of \$120,000, single bets of \$18,000. And that's where the real money is, the bets. You don't just walk in and put down the money. You have to have *prestigio*, a record. You have to be a contender.

The way works is that each fight has a favorite, either from the red side of the ring or the green side. The other bird is waged at a handicap. So at 80 percent you can bet 58 against the favorite and win ten. Or bet 10 on the favorite and only win 8. The lowest discount is 70 percent. Less a match than that would be ridiculous. So an inferior bird doesn't get into the real fights. Some cockers just buy their way in, but nobody respects it. Like people know when a boxer is fighting some punk who shouldn't even be in the same ring.

"It's not a game where you think about luck, but there's luck involved. Some nights the favorites win every fight, sometimes none. Maybe you have a really great bird against some loser that is laid off at 70 percent, but in the first attack your bird just thrusts his breast right onto the *navaja* by pure fluke. What can you do then? Pick up your bird and pay off, that's all. No matter you've thought of everything.

Grabbed every body there and took us to jail. They confiscated all my betting money, my birds, my equipment — probably over \$2000 worth — then they set me a \$1500 bail and are thinking over how much they are going to fine me. And they put me on six months' probation so I can't risk. And they took me from the La Gloria pit. They arrested 200 people, but when the story went out in the newspaper there were 254 names listed. Mine, of course, but nobody from Chapu who drives a Cherokee and wears thousand-dollar suits, right? Those rich mafioso bastards probably even got their money back. But you see what I mean? You can plan everything, say the toll.

"I'll get the money back, get back into the game. Because money is not everything here. What's important to me is that my birds can compete against anyone, that I have personally bred winning fighters, watch them fight to prove their blood, do all I can to improve that blood. It doesn't matter to me if a cock of mine

There's an old joke that people aren't as smart as corks because corks never bet on people. But don't they? Aren't they really betting their lives that I've done them right? I'm more than their trainer: I'm like God to them. I chose who their parents would be, what they would be like. I feed them what I want and make them do all these strange things...I make decisions that will make them live or die. And they don't even know it. They probably think I'm just a pair of hands."

After you listen to enough of these hymns about cockfighting, you realize they are all, above all, romances. Romance between a man and his bird.

The point is, the relationship between *galla* and *gallero* is an intimate one beyond the usual scope of sport; it is a relationship of affection, respect, pride, possession — a living, a bond to the death. Men who hardly speak to their wives spend hours stroking, grooming, and crooning to their roosters. To win is more than having a victory; it is a triumph, a triumph over the *gallero* who is watching dice roll on an unfortunate number. The art of *palestru* always shows two birds in full display clashing in spectacular viciousness. The moment I would commemorate is what I see as touching and vulnerable moment, a man kneeling just before releasing his bird, holding his hopes and feelings in his hand like a clump of beautiful, fragile feathers, trying as no lover ever has done to project his will past the barriers of flesh and live for a brief, bloody

**LIFE GAMES** You're right," the man sitting in the club seats at the jai alai booth told me, "those guys are in love with those birds. But they're just chickens after all; beautiful, but brainless as cabbages. Lots of those guys love their roosters more than their wives. Like that Vincente Fernández record, 'Today I'm Talking to My Cock.' Well, I don't find chickens so good for conversation myself. Those

He's a man of average size and looks and obviously very much at home in the jai alai frontón and the betting book next door. His

What are the odds that you will die?" I compute them at 100 percent. But hopefully I will not die in pain with my *trinas* in the dirt.

clothing is very *flamante*, a cobalt silk shirt and daringly pleated carbon pants — clothes that look fast and disreputable on a man in his 40s.

"I can see what you're thinking. The cheap, superficial gambler with fancy clothes he can't really afford. Am I right?" Well, maybe I did have some thoughts like that.

"You know who I am, then. Flashy, temporary. I'm a hippodrome whore. But I know who you are, too. Just by looking at your clothes, hearing your questions. I'm what you want for your story, am I right? So you're after a little cheap excitement from the dark edges of life to shock your conservative readers. Am I right?"

"But what if I tell you that I'm a working man, an ordinary person with a family, doing the best I know?" keep my life on its edge? What if I told you that gaming is a big industry in Tijuana and always has been? Or that it's a major part of the local economy and society? Would that make it all too boring for you, would it?"

"What do you think of the jai alai? A nice piece of brick, am I right? And you've seen the hippodrome! The park, the zoo, the statues, the nice building! It used to be even nicer, like stepping out of a garbage pile into a dream. You realize it's one of the oldest buildings in town? There were races and games and big casinos here a long time before there were factories and paved streets. believe

"You see, I'm the rarest bird, a native of Tijuana. One hundred percent *cachanilla*, like we say. I can remember before all the *glorietas* and glass buildings and chrome, I can remember. When Tijuana was a lot more fun to live in.

"My father was a gambler, too, back when Tijuana had some of the finest casinos anywhere. When the Caliente casino had a solid gold salon and big Hollywood stars came here to play. My pop would play up with any of them, my pop would. He'd come home one night handing out 20 peso coins to every kid in the barrio. Then another night he might lose everything but his underpants, and my mother would have to go ask my cousins for food and be forced to listen to long sermons about the evils of gambling, men in general, and one dissolute, evil man in particular detail."

"My mother was always either suffering like a martyred saint or being treated like a queen married to a mafioso. But she never said a word against my father or his ways. She loved him, you see. And she was in it for the thin years and the fat ones — she'd put her money down on that man and didn't back off. She was the only woman in the family who didn't throw the corner when it was obvious that I was going to become a gambler myself.

"My own wife is the same way; she never complains. But the rest of her family does. Apparently they constantly find me less than responsible. They ask if this gives me shame. I tell them it does, but I somehow find the strength to bear it.

"What they don't understand is that money itself means

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were almost asleep. I suppose the metabolism is slower when you first wake up. I've stayed under almost three minutes like that, my personal record. Of course, we would bet on who could stay under longer or run farther. A strange race, not how fast you could go but how far. Boys. We would bet on anything. I enjoyed it even then, but now it seems sad that only money could make the best things in youth exciting. I wonder if any Incas bet on those human comedians. I'll bet they did.

"Once one of our friends brought a big metal sign out onto the dock. It was a steel disk almost two meters across, painted like a big cap from a bottle of Pacific beer. We threw it in the lake, hoping it would skip like a stone, but it was too heavy. But it skimmed over several meters before it started to sink. It was just a few millimeters under the surface, moving down as a big turtle under the water, moving away from us, sinking so slow we could barely see any movement. It curved away from us, and finally we couldn't see it anymore. We talked about it awhile, wondering if we could have ridden it like a magic carpet in the water, how we could have gotten on without upsetting it. Then we lost interest and started fishing. Later, maybe 15 or 30 minutes, one of my friends jumped up and said, 'Look! Look! It's coming back!'

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"Ah, what am I talking about here, chirping like an old cricket? About putting money on the most marvelous things of my life, making them mean as little as money. Now I can see what that did to me. Nothing was wonderful enough without some money or pride being wagered. Is that crazy? Losing used to make me feel impatient and cheated, desperate to place another bet to change my luck and feel like a winner. Two out of three, four out of seven, 2000 out of 2000. Double or nothing. Never settle for losing. Until you've lost everything and have to go home, winning is the greatest feeling in the world, maybe better than sex. But the more powerful motive is not wanting to lose. It's like, well, winning a woman is exciting, but losing your woman is absolute hell. There's no comparing the impact on your heart and your life.

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The list of injuries is a long one, from knees to the top of the head. His body is a map of scars. He says that the scars could be studied to determine the size of the bull and how it behaves at the time of killing. I thought briefly of Kafka's "Pencil Colors," where the condemned man decipher his wounds to learn the nature of his crime. But he rejects retirement, rejects easier paths such as caping calves. He is already planning a return to the arena on a full matador card, even after these accidents have left him broken and aware of the full extent of fear. This might be from heroism or egomania in a man or from the fear of admitting fear. In this case the reason is simpler.

"I'm poor. I have not done very well with my money and have had problems with managers, impresarios, and bull-breeder. It's useless to complain about that; I'm a grown man. But I have a family that I love but no money to support them, no patrimony to leave my children. I'm no daredevil, but under these circumstances, a man has to be a bit of an adventurer." So he speaks of returning to wage his health, even his life against money.

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"Fighting the bull is only a question of skill, of the mind and spirit controlling mere animal flesh. But when you have made a mistake when the bull takes control...when the horns enter your body, it is all so very suddenly a question of luck or fate or whatever you want to call it. The place we keep our prayers and lucky pendants and good deeds against. In just seconds, big, rough events occur in places where only millimeters separate life and death. They want to talk about truth, I give you the moment when the hard, sharp world comes inside of you and with no respect for your belief or your person. It's also the moment all the people wait for. You

know that. You know it's not the bull's blood that excites them, that makes it so macho and sexually exciting for the fine ladies. It's my blood that does that. Otherwise, I'd be just an athlete, just a cowboy. I carry the real import of this sport right here in my veins, and there is nobody to help me keep it there. If I don't, the seats will get more than their money's worth, right? They'll get something special they'll never forget, like catching a home run ball. It'll be their lucky day."

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Jim Harris

# Dying Is Not The Problem

One day we might be immortal.  
Until then, we just stick to the bench press and the raw tuna meat.

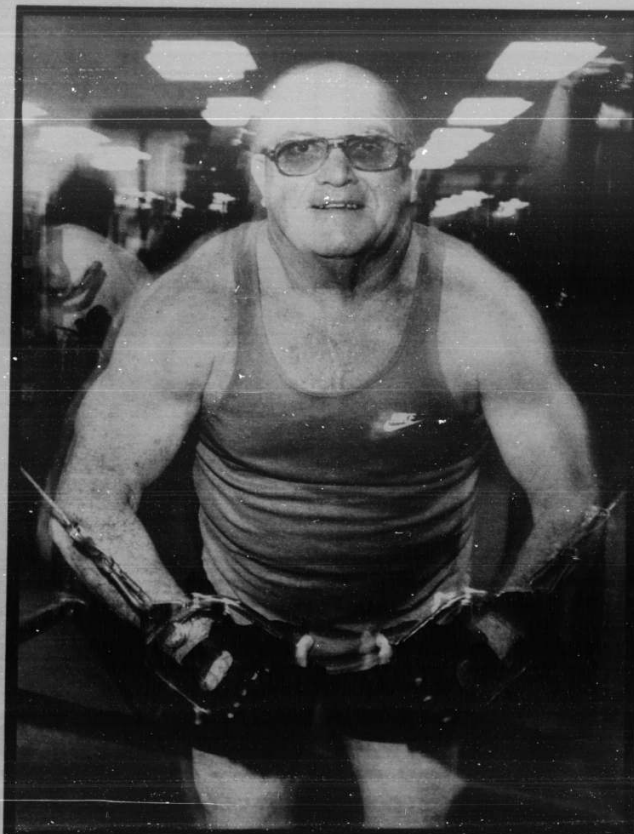
by Lawrence Osborne  
photographs by Dave Allen

**B**efore sundown at the Mission Valley YMCA, a strange spectacle dominates the city, mirror-lined gym packed with a gleaming forest of steel and iron. Amid the Nautilus and Polaroid machines, computerized Life-Circuit systems and formidable racks of weights, the latest recruits to the multibillion-dollar world-fitness business get down to their routines. They are there to recreate bodies that have grown slack and stooped. They have come to tone muscle and saw that have slipped into disgraceful moribundity. They have, in short, joined our culture's hysterical craze for physical beauty at all cost. But these are not the usual beneficiaries of the gym

culture. They are not bronzed youth sporting perfect Greek anatomies or Schwarzenegger-style mania. They are the old.  
It is a disquieting sight: 70-year-old Hindu ladies performing grueling stomach crunches on a padded Nautilus contraption; shriveled old fellows with bandy legs heaving and grunting their way through punishing sets of "military presses"; red-faced dames of a certain age pushing bundles of iron up and down the slides of leg machines, hissing the mantras of the bodybuilder. "One, two, three, four..."  
The YMCA does a lot to encourage the elderly to look after their bodies. After all, in a cul-

ture of boundless optimism and can-do contempt for anything as disagreeable as Death, it seems more or less obligatory to make them get off their behinds and turn themselves into rejuvenated Apollos and Venuses — whatever their age and however ghastly they have come to look. We know everybody can be saved. And that the Grim Reaper can always be postponed by fitness videos.  
Just a note to say I'm living.  
The gym's in-house pool cove to the sporty elderly clients in their weekly newsletter...  
...that I'm not among the dead.  
Though I'm getting more forgetful

And mixed up in my head.  
Also, growing old really does seem to be a grim affair in many ways. The old are rigorously separated from everyone else. They have their own gym classes, their own bodybuilding seminars, and their own Senior Strength Training courses. "What a fun time!" the newsletter blares emptily. "Thanksgiving Pot Luck Bingo and Cardiovascular Exercise Groupel is there really life after 65 or 70, or wherever we decide old age begins?" And "Can the aging body really defy time and outlast Death at close quarters?" Many seem to think so.  
For some of the "senior citizens" pounding



Armando Rueda

iron in the glare of the reflections, burning their biceps with 60-lb. dumbbells, and stretching their pecs apart with stylish "flies," the body is not made of dust alone. Time can be reversed. The body can be made to go backwards into a second youth. And Death itself, through an extraordinary mixture of willpower, narcissism, and weight, can be cheated. Almost.  
Armando Rueda, an ex-Olympic weight-lifting contender on the Mexican national team 40 years ago, is perhaps the most revered senior citizen in this gym. Looking a little like a ripped Toad of Toad Hall, the 63-year-old archery

teacher, retired dentist, and Boy Scout leader comes into the heavyweights corner at about six in a rakish leotard. He warms up his shoulders and arms for a 280-lb. lift at the Olympic bar.  
"They say," he says contemptuously, "that you get weaker as you get older. I'm not disputing with scientists — after all, I'm a dentist myself. But I can tell you with my hand on my heart that I am lifting exactly the same weight that I was 40 years ago. Exactly the same. I, for one, am not weaker than I was. I am stronger. I get stronger and stronger. I am as strong as any man half my age. I am lifting today more than all the national champions who are young. Look here —" he

holds up a weight-lifting mag in which all the recent records are printed in vertical columns. "There's Nigaud, the French champion at the WDDFF championships — 230 lbs. That's nothing. I lift that every night. And there's Jo Molina, the Spanish champ — a measly 210 lbs. R. Perna, at the U.S. Masters — 220 lbs. It's all the same. I can lift more than all the young champs at the national level. That shows you that 'age' is a mirage. That power-lifting keeps me young. I'm really not afraid of old age, because according to most people, I'm already old. But if I'm old and I am still lifting what I was during the Olympics in London all those years ago, then..." he rolls

his eyes and holds out his palms as if everything is already explained. "...I am not old. I am maturing. I am matured. I am improved."  
To prove his point, he swaggers over to the bench, lies under the massive bar, which is now carrying 285 lbs., and fixes his gloved hands to it. Without even a momentary hesitation, he hoists the bar off its brackets and begins a vigorous, quick set of 12 presses. The weight is then increased to 295 lbs., and the elderly powerman takes a break on his feet.  
"When you learn to concentrate your mental power, on a regular basis every day of your life, you tread water. You don't succumb to the sup-







death." Aging had booted the tables on him, with cruel death and its accompanying angels of death. He did not, as he might have done, consult one of the city's thriving gerontologists. But then, if he had, what would they have told him? That senescence and death are in many ways "a good thing"? Mr. Davis decided, with folkloric conviction, that the will is greater than a deformed spine and irregular bowel movements. And that a mystical renewal of the spirit, in this case a baptism by dumbbells, would lead to a deceleration of that fated hurtling towards death.

die. But after I left the clinic I really ballooned out. My waist got to 30 inches. I was a wreck. In fact, five years ago I was old. I mean that seriously. You could see death in me. I went into a severe depression and was suicidal. That was the point at which I walked into this gym. What happened then was extraordinary. I transformed my life from within. I was born again. I was an old man with one foot in the grave, and I was re-born as a Christian and as a bodybuilder. My dream is to be winning the national competitions, the Master's Gold. But for me it's a spiritual quest and

## "Longevity seekers" will soon be testing their urine and saliva weekly for signs of DNA damage and anti-oxidant levels.

"If you could have seen me four years ago, you would have seen a very different human being. I had never been in a gym in my life. I was old in every sense, hunched over, unable to walk. I was diagnosed as having spondylitis, which fuses the vertebrae of the spine together and turns you into a kind of hunchback. I could hardly get out of a chair without a struggle. I couldn't walk erect. I was doomed as far as doctors were concerned. A man waiting for death. And from 1978 to 1986 I wasn't even correctly diagnosed. I was living in a nightmare world made comfortable by drugs and drink. Up until '86 I was a functional alcoholic, but from then on the agony from the spondylitis became so great that I turned to crystal meth. Nine months later, I crashed to the bottom. I lost my life savings. My family disintegrated. I was devastated — mentally, emotionally, spiritually. In '86, I checked into a rehab clinic in Poway. I gave them my last \$50 and my van and stayed eight months. It was time to sober up or

nothing else. Letting Christ into my life and reinventing my body are just aspects of fundamentally the same thing: redemption." Redemption from aging can, it appears, seem indistinguishable from the traditional Christian kind. And as it happens, science is beginning to support the redemption theory of exercise. In a culture in which redemption has always been a condition of existence, it was perhaps inevitable that the refuting of aging, the cult of the body, the optimistic belief in science, and the salvation of the soul should all merge into a thick, confused soup. "I believe," says Davis, looking at himself with pleasure in the gym's paneled mirrors, "that time can go backwards for the body. That training with weights can propel you back into youth. Am I really getting older? I feel that's debatable. The whole notion of aging is under attack these days, and I am the proof of what can happen when you rebuild the body. You do actually stop aging. You treat water..."

Last May, researchers from across the country presented papers at a symposium on the connection between exercise and brain dysfunction related to aging at the American College of Sports Medicine's annual convention in Dallas. One of them, Dr. Robert Dustman, director of neuropsychology research at the Veterans Medical Center in Salt Lake City, described a study in which he had compared the brain functions of elderly sedentary people with people of a similar age on an exercise program. The latter performed all cognitive tasks with significant superiority. However, Dustman himself does not hesitate to strike the pessimistic note: "It's a little spooky, but it looks like the brain starts changing in our 40s. We become brain-damaged to a certain extent." But research has also begun to show that exercise releases a brain chemical called dopamine into the system that can reverse some of the complex chemical reactions associated with aging. Wayne Spirduso, a professor of kinesiology at the University of Texas and author of a forthcoming book called *Physical Dimensions of Aging*, has found in experiments on rats that exercise boosts levels of dopamine, a neurotransmitter made in a part of the brain called the basal ganglia. The chemical ensures the smooth movement of muscles, and degeneration of parts of the basal ganglia resulting in a depletion of dopamine is at the root of the effects of aging diseases like Parkinson's Disease.

Some of the typical aging patterns — muscle tension, tremors, joint rigidity, difficulty of movement — are related to dopamine and are therefore aspects of the aging process that can be reversed by aerobic or other exercise. "Twenty-five years ago," says Spirduso, "people said exercise had no effect on the brain because they didn't see a significant change in blood flow to the brain. But now we realize that a tremendous amount happens. It's the blood chemistry that changes." A further experiment showed rats that exercised into old age maintained their mid-life levels of dopamine. The message: exercise in humans

might keep dopamine levels high and so cause a partial paralysis of the aging mechanism. Some researchers even think that the proverbial "exerciser's high" is a kind of dopamine high. Others, including Dustman, point to accelerated production of glucose, created by exercise, as an anti-aging stimulant. "Changes in the brain," he says, "accompany a declining cardiovascular system. It makes sense. The brain is dependant upon glucose and oxygen, which are carried by the cardiovascular system. If you're not getting enough to the brain, you lose brain cells. It's a use-it-or-lose-it situation."

Incredibly, scientists are now suggesting that exercise reverses the mental effects of aging by making the brain itself physically more complex. It has already been found that non-sedentary seniors have less activity in their high-frequency beta brainwaves than their idle counterparts (beta waves reflect the intensity of the intellectual effort). People with higher IQs have less activity in these same beta waves. Says Bradley Hatfield, associate professor of kinesiology at the University of Maryland, "One of the primary benefits of physical conditioning is physiological conditioning. When physically fit people negotiate different stresses, they expend less effort and experience less strain on the body. Research would seem to imply that the efficiency that comes from training in the physical domain may also extend to the nervous system."

No one really knows how much exercise humans have to take to enhance their dopamine production, reverse the deterioration of their brains, or decrease the activity of their beta waves. But further findings at the University of Illinois by Bill Greenough, professor of psychology and cell and structural biology, suggest that exercise involving the acquisition of skills actually creates new synapses, connections between neurons. The networks for transmitting information in the brains of rats who learned "acrobatic" skills, rather than just running around the inside of a wheel, become more developed. As a person ages, the synaptic connections gradually disappear, but

Greenough claims that complicated exercise in humans can actually create synapse production. Armando Rueda's theory of the eternally young archer turns out to be true, at least if the archer is a rat.

James Black, Greenough's associate, puts it this way: "It's like the Greek balance of life. If you have lots of intellectual pursuits but do nothing physical to support the brain, you're not going to take full advantage of what you've learned. A healthier heart is able to keep up with brain metabolism."

writhing with pursed lips, performing a kind of slow-motion St. Vitus's Dance with sweat-beaded brow. It is Lou O'Dell, 67, one of the gym's most audacious customers and a firm believer in the elastic nature of all things aged. Not far off, the Indian mascot is still in the leg press, her lips pursed, beads of sweat bulging from her forehead as she sends the padded leg bar down and concentrates (or so it seems from the brilliant look in her eye) on prospects of eternity. Elsewhere, the over-60 majority in their morning workout groan and grunt at their posts or pedal away serenely, with the glassy, slightly pained expressions of mariposas on eternal treadmills.

Not so Lou O'Dell. He has adopted the Davis Smart Grip, and at home, he says, he has a machine of his own, constructed from milk bottles filled with water. It is an extraordinary vision: Lou with his milk bottles dancing a kind of athletic Dance of Shiva on his patio with his hands tied to a pair of homemade cotton rope cables.

"As you get older, you lose your sense of your own body as anything but an encumbrance, something that's going to die, something that's not working as well as it should. Training puts you back in touch with your physical self. The first thing that happens to you is that you grow stiff, immobilized. That's what ages people. I have a book at home, *Representative Strategies*, which explains that, you know, you don't have to get old. Nothing is preordained on that level.

"Do not," he says, with terrible gravity, "believe what scientists tell you."

Except, of course, if they happen to mention dopamine. "I never heard of dopamine." "All I know is that I can hang off the ground for two whole minutes. Watch."

As if to demonstrate the absurdity of both dopamine, whatever that is, and scientists, whatever they are, he hoists himself into the air and dangles there for a minute beaming a beatific smile. "We all have a fear of dying," he goes on, releasing himself back onto terra firma and flexing his slender, almost zebra-like muscles. "Fear

## Klatz claims that it will eventually be possible for basic circuits to facilitate digital cerebral interface — a virtually immortal duplicate self to exist within the computer.

Jim Davis invented the Smart Grip — a kind of harness for the wrists that enables elderly weight trainers to look comfortably into cable machines — as a way of rationalizing all this for the marketplace. "I don't know about all those experiments on rats, but humans can be like rats on treadmills, I suppose. As soon as you fracture the monotony of classic weight training, you improve the life. Maybe you can even produce synapses! With my training, there are no treadmills, no repetitions. You do what you want. Do I believe in preordained aging?"

He looks mildly scandalized. "Do I? I wish we all got to die, you mean?" Well, does he think the body can treat water? "Absolutely. Dying is not the problem. Looking like shit is the problem."

And the biological clock? "Turn it backwards. After all, we aren't rats. We can do anything. If I didn't believe that, I

San Diego's gyms are the lodges of a secret brotherhood whose intense, mute rituals are largely incomprehensible to the soft-bodied outside world. Like the bath-houses of Muslim cities, they are places of male communion whose harsh sweat-and-steel decors offer the subtle cross-currents of vanity, fear, and sex that fill them.

Fear is not obvious at first glance, but before long you begin to sense that what men fear most is their own physical aging, their first confrontation with death. By building what seems to be an impenetrable body, they postpone the first signs of death — and perhaps, like the Japanese novelist and bodybuilder Yukio Mishima, try to defeat death itself through a heroic act of narcissism.

The older man, then, the greater the desire to overcome aging and death.

Back at the Mission Valley YMCA, the crowds of elderly trainers seem to prove the point. In the middle of the floor stands the cable machine, within whose tall tentacles a small figure is

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Dr. Perlman: I really enjoyed reading your article on "non abusing women." I have a 6-year-old son who constantly picks on his 4-year-old sister. Is this behavior an early warning sign for abusive acts in the future?

— Very Concerned Father

Dear Very Concerned Father: Early warning signs typically begin not with the individual child, but with the family. Families that promote abuse, violence and/or aggression teach children that aggressive acts are routine ways of interacting, even when we are deeply hurt. If your son's various go beyond typical sibling play and are actually aggressive or are an expression of anger, he may be responding to something quite different. For example, he may have felt threatened in some fashion following his sister's birth and that the attention now exclusively his now has to be shared.

How negative interactions are discouraged, though, is critical. Responding to angry/aggressive acts with further anger and/or aggression, for example, would probably be counterproductive. Also, when discouraging negative interactions with his sister, care should be exercised to maintain his feeling further disappointed. Unkind acts might be met with the task of having to perform a kind act.

Preventions might include ensuring appropriate attention is afforded your daughter as "Triple." Finally, providing a "safe" outlet for expression of anger in concert with teaching pro-social ways for such an expression is vitally a must. Combined, these actions will serve to promote the development of empathy and of the ability to take the perspective of others. One book I have found useful is entitled *Sibling Without Rivalry* by Faber and Elaine Marklin.

— Dr. Mitch Perlman

Dr. Perlman is a Licensed Clinical Psychologist (L.C.P.S. #15080). Questions for his advice columns and can be left for him personally at 478-4911, 2000 The Information, help to discuss your mental health system, call Alvarado Parkway Institute toll free at 1-800-366-4447. There is no charge for your initial call.

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## LOCAL COLOR

Cuts and clippings from around the county

"I was really impressed by our president, besides his good looks," Aurelia Koby, CEO of the San Diego Consortium & Private Industry Council, said. Koby was back in Washington this week and had a breakfast meeting with the president that included a private 10-minute chat arranged by Larry Lawrence. "The thing that really surprised me is how close the president is to Larry Lawrence," Koby said.

— San Diego Daily Transcript

Deputies arrested a man who allegedly shot a pregnant dog locked inside its owner's car after the animal bit his son.

Gregory Kuzynsky allegedly shot the Rottweiler named Rusa after it bit his 9-year-old son.

The dog's owner, Minda Williams told deputies she was walking Rusa in Tibbalds Park on

Lupine Hills...when a boy asked to pet the dog... Williams gave the boy the OK but told him to be careful because the dog was pregnant... The dog growled and the boy became frightened and jerked away, startling the dog... Rusa then bit the boy in his left flank.

Williams told deputies she locked Rusa in her car, cracked the windows and then walked the boy home... Kuzynsky told deputies he went to his pickup, took out his gun and shot the dog after it lunged through the window — breaking it — and came at him... However, witnesses in the park stated they saw him shoot the dog while it was still inside the car.

— Blade-Citizen

Nurses call it the "failure to fly syndrome," a dangerous tendency children have of

falling out windows and off balconies.

Diane Colhour's son, Timothy, was one of the victims of a recent string of falls... The mother said she was making sandwiches and her 6-year-old daughter was making sandwiches when it happened. She handed the child his sandwich, and he toddled toward the door to the balcony.

"He went out there and I figured I would just be out there in a minute because I was handing my daughter her sandwich," Colhour said. "By the time I did, I heard a scream. I swear he wasn't out there for 30 seconds. He had thrown the sandwich over the railing, and he went to get it."

"Parents don't anticipate that if they put a bunk bed next to a window that kids jump on the bed and sail right out the window," said Sue Cox, a nurse who runs

the Children's trauma program. "We had a pair of twins do that — one right after another."

— Blade-Citizen

In the tightest community of North Mission Beach, friends are making a steady pilgrimage to a small surf shop to deliver praise and prose in memory of the man they called Sherlock Holmes.

From a perch outside the Beach T's store on Mission Boulevard, Holmes was known for rubbing the backs of tired rollerbladers and helping the homeless clean up their lives.

Although he had a lengthy criminal record, including a 1983 conviction for selling marijuana, friends say he was trying to turn his life around.

Born Ricardo Lee Holmes, Holmes was given a floppy-eared hat of the sort that the fictional detective wore, and he used it to

cover his close-cropped Marine Corps haircut when he arrived here 10 years ago. Soon he was well known as "Sherlock" around the beach that he changed his name, friends said.

"He thought it was a good way to get recognition," said long-time friend P.J. Gimsburg, who came to California with him. "Rather than be just another black man on the beach, it was Sherlock Holmes."

Friends described him as gentle and religious — often writing "God loves you" with a pen on dollar bills.

— Union-Tribune

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— San Diego Learning Annex

If you have ever contemplated handling or are presently litigating product

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Folks, it doesn't get any better than this.

— Trial Bar News

Can Gay, Lesbian and Bisexual people "change" their sexual orientation and become exclusively heterosexual? Even if it's possible,

why should they want to? What do people who offer Gays and Lesbians the opportunity to "change" really want to achieve? Is being Gay or Lesbian something you are "born into" or something conditioned by environment and culture — and is the question really relevant to the struggle for equal rights and full social acceptance?

These and other questions will be featured in a provocative meeting of Gay Grads of San Diego... This governing board approved the \$500 workshop... at the same meeting where a minority student representative three biting accusations at a trustee who had been doodling during the student's presentation.

Robert Jenkins, president of the African-American Student Alliance, accused Trustee Harold Scofield of being insensitive to racial issues because he had been drawing while Jenkins read the board an explanation of a new task force on ethnic issues.

"ex-homosexuals" — will be shown.

— Update

Paloma: Collier faculty members will attend a special workshop... to learn how to recruit and hire more people of color.

Members of the district governing board approved the \$500 workshop... at the same meeting where a minority student representative three biting accusations at a trustee who had been doodling during the student's presentation.

Robert Jenkins, president of the African-American Student Alliance, accused Trustee Harold Scofield of being insensitive to racial issues because he had been drawing while Jenkins read the board an explanation of a new task force on ethnic issues.

— Times-Advocate

It is a beautiful Spring day, and my friends and I are playing golf at Singing Hills Country Club... On the 11th hole, I hit a good drive, then go back to the tee to take a sip of my Coke. Suddenly, I have something in my mouth. I feel a sharp sting in my throat. I cough and spit out a wasp! My doctor partners look at my throat and see the stinger lodged in my soft palate. I can feel the

swelling starting...

The ride to the doctor's office is fast and furious. My throat swells rapidly. I have difficulty inhaling. Stridor sets in. My mind races. Will I make it to the office? I think triage.

The ride seems to be taking forever. I struggle. They restrain me... My friends bundle me in to the office where the surgeon helps me into a chair. He sprays my mouth and throat with a local anesthetic. With a long forceps, he carefully removes the stinger and gives me a shot

of Cortisone. He tells me to relax as I take deep breaths of oxygen. I start to calm down and breathe easier, although my throat feels enormous.

The surgeon reassures me that the situation is well in hand and that the swelling is unlikely to obstruct my airway... I stay in the office for a few hours. My doctor friends start to make fun of my predicament... In a few hours, I am home recounting the whole ordeal.

Obviously, the wasp had crept through the small hole in the can and was en-

joying the Coke sugar when I took a drink and swallowed him... The problem could have been prevented by using a straw or the now available plastic cover for flip-top cans.

This cover is known as the "Quencher" and is available in many food and beverage stores. It really works well and lasts a long time. In view of my experience, I highly recommend its use in all outdoor areas, especially for children.

— San Diego Physician

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## LETTERS

continued from page 1  
helpless victim by letting herself be star-struck by a successful, famous older man. Hmm. Moore goes so far as to piously inform us that Koyechine was not "fast" or a "party girl" (girl?) but was actually — an amazingly revealing choice of words — a "martyr"! Really! In what case, I wonder? Politically Correct Star-Fucking! Infatuation As the Ultimate Excuse! or perhaps Feminist Special Feeding!

In subtle ways throughout the article, Moore struggles to

present a female "victim" of men where an uncensored view might see an adult making her own choices. Moore's rhetoric is particularly manipulative in an anecdote about pornographer Artie Mitchell and his "off-again-on-again girlfriend" Joanne Scott. Perhaps because she dwells so much on Mitchell's failings, Moore doesn't have room to mention certain details that can be discovered in a few minutes of browsing through the books she cites; for example, that Scott, with a classical education, a master's degree in English, and a teaching job, decided at the age of 30 to become a live sex performer before she ever met

Artie Mitchell and later had roles in his porn films, where she admits she tried to compete for the camera's attention by mouthing the loudest. Moore writes that Mitchell once "turned over" Scott to a group of his buddies to be the "target of a gang bang." The account in the Hubner book cited by Moore doesn't seem to fit this victim-mongering language; it states that once at her urging and another time at her own initiative, Scott let three of Mitchell's friends have sex with her. Moore fails to mention that Scott had sex with other men many times at Mitchell's request, because it made her feel close to Mitchell, in Scott's words like

"the Story of O thing." Would Moore feel obligated to go along with a similar request from her own boyfriend? The idea that an adult woman might actually be responsible for her own body, so prominent in feminist rhetoric elsewhere, always seems to make an amazing disappearance when a particular woman decides to use her own body in ways not approved by feminists. In properly "sensitive" descriptions, she is magically transformed into a spineless, helpless, passive tool of those evil creatures, men.

In another anecdote, Moore does not even attempt to cast a pathetic light on Missy Manners, the affluent

former member of the Republican National Committee who has since made a similar fortune as a porn star and articulate defender of pornography on television talk shows and in magazine interviews. Not burdening us with such details, Moore simply presents Manners as the woman who, at Artie Mitchell's drunken request to show her "beaver" to a crowd of strangers, blithely pulls off her panties, hikes her skirt, and spreads her legs. Are we left to infer from the tone of the article that this woman, too, was a "martyr," perhaps this time in the cause of Feminine Hygiene?

It is possible for a woman

do to anything so blatantly stupid that feminists will not invent some sexist rationalization for blaming it on men? Or to lower it to Moore's own pathetic playing pose too hypocritical even for contemporary American women?

Paul Johnston  
Golden Triangle  
Without Paying  
A Dime  
Deddeh's Revenge" in the April 29 issue, describing State Senator Deddeh's 1.2 million dollar lawsuit against the city for rejecting his Cholla Creek Villas devel-

continued on page 40

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continued from page 18  
 oponent proposal, made me recall the Reader article "Fine Print Worth Five Millions" (April 23). It stated that the undeveloped Daddish property in dispute is located on a floodplain. If the city would cite the federal law prohibiting San Diego floodplain

development (as described in a 1992 Reader article) the city could be free of this lawsuit without paying a dime.  
 Randy Berkman  
 Point Loma

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## It Looks Like Someone Got Frisky With A Can Of Spray Paint

Was your April 29 cover supposed to look like that? Or did the printing get screwed up? It looks like someone got frisky with a can of spray paint and messed a nice little drawing. I'm not an artist or an expert on anything like that, I'm just your average guy-on-the-street who picks up the Reader when it looks interesting. But I must say it's my overall impression that it's looked less and less interesting lately. It rarely catches my eye, and when it does, the writing often seems as dull as the cover. The latest issue is a perfect example of both. It's dull, your eye doesn't know where to go, and the writing and subject matter are boring.

The old saying "Don't judge a book by its cover" is fine, but when it comes to free

newspapers, most people do. George Schaubert  
 University Heights

## Many Americans Have No Pride In Our Beautiful Language

Abe Oppenheimer's authoritative article on M.F.K. Fisher ("The Pressing Necessity to Seize the Moment," April 22) was very interesting, and I shall look at the program this week. I have noticed your writing before this issue, but this article was really exceptional in content, clarity of expression, and flow. I notice your talent especially in this newspaper which, of course, caters to a wide, wide circle of readers. You and very few others uphold the dignity and beauty of our language. Many Americans have no pride in our beautiful language.  
 Harry P. McKee  
 Ocean Beach

## I Am A Fan Of Emma Kirkby, But No Fan Of Mr. Saville

I attended the "English Orpheus" music performance of John Dowland's songs at St. James By-The-Sea which Jonathan Saville reviewed in the Reader classical music column on April 22. My enjoyment of Emma Kirkby's voice and presence has not dimmed, nor was it tarnished at the time by speculations such as Saville's about what these arias might be if sung by Bartoli, Freni, Horne, or Norman. Just what improbable or irrelevant flights of fancy my mind did take that night are lost though, for it was seven weeks ago—Saturday, March 6, 1993. Indeed, as Kirkby sang the text: "Time stands still with gazing on her face." I am a fan of Emma Kirkby, but no fan of Mr. Saville.  
 Name withheld by request  
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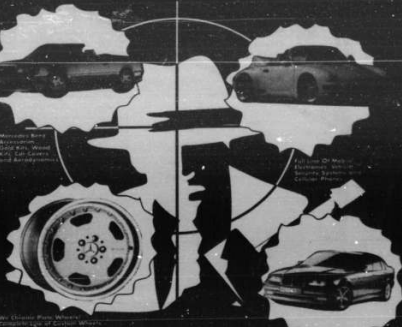
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Morgan: I received 108 responses. Andy was the 20th guy I met. After our first date I wasn't interested in meeting anyone else.

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

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

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

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

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

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

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## Reader

# Calendar

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Scene from the movie Children of Paradise

## Bohemian Rhapsody

Children Of Paradise Stage 'N' Screen Extravaganza

In my youth, one of the works that informed my vision of emancipated womanhood was the French film directed by Marcel Carné, *Children of Paradise* (*Les Enfants du Paradis*, 1945). I saw it at least a half dozen times.

The central character, Garance (played by Arletty), is a 19th-century actress of imposing demeanor and beauty. She's loved by four men. She in turn is both fascinated and repulsed by two of them — an anarchist assassin and a nobleman who keeps her in luxury. With the third, a fellow actor who introduces Paris to Shakespeare, she can laugh and romp. But with the fourth, a mime named Baptiste (hauntingly portrayed by Jean-Louis Barrault), she's the most tender. Garance never allows her complicated emotional life or the hurly-burly of the theater or the social chaos around her to violate her identity.

*Children of Paradise* runs for three hours and ten minutes. Carné worked with Jacques Prévert, then a well-known poet, on the screenplay, deliberately placing the actors in the

previous century. Carné and Prévert decided to exploit neither the political events of the mid-19th Century nor of the Nazi occupation of France under which they existed. (The director had the opportunity to flee before the army of occupation arrived in Paris, but he decided to remain in his own country.)

According to Edward Baron Turk, Carné's American biographer, Carné was and is enormously proud of *Children of Paradise*. On the phone from Boston, Turk stated, "Carné is still directing at age 87 but *Children of Paradise* is his grand epic, his masterpiece. He made it at a time when every bit of material, from the cloth for costumes to wood and nails for the sets, had to come from the black market. But what was even more difficult was that the movie was produced under physically adverse and emotionally crushing circumstances."

Turk continued, "During the Occupation, any deviation from the Nazi philosophy of [work, family, and country] was suspect. The characters in the film, whether rogues or actors or people of wealth, do their best to subvert authority. But the actual men and women involved in creating this

epic film also lived and worked against the grain of the Nazis.

Carné was a homosexual. Jacques Prévert anti-clerical. Arletty renounced marriage and championed free love. The set designers and musical composers were Jews who came out of hiding for a few hours at a time to help with the film. All of them could have been annihilated by the Nazis. But they had the courage to celebrate their marginality and the savvy to elude the censors by setting the movie in the past and thus glorifying France's history."

When *Children of Paradise* was released, it immediately acquired classic status. It restored confidence in France by proving that the country hadn't lost its preeminence in the arts.

Ironically, Arletty could not attend the gala opening. She was under house arrest by the free French government for having had a love affair with a German officer. Carné was officially censured for once signing and then quickly breaking a contract with a German film company. Apart from these political shenanigans, the movie ran for a full year at two theaters in Paris, the rage of both the critics and the French public. From its opening to the present, it has appeared in some

movie house in Paris — one theater had it on its weekend program from 1978 onward.

In the U.S., *Children of Paradise* rasped critical acclaim and was the darling of film buffs who saw it at art film houses. But its length prevented it from being accepted by the general public. By the 1950s, it was often cut to one and a half hours and edited so crudely that crucial scenes were eliminated. For the last several decades, it has been relegated to art houses and university campuses or trotted out at film festivals. A grainy video in two volumes was released last year, but the subtitles seemed woefully lacking by present standards.

Now, however, a completely restored film print of *Children of Paradise* with a new translation and laser print subtitles is about to be launched. It will be shown at the Museum of Contemporary Art, San Diego, this Saturday, in conjunction with the La Jolla Playhouse's West Coast premiere of a recent play inspired by the seminal French work. To celebrate the 50th anniversary of the making of the film, the Minneapolis-based Theatre de la Jeune Lune created the play, *Children of Paradise: Shooting a Dream*. Based on the script of Marcel Carné and Jacques Prévert, the play is not an attempt to transmute the film to the screen. Instead, it recreates several episodes from the film and uses Carné, Prévert, Arletty, and Jean-Louis Barrault as characters both in front of and behind the cameras as they attempt to survive totalitarianism. The play makes explicit the ethical and personal dilemmas that surrounded the film artists. "For us it's about the life of artists," director Dominique Serrand observed when the play opened in November of 1992 in Minneapolis. "It's not about artists for artists but for the larger community."

— Eleanor Widener

**Children of Paradise (newly restored film version)**  
Saturday, May 8, 7:30 p.m.  
Shorewood Hall, Museum of Contemporary Art,  
700 Prospect Street, La Jolla  
Tickets \$7  
484-3561

**Children of Paradise:  
Shooting a Dream**  
May 16 through June 13; Tuesday  
through Sunday, 8:00 p.m.;  
Saturday and Sunday matinees at  
2:30 p.m.  
La Jolla Playhouse,  
Shorewood Center, UCSD  
Tickets \$22 to \$33  
850-5650



# Calendar LOCAL EVENTS

## An Icon Of A Religion That Scarcely Exists

An Evening With Angela Davis And Elizabeth Martinez

Angela Davis is coming to town!

Trumpeted by press releases, this is a call that is still meant to stir the blood of a certain radical constituency. The front-page days of Davis's political activism may be long gone. Her topics at the upcoming UCSD conference will be such design and workaday cases as "building coalitions between people of color," "high school and college attrition rates for minority groups, and inequities in job and housing opportunities. But the name "Angela Davis" is indelibly associated with more dramatic events of a generation ago.

There was Davis's participation in campus uprisings at UCSD in the late '60s, when she was a doctoral student under Marxist philosophy professor Herbert Marcuse. There

was her dismissal from a teaching post at UCLA in 1969 because of her political activities by university faculty of the purported attack on academic freedom. Then, most spectacularly, there was Davis's 1972 trial on charges of kidnapping, murder, and conspiracy: she had been declared one of the FBI's most wanted criminals because of her alleged complicity in the shoot-out by the "Solead Brothers" in a San Rafael courthouse, two years before.

The government could not prove its case, and after 17 months in jail Davis was acquitted of all charges—but not before she had become an international cause célèbre. A black woman Communist

unjustly persecuted: could there have been a more perfect icon to focus the anti-American passions of leftists the world over, in those turbulent days of the early '70s?

History shifted, however. Threats of revolutionary turmoil faded away in America. Davis settled into a career as a professor at San Francisco State (and more recently at UC Santa Cruz), as an official of the American Communist Party (in 1976 and 1980 she ran for Vice President on the Communist ticket), and as a political activist writing and speaking on behalf of "progressive" causes.

A list of these causes will not make anyone think of rad-

ical revolutionaries (or most wanted criminals). In fact, Davis's practical political advocacy is often hard to distinguish from the policy positions of Bill Clinton. She is against racism, "sexist oppression," "homophobia," "ageism," and "discrimination against the physically challenged." She is for higher wages, better working conditions, unionization, affirmative action, pay equity for women, paid maternity leave, funding for AIDS research, decent housing, quality education, women's "fundamental and sacred right to determine what comes of and from their own bodies," and universal health care ("One would assume that the U.S. Constitution, which guarantees to all individuals life, liberty and the pursuit of happiness, implies assurances that all citizens of this country are entitled to be healthy"). Judging Angela Davis on these unexceptional Democratic views, the President might eventually have gotten around to naming her to his cabinet—as Attorney General, for example.

A deeper investigation of Davis's attitudes, however, might have given Clinton pause. Yes, she is no longer a member of the Communist Party. When, at the age of 47, she at last discovered that the

Party was undemocratic, she was expelled for "factionalism" and "right opportunism" in the mass purges of 1991. Nevertheless, Davis remains a Marxist down to her very roots.

Marx's philosophy, which had an upsurge in academic circles in the '60s and '70s, offered intellectuals like Davis (and her mentor, Marcuse) two unparalleled advantages. It provided the key to the interpretation of everything, and it could not be shaken by any amount of contrary empirical evidence. Once you had accepted that the economic structure of a society determined all its institutions, ideas, and values, you could bring every social or political problem back to the need to overthrow capitalism, and you did not have to bother your head about the possibility that human beings might be motivated by anything beyond economics.

So, for Davis, racism is the result of the class system, and has been used in this country "as a tool to set asunder the unity of the working class." Sexism must be understood in the context of class exploitation. Even rape can be traced back to the determining force of "monopoly capitalism," and that is why "the countries that are now experiencing an epidemic of rape are precisely those advanced capitalist countries that face severe economic and social crises." Presumably,

Davis would find some similar way of explaining what is currently happening in Bosnia: when you hold a universal key, it opens all doors.

Furthermore, all the horrible consequences of Marxism have slipped right over the consciousness of this old-fashioned true believer. She has gone on doing reverence to the "heroic" V.I. Lenin, and the "revolutionary heroism" of Che Guevara and Fidel Castro, even while the historical achievements of these ideological thugs were being revealed as reactionary regimes detested by their own people. She was, naturally, an ardent supporter of Nicaragua's violent and corrupt Sandinista clique. Her concept of art remains that of 1930s Communism: an instrument of revolutionary propaganda (as opposed to "bourgeois ideology"), with its "demand for abstract subjective freedom in art." She uses phrases such as "as Marx and Engels long ago observed," like a fundamentalist quoting from the Bible.

Davis's distaste for "vulgar and irrational forms of anti-Sovietism" has been just another facet of her fundamental sympathy for Communist dictators. The refusal to confront the utter moral, political, social, and economic failure of those emblems of Marxist doctrine. As late as the mid-1980s she could write: "Observers of the current crisis within the



Angela Davis

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## Calendar LOCAL EVENTS

Black family might find it instructive to examine the present situation in some of the socialist countries such as the U.S.S.R. and the German Democratic Republic, that are also experiencing a rapid growth in the number of single-parent families. In those countries, there is no semblance whatsoever of the soaring poverty associated with the increase in such families in the United States. Even as these supposedly admirable models of Marxist statecraft were on the brink of disintegration, Davis continued plausibly advising her readers and listeners that "we must recognize the importance of setting our sights on a socialist future."

If Angela Davis is still an icon to some people, she is an icon of a religion that scarcely exists anymore except in totalitarian China and Cuba and among retired professors protected from the real world. Although she has belatedly become a critic of the Communist Party's "obsolescent and fossilized policies," she doesn't seem to realize how out-of-date her own ideology is. Enormous numbers of Americans — somehow having transcended the values of

"monopoly capitalism" — can agree with her opposition to racism and brutality and her advocacy of a more egalitarian society. But with her rigid mind, frozen in the neo-Marxism of a quarter-century ago, she is speaking a language almost no one these days finds relevant — and that includes most of the political activists and "people of color" to whom she still manages to appeal.

— Marcia Newbury

**"Building Coalitions between People of Color: An Evening with Angela Davis and Elizabeth Martinez"**  
Wednesday, May 13,  
6:00 to 9:00 p.m.  
UCSD Price Center  
Ballroom  
Free  
535-9452, 534-3204,  
or 555-5204

## A Few Lies To Tell Some Truth

Isabel Allende Discusses Her New Novel

I leapt from the train with the anticipation of a person opening a blank notebook; I was beginning a new life. I had heard so much about that profane, subversive, and visionary city where lunatics lived elbow-to-elbow with Nobel laureates that it seemed I could feel the energy in the air, the bulwark of an infectious wind that stripped me of twenty years of routine, fatigue, and asphyxia... I saw a string of yellow lights in the moonlit mist, a scarred platform, shadows of silent travelers with their suitcases and bundles, and I heard a dog barking. There was an impalpable, cold darkness in the air and a strange odor, a blend of the metal of the locomotive and of coffee vapors. It was a drab station, no different from many others, but nothing could dampen my enthusiasm; I along my canvas bag over my shoulder and set off, skipping like a kid and shouting at the top of my lungs that this was the first night of all the remaining stupendous days of my fantastic life!

Let me ask you some ques-

tions about this passage from a contemporary novel. What is the city at which the excited narrator has just arrived? What is the narrator's gender? What language was the book written in?

If you feel some uncertainty in answering the questions yourself, consider whether you are comfortable with the answers "Berkeley, California," "male," and "Spanish." Isn't there a sense of strangeness and ambiguity here? Don't those yellow lights and silent travelers seem to come from another continent — maybe even from the secret continent of the imagination?

Chilean novelist Isabel Allende is oddly at home and not at home in several of these different worlds: Latin America (Peru, Chile, Bolivia, Venezuela) where she was born and raised and began her writing career, the San Francisco Bay area where she has lived for the past five years, and the world of magic realism that she shares with such writers as Gabriel García Márquez. The mixture of history, politics,

poetry, the dreamlike, and the uncanny that has characterized her writing is redolent with the experience of Latin America, "a land of crazy, illuminated people, of geological and political cataclysms — a land so large and profound, so beauti-

ful and frightening, that only novels can describe its fascinating complexity... In a novel we can put all the interrogations, we can register the most extravagant, evil, obscene, incredible or magnificent facts — which, in Latin Amer-



Isabel Allende

ica, are not hyperbole, because that is the dimension of our reality."

Such was the atmosphere of *The House of the Spirits*, which Allende wrote a decade ago as a fantastic exploration of the history of Chile, after the military dictatorship there had driven her into exile. Anger at that dictatorship inspired her political novel, *Of Love and Shadows*, and the injustice suffered by women in a macho, authoritarian, and patriarchal society gave rise to *Ivona*. But even in these books, the line between fantasy and reality was a tenuous one, "a faint trace of smoke"; and in Allende's mysterious, allusive, enchanted collection of short pieces, *The Stories of Ivo Luna*, the passions of her characters hover in a realm that is far closer to surrealism and folk tale than to political commentary and historical chronicle.

In Allende's fourth novel, written like all of her work in Spanish and just now published in English translation, she brings her Latin American literary tradition and her personal feminist sensibility to a subject distant from her own experience and her own knowledge. *The Infinite Plan* (Harper Collins) has as its central character a man born and bred in the U.S.A., who goes to law school at Berkeley and fights in Vietnam, but whose identity as a fictional character never quite seems anchored in American culture or American

history — or in the physical, psychological existence of a male.

When Gregory Reeves finds himself as the only white boy in a Los Angeles barrio, the weirdness of his situation is for once counterbalanced by the rich, deep, authentically detailed, and intimately felt reality of the Latino culture around him. There, Allende's imagination speaks its natural language. Elsewhere in Gregory's 50 years — from his father's preaching of a kooky American religion called *The Infinite Plan*, to his Russian-Jewish fortune-telling mother figure, to the psychiatrist Ming O'Brien who cares his nighttime terrors and helps him to make sense of his life — we are in a strange land of freely constructed fantasy figures, none of whom is completely plausible.

In this weakness, or is it intentional? Once again we are left floating in uncertainty, as in the curious lack of a firm, definable location for that railroad station that is supposed to be in Berkeley. But Allende's Latin American novels and stories, for all their fragments of local color, are equally unreal. If you want a socially accurate and psychologically naturalistic record of American life in the past half century, you certainly will not find it in *The Infinite Plan*, any more than you will find that kind of America in such fantastic works as Kafka's *America* or Brecht's *In the Jun-*

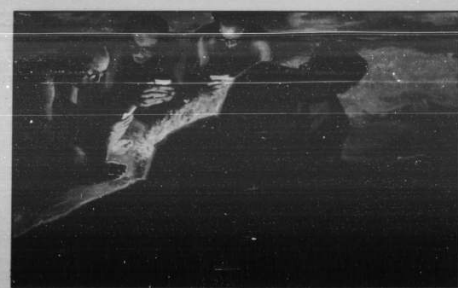
gle of Cities (a Chicago no Chicaguan would recognize).

If you are in doubt about what this odd and fascinating writer intends, perhaps you had better listen to her own statements about the fiction she practices. "Good fiction," writes Allende, "is not about telling a bunch of lies with enough aplomb so that people will fall for it. It is about using a few lies to tell some truth."

That gives a clear answer to the question of how to read *The Infinite Plan*. But Allende goes on: "In fiction everything is permitted, as long as it is convincing, but believe me, you can't stretch that too much. Readers have an infallible instinct to see candor and deceit in the heart of the writer." Which leaves you — once again — compelled to make up your own mind.

— John Peter Applebrach

Isabel Allende discussing her new novel, *The Infinite Plan*. Monday, May 13, 7:30 p.m. Warwick's Books, 7813 Silver Avenue, La Jolla. Free. 454-6347



Full House by David Baze

## We Each Pull Strings With Our Mates, We Just Can't Pull Them Too Tight

"Pilgrim's Progress: An Evening With David Baze"

The door to David Baze's paintings is wide open, and Baze beckons us in with an invitation both earnest and seductive. Family settings and common-looking figures serve as easy-to-grasp handles to the images. The light in the

scenes is lush and convincing, the postures more or less natural. All seems intensified somehow, but vaguely familiar, or at least possible. Inside Baze's world, a reality unfolds that challenges the logic and continuity of appear-

ances. In one scene, three naked men play cards on the beach. A man in a business suit lies near another, more casually dressed, seemingly asleep on the sand. All five men have the same face. In another painting, an attractive couple deeply

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Schell will offer lessons from his new book *The Brass Tacks Entrepreneur*. UCSD Downtown Center Bookstore

**Wilton Barnhardt**  
Wednesday, May 12  
1 p.m. Barnhardt is the best-selling author of *Emma Who Saved My Life*. He will promote his second novel *Gospel*. UCSD Bookstore

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## Calendar LOCAL EVENTS

manipulates a pair of marionettes that resembles them exactly, down to their clothes. The man pulls the woman's strings, and vice versa.

Baze's persuasive realism has little in common with Jackson Pollock's splattered skeins of paint, but Baze calls the abstract expressionist a mentor—not in terms of style, in terms of recklessness. Recklessly honest is probably the best way to describe Baze's paintings and their metaphoric scrutiny of relationships. Of *Of Aficionados*, the painting of himself and his fiancée manipulating the marionettes, he says: "We each pull strings with our mates. We just can't pull them too tight." Full House, the image of the room on the beach, began as a dream of himself awakening on the beach in an odd, incongruous situation. "I could overanalyze and put a beautiful Freudian structure on this, but my dreams are blameworthy. I just choose them along."

The face of all five men on the beach is his own. "I'm a handy model," he laughs, gesturing toward the hardwood floor of his Golden Hill home to describe how he mapped out the positions of each figure and made photographs of himself in the different poses. Baze uses himself as a model because his paintings are about himself, both his conscious and unconscious lives. In graduate school in the late '70s, he played dice with friends and models, posing them in contrived tableaux, sometimes loosely based on historical paintings and rendered with academic precision. His work came under suspicion by his peers and professors, practicing conceptualists who had pared their work down to the painful minimum—an idea, perhaps a form to embody it, perhaps not. Photorealistic painting peaked in those years, too. Baze seized upon the slick technique but rejected its cold, monotonous subject matter. Instead, he injected his work with emotional nuance and intrigue.

In recent years, he has expanded up his painting style and used the canvas as a vehicle for more personal reflection and questions. Often his paintings—some erotic, some not—have been about the painful, intimate, but Baze wants an audience, and he wants that audience to have easy access to the work.

It has to be open-ended enough so that anyone can come to it and make it their own in some way. They don't talk about that art school, but that's all they talk about in writing school. "With painting, he says, "You enter into it immediately and then let it unfold. It's not linear like fiction. And you're not allowed to have an ending. It's not poetry."

The narratives in Baze's work do look as though they're going somewhere, though they begin and end exactly where you see them. They float without a contrivance, like film stills spliced from a much longer, more involved continuum. Certain themes emerge as often in his paintings as in his conversation. For instance, men (usually bare himself) appear primarily in awkward situations—wading clumsily through water, stooping over a needle and thread, confronting a monkey on a wooded path. They are almost always naked or wearing business suits. As Baze talks about the relative self-awareness and societal expectations of men and women, his paintings implicitly ask: Is there an acceptable role for men somewhere between the wholly exposed and the fully armored?

"I'll be the first to admit, I don't know what I'm doing," Baze says between rounds of tea, wine, and cigarettes. "I don't have an agenda." To make that clear, he's titled his upcoming show of new paintings and drawings at the David Zapf Gallery "Fictions." Tomorrow night, Baze gives a slide presentation at Cafe Cinema. The talk will be spiked with images by others, including Hopper, Manet, Thelma, Goya, Sargent, and "at some point," he promises, "I will deal with therapy."

— Leah Ollman

**"Fictions," new paintings and drawings by David Baze**  
May 14 through June 5  
Public reception: May 14, 6:00 to 8:00 p.m.  
David Zapf Gallery,  
2400 Kettner Boulevard,  
downtown  
Regular hours: noon to 6:00 p.m. Friday and Saturday and by appointment  
232-5004

**EVENTS LISTINGS**  
Contributions to the Reader's Guide to Events must be received no later than the Friday preceding the event. Thursday lists are in the Reader's Guide to Events. Friday lists are in the Reader's Guide to Events. Saturday lists are in the Reader's Guide to Events. Sunday lists are in the Reader's Guide to Events. For more information, call 232-5004.

**BAJA**  
An International Festival of the Baza featuring a monologue entitled "So Juna" by Ofelia Medina is planned for today, Thursday, May 6, at 8 p.m., at the Tijuana Cultural Center. Admission is \$10 U.S. per person. The center is located at Paseo de los Heroes and Mina Street in the Zona Rio. For more information, call 011-52-66-84-11-11 x302.

**A Play with a Historic Message**  
about the Spanish Conquistador in America. *Vision* among us of *nona mundo* (Old World in the New World), is scheduled to be performed on Friday, May 7, at 8:00 p.m., at the Tijuana Cultural Center. Find the center at Paseo de los Heroes and Mina Street in the Zona Rio. Admission is \$10 U.S. per person. For more information, call 011-52-66-84-11-11 x302.

**Tito Bala Calaveras** plays classical music at the Tijuana Cultural Center, Paseo de los Heroes and Mina Street in the Zona Rio, on Saturday, May 8, at 8:30 p.m. Admission is \$17 U.S. per person. For more information, call 011-52-66-84-11-11 x302.

**Nardo and Osmara Tardieu** and contemporary and traditional arts and crafts are on view through May 12, at the Tijuana Cultural Center. Find the center at Paseo de los Heroes and Mina Street in the Zona Rio. For more information, call 011-52-66-84-11-11 x302.

**Osmara Tardieu**, Anterior 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 *King of the* at 4, and 8 p.m. every day. The film *People of the Sun* continues to screen in English daily at 2 p.m. The center is located at Paseo de los Heroes and Mina Street in the Zona Rio. Admission is \$4. For more information, call 011-52-66-84-11-11 x302.

## OUTDOORS

**The Silk Oak Tree** (Grevillea robusta), a fast-growing import from Australia, comes into short-lived glory this month. Golden flowers decorate the silvery-green branches, an effect that is particularly stunning when the spot is lit by the sun. To reach the spot, take 1-15 to Taveras Road in Alpine. Turn south on Taveras Road, which eventually becomes Imperial Road. Continue on Imperial Road to Imperial Road (a 9.2-mile distance from 1-15). Turn right on Imperial Road. Continue on Imperial Road for a short distance, watching for ranch entrance and sanctuary signs on the right. Meet the leader at the entrance to the ranch.

Expect hot weather, and bring ample water, sunscreen, and a hat. Bring a lunch if you wish. No restrooms or water are available. This is a walk with extensive mileage of a moderately strenuous nature. The walk is free. Call 280-7710 for more details.

**Jabon's** Louis A. Jellor County Park is the site of two trails on Saturday, May 8, both beginning at 9 a.m., hosted by the Canyoneros, a group of volunteers who offer trail guides and special training to help the public develop appreciation of the county. The short hike (lasting about 10-15 minutes) will be designed for wheelchair access. You'll look for hummingbird nests and see the canyoneros' work. The longer hike (lasting about 1-2 miles) will be designed for the canyon ridge line.

**Wildflowers of San Diego County's** highest mountains are still in bloom this week. Take a walk along the trail above 4500 feet in the Laguna, Cypress, or Palomar mountains and enjoy a palette of colors ranging from crimson red to luscious blue. Among the most common varieties are lupine (blue, occasionally yellow), wallflower (yellow), paintbrush (red), scarlet bugler (red), beard tongue (blue-purple), checker (lavender), wooly blue curls (violet), forget-me-not (white), wild yucca (purple), and yarrow (yellow and white).

**Learn More Love and Legends** during a full moon walk at the Los Peñasquitos Canyon Preserve tonight, Thursday, May 6, at 7:30 p.m. You may see deer and other nocturnal animals on this two-hour walk led by Will Brown. Bring a flashlight.

**Meet the group** in the parking lot by La Cantina bike shop, on the north side of Sorrento Valley Boulevard, one-half mile east of the intersection with Vista Sorrento, in Sorrento Valley. Call 484-3219 for more information. The walk is free.

**Mating Habits of the Shrike and Partridge** are small aerial fish that spawn on beaches following certain high tides throughout the year. On Friday, May 7, from 10:30 p.m. to 12:30 a.m., the Birch Aquarium Museum is offering an advance to observe the grunion in action. A lecture and film will precede a beach walk to see the grunion on the shore of Scripps Beach. The fee is \$7 for adults, \$3 for children 7-13. Call 534-7523 for information and reservations.

**Take a Wildflower Walk**, learn about plants the Indians and settlers used, and visit a migration site and see the restoration of native trees and shrubs in the Los Peñasquitos Canyon Preserve, on Saturday, May 8, from 8 to 10 a.m.

To reach the spot, take 1-15 to the Mercy Road exit and go west to Black Mountain Road. Parking for the preserve is opposite. Free. Wear sturdy shoes, and bring water if you want it. Call 484-3219 for more information.

**The Flying K Wildlife Sanctuary** is the site of an Audubon Society bird walk on Saturday, May 8, from 8 a.m. to noon. You'll see sage sparrows, black-chinned sparrows, Western kingbirds, phoebe, barn swallows, and ash-throated flycatchers.

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## Calendar LOCAL EVENTS

low college enrollment rates, and in-  
equities in job and housing oppor-  
tunities. Both women are professors,  
writers, and political activists. The  
talk is free and is part of Centro Cul-  
tural de la Raza's American Festival.  
Call 556-4204 or 555-9483  
for additional information.

**How Does Violence Affect Chil-  
dren?** Are kids more violent now? A  
panel discussion to address these is-  
sues is sponsored by Charter San  
Diego and planned for Wednesday,  
May 12, from 7 to 9 p.m. at Charter  
Hospital of San Diego, 11878 Avenue  
of Industry, Rancho Penasquitos.  
The talk will be presented by Brad  
Sanders, psychiatrist; Robert Mar-  
ques, criminal investigator; David  
Bokhove, educational psychologist;  
and Ann Rubenstein, school coun-  
selor. The talk is free and open to the  
public, but reservations are required.  
Call 596-2770 x2500 for further in-  
formation and those reservations.

**Native Rights Activist Ward  
Chick** talks about "The Native  
American Movement: Critical Issues  
in Native North America" on Thurs-  
day, May 13, at MiraCosta College's  
Oceanside campus, at One Barnard  
Drive. The first presentation is free  
and is slated for noon in room C-7.  
The second is at 7:30 p.m. in the west  
gymnasium; general admission is \$5,  
students \$5. Chick has published more  
than 100 articles on American  
Indian issues during the past decade.  
Call 757-2121 x112 for further in-  
formation.

**"Nature's Miracles"** is a story of  
trees and their products and their  
value to both man and other animals

by George and Virginia Forbes dur-  
ing the next Showmaster program.  
Enjoy the slide lecture on Thursday,  
May 13, at 7 and 8:15 p.m. at the Ben  
Polak Fine Arts Center, 8033 Uni-  
versity Avenue, La Mesa. Admission  
is by donation. Call 462-7624 for  
more information.

**Through the Study of Shalek Re-  
mains and Humanism**, paleoanthro-  
logists studying ancient diseases find  
that some diseases have changed very  
little, some have changed consider-  
ably, and some are extinct. Rose  
Tyson, physical anthropology cur-  
ator at the San Diego Museum of  
Man, in Balboa Park, presents a lec-  
ture entitled "Mummies, Mayhem,  
and Miracles" in the Administration  
Building at the museum on Thurs-  
day, May 13, at 7 p.m. The cost for  
the lecture is \$5 for members and  
students, \$7 for non-members. Call  
239-2001 for more details and  
reservations.

## IN PERSON

**UCSD Professor of Literature**  
and novelist **Fanny Howe** reads from  
her newest volume, *The End*, at the  
UCSD Bookstore on Thursday,  
May 6, at noon. Free. Call 534-6444  
for more details.

Parling permits are required on the  
UCSD campus, cost \$4 during the  
day, and may be purchased at the  
Gillman Drive and Northview Drive  
information pavilions at the north  
and south entrances to the campus.

**Comedy**, John Padoa is the head-  
line nightly through Sunday, May 9,  
at the Balboa Hotel's Comedy Club.  
Shows are planned for Fridays  
and Saturdays, at 9 p.m., each  
evening. Tickets for either show are  
\$6.

Find the Improv and the Sheth  
Pad at 832 Garnet Avenue, Pacific  
Beach. Dial 483-4522 for ticket  
details.

The **Bukla Hiss** is located at 999  
West Mission Bay Drive, Mission  
Beach. For ticket information, call  
488-6472.

**More Laughs**, headliner Brad Stein  
with supporting acts Ed Hart and  
Charlie Marko handling the warm-  
ups will be featured at the Comedy  
Night on Saturday, May 8. It's a  
New York comedy. Thursday, May 9,  
at 10 p.m. On Sunday, May 11, head-  
liner Jeff Jere with Mark Craig Tay-  
lor and Brian Mallow begin a five-  
night run. Comedy Nine is located at  
2216 El Camino Real, Suite 104,  
Oceanside. Showtimes are 8:30 p.m.  
Tuesday, Wednesday, Thursday, and  
Sunday; 8:30 p.m. and 10:30 p.m.  
Friday, and 8 p.m. and 10 p.m. Sat-  
urday. Call 757-2177 for ticket  
information.

**Cherrie and Gulliver** at the Improv,  
as Tom McGuff with opener Jim  
Hope continues through Sunday,  
May 9. Rick Rockwell is scheduled  
for a six-night run, beginning on  
Tuesday, May 11. Regular showtime  
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 Sheth Pad, a 40-seat the-  
ater, currently featuring LT (Impres-  
sional Theatre), made up of four  
stage performers and one musician.  
These performances are sketch com-  
edy and musical parody, based on  
audience suggestions and participa-  
tion. Shows are planned for Fridays  
and Saturdays, at 9 p.m., each  
evening. Tickets for either show are  
\$6.

Find the Improv and the Sheth  
Pad at 832 Garnet Avenue, Pacific  
Beach. Dial 483-4522 for ticket  
details.

**Jim Schell, Professional En-  
trepreneur** and author reads from  
his latest book, *The Down Tack*. Re-  
presenting on Friday, May 7, at  
noon, at UCSD Downtown Center  
Bookstore, One America Plaza,  
Downtown. The reading is free. Call  
534-6444 for more information.

**It's Noddy Time at Noddy**. Perfor-  
mance and Visual Arts gallery and it's  
the final series of performances at  
Noddy's present location. Noddy runs  
Fridays and Saturdays through  
May 15, with different billings each  
weekend.

Performance art by Cultural  
Odyssey (with Rhodessa Jones and  
Idris Achamori), Christine Berry,  
Adrienne Houde, Joan Spiller, John  
Pek, Holly Hughes, Tim Miller, and  
Reno is slated for event number two,  
on May 7 and 8.

Performances begin each night  
at 8 p.m. Ticket prices are \$13 for  
non-members, \$12 for members.  
Call 325-8466 for more information  
and tickets. Subi can be found at 852  
Eighth Avenue, downtown.

**An afternoon of Thursday** Perfor-  
mance is planned by the STAGE-85 Theatre,  
a group of "mature actors," at the  
Better World's Galleria on Saturday,  
May 8, at 4 p.m. The group will per-  
form several scenes from Parker's  
works. Find the Galleria at 4610  
Goldfinch Street, Mission Hills.  
260-8007. Admission is \$5.

**"Relocating Mother"** is the New  
World Theatre's staged reading, based  
on audience suggestions and partici-  
pation. Shows are planned for Fridays  
and Saturdays, at 9 p.m., each  
evening. Tickets for either show are  
\$6.

Find the Improv and the Sheth  
Pad at 832 Garnet Avenue, Pacific  
Beach. Dial 483-4522 for ticket  
details.

read from and discuss the book on  
Monday, May 10, at 7:30 p.m., at  
Warwick's Bookstore. Warwick is  
located at 7812 Grand Avenue, La  
Jolla. 454-0347. Free.

**Post and Activist** Carolyn Forché  
plans to read from the book *Against  
Fighting*. Twentieth Century Poetry  
of Witness, which she edited and for  
which she wrote an introduction, at the  
Blue Door Bookstore on Tuesday,  
May 11, at 7:30 p.m. The collec-  
tion spans the century from the Ar-  
menian genocide to Tian an Men  
Square. Free. Find the bookstore in  
Hillcrest, at 3823 Fifth Avenue; 298-8610.

**"Gaggle"** is the newest book by  
William Barthelme, who will be at  
UCSD Bookstore on Wednesday, May 12,  
at 1 p.m. to read from this work. The  
appearance is free. Call 534-6444 for  
additional information.

Parling permits are required on the  
UCSD campus, cost \$4 during the  
day, and may be purchased at the  
Gillman Drive and Northview Drive  
information pavilions at the north  
and south entrances to the campus.

**Navajo Storyteller** Eric Kraus pre-  
sents "Grandmother Spider, Coyote  
Tale, and Other Navajo Creation  
Stories" on Wednesday, May 12 at  
7:30 p.m., at the Logan Heights  
Branch Library, 811 South 28th  
Street. The event is sponsored by the  
Centro Cultural de la Raza's Ameri-  
can Festival Program and co-spon-  
sored by the Logan Heights Library,  
the City of San Diego Commission  
for the Arts and Culture, and the  
Neighborhood Arts Program. It's  
free. Call 533-3968 for more infor-  
mation.

Kraus repeats the stories on  
May 12, at 8 p.m., at the Mair Ad-  
ministration Center, 6080 Mahawk  
Street, San Diego. This event is  
also free and open to the public. Call  
255-6135 for additional details. The  
stories are suitable for all ages.

**"Queer and Pleasant Design"** in-  
cludes fiction and nonfiction essays  
by Louise Rabin. The book examines  
Rabin's life in terms of her sexual  
politics, her writing career, her char-  
acters, and the places she has lived.  
Rabin will read from her book on  
Wednesday, May 12, at 7:30 p.m., in  
Hillcrest at the Blue Door Bookstore;  
3823 Fifth Avenue. Call 298-8610 for  
further information. Free.

**Oddball Characters** people the  
books of Cathie Felton, who will read  
from her book *People* on Friday, May  
13, at 7:30 p.m., at 7:30 p.m., at  
Warwick's Bookstore. The event is  
free. Find the store at 7812 Grand  
Avenue, in La Jolla; 454-0347.

## TV

**Love Is the Drug**, it's a problem  
that's finally gaining some atten-  
tion. *Love Is the Drug* is a series of  
therapists who have sex with their  
clients. Lonely and confused patients  
are sitting ducks for sexually  
reversive mental health profession-  
als. Is there any way to put a stop to  
that? Is the problem, in fact, more  
ambiguous than it first seems? How,  
after all, does the psychiatric estab-  
lishment deal with warped doctors  
and their abused patients?

All these questions and more will  
be addressed on *Frontier's* upcom-  
ing episode, *My Doctor, My Lover*.  
The program explores the relation-  
ship between patient Melissa  
Roberts-Henry and her doctor, Ja-  
son Richter, and the messy legal bat-  
tle that followed their highly ques-  
tionable coupling. *My Doctor, My  
Lover* airs on Tuesday, May 11,  
7 p.m., KPBS, Channel 15.

Kraus repeats the stories on  
May 12, at 8 p.m., at the Mair Ad-  
ministration Center, 6080 Mahawk  
Street, San Diego. This event is  
also free and open to the public. Call  
255-6135 for additional details. The  
stories are suitable for all ages.

**Out of Sight**, for more than a decade  
since the release of the American  
Protestantism have played a decisive  
role in local and national elections.  
But the American media have been at  
pains to explain this phenomenon.  
Perhaps we'll learn more when KPBS  
broadcasts two programs in the same  
night about Ireland and Irish culture.  
The first, *Irish Homecoming*, as they re-  
turn to their homeland. The second,  
*Understanding Northern Ireland* is a  
one-hour examination of the deadly  
long, violent conflict that has made  
the place famous. *Irish Homecoming*  
airs on Wednesday, May 12, 8 p.m.,  
and *Understanding Northern Ireland*  
airs at 9 p.m., KPBS, Channel 15.

**Minor Eyes Have Seen the Glory**  
shows us who these people are, their  
history, their diversity, and their be-  
liefs. In the first episode, a professor  
of American religious history at  
Columbia University profiles four  
different congregations: a modern  
church in Chicago, a black Pentecost  
church in Mississippi, and an  
old fashioned camp meeting in West  
Virginia. *Minor Eyes Have Seen the  
Glory* airs on Thursday, May 11,  
9 p.m., KPBS, Channel 15.

**Leprechaun Extravaganza Night**,  
along with love, the Irish have been  
called the last people in the West to  
adhere to modernity. Irish history  
is dark and particular and has

produced some of the greatest writers  
in the world. Just what it is about this  
rainy green island that wraps people  
in such peculiar and wonderful ways?  
Perhaps we'll learn more when KPBS  
broadcasts two programs in the same  
night about Ireland and Irish culture.  
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turn to their homeland. The second,  
*Understanding Northern Ireland* is a  
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called the last people in the West to  
adhere to modernity. Irish history  
is dark and particular and has

## SPORTS

**The Del Mar National Horse Show**  
continues daily with various events  
through Sunday, May 10, from  
8 a.m. to 5 p.m. daily. Through Sun-  
day, May 9, competition is in the  
hunter/jumper category. All breeds  
are featured in competition from  
Wednesday through Sunday,  
May 12. Tickets are 50¢ per per-  
son. The show is held at the Del Mar  
Fairgrounds. Call 792-4288 for addi-  
tional details.

**The Crack of the Bat**, the Padres  
meet the Chicago Cubs at Wrigley  
Field May 7-9, at 12:20 on Friday at  
1:05 p.m. on Saturday; and at  
11:20 a.m. on Sunday.

"They have a stand against the  
Cincinnati Reds (in Cincinnati).  
Monday, May 10, through Thursday,  
May 13. Games are scheduled at  
4:35 p.m., 6:35 p.m., 4:35 p.m., and  
9:35 a.m.

Day-of-race registration begins  
at 5:30 a.m. Need more information?  
Call 298-7400.

**The Sweeney Motor's Dry Beach**  
**Walk and Fun Run** 10:30 a.m. at  
Torrey Pines State Beach on Sat-  
urday, May 8, at 8:30 a.m. The course  
follows the beach during low tide.  
Day-of-event registration begins at  
7:30 a.m. The 10- or 4-mile beach  
stride begins at 8:30 a.m. and the

covers 5 miles on hard-packed sand  
and 5 miles on grass and pavement  
and begins at 7 a.m. The run begins  
and ends near to the Coast Dwyer  
recreosport at Piedmont Park.

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Cincinnati Reds (in Cincinnati).  
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May 13. Games are scheduled at  
4:35 p.m., 6:35 p.m., 4:35 p.m., and  
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urday, May 8, at 8:30 a.m. The course  
follows the beach during low tide.  
Day-of-event registration begins at  
7:30 a.m. The 10- or 4-mile beach  
stride begins at 8:30 a.m. and the

4-mile run begins at 9 a.m. Call  
481-1607 for more details.

**Olympic Equestrian Events** de-  
scribe cross country, and stadium  
jumping will all be demonstrated  
from 8 a.m. to 4 p.m. on both Sat-  
urday and Sunday, May 8 and 9, at  
Mary's Track and Field Show. How  
Trials (found at the corner of  
El Camino Real and Via de la Valle,  
one mile east of I-5, in Del Mar).  
Over 175 horses are expected to par-  
ticipate in the competition. There is  
free admission for spectators. Call  
633-2134 or 225-2421 for additional  
information.

**Take an "Endless" Route** to the top of  
Mt. Palomar on a ride planned by the  
Knickerbocker on Saturday, May 8,  
beginning at 11 a.m. The ride is 32  
miles, for intermediate riders. You'll

go up East Grand Road, with a good  
view of the city, and a good view at  
the top, and an exhilarating descent. Meet the group  
at the Lake House Restaurant on  
Highway 56. The ride is free. Call  
487-8278 for additional information.

**The Final UCSD Baseball Home**  
Games for the season is set for Sat-  
urday, May 8, at noon, against Bala-  
University, at Triton Baseball Field  
on the UCSD campus. Call 534-4211  
for more information.

Parling permits are required on the  
UCSD campus, cost \$4 during the  
day, and may be purchased at the  
Gillman Drive and Northview Drive  
information pavilions at the north  
and south entrances to the campus.

**USPTA "Across America Tennis**  
Day" on Saturday, May 8, from noon

# MOTHER'S DAY ON THE BAY!

## FERRY TO CORONADO

Treat mom to a scenic 15 minute ferryboat trip across the Bay to the Ferry Landing Marketplace, Coronado's specialty shopping and dining center!

## PEOPLE'S RESTAURANT

Dine in an elegant tropical setting and savor delicious Mother's Day brunch featuring fresh seafood appetizers, soups, salads and specially prepared entrees. Dinner service, too!  
CALL EARLY FOR RESERVATIONS!  
437-4474

## BAY BEACH CAFE

Relax & enjoy casual indoor dining. Or bask in the California sunshine on the deck overlooking the beach. Breakfast, lunch and dinner. Ask about the Mother's Day special!  
FOR RESERVATIONS CALL 435-4900

## SOUTHWESTERN INDIAN DEN

Saturday, May 8, 10 a.m. Sunday, May 9, 12-5 Special appearance by Alvin Begay, Native American artisan & winner of the '93 Odham Task award.  
NATIVE AMERICAN DANCERS  
ON SATURDAY! 435-3561

## THE FERRY LANDING MARKETPLACE

435-8895  
1201 First St. on the Bayfront • Coronado

### SPECIAL MOTHER'S DAY BRUNCH CRUISE

Sunday, May 9

Treat mom to a special two-hour delicious buffet brunch cruise on San Diego Bay. FREE flowers for mom, complimentary champagne and live entertainment too! Choose a morning or afternoon cruise and bring the whole family!

### TAKE MOM ON A 1-OR 2-HOUR NARRATED HARBOR TOUR

Re-discover the sights along one of the finest natural harbors! See the U.S. Navy fleet, the magnificent Coronado Bay Bridge, bustling shipyards, the Star of India, Cabrillo National Monument & much more.

**SAN DIEGO HARBOR EXCURSION**  
234-4111  
1050 N. Harbor Dr. (foot of Broadway) • Downtown

**BUY ONE, GET ONE FREE**  
Adult full fare 1-or 2-hour HARBOR TOUR  
Not good with other offers.  
Good for up to 6 people. Valid thru May 31, 1993

# IMPROVISATION

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## TO McTIGUE

COMING NEXT WEEK  
**RICK ROCKWELL**

The Improv presents the debut of our new intimate 40-seat theatre "The Sheth Pad" right off the Improv patio.  
featuring:

**it**

832 GARNET AVENUE • PACIFIC BEACH • 483-4522

## What Will Your Life Be Like in 5 Years?

(Take 3 1/2 days to find out how good it can be!)

### Will you be fulfilled or frustrated?

Why merely guess where life will take you, when you can steer the very course of your life?

Attend the **Unleash the Power Within** seminar and discover how your personal power will enable you to take control of your life and finally achieve your desires.

This weekend is the most comprehensive, most effective seminar ever created for developing the tools to achieve personal excellence!

Friday night begins with **Four Into Power**—The Firewalk Experience—"a dramatic demonstration that anyone can break through past limitations. And develop the skills that turn fear into power."

In the **Psychology of Success Conditioning** on Saturday and Sunday, you will learn how to clearly define goals and develop the best strategies to produce long-term results. In hands-on working sessions, you learn to transform negative emotions into positive ones and get yourself to consistently take action.

On Monday, the **Breakthrough to Vital Life** multimedia-based seminar shows you a proven, common-sense way to achieve your goals and achieve the life that will truly live the way you desire.

The **Unleash the Power Within** seminar conditions you mentally, emotionally, and physically for kicking success in the most intensive, fun-filled 11-12 days you've ever experienced. Remember, it's your life, and where it goes during the next five years is up to you. Now it's the time to decide.

**TONY ROBBINS LIVE!**  
May 14—17,  
Hyatt Regency at LAX  
This program will sell out quickly—Enroll today!

\$895 door  
\$695 advance—save \$200!  
Call today!  
**1-800-445-8183**  
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YOU AND YOUR FIRST MATE RETIRE!

DINNER AND A HARBOR INVADER CRUISE FOR TWO  
ENTERTAINMENT AND DANCING UNDER THE STARS  
ROMANTIC ROOM FOR TWO AT LA PENSIONE HOTEL  
COMPLIMENTARY BREAKFAST AT CAFE ITALIA

WITH A VOYAGE LIKE THIS, WHY CRUISE ANYWHERE ELSE.  
CALL US NOW TO BOOK YOUR ROMANTIC HONEYMOON

**LA PENSIONE**  
HOTEL  
1200 MARINA DRIVE, SAN DIEGO, CALIF. 92109  
256 8000



## Calendar LOCAL EVENTS

to 3 p.m., at Miramar College, 10440 Black Mountain Road, Miramar. There will also be an exhibition match with a former U.S. Open and Wimbledon player. Call 275-1874 for more details.

**A Destruction Derby**, sportsman, stunt, demolition, and derby trucks are slated for Saturday, May 8, at Calton Speedway's 3/8-mile track, located next to Gillette Field in El Cajon. Race time is 7:15 p.m., with qualifying runs at 5 p.m., and practice runs at 2 p.m. To reach the track, take I-8 to Highway 67, and get off at the Bradley exit. Go left two blocks to Wing Street, turn right one block to the track entrance. Adult admission \$10 and \$12; children 6 to 12, \$5. For more information, call 448-8900.

**Meat Bites to Bites**, head to the Lymo Valley Trading Post with the American Youth Bikesyclist on Sunday, May 9, at 8:45 a.m. It's a 45-mile ride with a 10-mile difficulty. Climb big hills on the way out, and enjoy the downhill on the way home. Meet the group at Parkway Blvd. on Fletcher Parkway near Carmichael Street, in El Cajon. Call 665-3354 for additional details. The ride is free.

**Ride to Quail Gardens** in Encinitas (a ride hosted by the San Diego Recreation Sports Network) on Sunday, May 9, at 10 a.m. Meet the group at the Park and Ride on the west side of I-5 at Carlsbad Valley Road. This is a ride between 15 and 30 miles, with rolling hills. The ride is free. Call 223-9072 for more details.

**The Rambo Speed Mountain Bike** Club, an informal organization of

ferns, pond, technical mountain bike rides every Monday at 8 a.m. and every Wednesday at 5:30 p.m. For more details, call 275-1874 for more details.

**Worldwide Walkers** meet every Monday and Wednesday from 12:10 to 1 p.m. in the lobby of the Ritz-Carlton San Diego, 501 West Broadway, downtown. All levels of walkers are encouraged to participate. Walks are led by an exercise trainer along downtown's scenic waterfront. For additional information, call 231-9911.

**The San Diego County Rockhoppers** of the American Volcanic Association are sponsoring a 20km hike event in Carlsbad, starting and finishing at the Carlsbad by the Sea Retirement Home, at 2855 Carlsbad Boulevard. The hike may be taken any time of the year, during daylight hours. The route follows the coast to Encinitas. To register, ask for the registration book at the desk in the Lymo Valley Trading Post on Sunday, May 9, at 8:45 a.m. It's a 45-mile ride with a 10-mile difficulty. Climb big hills on the way out, and enjoy the downhill on the way home. Meet the group at Parkway Blvd. on Fletcher Parkway near Carmichael Street, in El Cajon. Call 665-3354 for additional details. The ride is free.

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**The Rambo Speed Mountain Bike** Club, an informal organization of

## SPECIAL

**Two WWII Numbers**, the B-17 Flying Fortress Nine-O-Nine and the B-24 Liberator All American, will be on display at the Gillette Field Airport terminal area from 8 a.m. to 6:30 p.m. today, Thursday, May 8, and from 8:30 a.m. until departure at 7 p.m. on Friday, Gillette Field is on Joon Crosser Drive in El Cajon.

ferns, pond, technical mountain bike rides every Monday at 8 a.m. and every Wednesday at 5:30 p.m. For more details, call 275-1874 for more details.

The visit is in cooperation with the San Diego-based International B-24 Liberator Club. There is no charge to view the aircraft, but a \$20 admission is required for adults, \$10 for children. Call 393-4110 for additional details.

**Old Gal Gaudied Up**, the 1941 DeSoto Showcase, sponsored by the San Diego Historical Society and the American Society of Interior Designers, runs through Sunday, May 23. This year's star is the Klumber House, located at 233 West Juniper Street, in Midlandtown. Local designers are competing for the opportunity to design the five prominent spaces in the home's 18 design areas, and you can see the results of all their work on Thursdays and Fridays from 10 a.m. to 8 p.m. (on Fridays, designers will be in "their rooms" from 8 to 8:30 p.m.; Saturdays and Sundays from 10 a.m. to 4 p.m.; Monday, Tuesday, and Wednesday, from 10 a.m. to 3 p.m.).

Babies and children under eight will not be allowed into the home; people taking the tour are asked to wear flat shoes. No photography will be allowed. Tickets are \$15 at the door. All of these events take place at the Lymo Valley Trading Post on Sunday, May 9, at 8:45 a.m. It's a 45-mile ride with a 10-mile difficulty. Climb big hills on the way out, and enjoy the downhill on the way home. Meet the group at Parkway Blvd. on Fletcher Parkway near Carmichael Street, in El Cajon. Call 665-3354 for additional details. The ride is free.

**A Series of Workshops** in conjunction with the "Toll, Art and Community in Encinitas" exhibition opening at the Lymo Valley Trading Post is being offered through Thursday through Sunday, May 8, from 8 a.m. to 8 p.m. each night. The two classes offered are "Paint Workshop of Tiptonville de Morales" and "Writing Techniques of Santa Ana del Valle." The fee is \$15 per workshop, and both classes are offered each evening. Call 235-6155 for information and necessary reservations. The Centro is

located on Park Boulevard, north of Presidents Way, in Balboa Park.

**Baseball Cards** will start at the monthly baseball card show scheduled for Friday, May 7, from 5 to 9 p.m., at the Seaside Rite Center, 1895 Camino del Sur South, Mission Valley. Admission is \$1.50 for adults, children under 6 free. For more details, call 697-5000 or 530-0657.

**Lemon Grove Old Time Days** are here again, on Friday and Saturday, May 7 and 8. Events on Friday begin with a craft show beginning at 2 p.m., and the Lemon Grove Fair's amusement area. The Lemon Grove Firefighters Barbecue runs from 5:30 to 8 p.m., for \$5 per person. Entertainment will be provided by Maricela Chavez, singing through the streets from 5 to 7 p.m., and the Cat Blues from 7 to 10 p.m. for dancing. Finally, there are fireworks scheduled at 9 p.m. All of these events take place at the Lemon Grove Community Center, 3146 School Lane.

Sunday begins with a Kwanzaa pancake breakfast, from 7 to 11 a.m., in the Lemon Grove Middle School Auditorium, also on School Lane; the cost is \$5 per person. A parade starts off at 11 a.m. at Broadway and Washington, heads west on Broadway, and turns south onto Lemon Grove Avenue, to Montana Street. Back at the community center, there is music by the God Rays and Showdowns and a fair from 10 a.m. to 3 p.m., with the Lemon Grove kid's area, food, live entertainment, and live dancing classes, among other attractions.

Admission is free (except for the barbecue and the pancake breakfast). Need more information? Call 664-4379 for additional answers.

**An Assembly of psychics** gathers on Friday, May 7, and every Friday night, from 6:30 to 9:30 p.m., at the

First Spiritualist Church of San Diego, 3777 42nd Street, East San Diego. The fee is \$15. For more details, call 281-6646.

**The Rhythmic Arts Players** present their 35th annual musical revue titled "Rhythm Is Our Business," every Friday and Saturday at 8 p.m., through May 28, in the Horseshall Hall, 1721 Horseshall Street, Pacific Beach. The show began in 1958 as a fashion show/musical revue for the Pacific Beach Junior Women's Club and has grown into a full-blown musical production with costumes, props, and a performance by the Rhythmic Arts Players. Tickets are \$15, and advance purchase is recommended. Call 274-1970 for information and reservations.

**The 67th Annual Wildflower Show** hosted by the Julian Women's Club is planned to run from Saturday, May 8, through Sunday, May 16, on the lower floor of the Julian Town Hall, from 9 a.m. to 5 p.m., daily. The plants range from desert cacti to mountain dogwood, gathered in a 15-acre mile radius from Julian. Find the Julian Town Hall at the corner of Highway 74 and Washington, in downtown Julian. Call 765-4704 for more information. The show is free.

**Fun in the Sun** is planned at the 18th annual Pacific Beach Black Party, slated for Saturday, May 8, from 9 a.m. until 3 p.m., on Garnet Avenue, between Garnet and Mission. There will be live entertainment on four stages at various points along Garnet; a children's area with games and party jumpers; an international food court; and merchandise vendors. Admission is free. Need more info? Call 270-0905 for the number to call.

**"Creative Concepts: The Adult Scholar and the Arts"** is a cultural arts festival presented by the teachers

and students of the creative and performing arts classes of the Continuing Education Center of the San Diego Community College District, on Saturday, May 8, from 9 a.m. to 5:30 p.m.

Adult students will present performances, exhibits, and demonstrations of creative and performing arts. Vocal and instrumental groups will provide continuous performances, and art demonstrations are planned throughout the day.

The festival is free and may be enjoyed at the Sherman Heights Pavilion, in the Ritz-Carlton, and adjoining lawn area. Call 298-8780 or 272-0280 for additional details.

**The San Diego Rhythmic Society** hosts its annual Mother's Day Show and Sale on May 8 and 9, in room 101 of Casa del Prado, in Balboa Park, hours are 10 a.m. to 4 p.m. on Saturday, 11:30 a.m. to 4:30 p.m. on Sunday. Cutting deals in the court-yard begin at 10 a.m. Epiphany is a jungle cacti commonly called a cholla cactus or yucca.

**"Multicultural Diversity"** is spotlighted at Chula Vista's "1993 Cultural Arts Festival - A Celebration of Community Pride," slated for Saturday, May 8, from 10 a.m. to 5 p.m., in Memorial Park and along Park Way, between Third and Fourth Avenues, in Chula Vista.

Thirteen musical groups, including Fairweather, Eve E. Smith Bay Jazz, and the Eastlake High School Band, plan to perform. More than 20 dance groups, including the Samba Band, Philippine Dance Company, and in Motion Dance, will participate. There will also be food, arts and crafts, children's activities, and information booths.

For further information, call 691-3140. Admission is free.

**"Searching for San Diego"** is a public project sponsored by the California Council for Humanities, examining the sense of belonging in a certain place, comparing the experiences in five San Diego neighborhoods: Emerald Hills, the Goldpark District, La Jolla, Linda Vista, and Sherman Heights. Continuing through June 4, a variety of events is planned. Oral histories taken from residents of the neighborhoods provide background material for the companion reader and community discussion.

It's Sherman Heights Day on Saturday, May 8, and all the events take place at the Sherman Heights Elementary School Auditorium, 450 24th Street. Activities begin at 10 a.m. with a performance by Teatro ALTO (A Latino Theater Organization), based in the drama department at SDSU, which was created to promote Latino theater and provide opportunities for aspiring actors. The group's themes address social and political issues.

At 10:30 a.m., Adelaida R. Del Castillo, assistant professor in the Department of Mexican American Studies at SDSU, gives a talk entitled "Selected Space: Cross-Ethnic Relations of Place and Belonging in the Neighborhood." Del Castillo will discuss how the perceptions of the individuals in the neighborhood give cultural meaning to their collective sense of belonging to their community, given differences in color, age, and gender.

The Save Our Heritage Organization conducts tours of Sherman Heights beginning at 11:30 a.m. All of the events are free. Need more information? Call 232-7931 or 730 for answers.

**More Cultural Diversity**, the Linda Vista Multicultural Fair, with ethnic foods, dancing, local crafts, music, and community resource information, is planned for Saturday, May 8, from 10 a.m. to 5 p.m., at the Linda Vista Shopping Plaza, on Linda Vista Road between Ulric and Comstock Streets. A parade is planned, beginning at 11 a.m. at Leavenworth and Linda Vista Road. The fair is free. Call 265-8877 for more information.

**Celebrate Cinco de Mayo** on Saturday, May 8, from noon to 9 p.m., at Carver Park and Amphitheater, 3333 Four Valley Parkway, in Encinitas. There will be entertainment, food, games, arts and crafts, and community information. Admission is free. Call 432-2880 for additional information.

**Observe and Learn Palm Weaving** at the San Diego Museum of Man in Balboa Park on Saturday, May 8, from 1 to 3 p.m., when Elena Hernandez Cruz, from Tepic, Mexico (in Oaxaca), will be on hand to demonstrate this ancient tradition. Cruz will help those who are interested make a small woven object. The "workshop" is free with museum admission; \$4 adults, \$2 for those 13-18; \$1 for children 6-12; under 6 and infants in uniform free. Call 239-2001 for further information.

**Radio Calities** is a weekly Chicano/Latino-oriented talk show in English and Spanish that can be heard on non-subscription FM cable every Sunday, from 11 a.m. to 2 p.m. On May 9, at noon, enjoy a program about the exhibit "La Frontera/De la Border," currently on display at the Centro Cultural de la Raza and the Museum of Contemporary Art, downtown. Also hear an analysis of the recent Mexican rock movement with such bands as MalX, a Vecindad, Calientes, and La Lupita. The conversation, along with news and music, can be heard on KSDT, 95.7 FM Cox cable and 91.3 FM Southwestern.

**Pick a Pet** at the FOGAS (Friends of Our Great Animals) event on Sunday, May 9, between noon and 3 p.m., at the Lucky Shopping Center at 19001 Terranova Boulevard, Tijuana. A variety of animals waiting for good homes will be presented for adoption. Call 454-4484 for further information.

**Puerto Rican Songs and Dances** are being presented by the House of

Puerto Rico (one of the International Cottages of the House of Pacific Relations), in Balboa Park, on Sunday, May 9, at 2 p.m. Call 382-3316 for more information. Admission is free.

**Wear Your Walking Shoes** for a tour of the USS30 campus, including some of the finest modern sculpture collection, on Sunday, May 9, at 3 p.m. The walks are designed for adults who would like general information about the campus as an educational and cultural resource. Tours leave from the Gilman Information Pavilion. The walks are free, but reservations are necessary. There is \$4 parking fee. For reservations and further information, call 354-4414.

**The Case of One Library** is holding a book sale, with all manner of books offered, on Monday, May 10, from 3 to 7 p.m. Find the library at 9628 Camper Road, Spring Valley. 863-3236.

**Two SDSU Big Bands** present a concert at 7 p.m. on Tuesday, May 11, in

Smith Hall on the campus. Styles of music will range from blues to salsa to traditional big band jazz. 18+ only. Call 944-6020 for more information.

**More Big Bands**, KSDS welcomes the United Navy Navy Band and the San Diego Jazz Ensemble on Tuesday, May 11, at 8 p.m., in the San Diego City College Theater, located at 14th and C Streets, downtown. (There is free parking in lot 7 and 8 after 7:30 p.m.) The concert will also be broadcast on KSDS (88 FM). Call 234-1962 for additional information.

**Boat Coastal Navigation** will be taught in classes conducted by the Coast Guard Auxiliary, Flotilla 1-7, beginning on Wednesday, May 12, at 7 p.m. The course covers basics in coastal piloting, reading charts, aids to navigation, and plotting a course. There is a nominal charge for materials. Call 695-4888 or 425-0163 for more information and reservations. The classes are conducted in the Blue

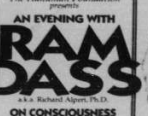
Room at the Chula Vista Marina, 350 Marina Parkway, Chula Vista.

**Hispaid Family Trees**, the Encinitas Public Library Pioneer Room is hosting classes in Hispanic family research. Carlos Yruand, a member of the Society of Hispanic Historical and Ancestral Research, will teach step-by-step how to begin researching Latin American ancestry. The class is free and will be held on Thursday, May 13 (and on the second Thursday of every month), from 7 to 9 p.m. The Pioneer Room is located at 235 South Encinitas Boulevard, two blocks south of the Encinitas Library. Call 758-4317 for more details.

**"Polyanna,"** the classic orphan-girl does good tale, is presented by Theater West (the City of San Mar-

## FOR KIDS

**"Aladdin and the Magic Lamp"** is the show planned by the Steele Marimettes on Thursday and Friday, May 6 and 7, at 10 a.m., and on Saturday and Sunday, May 8 and 9, at 11 a.m., and 2:30 p.m. Enjoy the shows in the Marie Haskock Puppet Theater, located near the Aerospace Center in Balboa Park. Tickets are adults, \$1.50; children, \$1. For more information, call 645-5485.



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## Calendar LOCAL EVENTS

con's Drama Program), with performers May 7 and 8. See the show at 7:30 p.m. on Friday and Saturday and at 2 p.m. on Sunday. The play is performed at the barn in Walnut Grove Park (at the corner of Olive and Spruance) in San Marcos. Tickets are \$6 adults, \$4 for seniors and children under ten. Call 744-1875 for more information.

**Magical Moonshine** Theatre presents a puppet performance of "An Old Tale of the Americas" on Friday, May 7, at 8 p.m. in the Valley View High School Auditorium. The play is intended for family attendance and contains bilingual elements and folk stories from the original inhabitants of the Americas. The school is located at 1445 Magolda Avenue, in Carlsbad. Admission is \$5 for adults, \$3 for students and children. Call 434-9200 for more details.

**"Be or Not to Be"** is the third annual production of City Move! Dance Foundation, an original 90-minute dance-theatre production, set in a performing arts center school, presented by a cast of 120 children and adult performers. See the show on Friday and Saturday, May 7 and 8, at 8 p.m. and on Sunday, May 9, at 2 p.m. (performances continue on May 14, 15, and 16). See the show at the Lyceum Theatre in Horton Plaza, downtown. Tickets are \$12 general admission, \$8 for students and seniors. For reservations and information, call 235-8025.

**A Racoon** will be brought by Project Wildlife to visit the Chula Vista Nature Interpretive Center for a "Wildlife Encounter" on Saturday, May 8, from 1 to 2 p.m. The public is invited to view these little birds and to learn more about them. All the animals in this program have been injured in some way and cannot be released back into the wild. Admission is \$3.50 for adults, \$2.50 for seniors, \$1 children 6 to 18. Reservations are unnecessary. For more information, call 422-3481. The center is located at E Street and Bay Boulevard, just west of I-15 in Chula Vista.

**Delving Budget Cuts**, the Mission Hills Library, at 925 West Washington, has a story time every Saturday at 10:30 a.m. Stories are read aloud and interpreted in sign language. Everyone is welcome to the free readings, which will be most interesting to those two to eight years of age. Call 492-0100 for more details.

**The Nancy Bell Story Hour** takes place at the Old Loma Theatre Bookstore on Saturday, May 11, at 11 a.m. at the Better World Cafe, 4010 Goldfinch Street, Mission Hills. Admission is \$5. Call 740-4007 or 575-9199 for additional information.

**An Instrumental Potting Zoo** picks up the next Family Series program at the San Diego Symphony, on Sunday, May 9, at 2 p.m. The program is entitled "Can Classical Music Be Funny?" The potting zoo is scheduled to run from 1 to 2 p.m. The music comes at 2 p.m. Tickets range from \$4 to \$18. Enjoy the music in company with Hans Brachmann at Cooper Symphony Hall, 1245 Seventh Avenue, downtown. The box office is open for ticket purchases.

**Jack and the Magic Beanstalk** is presented by Theatre Moves Theatre on Sunday, May 8, at 11 a.m. at the Better World Cafe, 4010 Goldfinch Street, Mission Hills. Admission is \$5. Call 740-4007 or 575-9199 for additional information.

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**As seen on TV**  
**DIYING LIVE**  
**By Abe Opincar**

Fire had been on our minds. The TV screen sparked with footage from last year's South Central Los Angeles riots, the stick figures dancing in smoke and heat. Voiceovers offered about Korean "fire power" and urban "fire fire zones." CBS had its \$10 million mini-series, *The Fire Next Time*, which on April 18 began depiction of an American family pestered by global warming, sloping through a smoldering wasteland rife with cults and terrorists. Even PBS was busy playing *American Playhouse's* upcoming broadcast of *Fire in the Mirror*, a one-woman play about the Crown Heights riots. So it was with no surprise that we looked to television on the morning of April 19 and heard CNN chattering about its own "Going Live" the newscasters exclaimed. "Compound in Waco, Texas."

We had anticipated fiery death of some kind, we had feared it, and like most things we fear, we wanted it. It was as though Television had sensed our impatience, conjured up our secret desire, and caught it on video: the flames, huge, rolling, the only smoke.

At about 10:00 a.m. I was standing in my kitchen watching coffee. I sleep with the television on, tuned to CNN, with the volume on low, all morning I had been dimly aware that the jigs was up. I heard a commotion coming from the elderly Zenith stacked atop the elderly RCA I have in my living room. I turned off the water and listened.

There were some amazing pictures," said Mike Capps, CNN's reporter in Waco. "We heard, dripping, chattering, a bottle of Ajax dishwashing liquid. I wandered to the TV. Flame had begun to escape a window at one end of the compound."

Seconds later, the fire was in full bloom and all four networks were broadcasting live. My channel-changer kept slipping from my fingers. "This is a roaring fire," said CNN's Mike Capps. "This fire is burning out of control."

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then, for children, little survivors, to come dashing toward the camera, as did the Vietnamese girl, naked and screaming, in the human war-service photo. The newscasters seemed remarkably calm in their delivery. For 45 minutes they addressed events in the reasoned tone that is their medium's verbal equivalent to the "Shit Happens" bumper sticker. I stood, watched, listened, and at least three times approached my telephone to call someone—whom the police? the fire department? a friend? Who do you call when children are burning? Who do you call when children are burning although you cannot exactly see them burn? But I did not dial. Without thinking, I was squeezing the line.

As a product of individual desires colliding with the public's, Dying Live offers opportunity for speculation and conscientious lesson-learning. Indeed of being seen as an anomaly. Dying Live is understood as a symbolic watershed. Oswald, for example, was canonized as a kind of patron saint of conspiracy theories. Mr. Dyer's suicide was linked to a number of subsequent "copy-cat" hand-gun suicides in Pennsylvania, and his name was often invoked in editorial debates over "violence on television."

The MOVE fiasco was construed as a fiery crucible of U.S. race relations. Waco has likewise become a Rorschach test for American public policy concerns. Most of what the public is learning from the sticky rubble on Mt. Carmel betrays a suspicious innocence. It is a willful naivete. In the press, on radio and television, there is much talk of America's "concern" over the event, as if 260,000,000 individuals made up a united "community" whose concerns were distinct and palpable. Moreover, it is a community that feels the FBI, any law enforcement agency, is normally responsive to consumer suggestions and has somehow failed in this regard. There seems considerable sentiment that Waco was a disappointment, a painful break with a long tradition of happy-endings sponsored by the FBI and Texas Rangers. While their reactions are childish, they represent a hypocrisy that is uniquely adult.

In an America that is increasingly fixated on the "bottom line," where discussions of national health care include the "raising of health care," where pregnancies are terminated for "career" reasons, where it is "cheaper" to execute the condemned than to maintain them in "hazardous" death-row cells, the U.S. citizen is at pains to reconcile his country's reputation for generosity with the new spirit of frugality. The unspeakable truth behind all the obfuscation is that time, in America, is money. David Koren and his followers died because we were bored.

And perhaps you remember watching television on May 19, 1974, when, in Los Angeles, the FBI cornered the remnants of the Symbionese Liberation Army, the group accused of kidnapping. The FBI cornered the remnants of the Symbionese Liberation Army, the group accused of kidnapping. The FBI cornered the remnants of the Symbionese Liberation Army, the group accused of kidnapping.

day through Friday, 10 a.m. to 5 p.m. For more information, call 699-4205. Hear a Tale at a story time for children, held at the La Jolla Branch Library on Tuesdays at 10 a.m. The series is free, and registration is not required. The library is located at 7555 Draper Avenue. Call 552-1857 for further information.

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**This Fire Is Burning Out of Control.**

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## Calendar LOCAL EVENTS

Gifts are used to portray San Diego's involvement in the war. "Changing Faces, Celebrated Places: Images Over Time" is an exhibit comprising photographic images 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 most of 1993. The photos map the visual changes of the San Diego area during the past 100 years and include images of the Mission Beach redoubt, La Jolla Shores, the Hotel Del Coronado, and other local landmarks.

The **Rancho El Estero 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 props as colored tiles, wooden carpeners, model building, string in bottles, woodworkers, and a complete research library.

The museum is located along the Embarcadero at the corner of North Harbor Drive and San Diego. Hours are 9 a.m. to 5 p.m. daily. Adults \$5, 6-12 \$1.25, 254-9153.

The **San Diego Model Railroad Museum**, four large-scale models of railroad tracks of the Southwest, past and present, and other toy train layouts are on view, as well as a working model of the train that cycles every five minutes. The N scale Carlini-Gang exhibit is almost 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 through Friday, and Saturday and Sunday from 11 a.m. to 5 p.m. Adults \$2, children 15 and under free. 466-0199.

The **San Diego Automotive Museum**, more than 60 automobiles and motorcycles from historical eras to the present are on display. The museum's permanent collection includes a 1901 Ford Model T, a 1911 Buick, a 1913 Buick, a 1914 Buick, a 1915 Buick, a 1916 Buick, a 1917 Buick, a 1918 Buick, a 1919 Buick, a 1920 Buick, a 1921 Buick, a 1922 Buick, a 1923 Buick, a 1924 Buick, a 1925 Buick, a 1926 Buick, a 1927 Buick, a 1928 Buick, a 1929 Buick, a 1930 Buick, a 1931 Buick, a 1932 Buick, a 1933 Buick, a 1934 Buick, a 1935 Buick, a 1936 Buick, a 1937 Buick, a 1938 Buick, a 1939 Buick, a 1940 Buick, a 1941 Buick, a 1942 Buick, a 1943 Buick, a 1944 Buick, a 1945 Buick, a 1946 Buick, a 1947 Buick, a 1948 Buick, a 1949 Buick, a 1950 Buick, a 1951 Buick, a 1952 Buick, a 1953 Buick, a 1954 Buick, a 1955 Buick, a 1956 Buick, a 1957 Buick, a 1958 Buick, a 1959 Buick, a 1960 Buick, a 1961 Buick, a 1962 Buick, a 1963 Buick, a 1964 Buick, a 1965 Buick, a 1966 Buick, a 1967 Buick, a 1968 Buick, a 1969 Buick, a 1970 Buick, a 1971 Buick, a 1972 Buick, a 1973 Buick, a 1974 Buick, a 1975 Buick, a 1976 Buick, a 1977 Buick, a 1978 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## Calendar CLASSICAL MUSIC

# Never Mind the Way He Bows

Stoltzman always knows precisely how much emotion, shaping, emphasis, or subtlety a given phrase needs.

Clarinetist Richard Stoltzman paid several different visits to San Diego this season. The more the better, for he is the supreme performer on his instrument; no one, in my experience, has been better, and few have been in his exalted class at all.

What makes Stoltzman so exceptional is the fullness and perfection of imagination by which he gives vivid life to every phrase of the music he plays. He is capable of the most exuberant lightheartedness, or of the most profound inward-directed meditation; but at every moment one feels that the musical thought is being interpreted to its fullest. This is not flattery: Stoltzman always knows precisely how much emotion, shaping, emphasis, or subtlety a given phrase needs, in the context of its work and its style. There is never too much or too little. But there is always enough — richly, passionately, tenderly, vitally.

Stoltzman's technical mastery is exceptional in itself. He evokes a gloriously broad range of tone colors and articulations. Of whatever timbre, his tones are penetrating, sensual, sturdy, limpid, floating. No requirements of agility fade him. But technique is never displayed for its own sake. It is always in the service of musical meaning, which can illuminate in so varied and subtle a manner just because Stoltzman is in such easy command of his instrument's technical possibilities.

There are other features that distinguish this remarkable musician. Stoltzman's repertoire is very large, embracing not just the classics and contemporary music but jazz as well. Quite surprisingly, his feeling for jazz is absolutely idiomatic, with a sure sense of style and a great air of spontaneity (but then his Mozart sounds spontaneous too). In avant-garde music, a respect for the often any intentions of the composers is regularly leavened by Stoltzman's innate impulse to make shapely, intelligible music, to undergo a

dramatic experience of his own (however unusual) and to draw his audience into that experience with him. It must also be mentioned — something all Stoltzman's passionate admirers are fully aware of — that Richard Stoltzman has the silliest stage deportment of any known musician, living or dead. The way he takes his bows — but never mind. At least he no longer wears a blue velvet

tuxedo on stage. Stoltzman's varied repertoire was given full scope in a delightful little concert he offered for the benefit of the Mesa College Music Department and Art Gallery. The venue, at the handsome A.H. Sweet House in Bankers' Hill (generously opened to the concert's guests by the owner), enhanced the informal audience-performer relationship that is always implicit in a Stoltzman concert, and gave to the program (introduced and commented on by the clarinetist) a charming naturalness.

Stoltzman seemed to have set out to show the audience all the different things he could do, and to charm them with everything. It is no surprise that he succeeded, from beginning to end. A Mozart Duo, composed for violin and viola but here rearranged to accommodate the clarinet, involved Stoltzman in graceful playing with the San Diego Symphony's concertmaster, Igor Grigoryan. For Steve Reich's New York Counterpoint, with its aggressive, jazzy, out-of-phase, overlapping repetitions, Stoltzman needed no collaborator but himself on tape.

Finally, he was joined by guitarist Art Johnson for a lilting Brazilian song by Villa-Lobos and a series of jazz numbers by Theolonius Monk and George Gershwin. Whether in the show ballads or in the snappy numbers, Stoltzman's inventive playing reminded the listener of how complex an apparently simple jazz performance can be, with the complexity in the subtle, unexpected al-

terations in melody and rhythm, and in the interplay of the improvisational lines with the often unheeded — but silently perceived — familiar pop tune on which a freely creative jazz composition is traditionally based.

The setting was more formal at Sherwood Auditorium, where Stoltzman appeared with the Guildhall String Orchestra in the concert series of the La Jolla Chamber Music Society.

His contribution was the Clarinet Concerto of Gerald Finzi, an English pastoral composer whose C Minor Concerto is a major work for the instrument, beautifully written, filled with blithe tunes, and in its central Adagio touching exquisite heights of poignance that led Stoltzman to some of his most inspired playing.

The Guildhall Orchestra on its own, in a program including Mendelssohn, Mozart, Barber, and Tchaikovsky, turned out to be a rather bland and under-rehearsed organization, not fully alive in a musical sense. This was not only in comparison with Richard Stoltzman, whose glowing musical presence repeatedly pours an unrelenting light on any of his collaborators' weaknesses, but also with the memory of more mature, polished, and spirited chamber orchestras in mind — most recently at Sherwood



Richard Stoltzman, clarinet, with violinist Igor Kruppman and guitarist Art Johnson

A.H. Sweet House (benefit concert)  
Mozart, Duo in B-flat, K. 424, third movement; Reich, New York Counterpoint; Villa-Lobos, Modinha; Monk, "Round Midnight," "Well, You Needn't"; Gershwin, "Embraceable You," "I Got Rhythm." Guildhall String Orchestra with Richard Stoltzman  
Sherwood Auditorium (La Jolla Chamber Music Society)  
Mendelssohn, String Symphony No. 10; Mozart, Adagio and Fugue in C Minor, K. 546; Finzi, Clarinet Concerto in C Minor, Opus 31; Barber, Adagio for Strings; Tchaikovsky, Serenade for Strings in C, Opus 48.

Parking permits are required on the UCSD campus and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

## CLASSICAL LISTINGS

Continued in the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday issue for publication. Send complete information to Reader Classical Music, P.O. Box 65803, San Diego, CA 92166-5803.

**Complete with Wicked Stepmother and Supersaturated Massenet's** *Les Huguenots* is being performed by the SDSU Opera Theatre, with Robert Farnum directing. Thursday through Sunday, May 6 through 8 at 7 p.m., and 2 p.m. on Sunday, May 9. The production features a new English translation of the French opera. See it all in Smith Recital Hall, on the SDSU campus; tickets are \$8 general admission, \$6 students. Call 594-6060 for additional information.

**Crescendo, Concerto, Shawan, and Suckhorn** are but a few of the instruments used by the Renaissance band College (named after the music of eloquence and master of "Cephon"), which will perform on Friday, May 7, at 8 p.m. The program will include music from Occitania and Burgundy, dances published by Susan in 1531, settings of "L'homme Armé," and dances by Michael Praetorius. The concert, sponsored by the San Diego Early Music Society, takes place at St. James-by-the-Sea, 743 Prospect Street, La Jolla. Tickets are \$15 general admission, \$13 for seniors, students, and members. Call 991-8246 for information and reservations.

**A Salute for Music Lovers** is planned for Friday, May 7, in the Mandeville Recital Hall, at 8 p.m. The performance features music from the 18th and 19th centuries, featuring violinist James Negyessy, Patrick Nykter, Alex Karia, Bertram Turetsky, and Warren Gert. Tickets are \$7 general, \$5 for students and seniors, available at the door. For more information, call 534-5404.

Parking permits are required on the UCSD campus and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

**The French Festival**, sponsored by the San Diego Symphony, commences on Friday, May 8, with performances of Debussy's *Prélude à l'Après-midi d'un Faune* and Symphony in C, Creation of the World by Milhaud, and Ravel's *Bolero*. Wounds on Music is planned for 7 p.m., and the concert begins at 8 p.m. Tickets range from \$14 to \$32.

The festival continues on Wednesday, May 12, with the symphony's Chamber Ensemble, including Gustavo Romero on piano, playing the Trio for Violin, Viola, and

**The Grosvenor Guitars Ensemble** joins with the Los Angeles Valley College Guitar Ensemble in concert on Friday, May 7, at 8 p.m., in the T.C. Arts Auditorium (room 220), on the Grossmont College campus. The music ranges from classical to compositions composed by ensemble members. Tickets are \$5 general admission, \$3 students. Call 465-1700-254 for information.

**The University of Redlands Chapel Singers**, directed by Jeffrey Rickard, present a concert on Saturday, May 8, at 7:30 p.m., at the Claremont Lutheran Church, found at 4271 Claremont Mesa Boulevard, 92724. A free-will offering will be received.

**San Diego Youth Symphony** presents *Donizetti's Overture to Carmen*, *Mozart's Sinfonia Concertante*, and *Symphony No. 9* by Beethoven on Saturday, May 8, at 8 p.m. The concert at the Carlsbad Community Church, 3175 Harding Street, in Carlsbad. General admission is \$10, \$5 students. For additional information, call 439-3728.

**Organ Concert** given by organist Chris Gonsky plays classical, popular, and contemporary organ favorites on Sunday, May 9, from 2 to 3 p.m. This is the next installment of weekly free concert at the Speeches Organ Pavilion in Balboa Park, 220-0819.

**The United States Coast Guard Band** presents a program of marches, band classics, and show tunes on Sunday, May 9, at 2:30 p.m., in the outdoor Greek Amphitheater on the Point Loma Veterans College campus. Featured soloist will be euphonist David R. Wenden performing *Twelve by John Hartman*. The Coast Guard Masters of Swing, with vocal soloist Yvonne Daniel, will perform music from the Big Bands, and the Coast Guard Dixieland Jazz Band will also play. Find the campus at 3900 Lomaland Drive, La Jolla. The concert is free, and tickets are available in advance by calling 221-2336.

**The Preparatory Ensemble** of the San Diego Youth Symphony present a concert on Sunday, May 9, at 3 p.m., in the Casa del Prado Theater, in Balboa Park. Tied with the Wind Ensemble, with clarinetist Frank Garcia as the guest soloist, May Gerard conducts the Debut and Preparatory String Ensembles. Call 221-2323 for more information. The concert is free.

**Collo by Francis**, *Rhapsodie Noire* for Flute, Clarinet, String Quartet, Piano, and Baritone by Prokofiev; *Paul's Introduction and Allegro* for Flute, Flute, Clarinet, and String Quartet; the Trio for Flute, Viola, and Cello by Rostropovich; and the Quintet for Piano and String Quartet by I. F. minor. This concert also begins at 8 p.m. Tickets are \$12.

Both concerts may be heard in Copple Symphony Hall, 1245 Seventh Avenue, downtown. The box office is open Wednesday through Friday, 10 a.m. to 6 p.m. For more information and tickets, call 699-4205.

**"Four Legends"** by Sibelius and Beethoven's *Symphony No. 7* in A Major are scheduled for Saturday, May 8, at 8 p.m., when the Los Angeles Philharmonic, with Maestro Esa-Pekka Salonen, appears in the Civic Theatre. The show is sponsored by the La Jolla Chamber Music Society; tickets range from \$15 to \$60. The theater is located at 202 C Street, downtown. For further information, call 439-3728.

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**The Nine-Member A Cappella** singing Full Measure Vocal Ensemble performs Renaissance and contemporary music at the Better World Gallery on Sunday, May 9, at 7 p.m. Italian madrigals by Orlando Verchi and Luca Marenzio, a chorale by Francis Regnard, and music by English madrigalists Thomas Weelkes and John Wilbye are planned. The group will wear period costumes, accurate for English counterpoint in the late 1500s. Admission is \$5. Find the gallery at 4010 Goldfinch Street, in Mission Hills. 280-3882.

**Enjoy Music by Dvorak, Cezair, Rostropovich**, as well as American folk songs, spirituals, and songs from Broadway shows when the Pacific Music Chorus presents a concert at the Solana Beach Presbyterian Church, on Sunday, May 9, at 7:30 p.m. The church is located at 120 Stevens Avenue, Solana Beach. Call 752-9735 or 453-1384 for additional information. The concert is free.

**Clarinetist David Skiffins**, violin Paul Nordstrom, and pianist Margaret Corbett perform the final concert in the Sherwood Auditorium Series, presented by the La Jolla Chamber Music Society, on Sunday, May 9, at 8 p.m. The program includes works by Schubert, Mozart, Debussy, and Schumann. Hear the recital in Sherwood Auditorium, found at the Museum of Contemporary Art, San Diego, 700 Prospect Street, La Jolla. Tickets are \$27-50. Call 594-6234 for additional information.

**Weekly Broadcasts** of current performances by the San Diego Symphony can be heard on KSTP, 94.1 FM, every Sunday at 8 p.m. through June.

**"Welcome to Opera,"** a weekly program at the Better World Gallery,

continues on Monday, May 10, at 7:30 p.m., with baritone AJ Silar and lute and piano Joe Foss. Find the gallery at 4010 Goldfinch Street, Mission Hills. 280-3882.

**Indigenous Instruments** from Bolivia, Ecuador, and Peru will be used by the Andean Ensemble when they perform on Tuesday, May 11, at noon, at CSD, San Marcos. The concert, in AC12 Hall, is free. Find the campus on Twin Oaks Valley Road, south of Highway 78, in San Marcos. Call 752-4945 for more details.

**Not for the Timid**, "Music Frontiers 1993: Darmstadt-San Diego" is a series of concerts and lectures, hosted by UCSD's Department of Music. The event begins with a pre-concert talk by UCSD Professor Carl Lytle and UC Regents Lecturer Friedrich Horned, director of the Darmstadt Ferienkurse, on Wednesday, May 12, at 7 p.m., in Sherwood Auditorium at the Museum of Contemporary Art, San Diego, 700 Prospect Street, La Jolla. Concert 1 runs at 8 p.m., featuring SONOR performing works by Frank Gott, Chaya Czernowin, Karlheinz Stockhausen, Luigi Nono, Stefan Wolpe, and Henri Pousseur. Tickets are \$8 general admission, \$6 students and seniors.

On Thursday, May 13, Horned is back to discuss "Historical Darmstadt," at noon, in Erickson Hall, in Mandeville Center, on the UCSD campus. The talk is free and precedes the concert in the Performance Hall (D-10), Palmer College is located at 1140 West Mission Road, San Marcos. The concert is free. Questionnaire Call 752-4945 or 42316 for answers.

**Must Be a Vocal Time** of Year, the San Diego Choral Artists Quartet performs at the Palmer College Concert Hour on Thursday, May 13, from 12:30 to 1:30 p.m. Enjoy the concert in the Performance Hall (D-10), Palmer College is located at 1140 West Mission Road, San Marcos. The concert is free. Questionnaire Call 752-4945 or 42316 for answers.

and Northview Drive information pavilions at the north and south entrances to the campus.

For information on any of these events, call 534-5404. There are additional talks and recitals through Saturday, May 13.

**Wrapping Up a California Year**, the Spartans Chamber Chorus will perform on Wednesday, May 12, at 7:30 p.m., at the San Diego United Methodist Church, 1700 Calle Magdalena, Escondido. General admission is \$7; students and seniors \$5. Call 752-4945 for more details.

**Classical Guitar Duets** by George Brodsky and Fred Benford may be heard on Wednesday, May 12, at 8 p.m., at the Better World Gallery, 4010 Goldfinch Street, Mission Hills. Admission is \$5, 280-3882.

**The Comprehensive Musicianship** *Final Calligraphy*, with student compositions played by the SDSU Symphony Orchestra, SDSU Wind Symphony, and the SDSU Concert Chorus, is set for Wednesday, May 12, at 8 p.m., in SDSU's Smith Recital Hall. Tickets are \$8 general admission, \$6 students and seniors. Call 594-6060 for additional information.

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## INVITATION

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## You Can't Tell a Library by Its Cover

Non-art is held to be more real or more sincere than art demanding skill, taste, judgment, and creative intuition.

The Athenaeum Music and Arts Library— itself a gracious building and a lovely cultural asset — has appropriately been showing a group of photographs devoted to public libraries. It is called "The Library Project: Work in Progress," and the photographer is Roger Merten, who is an associate professor of Art at the University of Rochester, New York. Merten has been making these pictures since 1989, recording the exterior and interior of public libraries in the United States and Canada, mainly in small communities.

The exteriors of the little institutions — as Merten's photographs commemorate them — vary in style the way all older public buildings in America do: a range of eclectic traditions, each striving for a certain monumental dignity suitable to the building's function, although here in a small compass. The Camden, Maine Public Library is Georgian, with a white semicircular entrance rotunda against a red brick wall. The Colton, New York "Hebbron" Library varies the Georgian manner with rough stone, white plaster, and a gabled entrance. The handsome late-Gothic entrance of the Aurora, New York

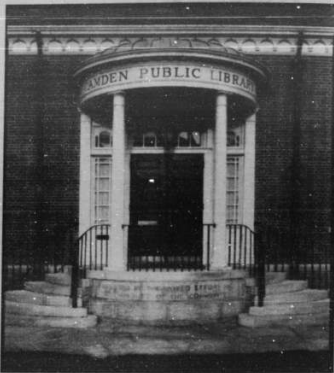
Library, in concrete and darkened brick, features finely detailed, paneled wooden doors and leaded glass. The Public Library of Vinalhaven, Maine articulates a buff-colored brick wall with a heavy semicircular arch on fat columns, with perhaps a touch of ancient Mesopotamia in its style. The "Harrisville Free Library" in Harrisville, New York treats the New England motif of white clapboard in a stark, clean, nicely proportioned, modern version.

The interior displays shown in these photographs, while they too sometimes feature distinctive architectural details, are less localizable, since the same elements are naturally repeated — in different combinations — in most public libraries: magazines, videotapes ("The Civil War"), sports trophies, photos, drawings, paintings, plaques and medallions ("Gift of Andrew Carnegie" is an often recurring inscription), high-class comic books ("Classics Illustrated"), shelves labelled by book type ("MYSTERY" or "Reference Room Reserve"), an array of bound National Geographic in red and dark green (with a huge starfish propped up before the books and a wall of peeling plaster above), card catalogues in several different styles (worn oak, brassy fittings, finger

hook, dowel), and other, types of common, utilitarian, undramatic library paraphernalia.

Also part of the public library atmosphere, and duly recorded by Merten's camera, are signs of various sorts, by which the library as an institution speaks to its beneficiaries. The Onondaga County Public Library uses a pun to tout the value of reading: "Yes, yes, yes. know. know. know. Say yes and know. Get a library card." The St. Anthony Park Library in Saint Paul, Minnesota soberly indicates the hours when it is open and the holidays when it is closed. A philosophic inscription in the wood-paneled fireplace of the Lee, Massachusetts Library conveys the message that "A book fifty chosen is a lifelong friend."

All this is familiar, ordinary, quiet. Immense, noble, or beautiful architectural ensembles are not in



Camden Public Library

Photographs of public libraries by Roger Merten  
Athenaeum Music and Arts Library, La Jolla  
Through May 8

## Calendar ART

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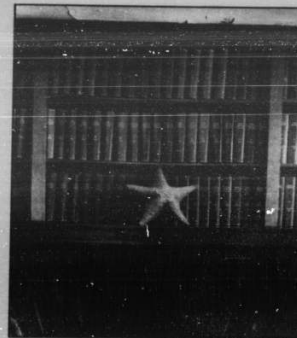
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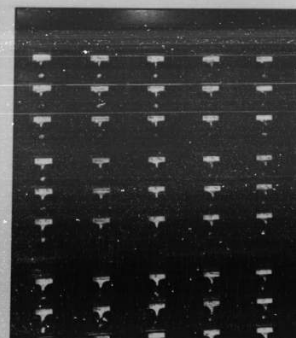
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Gilbertville, New York Public Library

evidence: no Laurentian Library designed by Michelangelo here. Even the messages are merely sensible rather than eloquent. In keeping with the modesty of the libraries, the photos themselves are unobtrusive, calling no attention to themselves. In fact, they are unimpressive to

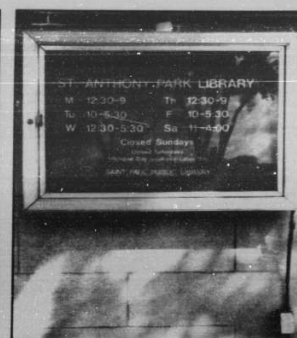
the point of invisibility. There is clearly a program or a theory behind the unimpressive, uncharacterized quality of these pictures. Merten has evidently gone out of his way to avoid any overt emotional expressiveness, any striking compositional features, any



Rukon Library, Minneapolis, Minnesota

sign of drama or pathos or humor or human interest, any storytelling, any people, any suggestion of spirit, meaning, or feeling beneath the surfaces. Nothing is heightened, nothing is underlined, nothing is revealed. Aside from telling us that these libraries exist, Merten

does not try to say anything about them. There are no ideas, only a stolid, conscientious recording of external visual fact. One cannot even feel confident that the photographer intends a metaphorical or poetic link between the plainness of the photographs and the plain-



St. Anthony Park Library, Saint Paul, Minnesota

ness of the libraries that are their content. Merten had previously done series of orchards and of Christmas trees in the same self-effacing, inexpressive,

undramatically documentary manner. This is evidently the thing he does. I myself see no real art in it — but then so many artists

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## Calendar ART

these days, in so many genres, have a theory to justify the intentional seeking of what earlier artists would have called defects and what would have worked hard to avoid. A dull snapshot, a shaky movie camera, an uncompleted painting, a flickering light bulb, a chair that can't stand up, a performing artist who never learned to act, sing, or dance — these are supposedly devices to eliminate the "seduction" of pleasing, moving,

or meaningful art, and so to get back to the authentic, what Non-art, I suppose, which is held to be more real or more sincere than art demanding skill, taste, judgment, and creative intuition.

If anonymity and aesthetic lifelessness are what Martin aims for, he has certainly achieved them (although these photographs are so impersonal, so poker-faced, that one does not even sense an unequivocal statement of a specific aesthetic theory). But great — or even good — photography was not what this show was about for me. I was touched by it because, stranger as it may seem, I am touched by libraries.

Anybody's snapshots of librarians would have done — any nostalgic reminder of card catalogs (where, with the feel of rubbed brown oak under your fingers, unexpected discoveries may show up), of "dile signs" (with bad news about closings on evenings or Sundays, when the book you failed to take out is cruelly imprisoned away from you), of the smell and texture of fresh new

books, of old tattered books, of covers protected by ripping old-laid, of acidic pages turned brown and flaking away like sunburnt skin, of books lying in their house the way you live in yours and going through their life cycles just as you are going through yours. Any such reminder would have filled me with equal nostalgia — but of course this only proves that I am just as much a fanatic of books as Roger Martin is a fanatic of odd aesthetic theories. To each his own.

In the 16th Century, Michel de Montaigne spent some of his happiest times in his own private library. In Southern France between Saint Emilion and Bergerac. It was on the third floor of a tower separate from the rest of his château the circular walls were lined with books; the ceiling rafters were painted with pithy sayings by Montaigne's favorite Latin authors; and the small windows looked out on a broad, sleepy valley filled with grain fields and cuckoos.

There have been, and have listened to the distant descendants of Montaigne's cuckoos calling to each other, in minutely differing pitches,

across that same valley. Montaigne's books are no longer there, but their spirit is as permanent as the cuckoo. He has left only a few hundred books, far fewer than the collection of even a tiny public library today, but they were all good books, by wise authors, who provided advice on the only question that counts: how to live. The single important book he needed to add to his collection was the one eventually written by himself. (Of course, none of Montaigne's authors — not his beloved Seneca or Plutarch or anyone else from the classical world — would have dreamed of suggesting that a work of art was better if it had nothing to say, or a writer better if he had no point of view to express.)

As for Montaigne himself, books provided him with a constant source of knowledge of the world, a stimulus to his imagination, and the pleasures of language, just as the books in public libraries have done for generations of later readers, centuries after Montaigne's death. Montaigne knew that the makers of books were the most valued people in the world. If he had gotten around to the subject, he also would no doubt have expressed his admiration and respect for the talented architects who design libraries, the meticulous builders who construct them, and the devotees of learning who finance and maintain them, all of whom contribute to the spiritual enrichment of the world. Photographer Martin may not believe in spiritual enrichment, but his pictures, just by their subject, necessarily (if unintentionally) call it to mind and heart.

## ART LISTINGS

Contributions to the Reader's Guide to Art must be received by mail no later than the Friday preceding the Thursday prior to publication. Send complete information to Reader Art, P.O. Box 58083, San Diego CA 92168-0803.

## GALLERIES

**An Exchange of Culture and Talent** is the theme of the latest art exhibit at the Pan Pacific Hotel. In conjunction with the Tinseltown Cultural Center, the Pan Pacific will exhibit the works of Tinseltown artists. Franco Mendez (mixed media), Juan Angel Castillo (acrylic on paper), Alvaro Mendez-Caballo (mixed media and acrylic on canvas), and Erika Hanson (oil on canvas and gouache on paper). You're invited to a reception for the artists on Thursday, May 6, from 5 to 7 p.m. The artists are on view in the exterior display windows and in the atrium of the Pan Pacific Hotel at Emerald Shipyards Center, 400 West Broadway, downtown, are the show through Monday, May 31. The artists are open 24 hours a day. For additional information, dial 339-7000.

**An Unending Ceremony** for a sculpture by Dan Dykes at the Scripps Ranch Medical Center, 9850 Genesee Avenue, Chatsworth, is the theme of the exhibit. The group was founded by Françoise Collet, and the show includes work by her as well as Alberto Caspi, Pat Doyle, Pamela Fielder, Maria Gardiner, Jean Harnden, Evelyn Lazzara, Betty Markson, and Michael Segal. The artists will demonstrate printmaking techniques and give lectures on Friday, May 2, from 5 to 8 p.m. The show is a collection of life-sized figurative terracotta sculptures.

**"Phases of Woman"** is an exhibition of sculpture by Sally Spedding, Mary Buckman, and Evelyn Lazzara, beginning with a reception for the artists on Friday, May 2, from 5 to 8 p.m. The show is a collection of life-sized figurative terracotta sculptures.

**"The Seven Wonders of the World"** is the theme of the exhibit at "P.C. Books, 835 G Street, downtown, beginning with a reception on Friday, May 7, from 7 to 9 p.m. Seven artists have each contributed a sculpture to represent one of the proverbial seven wonders of the ancient world. The artists and their respective "wonders" are: Joan Auerbach, "Hanging Garden of Babylon"; Denise Cole, "Pyramids at Alexandria"; Laura Couch, "Mausoleum at Halicarnassus"; Mary Lynn Dominguez, "Colossus of Rhodes"; Tami Dunlop, "Pyramids of Egypt"; Ellen Phillips, "Temple of Artemis at Ephesus"; and Michael Segal, "Statue of Zeus at Olympia." See this show through Sunday, June 8, Regular hours are 10 a.m. to 5 p.m. Sunday through Sunday, June 8, 10 a.m. to 5 p.m.

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representing the passage of time through which women pass from childhood to old age. The show is sponsored by COTA (Continental Organizations for the Visual Arts) and continues through Friday, July 16, in the MBS Studio courtyard, 744 G Street, downtown. See the works from 9 a.m. to 5 p.m. Monday through Friday, May 7, Call 234-0028 for more information.

**The Annual Student Art Show** in the Boudoir Gallery begins with a reception for the artists on Friday, May 7, from 5 to 8 p.m., and continues through Friday, May 21. The gallery is located on the Palmer Cal campus, 1140 West Mission Road, San Marcos. Gallery hours are Tuesday, 10 a.m. to 4 p.m.; Wednesday and Thursday, 10 a.m. to 7 p.m.; Friday and Saturday, 10 a.m. to 5 p.m. The exhibit is closed Sunday, Monday, and school holidays. 744-1524.

**The Second Annual Spring Festival** is a collection of contemporary works by Southern California artists. The artists are: Alan Markson, begins with a reception for the artists on Friday, May 7, from 5 to 9 p.m., at the North County Arts Center, 2400 S. El Camino, San Marcos. The show will be on view through Saturday, May 29. Find the art at 218 East Grand Street, Suite 201, Escondido. Gallery hours are noon to 5, Wednesday through Friday, May 7, 10 a.m. to 5 p.m. For additional information, dial 339-7000.

**"A Decade of Lament Impermanence"** is a show of work from the Printmakers' Studio, in celebration of its tenth anniversary, is on view at the Tarbox Gallery, 1203 Rector Boulevard, Genesee Avenue, Chatsworth, is the theme of the exhibit. The group was founded by Françoise Collet, and the show includes work by her as well as Alberto Caspi, Pat Doyle, Pamela Fielder, Maria Gardiner, Jean Harnden, Evelyn Lazzara, Betty Markson, and Michael Segal. The artists will demonstrate printmaking techniques and give lectures on Friday, May 2, from 5 to 8 p.m. The show is a collection of life-sized figurative terracotta sculptures.

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**Paintings and Drawings** by Pablo Friedman are at the Hyde Gallery on the Grossmont College campus through Friday, May 7. Find the campus at 6800 Grossmont College Drive, El Cerrito. For more information, call 465-1700 x234. Gallery hours are 10 a.m. to 5 p.m. Monday through Friday, May 7, Call 234-0028 for more information.

**"La Frontiera/The Border: Art about the Mexican/United States Border Experience"** is another exhibition at the Centro Cultural de la Raza. The show continues through July 25. "La Frontiera/The Border: Art about the Mexican/United States Border Experience" is another exhibition at the Centro Cultural de la Raza. The show continues through July 25. "La Frontiera/The Border: Art about the Mexican/United States Border Experience" is another exhibition at the Centro Cultural de la Raza. The show continues through July 25.

**Interiors and Extérieurs of Libreria** are the subjects of photographer Roger Martin's show "Libreria Project Work in Progress," on view through Saturday, May 8, at the Athenaeum Music and Arts Library. The show is in collaboration with the Museum of Contemporary Art, San Diego.

**From Tuesday, May 11, through Saturday, June 15, an exhibition of "Children's Book Illustrations"** (arranged in cooperation with Harcourt Brace & Company) will be on display. Illustrations from recently published books by Harcourt Brace will be on view, and there are a variety of events planned in conjunction with the exhibit.

**The Athenaeum** is located at 1000 West Street, La Jolla, and is open from 10 a.m. to 5:30 p.m. Tuesday through Saturday, with additional hours until 8:30 p.m. on Wednesday. For more details, dial 335-4135.

**San Diego Yellow Calligraphers** are holding their 15th anniversary exhibit at the Second Avenue Gallery, 336 West Second Avenue, Escondido, through Friday, June 1, 10 a.m. to 5 p.m. For additional information, dial 339-7000.

**"Creative Solutions"** is the show of works in progress by Newton and Helen Mayer Harrison, presenting their creative and artistic solutions to the waste and water concerns of planet Earth, at Intercession 377/117 Gallery, located at 4247 Park Boulevard (at El Cajon Boulevard and Washington Avenue). See the show through Saturday, May 8, Regular hours are 11 a.m. to 5 p.m. Sunday through Sunday, June 1, 10 a.m. to 5 p.m.

**"A Journey with Gert in Color"** through the Lens and on the Canvas" is an exhibition of mixed-media paintings and selected photographs on view at the Many Hands Gallery, Friday, May 7. The gallery is located at 655 G Street, downtown San Diego, and the hours are Monday through Saturday, 10 a.m. to 6 p.m., Sunday, noon to 5 p.m. 337-4301.

**"Japan to Taboo"** is the show at Taboo Studios through Friday, May 7. On display are new works by Alfred Fisch and Jeanne Keifer Bell, Ian Carter, Drew Mark, and Shelly Schermerhorn. Also on wall sculpture by James Ott, displayed in conjunction with the NCEA conference. Regular gallery hours are 11 a.m. to 5:30 p.m. Tuesday through

Saturday, Find Taboo at 701 Eighth Street, downtown, 686-0025.

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**"A Journey with Gert in Color"** through the Lens and on the Canvas" is an exhibition of mixed-media paintings and selected photographs on view at the Many Hands Gallery, Friday, May 7. The gallery is located at 655 G Street, downtown San Diego, and the hours are Monday through Saturday, 10 a.m. to 6 p.m., Sunday, noon to 5 p.m. 337-4301.

**"Japan to Taboo"** is the show at Taboo Studios through Friday, May 7. On display are new works by Alfred Fisch and Jeanne Keifer Bell, Ian Carter, Drew Mark, and Shelly Schermerhorn. Also on wall sculpture by James Ott, displayed in conjunction with the NCEA conference. Regular gallery hours are 11 a.m. to 5:30 p.m. Tuesday through

Saturday, Find Taboo at 701 Eighth Street, downtown, 686-0025.

**Paintings and Drawings** by Pablo Friedman are at the Hyde Gallery on the Grossmont College campus through Friday, May 7. Find the campus at 6800 Grossmont College Drive, El Cerrito. For more information, call 465-1700 x234. Gallery hours are 10 a.m. to 5 p.m. Monday through Friday, May 7, Call 234-0028 for more information.

**Interiors and Extérieurs of Libreria** are the subjects of photographer Roger Martin's show "Libreria Project Work in Progress," on view through Saturday, May 8, at the Athenaeum Music and Arts Library. The show is in collaboration with the Museum of Contemporary Art, San Diego.

**From Tuesday, May 11, through Saturday, June 15, an exhibition of "Children's Book Illustrations"** (arranged in cooperation with Harcourt Brace & Company) will be on display. Illustrations from recently published books by Harcourt Brace will be on view, and there are a variety of events planned in conjunction with the exhibit.

**The Athenaeum** is located at 1000 West Street, La Jolla, and is open from 10 a.m. to 5:30 p.m. Tuesday through Saturday, with additional hours until 8:30 p.m. on Wednesday. For more details, dial 335-4135.

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**"Germany — Two Wars"**, featuring works by Andre Markson and Hans Mendler, is an exhibit at the R.B. Stevenson Gallery through Monday, May 10. Find the gallery at 3427 Grand Avenue, La Jolla, with hours from 9:30 a.m. to 5:30 p.m., Monday through Saturday, 456-0192.

**Watercolors by Mexican Artist** Jorge Sepúlveda are on display in a show entitled "Sepúlveda," at Exclusive Arts, 5607 La Jolla Village, La Jolla, through Thursday, May 13. Gallery hours are 10 a.m. to 6 p.m., Tuesday through Saturday. Call 454-0563 for more information.

**The Annual Student Art Show** at MiraCosta College continues through Sunday, May 22. This is a show of work by artists at St. Madeline's Episcopal Center, which offers developmentally disabled adults an art program. The display also includes computer illustrations by Mark Rimland and Kristina Nordmark. Ramon Cafe is at 4094 Newport Avenue, Ocean Beach, 322-0336.

**"Warrior, Life, and Light in Stone"** is an exhibition by sculptor Anthony Attano and his students at the VIVA Art Center, 640 Alta Vista Drive, Vista (near the Rancho Buena Vista Adobe). The works on display include abstract designs as well as conventional stone and portrait busts. Center hours are 10 a.m. to 3 p.m., Wednesday through Sunday; see the show through May 23, 945-4919.

**Three Exhibits** are currently on display at the San Diego Art Institute, in Balboa Park. "Random Thoughts" are biomorphic paintings in acrylic by Sean Sullivan. "Tranquil of Spirit" features etchings, drawings, and mixed-media autobiographical work reflecting the experience of isolation, by Janis Yarnamoto. Also on display is a group exhibit put by all submitting artists, each acting as independent juror. See all the art through May 23. Gallery hours are 10 a.m. to 5 p.m., Tuesday through Saturday; 12:30 to 5 p.m. on Sunday, 234-5946.

**"The Works"** showcases over 40 local and national ceramicists at both locations of the Signature Gallery. The works range from functional objects to abstract sculpture. See the show through May 23. Find the galleries at 3695 Fifth Avenue, Hillcrest, and 1110 Camino Del Mar, Del Mar. Both galleries are open 11 a.m. until 6 p.m., Tuesday through Saturday. For additional information, call 397-9430 or 392-1967.

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# Space, Time, and Sam Shepard

Shepard's much more concerned with expressing himself than with interpretations of what he's saying.

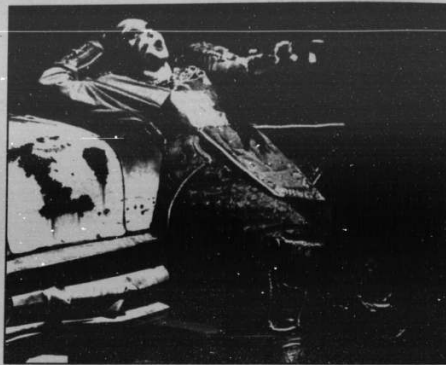
Willie is not for the hoos. Blue Morphan wears in Sam Shepard's *Unseen Hand*. I'd be in the history books by now. And Blue may have a point. He's 120 years old, the last of the Morphan brothers, outlaws who roamed the West until two of them — Cisco and Sycamore — were gunned down in 1896. Nowadays, old Blue camps out in the shell of a '53 Chevy on the freeway just outside of Azusa ("everything from A to Z in the USA"), California. He's lived there for the last 20 years, conversing with an invisible chauffeur and claiming it's a "free agent" — in the metaphysical, not the NFL sense. A rugged individualist in his prime, the decrepit Blue still believes that living solitary is the best way. But now, on an October night in 1969, even though Blue may be "just a juicer on the way out," he'll have a series of experiences no hoosch on this planet could concoct.

Headed toward Blue are beings from the past, the present, and deep space — one by design, one by chance, two by necessity. The first is Willie (a.k.a. "Willie the Space Freak"). Back on Nogoland, a planet light years away, Willie was the product of a too-successful experiment with simi-

ans. Fearing that the Willies of Nogoland could take over, the High Commission "zeroed" them with the brand of the unseen hand. Anytime Willie begins to have thoughts outside the acceptable parameters, Willie is convinced that it "contract into non-preoccupation" — literally, into a no-go situation. Willie is convinced that Blue can liberate Nogoland from the High Commission, but even though Willie can take 90 years off Blue's life, the two of them will still need help. So Willie conjures up Blue's brothers, Cisco and Sycamore. "If you came into Nogoland blazing your six guns, they wouldn't have any idea how to deal with you," Willie boasts. "You would be too real for their experience." And amid all this transcendence of time and space, the present arrives — de-panted, in his underwear — in the form of a cheerleader from Azusa High School named "The Kid." In many ways the freest of Blue's visitors, the cheerleader shows these Old West gunslingers that even someone from the local in-crowd can know more about state-of-the-art guerrilla tactics than they could possibly comprehend.

Having people show up from the past, the present, and another galaxy creates a Rip Van

## Calendar THEATER



Linda Libby

**The Unseen Hand** by Sam Shepard  
Hahn Cosmopolitan Theatre, 444 Fourth Avenue, downtown  
Playing through May 23; Thursday through Saturday at 8:00 p.m.  
Matinee Saturday and Sunday at 2:00 p.m. For information call 234-9583.

Winkle effect on 1969. Shepard surrounds the period with perspectives. Blue, who cradles a buffalo gun in his arms, misses the good old days (like Shepard, it would seem), when the Morphan brothers roamed the West. "Not like these teenage hot rodders with their Mercurs and Hudson Hornets," Blue says, but unenthusiastically, because "we'd never go rampant on nobody." Blue also objects to long-haired hippies. "These days," he says, "you can't tell the riffraff from the gentry." His brothers are awed by the technological achievements of the 20th Century — cars and radios — though the arrival of the cheerleader is such a downer that Sycamore longs for more bucolic times. These various perspectives, shooting through the play like rogue comets through a night sky, allow Shepard to suggest a portrait of the late-'60s that is far from flattering. When compared to a past that Shepard takes great pains to mythologize — almost idealize — the present is fragmented; it comes in heaps of detritus that people confuse for culture.

First produced in 1969, *The Unseen Hand*'s "early" Shepard (in his development — but late in the sense that he doesn't seem to have a clue what the '60s were about). Prior to 1972-73, Shepard's works aren't so

much plays as they are performances. They're like musical scores, with the actors his instruments. And Shepard performs for us, often amazingly; he spins dazzling monologues, juggles multiple perspectives, and evokes haunting images for his audience. Because of this, it is best not to explore works like *The Unseen Hand* for hard-and-fast meanings, which, if they exist at all, lead to a youthful naivete about myths and politics. It's much more useful to sit back — as if you were, say, at an improvisational jazz concert — and let Shepard-the-performer happen to you. He's the star of these early shows ("It's the singer," said Mick Jagger during this period, "not the song"), and he's much more concerned with expressing himself than with interpretations of what he's saying. In his wonderful book, *Bob Dylan, Performing Artist*, what Paul Williams says about Dylan also applies to Shepard: "The performing artist isn't interested in whether we understand what he's saying. He wants us to listen to the way he says it. What we feel while we're listening is what we get."

This is "watch me" theater. Very few contemporary playwrights other than Sam Shepard do it effectively. Just as Shepard's early works are so

about drama, director Ralph Elias and his Blackfriars Theatre have done the same with conventional ideas about staging plays in the Hahn Cosmopolitan Theatre. Elias is directing this co-production of *The Unseen Hand* with the Gaslamp Quarter Theatre Company. He and scenic designer John Blunt have made the most inventive use of the Hahn I've seen. Instead of a strict, picture-frame processionism that distances the audience from the stage — the Hahn's being one of the strictest, visually, in local theater — Elias and Blunt have brought a steep rake tilting down to the first two rows of the house seats. It's a scenic outpouring that joins the actors and the audience. Blunt's set has tumbleweeds, Blue's rusty Chevy (from the radio comes firm Hendrix playing the "National Anthem" at Woodstock), and a freeway in the rear. I. A. Rod's lighting is one of the better efforts designed for this space. It makes a declaration to patrons of the Hahn: Prepare yourself for unconventional theater, from Shepard and Blackfriars.

With his capable direction of *The Unseen Hand*, Ralph Elias shows he's just as adept at Sam Shepard's loose, improvisational style as he is at the more formally sculpted plays of Os-

car Wilde. I had to catch a preview of the show, but aside from a few trouble spots that may have been cleared up by opening night, the production was faithful to Shepard and quite fun, in a Twilight Zone sort of way. Dan Hallock was born to play Blue Morphan, at least that's what his crusty, comical performance suggests. Joel Dorr and Kim Bennett, the latter hauntingly distant as Sycamore, handle their assignments well as the Morphan brothers. At the end of the Kid's long speech on the virtues of Azusa, Randall Walton should be having a full-throated religious experience. He wasn't the right I saw the show, but other than that, Randall is believable as a smarmy neo-Nazi in cheerleader garb. Linda Libby's Willie, a tricky combination of various voices and gestures, had some theatrical moments, but she has a way to go to complete the character — in particular, by showing more clearly how Willie achieves liberation. Unseen hands powerful enough to control behavior across the solar system? A cheerleader who could audition for Rambo? A 120-year-old outlaw? Yep. Along with being performances, Sam Shepard's early works function another way. When you try to explain to yourself what you're seeing, the plays tease you out of

thought. Now let me get this straight — Willie's from Nogoland, that's in outer space; and Blue's 120, an outlaw from the Wild West who never got too "rampant," and... Huh? ■

### THEATER LISTINGS

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

**And a Nightingale Sang**  
The program notes for Octad's production of C.P. Taylor's WWI memory play say that Nightingale is Pauline Whitaker's last show in America; she returns to England in July. That's England's gain. Whitaker has had an impressive string of performances for Octad (including *Mme. de Tournai* in *Les Liaisons Dangereuses* and *Monique Hualabye in Heartbreak House*), and she has topped them all as Helen, a lame, seemingly unattractive 31-year-old woman convinced she'll never know love. What Taylor's very moving play shows is that, for England, World War II was the worst and, in some quiet ways, the best of times. Having to live from moment to moment enabled people to adopt otherwise unacceptable behavior, and practically everyone in Helen's

family tries for something they never would in peacetime. For Helen, the unthinkable happens as well. She falls in love with a soldier and reveals that her former hopelessness was a mere charade, easily shed when love enters her life. And when peace returns to England, so does peacetime behavior, but not completely. Staging *Nightingale* at Octad's relatively small Grove Playhouse gives the story an appealing intimacy — also, when the family goes into the shelter during an air raid, made vivid by Don Pugh's sound design, so do we. The play is longish, and the production has some minor annoyances (Stoddard's lighting, for example, is far more gloomy than need be; it's one thing to make the point that there are few lights in wartime, but one need not over-make it). Nonetheless, director Martin Gerish has done his customary skilled job not only of designing a quality set to serve the show, but also of assembling a solid cast (Trina Kaplan is particularly strong as the mother, whose faith in epic, and Sara Lavette stands out as the family's "hole in woods") and giving them the kind of business that evokes the period, especially its frenetic energy. And Pauline Whitaker takes it from there with a memorable performance as a woman who will never be an ugly duckling again.

**Worth a try.**  
Octad Cine Productions, through May 23; Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

**The Poway Center**  
for the Performing Arts

**THE FEEL GOOD COMEDY HIT OF THE YEAR!**

"WASSERSTEIN, WITH CUSTOMARY BAITED WIT, RAISES ISSUES OF IDENTITY, ACHIEVEMENT AND SOCIAL STRUCTURE...A RUEFUL COMEDY...LIGHT AND BREEZY...PLEASURABLE AND WISE."  
LOS ANGELES TIMES, Syle Drake

"ISN'T IT ROMANTIC RESEMBLES WASSERSTEIN'S PULITZER PRIZE-WINNING THE HEIDI CHRONICLES."  
THE DAILY NEWS, Daryl H. Miller

"THE AUDIENCE HAS A **POOF OF A YONE** ENJOYING WASSERSTEIN'S HUMOROUS TAKE ON LOOKING FOR LOVE IN ALL THE WRONG PLACES."  
MTC MAGAZINE, Linda Rose

"WENDY WASSERSTEIN'S ROMANTIC COMEDY DRAHA ISN'T IT ROMANTIC IS **CLEVER AND CHARMING**."  
THE HOLLYWOOD REPORTER, Ed Kaufman

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**Children of Paradise: Shooting a Dream**  
Written and Performed by Theatre de la Jeune Lune

"No more extraordinary theatre work will appear this season than *Children of Paradise*." *Newsweek*

**LES ENFANTS DU PARADIS**  
a film by Marcel Carné

In conjunction with the production of *Children of Paradise: Shooting a Dream*, the La Jolla Playhouse and the Museum of Contemporary Art will present a special screening of Marcel Carné's classic film, *Les Enfants du Paradis*.

You won't want to miss this extraordinary film masterpiece. Seating is limited. Purchase your tickets today!

May 8, 1993, at 7:30 pm at the Museum's Sherwood Auditorium, 700 Prospect Street, La Jolla. Tickets are \$7.00 and proceeds will benefit the Playhouse and MCA. For ticket info call (619)550-1010.

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**ENCHANTING! CAPTIVATING!**

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A young woman faces the precarious choice between family and faith to save her people's traditions.

by Carol Collette  
Directed by Beverly Sills Ambrose

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## Calendar THEATRE

**Angel Street**  
The Coronado Playhouse presents Patrick Hamilton's Victorian thriller (first produced under the title *Guilty*). 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.

**Broadway Bound**  
The Lamplighters Community Theatre presents Neil Simon's autobiographical account of his early days as a budding writer. Pat Smith has directed.  
Lamplighters Community Theatre, through May 23. Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

### Community Actor's Theatre:

#### One-Acts

The Community Actor's Theatre presents two one-act plays. The *Center*, written and directed by Earl W. Hamilton, and *And We Own the Night*, directed by Wendell Lucas.  
Community Actor's Theatre, 6365 Imperial Avenue, San Diego, through May 16. Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 364-3931 or 262-5189.

### Fifth Annual Stevedore Festival of New Jewish Plays

The Hahn Cosmopolitan Theatre is hosting a series of staged readings that showcase new and emerging Jewish authors, playwrights, and poets.  
Hahn Cosmopolitan Theatre, through May 24. Thursday, May 11, Tuesday, May 18, and Monday, May 24, at 7:30 p.m. For information call 234-9583.

### May Fever

The South Coast Repertory Theatre is staging Noel Coward's comedy about the unconventional Bliss family and a quick weekend in the country that becomes anything but. William Lofel has directed.  
South Coast Repertory Theatre, main stage, through May 9. Thursday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.



Norman, Is That You?

### Isn't It Romantic

The Power Center for the Performing Arts is offering the Pasadena Playhouse's recent production of Wendy Wasserstein's comedic tale of when your parents drop by for coffee.  
Power Center for the Performing Arts, Tuesday, May 11, through May 23. Tuesday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

### Norman, Is That You?

Offstage Productions presents Ron Clark and Sam Bobrick's comedy about the confrontation between a dry cleaner from Dayton, Ohio, and his gay son.  
Offstage Productions, through June 12. Thursday through Saturday at 8:00 p.m. Matinee Sunday, May 16, May 23, and May 30 at 2:00 p.m.

### Molly's Dream

USU's performing arts students present Marie Irene Fornes' populist opera that is both "a dream play and surreal romance." Sandra Lindberg has directed.  
Lagler Belknap Theatre, United States International University, Thursday, May 6, through May 16. Thursday through Saturday at 8:00 p.m. Matinee Sunday, May 9, and Sunday, May 16, at 2:00 p.m.

### NOIRST

Sushi continues its 11th annual Festival of the New Arts with an all-star night of performance

artists. Cultural Odyssey, John Fleck, Holly Hughes, Tim Miller, Reno, plus Los Angeles artists Christine Berry, Adrienne Houde, and Juan Iguier.  
Sushi, Friday, May 7, and Saturday, May 8, at 8:00 p.m.

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### Norman

I have never found it very useful to compare theaters to each other. There are too many variables and too much subjectivity. I do, however, compare theaters to themselves, using their previous efforts as a gauge for current productions. And in this case, the Lawrence Welk Resort Theatre's *Northern* ranks among the finest work I've

seen at that theater. In effect, what director-choreographer Judy Ann Basing has done is assemble an all-star team of women who have done the show before. Four of the five cast members have performed it, several more than once. They have the right voices, the right timing, they know where the jokes are, and Basing has given them just the right amount of business and emphasis. The result is a funny, very entertaining show about, believe it or not, *Norman*. The Little Sisters of Hoboken, to be exact. They are performing a fundraiser, on the set for *Grease* at the Mt. St. Helens High School gym, as they can raise enough money to bury the last four men accidentally poisoned by their cook, Sister Julia ("Child of God"). So the Reverend Mother, Sister Mary Regina, and four of her cohorts do a show — and do it beautifully. The live actors are so talented it's evident that they even enjoy watching each other work. Catherine Fries includes ballet among her many skills as Sister Mary Leo. Speaking with a thick Brooklyn accent, Penelope Alts is

just right as Sister Robert Anne, the undernourished waiting to be a star. Mary Louise Grimes, who is becoming a fixture at the Welk and cheerfully so, brings the show home with her rousing rendition of "Holler Than Them." Brenda Cox's Reverend Mother is funny, whether she's upright or turned loose. And Debbie Friedman, a new hire locally, is absolutely outstanding as Sister Mary Annmaria. Friedman's version of the difficult "So You Want to Be a Nun" is one of the best solo performances I've seen in many years.

Lawrence Welk Resort Theatre, through May 8. Thursday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 1:45 p.m.

### Out of Persepolis

The Old Globe Theatre presents the world premiere of Carol Gilligan's drama in which personal need clashes with religious belief. Henry Sato Ambush has directed.  
Carnegie Center for the Performing Arts, Saturday, May 8, through

June 26. Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

### Search for Signs of Intelligent Life in the Universe

The Pine Hills Lodge Dinner Theatre is offering Jane Wagner's award-winning series of monologues and comic pieces. Scott Kinsey has directed.  
Pine Hills Lodge Dinner Theatre, through June 12. Friday and Saturday at 7:00 p.m., curtain at 8:00 p.m.

### Sexual Perversity in Chicago

Anyone on the lookout for a hot late-night comedy should go to the Fritz Theater and check out David Mamet's exposé of the singles scene. The "sexual perversity" of 1 to 10 isn't what you think it's about. It's about the ways veterans of the same-sex business to prevent them from intimacy. Danny and Deborah have met and are headed toward love. His friend Bernie and her roommate Joan, however, are determined to prevent it from happening. Between Bernie's deep-seated hatred of women and Joan's of men, there's no room for anything like optimism. In the hilarious comedy-drama, they function like evil angels at the ears of Danny and Deborah, filling them with

overwhelming of their own negativity. They must rank as two of the least supportive "friends" on the planet. In a series of quick, often hilariously funny scenes, Mamet traces the love rise and precipitous fall of Danny and Deborah's relationship. At the Fritz, thanks to some fine work by director Duane Daniels, the show moves at a briskly Mametian clip. Daniel

ret's set — four chairs and a black background lit nicely by Douglas Galbreath — makes up in intimate scene change what it lacks in detail. The latter is supplied by Allen Ogden's costumes and Mary Elbridge's sound design, part of which is mid-'70s disco music that catches the period (Chicago, 1978) and causes cringes of musical memories at the same time. The acting is solid. Hany Engel's Joan could be more intelligent (she's the smartest character in the piece) and could show more effectively how she became such an ungrateful black hole, but other than that, the cast is impressive. Bryan Reed's Danny is

just right, moving from a form of single-some innocence to the hilarious of James Watkins's Bernie in believable stages. Lisa Vietri's Deborah, caught in the switches like Danny, is often most eloquent when she doesn't say a word and simply shows in how repulsive

Bernie is and how, were it not for two very angry singles soliloquies (and boy, this is an angry play, in the characters and in Mamet's anger at the condition), she and Danny might have turned out together just fine. (Note: Several cast changes have occurred since the show opened in April 1992.)

Worth a try.

Fritz Theater, open-ended run; Friday and Saturday at 11:00 p.m. For information call 233-7303.

### So Many Words

The South Coast Repertory Theatre presents the world premiere of Roger Rueff's drama that examines "whether love is our destiny or an



Northern

archaic choice." Mark Rucker has directed.  
South Coast Repertory Theatre, through May 23. Tuesday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

### Some Americans Abroad

At last one of Richard Nelson's plays has been produced locally. He's making his San Diego debut at the North Coast Repertory Theatre with *Some Americans Abroad*, a subtle skewering of academic — and American — politics that the NCR doesn't get right at all. Every summer the English department of a Vermont college sponsors a literary pilgrimage to Britain. The aim of the program is a "living education," a month-long immersion into things Anglophilic, only this year there's a change. The new department chair, Joe Taylor, years for simple solutions to simple problems, even though complexities are on the horizon. When Some

Americans was performed in England, audiences said it was about snooty American tourists. When performed in America, audiences say it's about "academic bashing."

Nelson diagnoses with both views. "The characters," he says in John DeCarman's consistently awful A

Search for a *Pommesdore* Theatre, "are by and large decent people, people who are trying to do the right thing. There's a difference between bashing and showing decent people in trouble." Nelson wants a Chalkboard style for the play, in which people eat, drink, and see which while beneath the surface lives are being shared forever. The main problem with the NCR production is that instead of a subtle, Chalkboard style, director Michael Pieper has opted for all-out academic bashing. He has switched surfaces and depths. Randy Rolwing's Taylor, for example, is a cold, stony elf with no redeeming qualities. When Taylor reads a line like "I did the best I could," there

in's a suspicion of sincerity in his voice. This Taylor is evil, albeit in a passive-aggressive way, and the production overall plays villains versus victims instead of "decent people in trouble." The show has another fine set by Marty Burnett — a miniature *Southcoast* on the rear of the stage. The tall post-and-lintel configuration hovers over the characters, and its pre-history studium contrasts sharply with their eagerness to devote the next new thing. The emphasis in the design work are just right. What the production has done to the script, however, is very disappointing.

North Coast Repertory Theatre, through May 23. Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.

### Sugar

The Lawrence Welk Resort Theatre presents the musical version of the 1959 movie *Some Like It Hot*. Mus-

ic is by Julie Styne, lyrics by Bob Merrill. Frank Wayne has directed. Lawrence Welk Resort Theatre, Tuesday, May 11, through July 3. Tuesday and Thursday through Saturday at 8:00 p.m. Matinee Tuesday through Thursday and Saturday at 1:45 p.m.

### Tales of the Last Puritan

We're controlled by aliens, AND THEY'RE IDIOTS! "Countess" Congdon's big, unevenly written, but uproariously funny science-fiction comedy attempts nothing less

than a taxonomy of human behavior — performed by visitors from outer space. The aliens wonder why our chairs have one leg shorter than the other three — "the whole phenomenon" is a built-in representation of the unreliable nature of the species! They also marvel at the inner workings of a "locally structured" and called the family, in particular Cathy (Susan Strahan), rebellious son Eric (Ian Ross), her father Jim (Julian West), who is experiencing alien-induced amnesia, and her controlling

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## Calendar MUSIC SCENE

where else.  
"Then Ted Edwards, the old program director [at KGB], heard me and he needed a girl on the air. He was looking for a certain sound, a kind of unforced dynamo on the air, untarnished by the industry. You can get too slick after a while in this business. Any innocence can get shellacked pretty quickly," she laughs. "I didn't believe it was Edwards on the phone. I thought it was a practical joke, but it was for real. I've been there four and a half years now."

For three years Lewis could be heard on the midnight-to-5:30 a.m. shift, a time slot she says "was eliminated in January due to economics" and one she misses. "It broke my heart." At the moment she works swing — in other words, she can be heard at almost any given time on KGB ("I'm everywhere, hah hah") — *The Homegrown Hour* being her only fixed programming.

Has her innocence been "shellacked" over the past four years in radio?  
"I'm pretty down on radio and the recording industry right now. I don't like a lot of the music I hear these days, to tell you the truth. Music has gone through phases: innocence in the '50s and '60s, and then the

Beatles began to convey a little bit of their sexuality. Others pushed the envelope beyond that. Then there was disco, metal, and punk. You've got your phonies from that era. And then you've got the period we're in right now: people who are so anti-establishment, anti-corporate, anti-hair, anti-everything. It's a very dark time in music and I don't really like it. I'm sorry to say. There are some brilliant acts in all this muck and mire, but, uh..." She shakes her head and eats.

"Music is either a reflection of society or a rejection of society. We all know how crappy everything is now: our environment is in dreadful shape, the family unit has fallen apart, the economy is in disarray, nobody knows what's going on anymore, nobody knows how to feel anymore, there's a lot of anger. All these issues *du jour*. It's socially responsible to reflect that in its music, and sometimes I think people think it's the hip thing so they wanna do it... but do they believe it? I went to music for an escape. I knew what was going on in the world and I knew how I felt. I wanted to know that somebody was going through it with me and that could sort of take away the pain. Everybody needs escape now, and I wish music were a more positive, uplifting thing. It's real easy to bitch and moan."

"Music is definitely an escape for me right now. I've had a dreadful year, and I don't

want to have to look at the harshness of life. I already know how bad it is out there."

What has been so "dreadful" about Lewis's past year?  
"My mother was diagnosed with terminal cancer. That shattered me and my family. I had pneumonia for a month, my dog died, and there was this whole thing with this stalker. Yeah, yeah, some demented guy about 31 or 32 who was just on this mission that, you know, I'm it! He sent me over 600 letters within about six months — most of them never made any sense. It went on for about a year and it just sort of went away. But it got to the point that I couldn't go anywhere without a knife or Mace. This guy had a record a mile long including assault with a deadly weapon. He knew all about me. I had people around me all the time, friends of mine in the security business and some firemen and police officers. This guy would write things like, 'If I can't have you, nobody can have you,' stuff like that."

"Anyway, it's been a bad year. I've had struggles with people owing me a lot of money, and I've had struggles with radio — questioning what's going on. I've been in a very low self-esteem phase, that's for sure; so I don't want to sit and listen to groups tell me how bad the world is — I know. Lighten up."

Who would Lewis point to locally as an example of the kind of music she would like to hear more of?  
"Like Robert Vaughn's thing [his performance at the San Diego Music Awards] — that was a spiritual event. It was just so positively moving: I felt like I was let in on some secret of the universe. But I don't want a record store full of the same stuff, of course. I like AC/DC, they're not local, but fabulous musicians and songwriters."



"Homegrown Hour" interview

"San Diego is in danger of getting pigeonholed into that Rocket [From the Crypt] mentality."

hear more of?

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actly yet, but it's definitely going to happen.' That show is a labor of love."

Among local groups that Lewis has featured recently on *Homegrown* are Blacksmith Union and Asphalt Ballet. Lewis, who can select the guests for the show, has hosted Siren's Wall, Red-Handed, and Jake Jacobson of the San Diego Music Society. "I'm a big fan of Natasha's Ghost, Secret Soci-

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Thursday, May 10, 9:00 pm <b>MARIA MCKEE</b>	Tuesday, May 11, 9:00 pm Reggae Tuesdays <b>ON ROOT</b>	Thursday, May 13, 9:00 pm 9IX 10th Anniversary Free Concert Series "DEEZ-ANEE-LAND" <b>dada</b> and guests <i>for blossom</i>	Wednesday, May 19, 9:00 pm <b>PERE UBU</b> <b>BONECLUB</b> <b>ORLUSTANG</b>	Thursday, May 20, 9:00 pm <b>Wild Child</b> , May 20 <b>Robert Hipp Spring Quintet</b> , May 27 <b>Dave Walshaw and the Free Radicals</b> , May 28 <b>Santa Monica Blues</b> , June 1 <b>Stan Ridgway</b> , June 3 • <b>C. J. Chesley</b> , June 9 <b>Garmouth Blues</b> , June 24 • <b>Steve Horne Band</b> , June 28 <b>Dick Dale</b> , July 7 • <b>Lucky Dube</b> , July 27



where else

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*"Homegrown Hour" interview*

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74 San Diego Reader May 6, 1993



Avalon

It can be seen that the first column of the



# Calendar MUSIC SCENE

ey, Kathryn Callen, the Voices, Denim Thieves, Burning Hands, Mike Kennedy, King's Road, and Rocket From the Crypt, even though they [Rocket] are kind of angry. I like bands like the Gathering and stuff — they may play at Farm Aid 6. I think Robert Vaughn is going to be one of the biggest things in music. When his album comes out on Sony Music..." she raises her eyebrows. "He sounds me."

"One thing we have to look out for is that San Diego is in danger of getting pigeonholed into that [Rock] mentality. Some people think that kind of music is the only kind of thing that's going to come out of here, and we have a lot more to offer than that. We have to be careful that when it happens, it's not right, that no one is overlooked. I really get depressed when I see crap making it."

"For the past three years I've put my heart and soul into the scene. I spend my free time going to hear groups around town. I feel like a lot of these bands are like my kids. I've seen grow up. I want to be around to see them graduate and get their diplomas."

"How would Lewis characterize her radio persona?"

"People say, 'You are actu-

**"I've had a dreadful year, and I don't want to have to look at the harshness of life. I already know how bad it is out there."**

ally like you are on the air, like somebody's best friend.' People have said things like that. 'Oh, it's like my best friend is on the air!'"

The girl next door?

"Yeah. She nods as if this is familiar."

You are good friends with Sue Delany, is that right?

"Yeah. I actually am a girl who understands Sue. A lot of girls didn't like her. I think they felt very threatened by her. [Delany] is now on the air in Florida. I saw a real innocent side of her. She trusted me and we became sort of partners in crime."

Lewis and Delany posed together for what might be called a cheesecake poster, along with a sheath from the San Diego Zoo. These posters are still available at the San Diego Humane Society for \$7.00. The proceeds go to the SDHS and the Center for Re-

oriented rock took off in the '70s as a really creative thing is gone now. Everyone is just trying for dollars and I don't believe in that. There are people in this industry I work with who want a station that stands for the pure love of music. That's why we're all there. But people are so concerned with budgets, so afraid to take chances. That kills me." Lewis stabs her plate of chicken, peanuts, and rice with her chopsticks.

"It's a very transient business, and the people who seek out this world love radio. People go into the entertainment business to fill some kind of void in their lives. I know my void was that I never had any self-esteem. Even at the height of my modeling career, my picture on the covers of magazines, that wasn't me. The girl you hear on the air who is kind of



know someone is out there. I've been part of their routines, their lives." Lewis sighs and grins. "Tomorrow I have to get up at 5 and do 'The Best of the Down Patrol.'"

If Lewis were hit on the head by a falling safe tomorrow and were crushed to death, what song would she like to have performed on the organ at her funeral?

"Good question. I always worry about that very thing. Give me a minute... Okay. Kate Bush's 'Love and Anger.'"

The song Lewis mentions consists of such lyrics as:

It lay buried here, it lay deep inside me, it's so deep I don't think that I can speak about it. It would take me all of my life, but it would only take a moment to tell you what I'm feeling. But I don't know if I'm ready yet... take away the love and anger and the little piece of hope to hold us together, looking for a moment that will never happen. Living in the gap between past and future...

What would be Lewis's response to critics who might dismiss her and her musical

opinions or passions by referring to her as "San Diego's Bimbo Figurehead for Corporate Rock?"

Lewis, without hesitation, says, "I'm here to stay. Those people, I would say, they hurt their heads..." She looks to her right and at the Chinese waiter, smiles at him and nods, returns her attention to the interview and says, "...in the sand. If you have to use a label, how about 'San Diego's Flying Nun of Music?'" Lewis chuckles as if she really likes that one. ■

## CONCERTS

**Pat Sullivan** Horton Grand Hotel, tonight, Thursday, May 6, 8 p.m., 311 Island Avenue, downtown. 514-1886.

**U2** Vred Summer: The Backdoor, tonight, Thursday, May 6, 8 p.m., 143 South Calhoun Avenue, Solana Beach. 481-9022.

**The Pashankas** Pigeon and the Jaded, tonight, Thursday, May 6, 8 p.m., 143 South Calhoun Avenue, Solana Beach. 481-9022.

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**Calculus and Madeline** Vred Summer, Open Air Theater, Friday, May 7, 8 p.m., San Diego State University campus. 278-1133.

**Ray's** Brooming Quail, Cindy Lee Brooming, and the Brooming Quail, Friday, May 7, 9 p.m., 210 East Main Street, El Cajon. 440-2277.

**Holmes, James** Lined, and Therapy, Friday, May 7, 9 p.m., Pueblo Amphitheater, San Diego. 524-1133.

**The 1001** Spring Season, Friday, May 7, 9 p.m., 210 East Main Street, El Cajon. 440-2277.

**San Diego's** Bimbo Figurehead for Corporate Rock, Friday, May 7, 9 p.m., 210 East Main Street, El Cajon. 440-2277.

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**Whipless** Jackson, the Heart, Waste Band, Cafe River, and Blue Forest: The Backdoor, Saturday, May 8, 4 p.m., San Diego State University campus. 528-1133.

**The Pashankas** Pigeon and the Jaded, Saturday, May 8, 8 p.m., 143 South Calhoun Avenue, Solana Beach. 481-9022.

**U2** Vred Summer: The Backdoor, Saturday, May 8, 8 p.m., 143 South Calhoun Avenue, Solana Beach. 481-9022.

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**Calculus and Madeline** Vred Summer, Open Air Theater, Friday, May 7, 8 p.m., San Diego State University campus. 278-1133.

**Ray's** Brooming Quail, Cindy Lee Brooming, and the Brooming Quail, Friday, May 7, 9 p.m., 210 East Main Street, El Cajon. 440-2277.

**Holmes, James** Lined, and Therapy, Friday, May 7, 9 p.m., Pueblo Amphitheater, San Diego. 524-1133.

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## Calendar MUSIC SCENE

**John Kay and Steppenwolf** and **Commonwealth** Belly Up Tavern, Friday, May 21, 9:15 p.m., 145 South Cedros Avenue, Solana Beach. 481-9022.

**John Hartford** Southside Rite Center, Saturday, May 22, 9 p.m., 1895 Camino Del Rio South, Mission Valley. 278-7155.

**Spawning Machine** and **Back-O-Nile** Caltech, Saturday, May 22, 9 p.m., 2812 Kettner Boulevard. 254-9033.

**The Field**, the **Posse Children**, and **Easy 7** Paez Center, Sunday, May 23, 9 p.m., 2228 Bacon Street, Ocean Beach. 322-8131.

**The Allman Brothers** and the **Jeff Healey** Band, Sunday, May 23, 7 p.m., 145 South Cedros Avenue, Solana Beach. 278-7155.

**Wines** Treadwell, Sunday, May 23, 8 p.m., Pacific Avenue Shopping Center, Tijuana, Baja California. 278-7155.

**Rancho Montrose** and **Yodanis** Belly Up Tavern, Monday, May 24, 9 p.m., 145 South Cedros Avenue, Solana Beach. 481-9022.

**Sonny and Laverne** Caltech, Tuesday, May 25, 9 p.m., 2812 Kettner Boulevard. 254-9033.

**Wild Child** and the **Crowell** Kingsmen Belly Up Tavern, Wednesday, May 26, 9 p.m., 145 South Cedros Avenue, Solana Beach. 481-9022.

**Little Boat** Cook House, Thursday, May 27, 7 p.m. and 9:30 p.m., 33153 Camino Capistrano, San Juan Capistrano. 949-8930 or 278-7155.

**Stephanie Hays** Horton Grand Hotel, Thursday, May 27, 8 p.m., 311 Indian Avenue, downtown. 544-1886.

**The Crew**, **Junior** Jay, and **Unleashed** Caltech, Thursday, May 27, 9 p.m., 2812 Kettner Boulevard. 254-9033.

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**The Robert Frigo String Quartet** Belly Up Tavern, Thursday, May 27, 9 p.m., 145 South Cedros Avenue, Solana Beach. 481-9022.

**Backstreet** from the **Crypt**, **Heavy Glass**, **Dr. Tusk**, and **Trombone** Water Doubler Hotel, Main Ballroom, Friday, May 28, 8 p.m., Horton Plaza, downtown. 254-9033.

**Sankofa** Horton Grand Hotel, Friday and Saturday, May 28 and 29, 8 p.m., 311 Indian Avenue, downtown. 544-1886.

**Dave Walling** and the **Free Radicals** and **Wally** Belly Up Tavern, Friday, May 28, 9 p.m., 145 South Cedros Avenue, Solana Beach. 481-9022.

**Ronald Scott** and the **Red Hots** Bolder, Saturday, May 29, 8 p.m., 528 F Street, downtown. 256-8988.

**Testament**, **Green Jello**, and **Pro Pulse** Igoua, Saturday, May 29, 8 p.m., Pacific Avenue Shopping Center, Tijuana, Baja California. 278-7155.

**Dave Van Buren** Folk Heritage Auditorium, Saturday, May 29, 8 p.m., 215 North Street, Del Mar. 436-4030.

**Burning Heads**, **Cherone** Dog, and the **Bonnie** Caltech, Saturday, May 29, 9 p.m., 2812 Kettner Boulevard. 254-9033.

**The Paulinas** and the **Kid Ransom** Belly Up Tavern, Saturday, May 29, 9:15 p.m., 145 South Cedros Avenue, Solana Beach. 481-9022.

**The Bluegrass** and the **Red Hots** Bolder, Sunday, May 30, 8 p.m., 528 F Street, downtown. 256-8988.

**Art Phibesman** Horton Grand Hotel, Sunday, May 30, 8:30 p.m., 311 Indian Avenue, downtown. 544-1886.

**Kanaka** Bolder, Sunday, May 30, 8:30 p.m., 528 F Street, downtown. 256-8988.

**10,000 Maniacs** Open Air Theater, Sunday, June 1, 8 p.m., San Diego State University campus. 278-7155.

**Kanaka** Bolder, Sunday, June 1, 8 p.m., 528 F Street, downtown. 256-8988.

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**Kanaka** Bolder, Sunday, June 1, 8 p.m., 528 F Street, downtown. 256-8988.

**Tiger Trap** Caltech, Thursday, June 3, 9 p.m., 2812 Kettner Boulevard. 254-9033.

**Iron Bridge** Belly Up Tavern, Thursday, June 3, 9 p.m., 145 South Cedros Avenue, Solana Beach. 481-9022.

**Melanie** Chateau Restaurant, Friday, June 4, 7 p.m., 1820 North Torrey Pines Road, La Jolla. 436-4030.

**Golden Light** Caltech, Friday, June 4, 7 p.m., 2812 Kettner Boulevard. 254-9033.

**Acoustic** **Alchamy** Humphrey's, Sunday, June 6, 7 p.m., and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

**South** **Elizabeth** Campbell and **Nina** **Gerken** Folk Heritage Auditorium, Sunday, June 6, 8 p.m., 215 North Street, Del Mar. 436-4030.

**Harvey** **Redhouse** Humphrey's, Monday, June 7, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

**Art** **Phibesman** Horton Grand Hotel, Monday, June 7, 8 p.m., 311 Indian Avenue, downtown. 544-1886.

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## NOTE

By Stephen Esmolina

The whiff of politicization that is, by now, a trademark of those who treat reggae as a form of religious ceremonial music is a given, trivial nuisance: They can trade spiff for all that it is not.

But among the few veteran reggae artists who can still entertain and ennoble is **Yussef Kibbort**. Much of his continued charm could come from his refusal to trade solely in facile Jah-Jah singing.

Mostly, though, it hinges on his strong connection to old-style Memphis and Detroit R&B. He is a "roots" man, for sure, but he is unafraid to use the emotional ante in the music fashion of Rufus Thomas, Al Green, and the understated Prince Wayne. It is that music sense of theater that accounts for his sustained career.

Toots and his **Waddy** may be these days the light & fun act at SOMA on Saturday night with **Waddy** and **African** **Waddy**.

**TOOTS AND THE MAYTALS**, **SOMA**, Saturday, May 6, 8 p.m., 238-SOMA. 613.

and p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

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## ANNIVERSARY JAZZ

FM98 KIFM

Friday, May 28  
Myatt Regency La Jolla  
at Avenida  
8:00 p.m.

Star-Strudded Evening of  
KIFM Artists and Legends  
to benefit the  
Magic Johnson Foundation

Featuring  
Yanni  
Bobby Caldwell  
Ottmar Liebert  
Richard Elliot  
Ronald Kuttel  
Beth Nielsen Chapman  
Rachelle Lavelle  
Suzanne Ciani  
Peter White  
master of ceremonies  
Dave Koz

More Artists  
to be announced.  
Listen to FM 98 KIFM  
for details.

Festival Headline  
587-WFOC

San Diego  
Convention Center  
7:00 p.m.

San Diego  
Convention Center  
7:00 p.m.

San Diego  
Convention Center  
7:00 p.m.

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5540 KERRY MESA RD AT THE RAMADA INN 560-4000

FOOD & FUN ONLY \$5

INCLUDES: GIANT SALAD BAR AND THEMED BUFFET, PLUS DANCE LESSONS WITH JOEL TAMBORRELLI AT 7:00 PM TUESDAY TO SATURDAY, 9:00 PM, FRIDAY & SATURDAY, SUNDAY 7 PM. TWO BEVERAGE MINIMUM, PLEASE. BUFFET FROM 5:00 PM TO 8:00 PM

San Diego's Most Popular Single's Event

Single's Mixer

Cajun Night

Tex-Mex Night

Mother's Day Brunch only \$6

Rock Hop & Dinner Buffet with the Legends

Wannabee Night

Spaghetti Western Night

Rodeo Night

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VALID MONDAY ONLY

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ONE PERSON PER COUPON

TWO DOLLARS

San Diego Reader May 6, 1993



## Calendar MUSIC SCENE

Where Gills Humphrey's, Thursday, July 1, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

"The Brown Team" featuring Larry Carlton, Stanley Clarke, Billy Cobham, and Najee Coach House, Thursday, July 1, 7 p.m. and 9 p.m., 31515 Camino Capistrano, San Juan Capistrano, 496-8930 or 278-1755.

Leonard Cohen Humphrey's, Thursday, July 8, 4 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Richard Elliott Humphrey's, Friday, July 9, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Black Dots July Up Tavern, Friday, July 9, 9 p.m., 143 South Calver Avenue, Solana Beach, 481-9022.

Stevan and Parah Humphrey's, Thursday, July 15, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Little Richard Humphrey's, Sunday, July 18, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Dave Kase Humphrey's, Thursday, July 22, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Smackey Robinson Humphrey's, Friday, July 23, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Lee Rock and the Transjordanians Embroiders Marina Park South, Sunday, July 25, 7:30 p.m., behind the San Diego Convention Center, downtown, 499-4205.

Yale Lovett and the Large Beach Humphrey's, Thursday, July 27, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Lady Duke July Up Tavern, Thursday, July 27, 9 p.m., 143 South Calver Avenue, Solana Beach, 481-9022.

"British Invasion Tour" featuring Gerry and the Pacemakers, Freddy and the Dreamers, the Tramps, Billy J. Kramer, and the Beatles Coach House, Wednesday, July 28, 8 p.m., 31515 Camino Capistrano, San Juan Capistrano, 496-8930 or 278-1755.

The Steve Miller Band July Up Tavern, Wednesday, July 28, 9 p.m., 143 South Calver Avenue, Solana Beach, 481-9022.

Hummy Chiff Coach House, Thursday, July 29, 7 p.m. and 9:30 p.m., 31515 Camino Capistrano, San Juan Capistrano, 496-8930 or 278-1755.

Robert Cray Humphrey's, Thursday and Friday, July 29 and 30, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Southern Brothers Humphrey's, Wednesday, August 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Michael Franks Humphrey's, Friday, August 6, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Steve Schuman Embroiders Marina Park South, Friday and Saturday, August 6 and 7, 7 p.m., behind the San Diego Convention Center, downtown, 499-4205.

The Righteous Brothers Embroiders Marina Park South, Sunday, August 8, 7:30 p.m., behind the San Diego Convention Center, downtown, 499-4205.

Rakahn Ford and Peter White Humphrey's, Thursday, August 12, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Tommy Bennett Huey's, Sunday, August 15, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Kenny Loggins Embroiders Marina Park South, Monday, August 16, 7:30 p.m., behind the San Diego Convention Center, downtown, 499-4205.

Lee Rock and the Transjordanians Embroiders Marina Park South, Sunday, July 25, 7:30 p.m., behind the San Diego Convention Center, downtown, 499-4205.

David Sandness Humphrey's, Thursday, August 19, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Sammy Harte Humphrey's, Sunday, August 22, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Whitney Houston Embroiders Marina Park South, Monday, August 23, 7:30 p.m., behind the San Diego Convention Center, downtown, 499-4205.

Chad Knight Humphrey's, Thursday, August 26, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Garrett Washington, for Humphrey's, Friday, August 27, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

"Acoustic Music Festival" featuring Lou Korb, Louie Watson, and Peter Hummel Humphrey's, Sunday, August 28, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Chicago Embroiders Marina Park South, Sunday, August 28, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

The Family Brothers Humphrey's, Monday, August 30, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Fourplay Humphrey's, Thursday, September 2, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Michael Hedges and Boba Black and the Blackstone Humphrey's, Thursday, September 9, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

David Bonadd Humphrey's, Friday, September 10, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Ottmar Liebert Humphrey's, Sunday, September 12, 8 p.m. and 8:45 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

The Moody Blues Open Air Theater, Thursday, September 16, 8 p.m., San Diego State University campus, 278-1755.

Michael Tinsler Humphrey's, Thursday and Friday, September 16 and 17, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Chad Knight Humphrey's, Tuesday, August 17, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

David Sandness Humphrey's, Thursday, August 19, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

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Chad Knight Humphrey's, Tuesday, August 17, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

David Sandness Humphrey's, Thursday, August 19, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Sammy Harte Humphrey's, Sunday, August 22, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Whitney Houston Embroiders Marina Park South, Monday, August 23, 7:30 p.m., behind the San Diego Convention Center, downtown, 499-4205.

Chad Knight Humphrey's, Thursday, August 26, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.



AMERICAN MUSIC CLUB

By Gina Arnold

People who live in cities other than San Francisco often cite *American Music Club* as being the Bay Area's best band. This may be because they've hardly ever had to see AMC on their long slog up the ladder. On record, the band's melodic music — mostly, mid-tempo, and terminally melancholy — has found many international adherents and, after five obscure records on independent labels and years of rave reviews, the band was signed finally to a large, major-label contract. The result, *Mercury*, is a pro-gressor of sorts: just as dark as previous releases (like *California* and *Exiles*) but more maturely produced. The added production values actually suit AMC, who, always had little in common with the independent world that spawned them: singer Mark Etzel, master of the self-conscious, self-assured song ("Just take me back to the better colony, you that's where you left my heart") is a fine new example of his point of view, has a booming, tortured voice better suited to seriocomic Broadway theatricals than to indie rock, and the big string and background-vocalist arrangements of songs like "Gentle Wala" and "If I Had a Hammer" are perfectly in keeping with his art. Etzel is, in essence, a much less physically attractive (and thus) much more gloomy Morrissey type, with the added twist of being something of a satirist for many years, his shows were more often weepy, drunken laments rather than the well-focused, deeply felt performances that Etzel always plays up to the hilt the loser angle, and after eight years' worth of concerts by this difficult, contentious, and very often embarrassing act, my own patience has worn a little thin. Let's hope major-labelhood has cured Etzel, at least of onstage angst. AMC plays the Casbah Saturday with the *House of Large Blues*.

AMERICAN MUSIC CLUB, Casbah, Saturday, May 6, 9 p.m., 264-9022, 50.

The Room Room Room (D) Johnny Johnson, Techno, hip-hop, 70s disco and funk. Wednesday, Emerald City, 943 Garnet Avenue, Pacific Beach, 529-7148.

Club Hologram (D) Glen Sill and Jon Bishop, Rave, techno, and house. Thursday, Rich's, 1051 University Avenue, Hillcrest, 265-2195.

Club Melange (D) Johnny Johnson, Steve Trough, John Fines, and guests. Boom Boom Room and Viva Diego (B) Gator, Avenue: the same night. Pacific Beach, 529-7148.

Club 180 (D) J.C. and Rick Dixon, funk, old school, and house. Wednesday, Fast Freddy's, 1901 South Highway 101, Cardiff, 944-3753.

Adrian (D) Jon Bishop, Johnny A.F.I., Greyfriar (afterhours), and guests. Friday, 1905 Sports Arena Boulevard, 973-8269.

Dirva-A Love Paradise 555 Crew and 101 P. Friday, 555 Fifth Avenue, downtown.

SRB (D) Joe America and Jay Rivers. Acid jazz and house. Wednesday, 555 Fourth Avenue, downtown.

Four (D) Johnny Johnson, Techno, house, hip-hop, and 70s. Friday, Mel's, 4140 Mission Boulevard, Pacific Beach, 581-3938.

Gevolution: Jon Calloway and Pamela House, techno, hip-hop, and groove. Saturday, 555 Fifth Avenue, downtown, 496-6479.

G-Force Mark E. Quark, Techno and progressive house. Monday, the Harve, 1740 Park Boulevard, Hillcrest, 259-4163.

Greenhouse (D) Harmon and Mark E. Quark. Deep techno acid house and

techno. Friday, Moku's, 4545 Waring Road, 487-3404.

Lucky Ladies Raising (D) Harmon, Yag, Mark E. Quark, and Morgan Wynn. Thursday, Ole Market, 755 Fifth Avenue, downtown, 557-4044.

Mass Progressive underground industrial and gothic/death rock. 18 and up. Thursday, Sub Zero, 7553 El Cajon Boulevard, La Mesa, 46-CRAM or 283-2839.

Naked Lunch (D) Jon Bishop and Jason of Super Shack. House, techno, and 70s funk. Wednesday, Sub Zero, 7553 El Cajon Boulevard, La Mesa, 277-7747.

Psyched (D) Charlie Rock, Mr. Te and Eddie Lynch, plus live bands. Thursday, Mel's, 4140 Mission Boulevard, Pacific Beach, 973-8269.

## DREAM STREET

Thursday, May 6  
Rat City  
Butt Light Spectacular  
SHE CARRIAGE  
211 BUBBLEHEAD  
BLAZIN' RATZ

ROCK 102.1 NIGHT  
THE DRAGONS  
SACRED HEART  
Victory Recording Artist  
TEN INCH MEN

Saturday, May 8  
MOTORKULT  
BURNING HANDS  
KISSING GOD

Sunday, May 11  
THE NEW BELIEFS  
SHEILA BAY FISHES

Wednesday, May 12  
TERRAFLOR  
PSYCHIC  
BIG CITY

Upcoming Shows:  
514 FRANK & BENJAMIN  
5470 JENSEN, MAY 21: BROADWAY  
502 THE PLUMPTRE CHAIRMAN  
BROADWAY: JUNE 10: CLOUET  
612 ELECTRIC LOVE HISS

2028 Balm St. 528 • 222-8771 • 21

## GORILLA PIT

Thursday, May 6  
Hands Down  
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Friday, May 7  
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Sunday, May 18  
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Hands Down  
Hands Down  
Hands Down

## Croce's

SAT. MAY 6, 9:30 PM • CROCE'S TOP HAT  
THE BRENDA BURNS BAND  
Featured headliner on the ASLEEP AT THE WHEEL

Free admission to  
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Restaurant & Jazz Bar  
MOTHER'S DAY—MAY 9  
CHAMPAGNE BRUNCH  
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- Gift certificate for one hundred dollars redeemable at all MUSIC PLUS stores
- Two tickets to the CALIFORNIA BALLET COMPANY Season Opener
- Two tickets to the 1993 SOUTHERN CALIFORNIA HYDROFEST for all three days from September 17-19
- Two gift certificates for \$50 each redeemable at TOWER RECORDS
- Four tickets with cabaret table to see ROGER WHITTAKER at the SYMPHONY SUMMER POPS SITE at the Embarcadero on June 14
- Four tickets with cabaret table to see KENNY LOGGINS at the SYMPHONY SUMMER POPS SITE at the Embarcadero on August 16
- Ten tickets for any regular season race at the CAJON SPEEDWAY
- Four VIP seats to the SAN DIEGO GULLS 1993-94 Season Opener at the SAN DIEGO SPORTS ARENA
- Two tickets to OINGO BOINGO at the SAN DIEGO STATE OPEN AIR THEATRE on June 11
- Two tickets to any AVALON ATTRACTIONS concert in San Diego between June 1 and September 1
- Four tickets to the July 4th performance of the Pacific Symphony Orchestra at IRVINE MEADOWS AMPITHEATRE
- Two tickets to any show at IRVINE MEADOWS AMPITHEATRE during the 1993 season
- Two Bronze Packages which includes the final three days of the 1993 MAZDA TENNIS CLASSIC from August 6-8
- Two tickets to any performance of the '93 Summer Festival at the STARLIGHT BOWL
- Two tickets to LES BALLETS AFRICAINS on November 18 at SPRECKELS THEATRE
- One official autographed soccer ball from the SAN DIEGO SOCKERS
- Two tickets to see STAN RIDGWAY at the BELLY UP TAVERN on June 3

- Four tickets to see STEVE MORSE at the BELLY UP TAVERN on June 28
- One UCSD Theatre Card good for five tickets to any performance of the 1993-94 season at UCSD THEATRE
- Two t-shirts and four tickets to see Spike and Mike's BEST OF THE FESTIVAL OF ANIMATION at the SAN DIEGO MUSEUM OF CONTEMPORARY ART
- Two tickets to any performance for the 1993-94 POWAY CENTER FOR THE PERFORMING ARTS season
- Four tickets to LARRY CARLTON on June 13 at CULBERTSON WINERY in Temecula

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Advanced tickets for all these events are available through all Ticketmaster Ticket Centers including Robinsons-May, Tower Records, Music Plus and select Wherehouse locations.

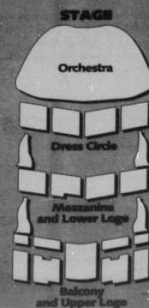


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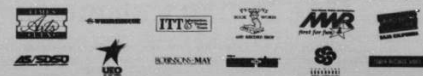
### San Diego Community Concourse Civic Theatre

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## SAN DIEGO TICKET CENTERS:

- CORONADO**
  - ROBINSONS-MAY, Plaza Camino Real, 251 El Camino Real
  - THE WHEREHOUSE, 360 Central Village Drive
- CHULA VISTA**
  - THE WHEREHOUSE, 555 Broadway #216
- CONCORD**
  - PERKINS ROCKWORM, 101 C Avenue
- EL CAJON**
  - ROBINSONS-MAY, Parkway Plaza, 201 Fletcher Place
  - TOWER RECORDS, 201 Fletcher Place
  - THE WHEREHOUSE, 872 Jackson Place
- ESCONDIDO**
  - MUSIC PLUS, 1405 Encinitas Blvd.
  - THE WHEREHOUSE, 260 N. El Camino Blvd., Suite A
- ESCONDIDO**
  - ROBINSONS-MAY, No. Canyon Fair, 230 E. Via Rancho Parkway
  - ROBINSONS-MAY, 280 E. Via Rancho Parkway
  - THE WHEREHOUSE, 1229 E. Valley Place
- IMPERIAL BEACH**
  - THE WHEREHOUSE, 685 Sutter Blvd.
  - MUSIC PLUS, 5820 Balboa Ave., Ste. B-101
- IRVINE BEACH**
  - MUSIC PLUS, 5820 Balboa Ave., Ste. B-101
- LA JOLLA**
  - ROBINSONS-MAY, University Town Center, 4425 La Jolla Village Drive
  - MUSIC PLUS, 8807 Villa La Jolla Drive
  - UCSD, Gilman Drive, B-039, UCSD Box Office
- LA MECA**
  - THE WHEREHOUSE, 7050 University Ave.
- MIRA BEACH / MIRAMAR**
  - THE WHEREHOUSE, 8225 Mira Mesa Blvd.
  - MIRAMAR NAVAL AIR STATION, Bldg. 524
- NATIONAL CITY**
  - ROBINSONS-MAY, Plaza Bonita, 1500 Plaza Bonita Road
  - NAVAL EXCHANGE, 32nd Street Naval Station
- RECEIVING**
  - THE WHEREHOUSE, 1805 Mission Ave.
  - THE WHEREHOUSE, 2404 Vista Way
  - CAMP PENNSYLVANIA, Box Special Services, Bldg. 1339
- PACIFIC BEACH**
  - THE WHEREHOUSE, 1459 Garnet Ave.
- POWAY**
  - THE WHEREHOUSE, 12630 Poway Road, Suite 9
- SOUTH OF THE BORDER**
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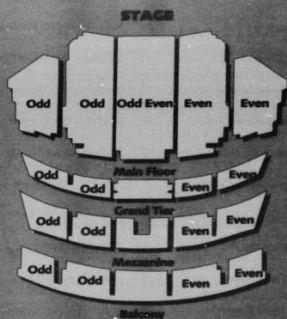
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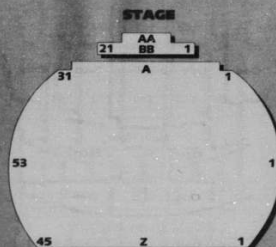
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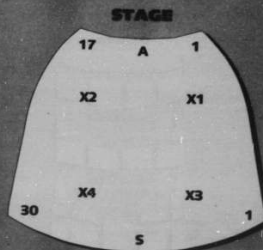
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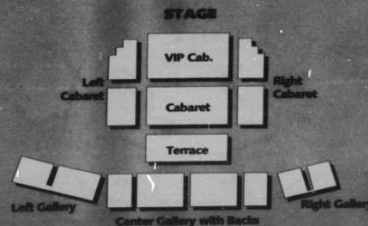
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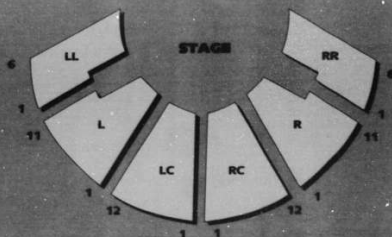
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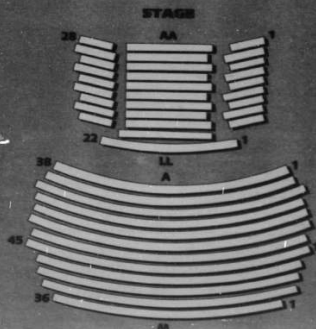
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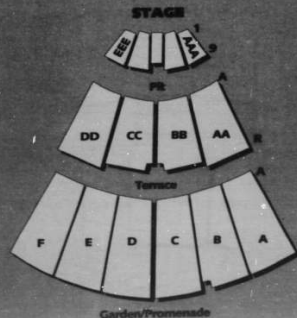
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LOS ANGELES TIMES, Sylvia Drake

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PASADENA STAR NEWS, Louise Lee

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THE HOLLYWOOD REPORTER, Ed Kaufman

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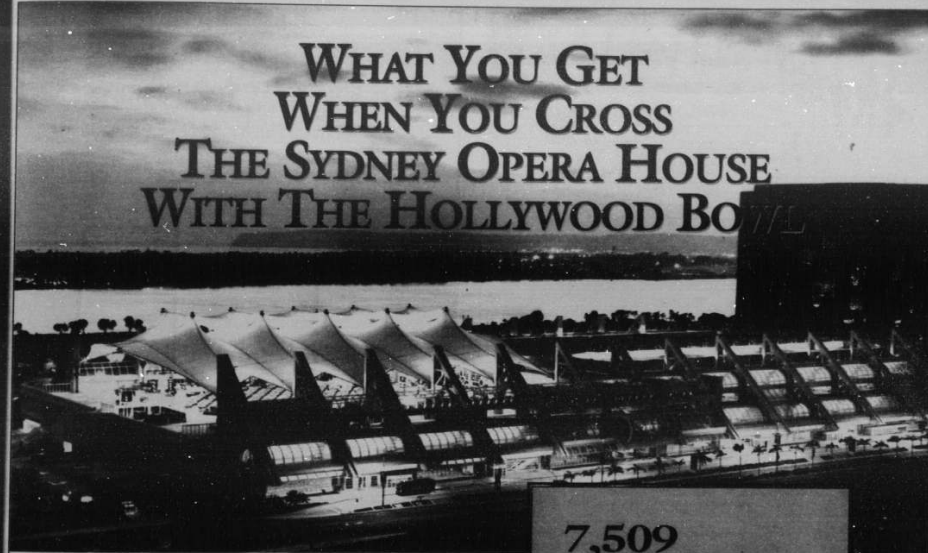
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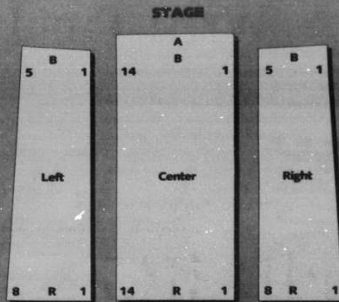
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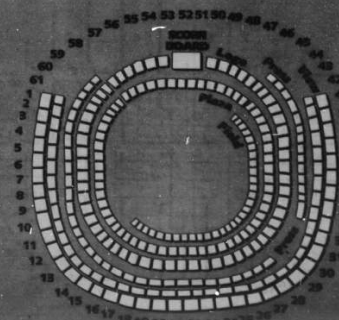
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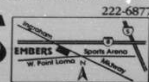
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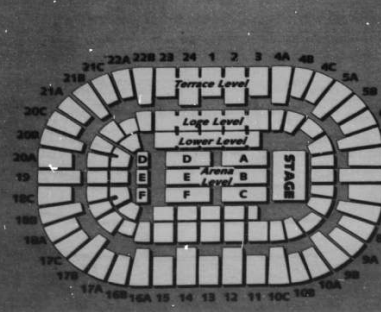
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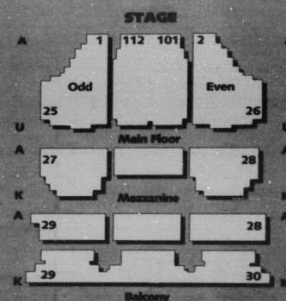
City, State, Zip \_\_\_\_\_

Mail to: Starlight Musical Theatre  
P.O. Box 3510  
San Diego, CA 92103-1510

Or call for information:  
544-STAR

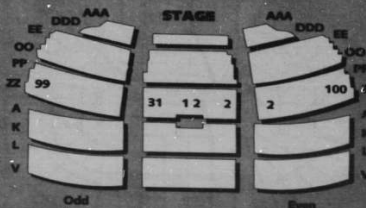
**Spreckels  
Theatre**

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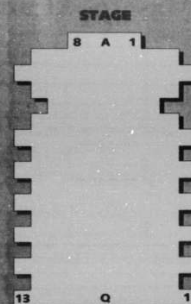
**Starlight Musical Theatre  
Starlight Bowl**

Balboa Park • San Diego • 544-STAR



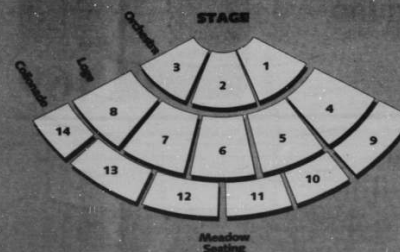
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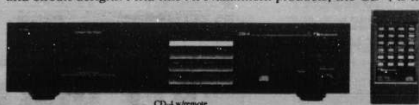
Many of our manufacturers just made model changes and to help move out "last month's" models, we've decided to have a blow-out sale. Unlike other stores who pretend to have a sale every week on merchandise not worth owning at fictitious savings, Sound Company only carries the "Best" components money can buy — in each price range. Seldom do we have a sale, but when we do, look out. **Saturday, May 15 and Sunday, May 16** Sound Company will be having storewide sales on large-screen TVs, laser disc players, TVs, audio components, Walkmans, car stereos, camcorders, furniture and more. Now you can afford to own the best — at our sale.

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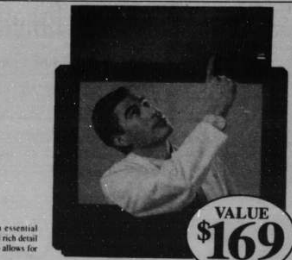
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## NOTE

By David Stampone



CAIFANES

There are good reasons to cheer on that "globalization" process you're hearing more and more about these days, that incoherent drift towards a planetary super-culture. Sure, there are pitfalls to be wary of — a flattened-out cultural landscape, with lame, lowest-common-denominator aesthetics snuffing out diverse, vibrant, inexpressible subcultures, would suck way hard. But things don't have to turn out like that, and the brighter side is that we (already) can rip away the defense of cultural relativism for that which we agree is plain bad. Or even just decidedly mediocre. Like Mexico's top rock band, Caifanes, who will make their S.D. debut tomorrow at SDSU's Open Air Theatre.

Still, calling the 35-year-old quartet of their deficiencies is a sensitive thing. Caifanes's live shows can achieve an impressive, downright majestic tone. And though three albums and an enormous crossover cumbia-rock hit (covering the son standard "La Negra Tomasa"), the group has become well loved at home and among hip stateside Latinos, who are proud to have an earnest, mildly alternative bunch that puts big numbers and proves that rock can escape its foreign compulsion. The problem? Caifanes "rate" commercially because they are so accessible; they're a sick yet, unfortunately, frequently substance-poor outfit. They're also too overtly Cuy-p influenced as they once were, but c'mon, last year's *El Silencio* LP — as pretty a production job as, well, you'd expect from hired Beatle-philic knock-buster Adrian Belen — is all too often merely unremarkable pop-rock of the '80s/'90s with any pretensions. The fact that *Basil Hernandez*'s monochromatic wall arches incessantly across Spanish-only lines, conjuring rather stock Goth-rock imagery, is hardly reason to wave the ol' Mexican tricolor or hail Caifanes as champions of Latin rock's vanguard. The instrumental skills are there and *Silencio* has some tasty moments, but they should've been focused into a decent 40-minute record instead of a flabby, hour-long indulgence. One thing Caifanes certainly don't lack, though, is pulse. They must need it to keep touring with their D.F. scout *Badilla Vascuñan y los Vinos del Quintero Patis* as openers. While Caifanes are ethereal and brooding, the chilanga skip skips of *Malidita* are earthy and wildly frenetic, smashing all kinds of world-music atoms together for an explosive sound that retains an intrinsic Mexicanidad. *La Malidita* will finally score a San Diego stage tomorrow night on the same bill that had to be canceled over two years ago at downtown's Speakeasy Theatre when the INS denied Caifanes temporary work visas. No intelligent explanation was ever given — is *migra*, perhaps, honeycombed with dehard Buleis fans, resentful of the new breed?

CAIFANES, Open Air Theater, Friday, May 7, 8 pm, 278-TICK. \$10.00.

**Backfire** (D) *Primo and Dynamic* Hip-hop, reggae and calypso. Friday and Saturday, 1945-12 Hancock Street, Old Town, 984-2860 or 294-9800.

**Ranger Ramon** (D) Mark E. Quirk and The Girl 25 Techno, Saturday, Crowds Rock, 555 Mission Center Road, Mission Valley, 277-1747.

**78th Disc and Punks** (D) Johnny Johnson, Thursday, Mick's PB, 4190 Mission Boulevard, Mission Bay, 981-9838.

**Radio** (D) *Edgeline Road* and Commander William P. Frazier, House and hip-hop, Friday, 319, 7825 Fay Avenue, La Jolla, 521-7931 or 636-3757.

**Real Funk** (D) *Felix Prince*, R&B, hip-hop, and house, Wednesday, the Flame, 3780 Park Boulevard, Hillcrest, 295-4163.

**Stacked** (D) *Edgeline Road* and others: Saturdays, two rooms, WD Pabst, 2801 Nimrod Boulevard, Point Loma, 521-2811.

**Super Sheds**: Techno, hip-hop, old school, and disco, plus live bands: Thursday, Mission Bay, 223-2224.

**Therapy** (D) *Brain Field*, New Punks, and guests: Industrial, punk, and hip-hop, Friday, 319, 7825 Fay Avenue, La Jolla, 521-7931 or 636-3757.

and house: Saturdays, Earthquake Cafe, 1620-110 San Marcos Boulevard, San Marcos, 430-6515.

**Underworld** (D) *Joseph Forrester*: Industrial, gothic, and underground alternative: Sundays, 943 Garnet Avenue, Pacific Beach, 483-9521.

## LOCAL MUSIC

Club listings are compiled by Ron Jennings. If you wish to be included, please call 263-0382. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

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## North County

**Acapulco Mexican Restaurant**, 176 North El Camino Real, Encinitas, 943-9603. Bobby and Laura's Fantasy Workshop, karaoke entertainment, 7 p.m. to closing, Friday.

**Acapulco Mexican Restaurant**, 1541 San Valley Parkway, Escondido, 741-9622. Bobby and Laura's Fantasy Workshop, karaoke entertainment, 7 p.m. to closing, Thursday.

**Acapulco Mexican Restaurant**, 1779 Bernardo Center Road, Rancho Bernardo, 487-6701. Bobby and Laura's Fantasy Workshop, karaoke entertainment, 7 p.m. to closing, Tuesday.

**The Alhambra**, 2633 South Highway 101, Carlsbad, 436-2774. Mike Moloney, comedy and music, beginning at approximately 9 p.m. Friday and Saturday.

**The Alibi**, 6141 Grand Avenue, Carlsbad, 434-1173. Karaoke entertainment, Monday through Wednesday: Camille's Ce-memories, blues, jazz, and contemporary music, 8 p.m. to 12:30 a.m. Thursday and Friday.

**Bayview Creek**, 1520-1 East Valley Parkway, Escondido, 746-7408. Wichita, country, 8:30 p.m., Wednesday and Thursday, 9 p.m., Friday and Saturday, and 5 p.m., Sunday. Car to the Chase, country music, Monday, 8:30 p.m., Tuesday, Country dance lessons are offered at 7 p.m. Monday through Thursday and beginning at 3 p.m. Sunday.

**Billy Jay Tavern**, 143 South Cedros Avenue, San Marcos, 481-9022. The Irishbuds Figs, rock and roll, 9 p.m. Thursdays, country, reggae, and blues, 9:15 p.m. Friday, the Rebel Riders, rock'n'roll, reggae music, 9:15 p.m. Saturday, the Mark Hummel Band, blues and rhythm and blues, 9:15 p.m. Sunday, the Eric Burdon Brian Auger Band, rock and roll, 8:30 p.m. Monday, Congloutins and Hawkfist, ska and reggae music, 9 p.m.

**Afternoon Concerts**: Candy Kane and the Swings' Armadillos, blues and rhythm and blues, 5:30 p.m., Sunday, the Swings' Kings, rhythm and blues, 5:30 p.m., Sunday. Raccochet, country music, 6 p.m. to 8:30 p.m., Wednesday.

**The Bushmills**, 87 Encinitas Boulevard, Encinitas, 944-1338. Todd McFadden, variety music, 8 p.m. to midnight, Friday and Saturday.

**San Vicente Restaurant**, 6911 El Camino Real (at Alja Road), La Costa, 431-7413. The Little Big Band, featuring Billy Taylor, jazz, 8 p.m., Friday and Saturday.

**Rock Workshop/Panacea Rock House Cafe**, 2678 Via La Valle, Poway, Hill Mall, Del Mar, 755-7375. Hot New Jazz Potatoes, jazz, 8 p.m., Friday.

**Burrell's Rock Room**, 2677 Vista Way, Escondido, 721-5400. Ambience, contemporary, Thursday through Saturday: country karaoke, Tuesday.

**Bubba's Barbecue**, 201 West Mission Boulevard, Escondido, 747-5330. Acoustic, open-mike jam session 7 p.m. to 10 p.m., Thursday.

**The Camelot Inn**, 187 San Marcos country music, San Marcos, 784-1332. Strongwoods, Irish music, Friday: Dan Murphy, Morgan, folk, and country music, and comedy too, 8 p.m. p.m., Saturday: Dave Howard, original acoustic folk and old-time rock, Tuesday.

**Carlson Murphy's**, 3100 East Via Rancho Parkway, Suite A-1 (in the North County Center shopping mall), Escondido, 489-2932. Terry Schmitt, contemporary, Thursday: Rockin' Joe and L.J., classic rock and soul music, Friday and Saturday.

**The Canch**, 1515 Camino Capistrano, San Juan Capistrano, 496-8930. Call club for information concerning concerts.

**Coyote Bar**, 300 Carlsbad Village Drive, Carlsbad, 726-4999. Live music, Wednesday through Sunday, call club for information: Karaoke entertainment, Tuesday.

**The Del Dios Country Store**, 30154 Lake View, Escondido, 746-2373. Red Lane and Roll House, country music, 7 p.m. to 10 p.m., Thursday through Sunday.

### CANNIBAL BAR

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# Calendar MUSIC SCENE

Mountain Men, Gu Van Go, and Electric Kool Aid, rock and roll, Saturday, Showtime in 8 p.m. both nights.

**Pine Valley House**, 7841 Old Highway 80, Pine Valley, 425-8706. Sitarada, country rock and roll, 8 p.m. Friday and Saturday.

**Roughness Inn**, 14355 Old Highway 80, El Cajon, 361-8105. Kerosene and Miller, country music, 8:30 p.m. to 12:30 a.m. Friday and Saturday.

**Village Imperium**, 6000 S. El Camino, 444-0811. Spirit Trail, country music, 8 p.m. Thursday; Mark Gallant, contemporary Christian music, 8 p.m. Friday; open-air with the Breakfast

Club (twice your patronus), from 8:30 a.m. to 11:30 a.m. Saturday; One Track Mind, vintage rock and roll, 8 p.m. Saturday; Love Club, piano boogie, 10 a.m. to 2 p.m. Sunday; Terry Schacht, folk rock, 8 p.m. Sunday; Aspen, classical music, 8 p.m. Monday; Secret Wind, acoustic, contemporary, 8 p.m. Tuesday; open-air, beginning at 8 p.m., Wednesday.

**Wang's Golden Palace**, 7126 University Avenue, La Mesa, 464-9772. Karaoke entertainment, 8 p.m. to 2 a.m. nightly.

**Zoo Country**, 1340 Broadway, El Cajon, 442-9900. Thundershock, country music, Friday through Sunday.

**South Bay / Coronado**  
**Cafe La Mesa**, 1441 Highland Avenue, National City, 474-3322. Bruce Robinson, contemporary,

Wednesday and Thursday. Sandy Chapel, Bruce Robinson, and Bruce Robinson, pop and jazz, Friday and Saturday.

**Country Club**, 1121 Third Street, Chula Vista, 426-2977. Route 66, country, 8 p.m., Thursday through Sunday (last session beginning at 7 p.m., Sunday); Berkeley, country music, 8 p.m., Sunday through Wednesday.

**Duck's**, 117 Third Avenue, Chula Vista, 422-1566. Danny Lopez, variety music, Tuesday through Sunday.

**The Gullible Pub**, 1671 San Avenue, Imperial Beach, 423-8200. L.S. rock and roll, Thursday; Hands Down, rock and roll, Friday; the Drum Drum Boys and Psycho Circus, rock and roll,

Saturday; Tragic Symphony, rock and roll, Wednesday.

**Hand del Coronado**, 1550 Orange Avenue, Coronado, 435-4611. Ocean Terrace Lounge, The Georgetown Express, contemporary, 8:30 p.m. to midnight Tuesday through Thursday and 9 p.m. to 1:30 a.m. Friday and Saturday; Pante Michael Larry performs Broadway musicals on Sunday from 8 p.m. to midnight. In Voice performs midwest classic rock from 8:30 p.m. to 1:30 a.m. Monday and Tuesday.

**Island Saloon**, 104 Orange Avenue, Coronado, 435-3456. Steve Brewer, acoustic rock and roll, Thursday; the Cawlin' King Snakes, rock/rhythm and blues, Friday; the Offenders, rock and roll, Saturday.

**Key's**, 415 Broadway, Chula Vista, 426-8028. Rock and roll with Erico and the Red Boys, Wednesday through Saturday; New England, Monday; Jerry Melnick, pianist, 8 p.m. to 11 p.m., Tuesday through Thursday.

**Princess of Wales Restaurant**, Johnny "Ace" Harris, jazz music on the piano, 7 p.m. to 11 p.m. Thursday through Sunday; Crown Room, Jerry Melnick, 8 p.m. to 10 p.m., Friday, and 8:30 p.m. to 10:30 p.m., Saturday.

**Tobacco Road**, vintage jazz, swing, and boogie wogie, 7 p.m. to 9 p.m., Sunday; Johnny "Ace" Harris, jazz and rhythm and blues music, performed on the piano, 5 p.m. to 8 p.m., Sunday.

**Hand's**, 1463 Palm Avenue, Imperial Beach, 423-3478. Berkeley, country music, Friday and Saturday.

**Island Saloon**, 104 Orange Avenue, Coronado, 435-3456. Steve Brewer, acoustic rock and roll, Thursday; the Cawlin' King Snakes, rock/rhythm and blues, Friday; the Offenders, rock and roll, Saturday.

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**McP's Pub**, 1107 Orange Avenue, Coronado, 435-3280. Second to None, rock and roll, Thursday; the Black Laidy Group, rock/rhythm and blues, Friday and Saturday; Steve Brewer, acoustic variety, Monday; contemporary, blues and folk music, Tuesday; Steve Brewer, country and jazz, Wednesday.

**McP's**, 1322 Third Avenue, Chula Vista, 422-4208. Super Trax, rock and roll, Friday and Saturday.

**The Palomares**, 2008 Main Street, Chula Vista, 427-5889. Karaoke sing along in Wednesday through Sunday.

**South Bay Banquet and Conference Center**, 4475 Bonita Road, Bonita, 362-7700. The Swing Shift with Kenny Moore, swing, jazz, Latin, big band, and dinner-dancing music, 7 p.m. Friday; the Sunday Morning Fair Band, breakfast band, 10 a.m. Sunday.

## PERFORMERS

Performers listings are compiled by Ben Jennings. If you wish to be included, please call 261-6186. Thursday afternoon or Friday before 7 p.m. The listings are free.

### Rock and Roll

**Alto's**, 1107 Orange Avenue, Coronado, 435-3280. Second to None, rock and roll, Thursday; the Black Laidy Group, rock/rhythm and blues, Friday and Saturday; Steve Brewer, acoustic variety, Monday; contemporary, blues and folk music, Tuesday; Steve Brewer, country and jazz, Wednesday.

**McP's**, 1322 Third Avenue, Chula Vista, 422-4208. Super Trax, rock and roll, Friday and Saturday.

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**South Bay Banquet and Conference Center**, 4475 Bonita Road, Bonita, 362-7700. The Swing Shift with Kenny Moore, swing, jazz, Latin, big band, and dinner-dancing music, 7 p.m. Friday; the Sunday Morning Fair Band, breakfast band, 10 a.m. Sunday.

**Burning Hands**, 1040 Orange Avenue, Coronado, 435-3280. Second to None, rock and roll, Thursday; the Black Laidy Group, rock/rhythm and blues, Friday and Saturday; Steve Brewer, acoustic variety, Monday; contemporary, blues and folk music, Tuesday; Steve Brewer, country and jazz, Wednesday.

**McP's**, 1322 Third Avenue, Chula Vista, 422-4208. Super Trax, rock and roll, Friday and Saturday.

**The Palomares**, 2008 Main Street, Chula Vista, 427-5889. Karaoke sing along in Wednesday through Sunday.

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# Can't

An actress  
most of her  
making it

**B**ig pre-suitcase Translation product no longer Bound by Hollywood under the better times. Out is an ethnic actress covering much the same ground as American Pie, only less so and at greater length. Three hours of her accented and somewhat snarled and Taylor Hackford didain for subtle receives a screenwriting films, and one can't be similar are the two. He is getting credit piece of work. For the less parallel path "phoenix" for

## ast

these days has to be big chances, even if it's much of them.

er glance of a big dump-off of assets to be big.) ing in the works *Blood In, Blood*

San Queen. the latter: I ken and his day he is a and goes

### REVIEW

DUNCAN SHEPHERD

English-suited, directed by his customary Floyd Mutrux (I credit on both assume — so rhyline — that ace for the same the more or of three East a decade could

This seems Benjamin matic snare Enrique Ca leader of the runs him a Three eedrooms Yurek Bogdanov notice the account in

**Take the means**

Crackford will go with a friend has his back stabbed on the very day an art scholarship (here.) When the one eventually gets out of the service and back on the streets as a narc, he may then be allowed to get back in the movie, but only infrequently. Late, because the actor, is the most charismatic in the cast, as the short-statured Mexican faction in prison second.

Crackford has the plot of a tough the director, doesn't appear to be obliged on that money, or have my in-



ending, William Baldwin, with



commended for playing the



Figure 1

<p>THURSDAY, MAY 6</p> <p><b>ZERO HOUR</b></p>	<p>THURSDAY, MAY 13</p> <p><b>NAKED ONES</b> TRAGEDYMAN</p>
<p>FRIDAY, MAY 7</p> <p><b>THE OUTSIDE BLESTER CHICKEN THE ALIAS J'S</b></p>	<p>SATURDAY, MAY 8</p> <p><b>PARTY FOR SMILE DRINK SPECIALS</b></p>

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*An actress these days has to make the most of her chances, even if it means making too much of them.*

**B**ig pre-summer clearancel! (Translation: Big dump-off of product not foreseen to be big.) Bound by Honor, long in the works under the better title of *Blood In, Blood*


This seems a waste, because the Benjamin Franklin, the most charitable of the two, is the one who saves Enrique Castillo as the short-story leader of the Chicano fiction in the United States.

Three of Heart's has the plot of a bedroom farce, though the director, in the end, does not want to notice the fact, or feel obliged on account to be funny, or have any sense of the comic. He is concerned with spiritual heights. (He had earlier directed *Amos*, and wouldn't want to forget it.) A closet lesbian, a woman who has been married and then, but tilted by her lover right before the hand and unable to face her husband, is the subject of the last story.



a male escort to accompany her. Then she gets the bright idea of rehiring the same escort to woo her ex-lover, with the intention of proving to her that men are shits and that she was better off before. The unconventional composition of the triangle does not much alter the predictability of what happens, at least up till the noncommittal

ending. William Baldwin, in look of an inebriated turtle, is irresistible to women since the script says so, and for a different reason he outpaces Gere as an American gigolo: odyssey of self-discovery. Keanu, although incapable of making them seem easy targets of nefar-



*Bound by Honor*

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## Calendar MOVIES

Warren Little, has the plot of a bedroom farce, too, and is only a little abashed about it. Annabella Sciorra in particular injects some genuine and perhaps extraneous emotion. But an actress these days has to make the most of her chances, even if it means making too much of them. The situation revolves around a New York rent-control apartment, subtle on a sort of time-share basis when the original occupant moves in with his fiancée. He (Kevin Anderson) wants to continue to use it for boys'-nights-out during his period of engagement. A lovelorn bachelor, gourmet cook, and neat-freak (Matthew Broderick, who can still fake innocence with the best of them) uses it two nights a week to get away from his multiple and sloppy roommates. And a married dental assistant and Sunday painter (Annabella Sciorra) uses it on different nights as an atelier. The second and third tenants, without ever having met, strike up a mutual-admiration society through Post-It Notes: he likes her plants and paintings; she likes his furniture and leotards. But then the first and second tenants switch nights after the fiancée (Justine Bateman) comes into season tickets for the ballet. In consequence, when the painter decides to have her first extramarital fling, she presents herself at the apartment on the wrong man's night. (Lapse of logic: boys' night had broken up early because the videotaped bachelorette had been erased, but as soon as sex is consummated, Mr. Wrong shows his insensitivity by turning on tape to watch the bachelorette.) Getting the right two people together at last is the work of a well-designed obstacle course that renders the implausible plausible. Getting us to care about these people as more than mere

elements in a design is the work of that aforementioned abashment. And Annabella Sciorra and Matthew Broderick. All the secondary characters—French avant-garde actress, Norwegian blonde sex kitten, new-age vegetarian ("I'm Lacto-Ovo"), nosy neighbors, oblivious husband, and all the way up to Mr. Wrong—are straight from stock, but they all have their place in the design. You could do worse.

**Sidelights** are Chuck Norris (playing himself as a sanctimoniously as he plays anyone else) and Jonathan Brandis (asthmatic weaking, day-dreamer, Chuck Norris idolater), and together they look up to battle the bullies at the Texas Open Team Karate Tournament. There is an elementary appeal about this, although actual Norris idolaters, along with those of Segal and van Damme, might not care to have the childishness of their fantasies so plainly underlined. Nonidolaters could care less.

**Splitting Heirs**, a switched-at-birth comedy (spiced with blackness) about British royalty and their leasers, is an Eric Idle vanity piece. Besides writing it and executive-producing it and strike up a mutual-admiration society through Post-It Notes: he likes her plants and paintings; she likes his furniture and leotards. But then the first and second tenants switch nights after the fiancée (Justine Bateman) comes into season tickets for the ballet. In consequence, when the painter decides to have her first extramarital fling, she presents herself at the apartment on the wrong man's night. (Lapse of logic: boys' night had broken up early because the videotaped bachelorette had been erased, but as soon as sex is consummated, Mr. Wrong shows his insensitivity by turning on tape to watch the bachelorette.) Getting the right two people together at last is the work of a well-designed obstacle course that renders the implausible plausible. Getting us to care about these people as more than mere



The Night We Never Met

ulium about a Presidential look-alike who's installed in the Oval Office by Machiavellian wire-pullers when the real President is laid low by a stroke. (Overexertion of the office secretary: he-ha.) Being a decent sort, the impostor does more good than any real five or six Presidents put together: it takes to solve America's problems as a head screwed on straight and a willingness to roll up the sleeves and burn the midnight oil (one night only). Director Ivan Reitman and scriptwriter Gary Ross are selective satirists: bristly about politicians (several actual ones from both major parties appear) and are perhaps to exempt themselves from implication) but soft-soapy about the common man. In other words, not really satirists at all. In fact,

more like politicians. And let's leave Frank Capra out of it: Capra saw the good business sense of flattering the commoner, but he had his limits and he held onto his self-respect. Still, the movie is intermittently amusing, with plenty of automatic-pilot proficiency on both sides of the camera. Among the more tangible displays are those of Kevin Kline, Sigourney Weaver, Frank Langella, Charles Grodin, and, most ingratifyingly, the deadpan Ving Rhames as the Presidential bodyguard.

Fellini may have become irretrievably tiresome two decades ago, and by any measure *Intervista* may be a mere trifle, but I was still mildly disappointed, disturbed, dismayed—stop me before disgusted—that its first showing in its week-long run at

the Ken last Thursday could scare up barely a dozen customers. This is not just a local problem. I could generate some disappointment, disturbance, etc., over the fact that *Intervista* took several years simply to land an American distributor. Always impeccably made, and with touches of genuine magic and mystery to go along with hammer blows of erratic magic and mystery, the movie itself fosters a mood of wistfulness. A fictitious Japanese documentary crew is tagging after maestro Fellini while he's preparing a fictitious adaptation of Kafka's *Amerika*, and, at the same time, apparently, shooting a fictitious autobiographical film about his early days at Cinecittà Studios. Or maybe these are the same movie: I wasn't altogether clear. Sometimes the

chess-box framework melts away and we're simply to be watching a not very interesting film—a young young, naïf's first visit to the studio. The advertised "tribute" to the studio never really counts to much, and it's easy to see why critics have made such a fuss over the scene of reunion between Marcello Mastroianni and Anita Ekberg, interlarded with clips of them from *La Dolce Vita*: a sure-fire moment in the midst of a lot of misfires. The film's opening scene, however, of a late-night stirring of stivity on the studio backlot, is a far more impressive piece of moviemaking, with its use of open spaces and dancing distances as invitations to poetry. And the characterization of V as an active antagonist of the authentic moviemaker (the theme of *Ginger and Fred*) is a rallying point that somehow emerges from the busy and distended ending one of those parafits of fantasy and reality, of fantasy and reality, that hatchedellini into premature timescreens.

With the Secretary of State packed off to Europe to recruit allies against the Serbs, what do we have best chance yet to recall that the President's favorite movie is *High Noon*. Rising crane shot reveals Will/Bill standing alone in the dusty street: "I do not know what fate awaits me! I only know one I must be brave..."

## MOVIE LISTINGS

All reviews are by *Entertainment Weekly*. Priorities are indicated by one to five stars and accompanied by the Black Spot. Unrated movies are for new audiences.

**The Adventures of Buckaroo** — The reputation of the Mark Twain novel is not so unimpeachable that it can afford an ally such as the Disney studio: stress on the affected folksiness and sentimentality (underwritten by the Aaron Coplandian of composer Bill Cantor). With Eliah Wood, Courtney B. Vance, and Jason Roberts, written and directed by Stephen Sommers. 1993.

HAZARD CENTER 7; PLAZA CINEMAS, LA CHULA VISTA 8; VILLAGE, WILSON PLAZA

**Aladdin** — Disney's animated Arabian Nights tale, with politically enlightened Mediterranean sens and twenty complexities as well as a feministically dithered heroine. The obligatory songs sound even more dashed-off than the ones in the preceding year's *Beauty and the Beast* ("Saidst Street and I don't buy that! If only they'd look closer..."), and the action in general seems unexcited and unimpassioned—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 leonine mouth. But not nice are the computer-animated backdrops that stand out from the principal characters like sore thumbs.) And while the Center of the Lamp—a grand blue with blue pagoda-towers—affords infinite possibilities for the sorts of transformations at which animation is unrivaled (see the early Betty Boop), these tend to be executed in a preposterous, blink-of-an-eye style rather than a liquidly smooth one. It has been pointed out 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's will inevitably overpower and upstage an animated figure (just as Gilbert Gottfried's over-the-top and ungainly parrot called Iago), why would we want our Ancient Arab to be doing impressions of the likes of Jack Nicholson, Rodney Dangerfield, Arsenio Hall, Ed Sullivan, Gervase Phelan, and William F. Buckley? This Disney movie only that the movie will draw much faster than those we might agree to call the "im-

men classics" in the Disney library. Directed by John Musker and Ron Clements. 1992.

HAZARD CENTER 7; PLAZA CINEMAS, LA CHULA VISTA 8; VILLAGE, WILSON PLAZA

**Army of Darkness** — Sam Raimi's dappled sequel to his *Evil Dead* (if the one-handed hero (how he got that way is explained in a cumbersome recap at the outset) is or had through a time tunnel to the Middle Ages (and a different costume), armed with a custom-fitted chainsaw and a shotgun that more than once materializes out of nowhere. To return to his own time, he must get his hands on the Necronomicon, but not before uttering roughly the same magic words from *The Day the Earth Stood Still*. Uttering them too roughly, he arouses an army of the dead.

Bruce Campbell, with good enough looks to step into the shoes of Superman, his and his (and his) right one for his atrociously tough (all right, you primitive acrobats, listen up!) and "I'll She-bitch Let's go!" and the general mood of silliness is relaxing if not terribly rib-tickling. 1993.

HAZARD CENTER 7; PLAZA CINEMAS, LA CHULA VISTA 8; VILLAGE, WILSON PLAZA

**Benny and Joon** — Intolerably twee romance that fudges the border between madness and daffiness. A clinical nutcase (breakfast of milk, peanut butter, Cap'n Crunch in the blender) "wins" a semilitaristic, Chaplin-and-Keanu-emulating down during a poker game, and discovers in him a true soulmate (chinese sandwiches grilled by clothes iron, position mashed by tennis racket). With Mary Stuart Masterson, Johnny Depp, Aidan Quinn, Julianne Moore, directed by Jeremiah Chechik. 1993.

HAZARD CENTER 7; PLAZA CINEMAS, LA CHULA VISTA 8; VILLAGE, WILSON PLAZA

**Blade Runner** — Two of the more socially conscious of cinematic genres—science fiction and the detective story—have been united to produce a future generation Los Angeles (A.D. 2019) that looks like Tokyo or Hong Kong gone to seed. The detective work is somewhat scuffed, except for a good scene (echoing Antonioni's *Blow-Up*) involving a computerized photo scanner and enlarger. And several nostalgic

throwbacks to Bogart's brylcrem-styled misfire the hard-boiled, first-person narration (distasteful in the re-released "Director's cut"), the Venetian-blind shadows, the Joan Crawford hands and fashions on the female lead. The sci-fi elements are more fully elaborated, but aren't always sure-fire either the topography of the cityscape or the veno scene as flat and jumbled as a Cubist painting, and even the tightest of shots is apt to be bled up with reflections, moving lights, colored mist. With Harrison Ford, Rutger Hauer, and Sean Young, directed by Ridley Scott. 1982.

HAZARD CENTER 7; PLAZA CINEMAS, LA CHULA VISTA 8; VILLAGE, WILSON PLAZA

**Redline, Rust and Motion** — Slightly cerebral romantic comedy (the title derives from Newton's First Law of Motion) about the attachments and disconnections of a

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**Redline, Rust and Motion** — Slightly cerebral romantic comedy (the title derives from Newton's First Law of Motion) about the attachments and disconnections of a

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—BILL HITCH, ABC, BLUES NETWORK



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## Endangered Lobster Thermidor Sighted in La Costa

I always imagined a helicopter hovering, getting ready to deliver Dover sole from England, frog legs from the Mississippi Bayou, lobster from Maine.

It was almost 20 years ago that I was taken to Pices restaurant for the first time. It was then located in La Costa Plaza on El Camino Real in Carlsbad. The room, decorated with free-form Lucite wall-hangings and silver-plated replicas of fish, was narrow and irregular in shape, widening at the far end. The well-dressed regulars were always seated toward the back, where there was plenty of room for table-side service. Skipper like me found myself in cramped quarters close to the door.

Maine lobster was about \$18 then (it's \$35 now). Although I was being treated to dinner, I suffered guilt reading the price list. I was amazed! Many diners didn't ask for menus. They simply ordered their dinners. To me, this was the essence of spending with abandon — and still is.

Then as now, certain items could only be ordered for two persons, not for one. These items included Caesar salad, hot spinach salad, the soufflé. Because so many dishes had to be ordered for two, dinner with wine and tip could set you back \$75 to \$100 — pricey even in those days.

### REVIEW ELEANOR WIDMER

Over the years, I've sampled many entrées at Pices: lobster, soft shell crab from Maryland, bouillabaisse. In its early years, the restaurant was known for flying in its seafood from all across the world. I always imagined a helicopter hovering over the premises, getting ready to deliver Dover sole from England, frog legs from the Mississippi Bayou, lobster from Maine. At present, the seafood is shipped from wholesalers, many of whom are in Los Angeles.

Recently I telephoned the restaurant and was told, "That number is no longer in service." Then I dialed La Costa Spa, down the road from Pices's old location, and discovered that the restaurant had moved to La Costa. The new dining room is one flight below the lobby of the spa, and it is gorgeous. At the entryway, a three-foot ceramic fish stands on a pedestal. Red built covers the walls, and black lacquered chairs are set 'round large tables. At each place setting is a pewter plate — for decorative purposes only, a holdover from the old British custom of setting pewter dishes on the dining tables of expensive inns.

### Calendar RESTAURANTS



The Restaurant: Pices Seafood Restaurant  
The Location: 2100 Costa Del Mar Road (off La Costa Avenue and Camino Real Boulevard), Carlsbad (438-9111)  
Type of Food: Fish and seafood only  
Price Range: Entrées, \$19.50 to \$38.95  
Hours: Closed Sunday and Wednesday, dinners only, 6:30 to 10:00 p.m.

The only change in the menu that I noted from my early days was the addition of Cajun specialties (blackened redfish and seafood jambos). Pices remains one of the few restaurants where you can find Lobster Thermidor.

This dish has been dropped from most menus; the cognac-sauce and lobster are often with cholesterol. It's also very rare for seafood restaurants to prepare both bouillabaisse, the French seafood stew with a tomato base, but Pices does.

The charm of Dover sole is delicate, sweet-tasting flesh, invariably, the fish is boned at the table, and you are served fillet. I found it fresh tasting, though a bit dry. The Norwegian salmon was moist.

It had a subtle flavor, and to my great joy, the Hollandaise was served in a gravy boat.

As I've indicated, the hot spinach salad is normally prepared for two persons. No one at my table was interested in sharing the spinach. When I asked the waiter for a portion of my own, he said it required too much work. That's nonsense; it's not so much to throw spinach leaves into a frying pan in which you have already cooked bacon and then added sugar and vinegar.

For dessert, we had lemon soufflé, recommended by the waiter. Ordinarily, my favorite soufflés are Grand Marnier or chocolate, but I decided to try something new. Though I made a fool of myself finishing my serving as well as the remainder of my friend's, I found the lemon sauce, which accompa-

nies the soufflé, a bit too tart. The bill was \$107.38. That included the few beers and one glass of iced tea that we drank.

Although ahalone is \$38.95, Dover sole is \$28.95, and the least expensive item, the catch of the day, is \$19.50. It is possible to eat less expensively. One of my friends ordered Lobster bisque and the Oriental salad (assorted greens and shrimp), which totaled around \$10.50.

Good News Department: Brasserie and WineBar (9550 Wilshire Blvd., Torrance) 450-9750 was recently voted one of the 25 best restaurants in the U.S. by Condé Nast's Travel. The restaurant has had more customers from November 1992 to April 1993 than it had since opening in 1989. And business at Avalon (4941 La Jolla Boulevard, La Jolla;

456-2555) has been so good, the management is offering a Monday-night special: 14 ounces of prime rib of beef taken from the bone, soup or salad, plus dessert: all for \$10.95. ■

### RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. **Low:** below \$8; **moderate:** \$8 to \$15; **expensive:** more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

### NORTH COASTAL

**CHICK HENRI 1555 Camino Del Mar, Del Mar Plaza, Del Mar, 739-9966.** Everything old is new again. This traditional French provincial restaurant is smartly renovated because of the presence of Chef Henri working the menu in his white hat and because of the food prepared in a traditional manner. If you are on a budget, try the fish or chicken soups, plus a salad. But don't overlook the whole fish prepared for two, the fillet with two great goose liver, or any of the appetizers. Complimentary for bread, appetizer, and house of French bread. Open daily, lunch and dinner. Moderate to expensive.

**DEL MAR PIZZA 211 15th Street, Del Mar, 481-4066.** If you've heard about, dreamed about, or even mouthed words about New York pizza, the best practitioner is now in Del Mar complete with New York manners. The hot sand-

**EPICURE'S 1555 Camino Del Mar, Del Mar Plaza, Del Mar, 739-9966.** Epicure's is the sister restaurant of Henri's, so if you've enjoyed the latter, you'll know what to expect here. high intensity, noise, a strong professional crowd, a terrace with a view. You can make a meal from the Mexican appetizer list, all of them \$6.00 or under. Or try split-coasted items. Sunday brunch, \$4.95 includes free continental rolls and two mimosas (orange juice with champagne). Open daily, lunch and dinner. Low to moderate.

**FREDERICK'S BISTRO RESTAURANT 128 South Alamo, San Diego, 531-2412.** Don't be put off by what appears to be a chain link fence on the adjacent property. Frederick's is open for dinner only. Tuesday through Saturday, offers a new chef. California-style cuisine and fresh price menu. Menu change weekly, but the fresh fish is always a best bet here — the salmon with a creamy topping was especially fine. Mini menus, soup or salad, huge entrée with more vegetables, appetizer and beverage range from \$20.00 to \$27.00. The crust. Large and stuffed eggplant also available. Open daily, weekdays to 9:00 p.m., Friday and Saturday to approximately 10:00 p.m. Low to moderate.

**THE BEST PRICE IN TOWN 3743 4th Ave. HILLCREST 371-6166.**

**2 DINNERS FOR "6"**  
**SPAGHETTI OR LASAGNA** (Meat or vegetable)  
The exclusive Costa Del Mar (2\* for 1/2 liter of house wine — with special)  
Dinner room only

**2 DINNERS FOR "11"**  
Choice of: Linguine Primavera • Linguine Al Pesto • Linguine Aglio Olio  
• Chicken Marsala • Pesto Alla Rabbata • Fettuccine Alfredo  
• Chicken Parmigiana • Chicken Florentina  
Offer includes Soup or Salad & Garlic Bread (2\* for 1/2 liter of house wine — with special) • Dining room only

**\$7.50 OFF Any Pizza**  
2 pick-up only  
(includes gourmet pizza)  
Hours: Sun., Mon. and Tues. 12:00 p.m. - 10:00 p.m.  
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201-1220  
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ITALIAN RESTAURANT

**HONG KONG**  
RESTAURANT  
FAMILY RESTAURANT  
NEW YORK LUNGE  
Cantonese

**LATE NIGHT DINING**  
Serving Chinese  
dinner, lunch, and  
breakfast. The only  
place in San Diego  
to get a great  
dinner at a great  
price.

**ALSO FOOD TO GO**  
3871 4th Ave. HILLCREST 371-6166

**GOLDEN STAR**  
Open Daily Till 10:30 PM  
1 1/4 lb.  
LOBSTER

**Whole Live \$10.95**  
MAINE  
LOBSTER

**THE BEST PRICE IN TOWN**  
3743 4th Ave. HILLCREST 371-6166

**50% OFF**  
**BUY ONE, GET SECOND AT 1/2 PRICE!**  
Buy any entrée on our menu and get second for 50% off (of equal or lesser value, with purchase of beverage)  
BIRTHDAY • CHRISTMAS • ETC.  
**Georgie's**  
5501 Claremont Mesa Blvd., San Diego • 571-8811  
only dining in

**Milligan's**  
BAR & GRILL  
Ocean View Dining in Casual Elegance

**MOTHER'S DAY**  
SINCE YOU LOVE MOM,  
BRING HER TO MILLIGAN'S  
WE WILL HELP YOU MAKE  
HER DAY VERY SPECIAL

**BRUNCH**  
11:00 AM-2:30 PM (Prices start at \$7.50)

**DINNER**  
4:00 PM-9:00 PM (COMPLETE DINNERS STARTING AT \$10.50)

**COMPLIMENTARY ORCHID COURAGE FOR ALL MOMS**  
LIVE JAZZ 6:00 PM-10:00 PM

**5786 LA JOLLA BLVD. • 459-7311**  
OFFERING PATIO DINING  
COMPLIMENTARY VALET PARKING

**TURTLES**  
SNAP TO ATTENTION!  
The Imperial Turtle is hosting a  
**2 YEAR**  
**TURTLE**  
**ANNIVERSARY**  
**PARTY**  
Tuesday, May 11 • 5-7 pm

**Complimentary hors d'oeuvres served from our new patio Barbecue Grill. Don't miss all the fun!**  
You must present your turtle card or pin to attend

**Milligan's**  
BAR & GRILL  
5786 LA JOLLA BLVD. • 459-7311  
Complimentary valet parking

**Milligan's**  
BAR & GRILL  
IS HAPPY TO BEGIN  
SOMETHING EXTRA FUN FOR SUMMER ON THE PATIO WITH  
OUR NEW BBQ GRILL  
**CHUCK WAGON NIGHTS**  
EVERY MONDAY, TUESDAY & WEDNESDAY  
5 PM UNTIL SUNSET - BEGINNING WEDNESDAY, MAY 12  
JOIN US FOR A DOWN-HOME BARBECUE AND A BREATHTAKING OCEAN VIEW.

**CHOOSE FROM:**  
• HICKORY SMOKED ROTISSERIE CHICKEN • FRESH FISH OF THE DAY  
• FILET MIGNON • KANSAS CITY STRIP STEAK  
• PORTERHOUSE STEAK

**ALL ENTRÉES ARE SERVED WITH SOUP OR SALAD, COLESLAW, WESTERN-STYLE BAKED BEANS, FOIL-WRAPPED CORN ON THE COB & FOIL-WRAPPED BAKED POTATO.**  
CHILDREN'S MENU: ALL-BEEF HOT DOG • BURGER PATTY • BBQ CHICKEN  
ALL ITEMS INCLUDE COLESLAW, BAKED BEANS & CORN ON THE COB

**5786 LA JOLLA BLVD. • 459-7311**  
COMPLIMENTARY VALET PARKING

**What's Milligan's up to now?**

**San Diego Reader May 6, 1993**







## Calendar RESTAURANTS

branch Sunday and Sunday. Moderate to expensive. Branches in Encinitas, 927 First Street, 632-1113, and downtown, 4215 Street, 544-9991. Identical menus, moderate to expensive.

### CLAIREMONT & KEARNY MESA

**HIDEYOSHI JAPANESE RESTAURANT** 1940 N. Clairemont Mesa Blvd., 546-0100. A delightful restaurant tucked away at the far end of a small shopping center is operated by two women whose product is fresh, slightly and generous. In addition to the fine sushi bar, try the unusual appetizers. For entrees, select salmon, broiled salmon, or, if you're a chicken fan, or the best named "Take special." For two or more. Value and gastronomically a treat. Closed

Sunday, lunch and dinner, Monday through Sunday. Low to expensive. **LORNA'S ITALIAN KITCHEN** 1943 Coronado Drive, Vasa Shopping Center, University City, 452-0661. Although this small restaurant is located in a shopping center, it serves innovative, gourmet food at very reasonable costs. The cuisine is outstanding and the chicken Chianti cooked in Merlot wine is not to be missed. Twenty pasta dishes, all prepared from scratch, are served, and so are hot sandwiches, pizza, chicken, and veal. This restaurant is a treasure. All food available for takeout. No smoking allowed. Open daily. Lunch, Monday through Friday dinner nightly. Reservations not accepted. Low to moderate.

**MT. CATHY VIETNAMESE RESTAURANT** 3904 University Street, 268-4384. The premises have been expanded to 2 dining rooms, the service is attentive and the menu offers over 100 items. But here are a few items of interest: chicken or cornish hen with five spices, barbecued spare ribs and shrimp on a plate. The last arrives bright orange and in wedges. To maximize your pleasure, organize a large party so you can sample chicken, fish, noodles, rice dishes and salads. Open daily. Lunch, Monday through Friday dinner nightly. Reservations not accepted. Low to moderate.

Monday through Friday served to 3:00 p.m.; dinner nightly. Low to moderate. **SORRENTINO'S RESTAURANTE ITALIANO** 4714 Clairemont Mesa Boulevard, 546-0100. Excellent gourmet pizza, wide selection of bread with toppings, and outstanding soups are some of the hallmarks of this southern Italian restaurant. Best bets are dishes with fresh tomato sauce, such as angel hair pasta or fettuccine with fresh sauce and chicken. Ask for light fresh sauce if you prefer it to be rich. Good shrimp dishes. No smoking allowed. Open daily. Lunch, Monday through Friday dinner nightly. Reservations not accepted. Low to moderate.

**SZACHIAN RESTAURANT** 4577 Clairemont Drive, 270-0211. In this two-story location, dining rooms are available both upstairs and down. The one upstairs is prettier. The menu has been expanded to 120 items. Among the most successful are the Peking duck, Imperial whole fish, gin-

ger beef, strong bean sauce with meat sauce, and Cheng Tao's chicken. The seafood in here's used is a wonder. The new, prepared from fresh cut potatoes that are shaped into a basket and deep-fried. It's one of the best seafood here's served in the city. Congenial surroundings, intelligent waiters, and good value. Lunch and dinner, Monday through Friday, dinner only, Saturday and Sunday. Open to 11:00 p.m. Friday and Saturday. Moderate.

**THAI HOUSE CUISINE** 4255 Conover Street, Kearny Mesa, 275-1800. Not to be confused with Thai House in Point Loma, this attractive and well-decorated Thai restaurant serves fine gourmet Thai specialties. Since the dishes are prepared individually, you may have some as mild or spicy as you like. The menu includes appetizers, soups, salads, rice and noodle dishes, curries, house specialties and whole fish preparations, and an extensive list of vegetarian offerings. Avoid dishes where toast, stamped out in various forms, takes the place of seafood or duck. But do try the Thai Beef filled with seafood, or chicken. It's hard, either sweet or hot. The appetizer prepared from ground shrimp and chicken is a delight.

Top price for an individual dish is \$16.95. Open Monday through Saturday for lunch. Dinner nightly and from 6:00 p.m. to 10:00 p.m. Sunday. Low moderate to expensive.

### THE BEACHES

**CHATEAU OCEANS** 520 Turquoise Street, Pacific Beach, 483-6744. The lovely, soothing room and the generous management carry the day here. Although it's still one of the leading practitioners of Cajun food and prepares blackened fish, steak, and fish, it's a pleasant place to have fresh fish and seafood. Dinner includes a hot appetizer, salad, freshly baked potatoes, and an excellent assortment of vegetables served with the entree. Open daily for dinner. Moderate to expensive.

**GILBERT'S** 3904 University Street, Pacific Beach, 483-6744. Located on the beachfront in Mission Beach, this restaurant is related to the one with a similar name in Beverly Hills, not the one in New York. It's not the variety of dishes, more original, from pasta, stuffed appetizers, pizza, and salads to grilled salmon, ribs, or lamb chops. The house specialty is Maryland crab cakes, either as an appetizer or as entree accompanied by terrific mashed potatoes. The menu here is not as extensive as the one at Abode in

San Diego, but the food is excellent. Open daily. Lunch Monday through Friday, dinner nightly. Low to moderate.

**KONO'S** 704 Garnet (end of street to ocean), Pacific Beach, 483-1669. If you want an inexpensive but hearty breakfast, you can't get a better deal than you'll find here. The Big Breakfast consists of eggs, pancakes, potatoes, bacon and English muffins for \$3.75. It's served from 7:00 a.m. to 3:00-4:00 p.m. Plastic plates and utensils are used. On weekends, arrive early to avoid a wait. A lunch menu (salads and sandwiches) is also available and hamburgers are cooked from noon to closing. Although the decor is minimalist, the owners are charming. Open daily. Low.

**QWING'S BAR & GRILL** 5083 Santa Monica Avenue, Chula Beach, 222-1101. A splendid ocean view, a good center bar, original salads, and fresh fish are the main attractions here. Stay with the fresh trout, avoid fish and chips. Friendly service. Long flight to the dining room, with an elevator for wheelchair access. Lunch, Monday through Friday, dinner,

Sunday brunch 10:30 a.m. to 1:30 p.m. Moderate.

**TRIBECA RESTAURANT** 1105 Ocean Front Walk, Belmont Park Mall, Mission Beach, 488-8852. Located on the beachfront in Mission Beach, this restaurant is related to the one with a similar name in Beverly Hills, not the one in New York. It's not the variety of dishes, more original, from pasta, stuffed appetizers, pizza, and salads to grilled salmon, ribs, or lamb chops. The house specialty is Maryland crab cakes, either as an appetizer or as entree accompanied by terrific mashed potatoes. The menu here is not as extensive as the one at Abode in

San Diego, but the food is excellent. Open daily. Lunch Monday through Friday, dinner nightly. Low to moderate.

**YOKO'S PASTA AND PIZZA** 3780 Ingraham Street, Pacific Beach, 274-2468. Not the same old dishes of pasta and pizza, but a new twist. The soup, served in a bowl, is delightful and so are the pasta dishes, especially the quinoa. Some of the pasta include 7 cheeses, fresh mushrooms, smoked salmon (very flavorful), and California with vegetables and cheese. All pizzas are available on whole wheat or semolina dough crust. For a filling healthy meal, try the soup in a bowl and half a salad. All portions reasonable. Open daily. Lunch and dinner. Low to low moderate.

**THE VENTIAN** 5600 Via Valiente Street, Vista, 223-1917. For bargain hunters who like the mountainous periwinkle and home-style Italian cooking, try this family restaurant. The pizza is marvelous. For entrees, try shrimp scampi over linguine or eggplant parmigiana. One dining room is partially outdoor. Complete menus to go. Open daily. Lunch, Monday through Friday, dinner nightly. Low moderate.

**WILLY'S AMERICAN RESTAURANT** 482 Canyon del Rio South, Mission Valley, 482-8984. If you're searching for a really fine breakfast with macadamia nut pancakes, waffles, cereals (including those without milk), try Willy's. There's even a separate room for business events. Chicken are served through lunch. For dinner, most of which include soup or salad, try the Pacific Rim specialties which feature entrees with Asian accents. Very pleasant atmosphere and wonderful service. Breakfast, lunch, and dinner Monday through Sunday. Sun-

day, all you can eat buffet brunch from 10:30 a.m. to 2:30 p.m., and dinner from 4:00 p.m. Low moderate to moderate.

**CAFE CHANTICLER** Midway Shopping Center, 3964 West Point Loma Boulevard, 223-8899. The original owners have operated this restaurant which serves good food at low costs. The best bet is the early bird dinner served from 5:00 p.m. to 6:30 p.m., and includes soup, salad, entree, and vegetables. Be sure to ask for the early bird specials as soon as you arrive. Good choices here are chicken, fish, and steak. The night specials, bargain cafe, good value. Open daily. Lunch, Monday through Saturday. Sunday brunch, 10:30 a.m. to 2:30 p.m., and dinner from 4:00 p.m. Low moderate to moderate.

**FAIRBURY CAFE AND GALLERY** 3146 Midway Drive, 223-0488. Set out this family owned and operated restaurant for wonderful Lebanese and Greek food served in highly eclectic surroundings. The menu, a noted artist, displays his paintings. The extensive menu offers stuffed lamb dishes, stuffed cabbage and stuffed grape leaves and a wide selection of exotic vegetarian meals. Capson

all-you-can-eat buffet available at lunch or dinner in addition to the regular menu. Open 24 hours. No call will prepare an astonishing Lebanese feast at low cost. Not to be missed. Open daily, lunch and dinner. Low to low moderate.

**ALPINE INN** 2235 Alpine Boulevard, 443-5172. If you're a beef lover, arrive on Sunday after 2:30 p.m. for the restaurant's cut of prime rib of beef, available that day only. For \$10.95, you'll get huge amounts of good beef plus baked potatoes, but only on a Sunday. Soup or salad are included, but neither is more than average. Another good bet is the surprisingly rare and tasty Texas burger served on a Kaiser roll with thick fries. Make sure you get the burgers. Steer with beef here. Dark interior with red booths. Open daily. Free crumb for both brunch and dinner on Sunday. Lunch and dinner, Monday through Saturday. Sunday brunch and dinner, Monday through Friday, 2:30 p.m. to 5:00 p.m. Saturday, soup or salad plus entree \$6.99 to \$7.95. Low moderate to expensive.

**BUSBY'S GRATE** 954 Caroll Street (edge of Lemon Grove and Spring Valley), 463-5539. The best Southern food in San Diego is served here. The smooth pork chops, the cornbread dressing

deals, breakfast and lunch only. Low to moderate.

**EAST COUNTY & STATE COLLEGE**

**P.B. BLOCK PARTY SPECIAL**  
**LARGE CHEESE PIZZA \$5.98** + tax  
273-2291  
855 Canyon Ave.  
San Diego, CA 92101  
Pizzeria  
Additional toppings \$1.25. Not valid with any other offers. Expires 10/1/93

**Cucina Fresca**  
Fine Italian Dining  
**2 FOR 1**  
No one could drive at the regular price and expect the 2nd of equal or lesser value. One must order one of each. Only on days when both are on special. One must order both by 5 p.m. Expires 5/1/94.  
**1831 Bacon St. Ocean Beach 224-9470**

**KHYBER**  
2 for 1  
Special  
Open Mother's Day Sunday, May 9  
Mother's Day  
224-5886

**2 for 1**  
Special  
Open Mother's Day Sunday, May 9  
Mother's Day  
224-5886

**VEGETARIAN BUFFET BREAKFAST \$5.95**  
All-You-Can-Eat!  
Blueberry Pancakes, scrambled eggs with apples, french toast, home fries, oatmeal & more!  
Sun, May 9, 8:00 am - 1:00 pm  
**JOYI BILHAGA**  
282-4116

**MOTHER'S DAY CHAMPAGNE BRUNCH BUFFET**  
A 10-course buffet from 12:00 pm to 2:00 pm  
**COLD PRACED SALMON**  
BEEF STROGANOFF  
CHICKEN POUSSIN  
HONEY-BASED HAM  
Plus a variety of salad, soups, bread & egg dishes.  
Adults \$15.95, Children \$9.95  
Closed 1 hour  
CHATEAU OCEANS 520 Turquoise Street, Pacific Beach  
RESTAURANT • CATERING • BAKERY  
1702 Canyon Ave. • P.B. 483-2600

**TREAT MOM TO BRUNCH ON THE BAY**  
Mother's Day Brunch - Sunday, May 9, 1993  
There's no better way to celebrate Mother's Day than with brunch at the Hyatt Lohanda with its majestic views of Mission Bay.  
Menu Includes:  
Eggs Benedict with Hollandaise Sauce  
Sausage Links, Crisp Bacon Strips  
Hot Waffles with Syrup  
Cheese Blintzes, Country Style Potatoes  
Roast Chicken, Braised Sweetbreads, Roast Prime Rib of Pork  
Wild Rice, Fresh Vegetables  
Seafood Station, Delicious Assortment of Salads and Cold Foods  
Fresh Baked Bread  
Carving Station featuring Roast Turkey with Gravy and Steamship of Beef au Jus  
Omelette Station, Pasta Station  
Spectacular Desserts  
\$25.00 per person with \$1.00 donation to Unicef  
\$11.00 for Children under 12  
**HYATT ISLANDIA**  
ON SAN DIEGO'S MISSION BAY  
1441 Quivira Road, San Diego  
(619) 224-1234

**CALIFORNIA STYLE WOOD FIRED PIZZA & PASTA**  
\$2.00 OFF ONE PASTA OR PIZZA  
While supplies last. See us for the sign!  
D'Luca's  
1450 Mission Blvd., Pacific Beach  
9:00 am - 11:00 pm  
10:00 am - 2:00 pm  
11:00 am - 2:00 pm  
12:00 am - 2:00 pm  
13:00 am - 2:00 pm  
14:00 am - 2:00 pm  
15:00 am - 2:00 pm  
16:00 am - 2:00 pm  
17:00 am - 2:00 pm  
18:00 am - 2:00 pm  
19:00 am - 2:00 pm  
20:00 am - 2:00 pm  
21:00 am - 2:00 pm  
22:00 am - 2:00 pm  
23:00 am - 2:00 pm  
24:00 am - 2:00 pm

**KARAOKE 7 NIGHTS A WEEK**  
**MOTHER'S DAY BRUNCH**  
TREAT YOUR MOM TO A MOTHER'S DAY BRUNCH SHE'LL ALWAYS REMEMBER. A SUMPTUOUS BUFFET BRUNCH WITH INDOOR & OUTDOOR MARINA VIEW DINING.  
CARVED ROAST BARN OF BEEF, LEG OF LAMB & BAKED HAM, OMELETTE & EGG STATION, ASSORTED SALADS, PASTRY DISPLAY, SPECTACULAR DESSERT SELECTION.  
ALL THE TRIMMINGS & MUCH MORE!  
SERVED 10:00 AM - 2:30 PM  
WATERFRONT CAFE & CLUB  
1960 HARBOR BLVD. DR.  
CALL 293-3581 FOR RESERVATIONS

**Mother's Day At Manhattan!**  
MANHATTAN of La Jolla  
Enjoy Our Tantalizing New York Italian Cuisine  
May 9, 1993 2:00PM - 9:00PM  
Featuring Mother's Day Specials  
Our Delicious Regular Menu Items  
(Reservations Required)  
7400 La Jolla Village Way • La Jolla • (619) 534-1444

**TEMPURA SHRIMP COMBOS \$22.95!**  
ALL TEMPURA SHRIMP • TEMPURA SHRIMP & TARTAR STEAK COMBO • TEMPURA SHRIMP & TARTAR CHICKEN COMBO  
Each dinner is served with Soup or Salad, Fresh Vegetable, Baked Potato or Rice Pilaf, plus Warm Sourdough Bread.

**The Jolly Roger**  
SOLANA BEACH  
LOMA VIEJA BEACH  
OCCEANIDE  
KEARNY MESA  
2 DINNERS FOR 12.95!  
2 DINNERS FOR 12.95!

**Mother's Day Buffet on the Bay**  
Served 10 am - 4 pm  
Fresh fruit & salad bar • Honey glazed Virginia baked ham • Chef-carved barn of beef • Turkey & cranberry sauce • Baked Maui Mahi • Poached salmon  
Cajun chicken drumsticks • Bay shrimp & cocktail sauce  
Barbecued meatballs • Shrimp and crab salad • Bagozi, box & cream cheese  
Mashed potatoes & gravy • Fresh vegetables  
Breakfast items served till 2:00 pm  
Desserts, pastries & much, much more  
Complimentary champagne, Bloody Marys, Mimosaes & Screwdrivers  
\$15.95 Children under 3 - FREE  
Children 3-10 - \$5.95  
We will serve our regular menu at our regular prices, plus 12 special fresh catches for Mom!  
**Salmon House**  
1970 Quivira Way • 223-2234 • On beautiful Mission Bay

**TWO FOR ONE DINNER, LUNCH OR BRUNCH**  
HAPPY MOTHER'S DAY PAULINE SASKA  
SEAFOOD  
Saskia's  
STEAK OPEN 3AM  
3768 Mission Blvd., Mission Beach • Reservations accepted 488-7311



**RAINBOW CAFE**  
**MOTHER'S DAY CHAMPAGNE BRUNCH**  
 Sunday, May 9, 10:00 am-3:00 pm

Bring the whole family and receive a complimentary family portrait.  
 Photographs by Marlene Photographers

Featuring:  
 • Full Salad/Breakfast Bar • Caramel Roast Beef and Ham  
 • Sweet and Sour Chicken • Assorted Desserts  
 Adults \$11.95 • Seniors \$11.95 • Children \$7.95 • Under 5: FREE

**Holiday Inn**  
 Holiday Inn Mission Valley  
 99 Hest Circle South, San Diego  
 Reservations:  
 291-5720-2786

**The World's Most Original Sandwich**

Our selection includes a delightfully delicious collection of gaudy good food. Try our low carb combo meals - sandwich, salad & drink.

**Schlitzsky's Deli**

913 Fourth Avenue (between Broadway & 4th) 233-6300 fax 233-6382

**HEDI**  
 RESTAURANT & BAR

SERIOUS & MILD  
**Prix Fixe Dinners \$14.95**  
 CHOOSE AN APPETIZER, MEAT ENTRÉE AND A DESSERT FROM OUR REGULAR MENU

**Full Bar Coming Your Way!**

CALL FOR RESERVATIONS: 694-6262  
 815 5th Ave., San Diego • VALET PARKING

**The Best Treat in Town For Mother's Day Khayyam**

Cool mint and warm passion fruit sauces. Sates with exotic spices. Uphold an entire holiday in phyllo dough. Khayyam offers exotic and upscale cuisine with touches of French and Californian influences.

For you Mom, we have Patisseries on Sunday Night, from 7:00-9:00 pm.

**Khayyam**  
 753-6343  
 437 S. Hwy. 163, Suite 201  
 (between La Jolla Village, upper level)  
 Reservations recommended

**Calendar RESTAURANTS**

and gray are mouthwatering. Made from scratch black-eyed peas and collard greens. Chit'ins also available and you can't leave without trying the peach cobbler. Tons of wonderful and authentic food. Creole dishes also prepared. Closed Monday. Dinner Tuesday through Thursday, 11:00 a.m. to 9:00 p.m.; Friday and Saturday, 11:00 a.m. to 10:00 p.m.; Sunday, noon to 8:00 p.m. Same menu, lunch and dinner. Low to moderate. Call for directions.

**LEGION'S ITALIAN RESTAURANT**  
 750011 Canon Boulevard, 108-4800. The pizzas (deep dish, thin crust, pan) are highly satisfying as are the soups and the hot sandwiches with meatballs or sausage. Many items are obtained from a New York distributor, and the choices are especially fine. Closed Sunday. Open continuously, lunch through closing. Low.

**CENTRAL SAN DIEGO**

**BACKLASH BAR-B-QUE** 607 30th Street, 280-3978. This minuscule eatery with four or five tables offers wonderful and delicious barbecue. The pork and beef ribs are thick and chunky and are marinated before being placed in the barbecue pit. One of the best items here is the shoulder beef in barbecue sauce (called "nice beef") which you may order by itself or as a sandwich. Pulled chicken, cold slaw, potato salad, sweet potato pie and peach cobbler are all prepared on the premises. The female owner is terrific, the food tasty, the prices low. All items available for take-out including pies. Closed Sunday and Monday. Same menu, continuous service, Tuesday to Saturday, 10:30 a.m. to 10:00 p.m. Low.

**SANDBAR**  
 3878 Carlsbad Blvd., Carlsbad

**THURSDAY May 6**  
**FRIDAY May 7**  
**NOTICE TO APPEAR**

**SATURDAY May 8**  
**STREET HEART**

**SUNDAY BY THE SEA**  
 May 9  
 Enjoy dancing on the beach.

**3 Bands**  
 7-9 pm  
 9 pm-close  
**Mississippi Mud Sharks**  
**Ruckus**  
**Hi-Tops**

**MONDAY MUSIC JAM**  
 May 10

**DUDE JONES**

**TUESDAY May 11**  
**CITIZEN X**

**WEDNESDAY May 12**  
**DEAD FLOWERS**  
 Tribute to Rolling Stones

**At Tamarack & Rio, 101**  
 For more information call 729-3170

**Mother's Day Special**  
 1995 Choose from varieties of chicken, lamb, beef, fish or vegetable. Includes soup, salad and dessert.  
 4 pm-9 pm. Mother's Day only, 1/2 price offer not valid 5/9-5/93.

**1/2 PRICE DINNER**

**AFGHANISTAN CUISINE**

**STAR OF INDIA AUTHENTIC INDIAN CUISINE**

• Large vegetarian menu  
 • We can make everything mild, medium, hot or wild.  
 • Simply good food, great value and best service.

**Mother's Day Brunch Special**  
 15-course meal  
 All-you-can-eat 11 am-4 pm

**La Jolla**  
 1600 Prospect St.  
 459-3588

**Encinitas**  
 807 First St.  
 924-1113

**Del Mar**  
 422 F St.  
 944-8801

**MONGOLIAN PALACE**  
 1856 E. Valley Pkwy, Ste 302, Escondido 747-8521

**Take Mom Out and Cook for Her On Mother's Day**  
 Treat Her to this Special All You Can Eat Table-Top BBQ, Sushi Bar & Chinese Food Buffet

**Authentic Mexican Food**

**Celebrate Mother's Day Combination \$9.95 Dinner**  
 Buy one combination dinner at the regular price and receive the 2nd combination dinner for \$9.95. Served with rice and beans. Does not include soup or salad. Dinner only. Not valid on the El Esteco combo or with any other offer. Please present coupon before order.

**El Azteca**  
 Mexican Restaurant  
 1433 Garnet Ave., Pacific Beach 561-9099  
 (One corner 12/10/92)

**21 LUNCH & DINNER**

Try our large portions of chicken, fish, steaks or fresh catch of the day all charbroiled on a skewer and served with basmati rice. Also choose from our famous vegetarian dishes or one of our authentic steaks.

Dine in, order only  
 Combos excluded  
 Coffee extra  
 5/22/93  
 Mother's Day  
 12 pm-10 pm  
 86-50-81-291

**LUNCH**  
 11:30 am-2 pm  
 \$5.95-\$7.95

**DINNER**  
 2 pm-10 pm  
 \$8.50-\$11.95

**PENINSULA CUISINE**  
 639 Pearl St. • La Jolla • 459-4016

**SOCIETY BILLIARD CAFE**  
 NOW SERVING BEER & WINE

**New Pool Rates**  
 Lower Prices  
 Special Day Rates  
 \$20 Minimum Play Time

**New Menu**  
 Kitchen Open 11:00 a.m. - 2:00 a.m. Every Day

**New Hours**  
 11:00 a.m. - 2:00 a.m. Every Day

• San Diego's Plushiest Pool Hall

• Restaurant & Bar • Gourmet Pizza, Salads, Sandwiches, Beer  
 • Private Parties Welcome • Private Room Available with Pool Tables, Bar & Food Service  
 • Group Discounts Available  
 • 15 Professional Pool Tables  
 • Pro Shop • Cues, Breaks, Videos, Pool Accessories, & Cue Tip Repair

1051 Garnet Avenue  
 Pacific Beach  
**272-POOL.**

**THIS WEEK AT Cafe Sevilla**  
 "HOME OF THE REAL SANGRIA"

**THURSDAYS**  
**SALSA Y MERENQUE**  
**LIVE WITH JOSE ANIBAL**  
**Y SU ORQUESTA ALIANZA**  
**SAN DIEGO'S BIGGEST & BEST SALSA BAND**  
**LADIES FREE ALL NIGHT & DRINK SPECIALS**

**FRIDAYS & SATURDAYS**  
**FLAMENCO DINNER SHOW**  
 8:30pm TILL 10pm  
**\$19.50 per person, includes show and 3 course meal followed by Latin Euro House & Salsa Dance Club**

**SUNDAYS**  
**CLUB BRAZIL**  
**SAMBA DANCE PARTY**  
**FEIJODA BUFFET**

**TUESDAYS**  
**OUR OWN FLAMENCO DANCE LESSONS**  
**6:30 TILL 8:30**

**33 FOURTH AVE.**  
 IN DOWNTOWN'S GASLAMP QUARTER  
 For reservations call: 233-5979

**FOOD WITH FLAIR**  
 LATIN AMERICAN RESTAURANT

**FREE LUNCH FOR MOM**  
 on Mother's Day with purchase of another lunch at the regular price. Offer good 5/9/93 only.

**Berta's**  
 FREE APPETIZER with meal  
**Pincho Moruno**  
 Lamb skewer marinated with garlic, parsley, oregano, saffron and onions.  
 One coupon per party. Expires 5/20/93. Here's to Old Town.

**MOTHER'S DAY CHAMPAGNE BRUNCH**  
 Serving 11 am - 3 pm  
**\$14.95** per person  
 (Children under 16 \$9.95 + tax & 3 per fee)  
**SERVING FROM OUR REGULAR DINNER MENU FROM 5:30 PM TILL 10 PM**  
**5-Course Menu**  
 Homemade breads, breadsticks, Pesto dipping Sauce

Choice of:  
 - Antipasto - Caesar Salad - Pasta Appetizer

Choice of:  
 - Fresh Alaskan Halibut  
 - Canadianian Pavoventre  
 - Stuffed Breast of Chicken  
 - Mediterranean Eggplant Taramasalata  
 - Prime one with Assorted Seafood in Marinara Sauce  
 - Trio of Sausage with Potatoes & Peppers

Choice of:  
 - Lemon Tarte  
 - Chocolate Dessert Cake  
 - Creme Caramel

Choice of:  
 - Coffee, Tea, Cappuccino, Espresso  
 Complimentary champagne

**Avanti**  
 Ristorante e Club  
 875 Prospect, La Jolla • Reservations 454-4288  
 Closures parking



**RAINBOW CAFE**  
**MOTHER'S DAY CHAMPAGNE BRUNCH**  
 Sunday, May 9, 10:00 am-3:00 pm

Bring the whole family and receive a complimentary family portrait. Photography by Heritage Photographers

Featuring:  
 • Full Salad/Breakfast Bar • Caramel Roast Beef and Ham  
 • Seven and Nine Chicken • Assorted Desserts  
 Adults \$12.95 • Seniors \$10.95 • Children \$7.95 • Under 5: FREE

**Holiday Inn**  
 Holiday Inn Midway Valley  
 995 Hotel Circle South, San Diego  
 Reservations  
 231-7320 x786

**The World's Most Original Sandwich**

Our selection includes a deliciously delicious collection of pathetically good little meats. Try our lunch combo meals: sandwich, salad & drink.

**Schlitzky's Deli**

933 Fourth Avenue (Between Broadway & 4th) 231-6300 Fax 233-6382

**THE MEDIAN**

SEMI-PRIVATE  
**PRINX FIVE DINNERS \$14.95**  
 CHOOSE AN APPETIZER, AN ENTREE AND A DESSERT FROM OUR REGULAR MENU

**FULL BAR COMING YOUR WAY!**

CALL FOR RESERVATIONS: 696-4262  
 815 5th Ave., San Diego • VALET PARKING

**The Best Treat in Town For Mother's Day Khayyam**

Cool mint and wafer permeated sauces, foams with secret recipes. Upside-down entrees baked to phyllis dough. Khayyam offers exotic and upscale cuisine with touches of French and Californian influences.

For you Mom, we have Delishious on Sunday Nights, from 7:00-9:00 pm.

**Khayyam**  
 755-6343  
 407 E. 1st St. (Between Main & 1st)  
 5:00-10:00 pm  
 Dinner

**Calendar RESTAURANTS**

and gray are mouthwatering. Made-from-scratch black-eyed peas and collard greens. Chitlins also available and you can't leave without trying the peach cobbler. Tons of wonderful and authentic food. Credit dishes also prepared. Closed Monday. Dinner: Tuesday to Thursday, 11:00 a.m. to 9:00 p.m.; Friday and Saturday, 11:00 a.m. to 10:00 p.m.; Sunday, noon to 8:00 p.m. Same menu, lunch and dinner. Low to moderate. Call for directions.

**LUCIANO'S ITALIAN RESTAURANT**  
 7320 El Camino Boulevard, 898-8988  
 The pizzas (deep dish, thin crust), pasta are highly satisfying as are the soups and the superior antipasto salad. By day try the hot sandwiches with meatballs or sausage. Many items are obtained from a New York distributor, and the choices are especially fine. Closed Sunday. Open continuously, lunch through closing. Low.

**CENTRAL SAN DIEGO**  
**BACKYARD BAR-B-QUE** 6607 36th Street, 286-8078. This miscegenated eatery with four or five tables offers wonderful old-fashioned barbecue. The pork and beef ribs are thick and chunky and the marinade before being placed in the charcoal grill. One of the best items here is the shredded beef in barbecue sauce (called "slaw beef") which you may order by itself or as a sandwich. Baked beans, cole slaw, potato salad, corn, potato pie and peach cobbler are all prepared on the premises. The female owner is terrific, the food tasty, the prices low. All items available for take-out and delivery. Closed Sunday and Monday. Same menu, continuous service. Tuesday to Saturday, 10:30 a.m. to 10:00 p.m. Low.

**STREET HEART**  
**SUNDAY BY THE SEA**  
 May 9  
 Enjoy dancing on the beach.  
 3 Bands  
 Mississippi Mud Sharks  
 Ruckus  
 Hi-Tops

**DUDE JONES**  
**TUESDAY** May 11  
**CITIZEN X**  
**WEDNESDAY** May 12  
**DEAD FLOWERS**  
 Tribute to Rolling Stones  
 At Tamarack & Rio, 101  
 For more information call 729-3170

**CANTON SEAFOOD RESTAURANT**  
 4134 University Avenue, 281-6808. The dinner menu served Monday through Friday from 11:00 a.m. to 1:00 p.m. is outstanding. But the variety increases during the weekends. Be sure to arrive early on Saturday and Sunday for dinner from 9:00 a.m. to 1:00 p.m. At dinner, very whole fish in ginger, fresh clam and scallops. Open daily, breakfast, lunch, dinner, same menu. Low to moderate.

**DOOKIES RESTAURANT** 4125 El Cajon Boulevard, 283-4341. This slightly messy, dark and cluttered restaurant (it takes a moment for your eyes to adjust) has a happy for bargain seekers who like single food, large portions and low costs. Open for breakfast, lunch, and dinner; the best bet is the early-bird special available Monday through Thursday from 4:00 p.m. to 6:30 p.m. It includes soup or salad, entrée (fish or meat) with baked potato and overcooked vegetables, for \$7.95. But you must request it from the regular menu; try the steak sandwich (served at lunch only) and the beer & cut french fries, or select inexpensive items. Sausage is a house favorite. 40¢ play night: Friday and Saturday, food to 1:00 p.m. Low to moderate.

**SARAI RESTAURANT** 1982 13th Street, 574-1385. This cozy, charming eatery or coffee room will provide you with superior dinners to eat there or take-out. Cakes and pastries are prepared by Daniel Monney, who supplies to many restaurants with chocolate decadence cake and his Berranthe. The constant topped with pecan and chocolate is not to be missed. This is one of the few restaurants that prepare Danish pastries. Closed Sunday. Open Monday through Saturday, 8:00 a.m. to 1:00 p.m. Low.

**UPDOWN**  
**BANZA CANTINA** 3667 India Street, 286-8388. This is a cross-over restaurant. Mexican-American for lunch and Pacific Rim by night. Service is fast, the atmosphere is soothing, and you may dine here at affordable prices. This place

**STAR OF INDIA AUTHENTIC INDIAN CUISINE**  
 • Large vegetarian menu  
 • We can make everything mild, medium, hot or wild.  
 • Simply good food, great value and best service.

**Mother's Day Brunch Special \$10.95**  
 15-course meal  
 All you can eat 11 am-4 pm

**La Jolla** 1000 Prospect St. 459-2388  
**Encinitas** 927 Fes St. 824-1119  
**Del Mar** 422 F St. 844-8861

**Mother's Day Special**  
 10.95 Choose from entrees of chicken, lamb, beef, fish or vegetable. Includes soup, salad and dessert.  
 4 pm to 9 pm (Mother's Day only, 10.95 price offer not valid 5-9-93).

**1/2 PRICE DINNER**

**AFGHANISTAN CUISINE**

**STAR OF INDIA AUTHENTIC INDIAN CUISINE**  
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**MONGOLIAN PALACE**  
 1856 E. Valley Pkwy, Ste 302, Escondido 747-8621

**Take Mom Out and Cook for Her On Mother's Day**  
 Treat Her to this special All You Can Eat Table-Top BBQ, Sushi Bar & Chinese Food Buffet

**Authentic Mexican Food**  
**Celebrate Mother's Day Combination \$9.95 Dinner**  
 Buy one combination dinner at the regular price and receive the 2nd combination dinner for \$9.95. Served with rice and beans. Does not include soup or salad. Open to only. Not valid on the El Azteca combo or with any other offer. Please present coupon before order.

**Authentic Mexican Food**  
**Celebrate Mother's Day Combination \$9.95 Dinner**  
 Buy one combination dinner at the regular price and receive the 2nd combination dinner for \$9.95. Served with rice and beans. Does not include soup or salad. Open to only. Not valid on the El Azteca combo or with any other offer. Please present coupon before order.

**El Azteca Mexican Restaurant**  
 1433 Garnet Ave., Pacific Beach 581-0809  
 Open 10:30 am to 11:30 pm

**2 FOR 1 LUNCH & DINNER**  
 (With purchase of one appetizer \$3.50) Lower cost only.  
 Try our large portions of chicken, first entrees or fresh catch of the day all charbroiled on a skewer and served with basmati rice. Also choose from our famous vegetarian dishes or one of our authentic steaks.

**El Azteca Mexican Restaurant**  
 1433 Garnet Ave., Pacific Beach 581-0809  
 Open 10:30 am to 11:30 pm

**SOCIETY BILLIARD CAFE**  
**NOW SERVING BEER & WINE**

**New Pool Rates**  
 Lower Prices  
 Special Day Rates  
 No Minimum Play Time

**New Menu**  
 Kitchen Open 11:00 a.m. - 2:00 a.m. Every Day

**New Hours**  
 11:00 a.m. - 2:00 a.m. Every Day

**San Diego's Finest Pool Hall**  
 • Restaurant & Bar • Gourmet  
 Pizzas, Salads, Sandwiches, Beer, Wine, Exotic Coffees & Desserts  
 • Private Parties Welcome •  
 • Private Room Available with Pool Tables, Bar & Food Service •  
 • Group Discounts Available •  
 • 15 Professional Pool Tables •  
 • Pro Shop • Cues, Books, Videos, Pool Accessories, & Cue Tip Repair •  
 1051 Garnet Avenue • Pacific Beach  
 272-POOL

**THIS WEEK AT Cafe Sevilla**  
**"HOME OF THE REAL SANGRIA"**  
**THURSDAYS**  
**SALSA Y MERENGUE**  
**LIVE WITH JOSE ANIBAL Y SU ORQUESTA ALIANZA**  
**SAN DIEGO'S BIGGEST & BEST SALSA BAND**  
**LADIES FREE ALL NIGHT & DRINK SPECIALS**  
**FRIDAYS & SATURDAYS**  
**FLAMENCO DINNER SHOW**  
 8:30pm TILL 10pm  
**\$19.50 per person, includes show and 3 course meal followed by Latin Euro House & Salsa Dance Club**  
**SUNDAYS**  
**CLUB BRAZIL SAMBA DANCE PARTY**  
**FEIJODA BUFFET**  
**555 FOURTH AVE. IN DOWNTOWN GASLAMP QUARTER**  
 For reservations call: 233-5979

is full of surprises. Open daily for lunch and dinner. Low to moderate.

**CANES CALIFORNIA BISTRO** Up-town District (at the end of Vermont), 1 block north of University, 289-3533. Operated by Peter and George McIntyre, this casual dining room offers pizzas, pastas and California cuisine entrees. Open daily, lunch and dinner daily, breakfast Friday and Sunday. Low to moderate.

**CELADON** 5628 Fifth Avenue, Hillcrest, 289-8008. Without a doubt this is one of the best Thai restaurants in the city. Decor, service and cuisine are uniformly appealing. However, the food tends to be very spicy. If you want milder dishes, be sure to say so when you order so spices can be adjusted. Note that you can make a meal from appetizers, all of which are mild. Closed Sunday. Lunch, Monday through Friday, dinner, Monday through Saturday. Moderate.

**FIFTH AND HAWTHORN** 515 Hawthorn, Uptown, 344-0965. Excellent, very fresh fish and seafood dinners are to be found here, many with Japanese influences. The price of the entire dinner is only \$12.95. A light meal which consists of fish, pasta and vegetable is available for \$5.95. Pleasant surroundings, attentive management. Open daily, lunch, Monday through Friday. Dinner nightly. Moderate.

**THE FRENCH SIDE OF THE WEST** 2280 Fourth Avenue, 284-5546. This charming restaurant with its beautiful romantic patio serves only fixed price meals at dinner. They consist of appetizer, soup or salad, entrée with vegetables, and dessert. Depending on your choice of entrée they range in price from \$17.50 to \$23.50. At lunch, a three course fixed price meal is available as well as many a la carte items. Food here is light and lovely. Lunch, Monday through Friday, dinner nightly. Reservations recommended. Moderate to expensive.

**THE GATHERING** 4615 Goldfisch Street, Mission Hills, 286-6800. This charming eatery serves a great meal because the food is simple but good and it stays open to 11:00 p.m. Monday to Thursday and to midnight Friday and Saturday. Hearty breakfast served daily. A lobster dinner for \$15.95 is offered. Daily entrees, fresh fish and broiled chicken are recommended. Open daily, continuous service. Low to low-moderate.

**FOOD WITH FLAIR**  
**LATIN AMERICAN RESTAURANT**  
**FREE LUNCH FOR MOM**  
 On Mother's Day with purchase of another lunch at the regular price. Offer good 5/9/93 only.

**Complete Meals**  
 Lunch \$4.95-\$7.95  
 Dinner \$7.50-\$12.95  
 Latin wines & beers  
 11 am to 10 pm daily

**Berta's**  
**FREE APPETIZER**  
 Pincho Moruno  
 Lamb skewer marinated with garlic, parsley, oregano, saffron and onions.  
 One coupon per party. Expires 5/20/93. Berta's in Old Town

**MOTHER'S DAY CHAMPAGNE BRUNCH**  
 Serving 11 am - 3 pm  
**\$14.95** per person  
 Children under 12 \$6.95 • under 3 free.  
**SERVING FROM OUR REGULAR DINNER MENU FROM 5:30 PM TILL 10 PM**  
**5-Course Menu**  
 Homemade bread, breadsticks, Fresh Dipping Sauce:

- Appetizer - Choice of:
  - Asparagus - Caramelized Potatoes
  - Stuffed Breast of Chicken
  - Melanese Eggplant Parmigiano
  - Potatoes with Roasted Tomato & Marinated Sauce
  - Trio of Sausage with Potatoes & Peppers
- Lemon Tarts - Choice of:
  - Lemon Tarts
  - Chocolate Dessert Cake
  - Creme Caramel
- Coffee, Tea, Cappuccino, Espresso  
 Complimentary champagne

**Avanti**  
 Ristorante e Club  
 875 Prospect, La Jolla • Reservations 454-2288  
 La Jolla parking















INSTRUMENTS

TION

Many references. (Lic. #500216.) Kingdom Builders, 284-9973.

ceiling fans, air conditioning, dryers, spas, service charges, 110, 220. Reliable, reasonable. All work & full service.

try, plumbing, fences, painting, ceramic tile, doors and windows installed. Reason-

**HOUSECLEANING AT ITS BEST!** Don't let fancy paint systems fool you! We clean

also. Fully insured. Packing and  
autos also. License #T16912  
720-2765.

She's the type of woman  
took care of others, so

important to her. She's always open, very enthusias-

it gives you a good feeling in the time. More it is more later.

everything on my own, do myself. I'd take my mother's

before you quit. That way you can be out of work. When you're



1. *Staphylococcus aureus*

— 300 —

- ▲ Comprehensive computer training
- ▲ Max class size: 7 students

**SPANISH LANGUAGE CENTER**

(massage or holistics)  
**Massage Techs** - complete

1800

heating repairs. Free estimates or  
able hourly rates. 275-1348.

licensed, bonded, educated,  
dependable, reasonable. (LIC #1  
892-4148)

**FREE SERVICE.** Fully insured. 24

463-1090

**BABY ITEMS:** Bassinet, wicker, accessories, \$75; infant swing, \$30; with wicker bassinet, \$100.

Learning activities, music, home  
ment. Meals included. Full time,  
or drop ins. 565-2939.

...time

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San Diego Reader May 6, 1991















































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**WANTED**: 1980-1981, 4 speed, runs well. \$1,100. Call 746-7474.

**HONDA 200R ATC**, 1983, fresh paint, 1000 miles, 1972, 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, 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2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 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3459, 3460, 3461, 3462, 3463, 3464, 3465, 3466, 3467, 3468, 3469, 3470, 3471, 3472, 3473, 3474, 3475, 3476, 3477, 3478, 3479, 3480, 3481, 3482, 3483, 3484, 3485, 3486, 3487, 3488, 3489, 3490, 3491, 3492, 3493, 3494, 3495, 3496, 3497, 3498, 3499, 3500, 3501, 3502, 3503, 3504, 3505, 3506, 3507, 3508, 3509, 3510, 3511, 3512, 3513, 3514, 3515, 3516, 3517, 3518, 3519, 3520, 3521, 3522, 3523, 3524, 3525, 3526, 3527, 3528, 3529, 3530, 3531, 3532, 3533, 3534, 3535, 3536, 3537, 3538, 3539, 3540, 3541, 3542, 3543, 3544, 3545, 3546, 3547, 3548, 3549, 3550, 3551, 3552, 3553, 3554, 3555, 3556, 3557, 3558, 3559, 3560, 3561, 3562, 3563, 3564, 3565, 3566, 3567, 3568, 3569, 3570, 3571, 3572, 3573, 3574, 3575, 3576, 3577, 3578, 3579, 3580, 3581, 3582, 3583, 3584, 3585, 3586, 3587, 3588, 3589, 3590, 3591, 3592, 3593, 3594, 3595, 3596, 3597, 3598, 3599, 3600, 3601, 3602, 3603, 3604, 3605, 3606, 3607, 3608, 3609, 3610, 3611, 3612, 3613, 3614, 3615, 3616, 3617, 3618, 3619, 3620, 3621, 3622, 3623, 3624, 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3791, 3792, 3793, 3794, 3795, 3796, 3797, 3798, 3799, 3800, 3801, 3802, 3803, 3804, 3805, 3806, 3807, 3808, 3809, 3810, 3811, 3812, 3813, 3814, 3815, 3816, 3817, 3818, 3819, 3820, 3821, 3822, 3823, 3824, 3825, 3826, 3827, 3828, 3829, 3830, 3831, 3832, 3833, 3834, 3835, 3836, 3837, 3838, 3839,