

# THE BACK PAGE

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SAN DIEGO'S WEEKLY

# Reader

## Intergalactic

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Your Country.  
And Your Government.  
And They Want To  
Harvest Your Cows.  
Your Internal Bodily Organs.  
And There Is Nothing.  
Absolutely Nothing  
You Can Do About It.

Smile — We Are One  
by Lawrence Osborne  
photographs by Dave Allen

Volume 22 / number 18 / May 15, 1993



Allen model "Laurinda"

(continued on page 18)

**DEMOS**  
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## LETTERS

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

### It Seems There Are No Motorheads

As someone who has frequently roamed the junkyards mentioned in your April 29 story, "A Very Close-Knit Community of Cannibals," I enjoyed Patrick Daugherty's words.

But it seems that there are no "motorheads" at your copy editor's desk. Your mention of an "86 Camaro 218" on page 33 should read Z (as in zero) 28.

Also, it would be hard to find parts in any junkyard for a '77 to '83 BMW 329, as mentioned later on the same page. Such a vehicle does not exist. Must have meant a 320.

While you're at it, could you find me a radiator for my '71 Porsche?

Peter Meade  
Del Mar

### The Real Villains Are The Doctors

Thank you for another fine feature by Jeannette De Wye, "Moguls of Misfortune" (April 22). I believe I have read everything she has ever written for you, as I have somehow managed to obtain and read all of your papers since you first published in San Diego. Since moving out here to the boonies, I have to depend on city friends to get the Reader for me, and (as with the Moguls issue) I sometimes get a bit late.

Anyway, please thank Jeannette for a fine article, which presents the trial lawyers thoroughly and accurately. I speak from some experience, because I experienced some outrageous medical malpractice in recent years which resulted in two near-death experiences, a stack of hospital and doctor records almost two feet high, and a body disabled — life diminished. Unfortunately, mine did not promise to be a big moneymaker, so I was turned down by several of the moguls. This I understand, I do not hold against them.

The real villains are the doctors, hospitals, nurses, and insurance companies, all of whom (as in my case) compound each other's incompetence and lack of dedication to destroy countless lives. They stick together like glue and make redress almost impossible for most victims. Would you like to let Jeannette do my

story? I have the documentation.  
Roger M. Twedt  
Camp

### The Main Cause Of Dangerous Cholesterol Is Ordinary Sugar

Poor Paul Johnson ("Letters," April 22), apparently so full of self-righteousness that he's completely unaware that some of us omnivores are having our meat and eating it too. Our secret! Nutritional supplements. Welcome to the second half of the 20th Century, Paul.

First, let me point out that RDAs (the Feds' recommended daily allowances) are a joke. These amounts, just enough to prevent deficiency diseases, are typically nowhere near the optimal human intakes. I take 5 grams of vitamin C daily, which not only keeps my colon clean (à la fiber) but also boosts my immune system so that I, like Paul, get fewer colds and flus than my neighbors. The antioxidant nutrients (vitamins C and E, beta carotene, provitamin A, and the mineral selenium) provide good insurance against cardiac disease and cancer.

Contrary to modern mythology, the main cause of dangerous cholesterol levels is not meat. It is a plant derivative: sucrose (ordinary sugar). This was proven in an Israeli study of the Yemenite Jews. The Jews of Yemen, before immigrating to Israel, had remarkably little heart disease on a high-animal-fat, low-sugar diet. After adopting the typically Western high-sugar diet of Israel, their rate of heart disease shot up.

Sucrose is a disaccharide ("double sugar") composed of glucose and fructose. Glucose is fine, but the average American diet supplies about ten times more fructose than our bodies are designed to handle. The excess gets converted by our livers into, you guessed it, cholesterol.

Most doctors dismiss the idea of megavitamin therapy as a quackery. You should be made aware that most medical schools don't teach a single course in nutrition. Few of their graduates delve further than lay nutritional publications for their "expertise."

Finally, I must point out that the so-called frugivorous apes are also insectivores (ever hear of grubs, Paul?). And there are documented cases of chimpanzees (our closest animal relatives) hunting down baboons for meat.

James Albright  
San Diego

### Hope Called Just The Trick For Glna's Icky Stick Problem

I have been a reader of the Reader for many years. I have mostly used the Reader for information found in the m-

## Reader

SAN DIEGO'S WEEKLY



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## CALENDAR

### Upcoming Events

**Highlights:** San Diego's own Whoopi Goldberg stays true to old friends; the Disney tentacles intrude into every scene of the geopolitical and pop-cultural pageant; and a historic marriage of religion and music after a long, strange, not much talked about romance.

**Guide:** Baja, outdoors, dance, film, lecture, in person, radio/television, sports, special, for kids, museums.

**As Seen On TV**  
Richard Simmons makes way for the Fat Industry's answer to Screamin' Jay Hawkins. By Abe Oppen.

**Room-O-Rama**  
It's the early bird that catches the solar eclipse; Jerry Schadt tells how.

**Hell.A.**  
A little-known exhibit offers the best in psychotronic, madman art. By Adam Parfrey.

**Classical Music and Guide**  
Tenor Richard Geller's fascinating program of 20th-century vocal music, reviewed by Jonathan Saville.

**Art Review and Museum & Gallery Guide**  
Jonathan Saville reflects on the art of flower sculptors in the San Diego Museum of Art's recent "Art Alive."

**Theater Guide**

**Pop Music**  
Chris Arnold commends the Chipmunks for their stirring interpretation of Beatles' classics.

**Movie Review and Guide**  
Pew reappraises the demographics of the Old West; reviewed by Duncan Shepherd.

**Restaurant Review and Guide**  
Eleanor Walmer delights in the reincarnation of a fresh and tasty La Jolla eatery.

## CLASSIFIEDS

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

**The Sporting Box**



**With friends like Roger** Not invited to Roger Hedgecock's soiree last week celebrating the 10th anniversary of his victory over Maureen O'Connor in the 1983 race for San Diego Mayor were any of the gay leaders who helped elect him. Among them: Nicole Ramirez Murray, who raised money for Hedgecock's campaign and later, when the mayor was indicted on perjury and conspiracy charges, urged gays to remain loyal. Murray says he isn't surprised about the slight, given Hedgecock's post-mayoral turnaround regarding gays. "We were wondering which Roger was going to draw up the guest list — the jekyll or the Hyde? Now we know." In 1983, Murray participated in a gay fundraiser that enriched Hedgecock's campaign coffers by about \$5000. After the indictment, Murray and John activist Susan Jester led Hedgecock on a solidarity walk through Hillcrest's business district. Murray says last week's party at Dobson's, an old Hedgecock haunt, "was like throwing a family reunion and not inviting the uncle who helped put you through college but now you just don't talk about." Hedgecock says sexual preference had nothing to do with the guest list, "which was limited to 65 key people. And many of the gay leaders who supported me in 1983, like Dr. Brad Truett, have died." — T.K.A.

**San Diego County's gift to Minnesota** Richard "Jake" Jacobson, ex-director of San Diego County's Department of Social Services, is one of its finalists for the \$103,000-a-year job, says Hennepin County recruitment and selection manager Sherri McMurray. Last year, Jacobson resigned from directorship of San Diego County's Social Services Department after two grand jury reports criticized the department's child protection and welfare systems. The jury blamed Child Protective Services for sometimes overreacting and thus causing trauma to parents and children; it also charged that fraud and error by welfare employees and recipients had cost San Diego taxpayers up to \$70 million a year. McMurray says she was aware of Jacobson's problems in San Diego prior to a story that appeared last week in the *Minneapolis Star-Tribune*, but "it's very difficult for me to tell what impact" the published revelation will have on the hearing portion of the selection process, scheduled for May 24. Jacobson could not be reached for comment. — T.K.A.

**Way outside the beltway** All three San Diego television stations have done one-on-one interviews with President Clinton. But Copley News Service Washington bureau chief George Condon can't even get an appointment. Condon says that when Clinton passed through Santa Monica on February 21, he gave interviews to anchors for Channels 8, 10, and 39. Condon has been asking for a presidential interview since Clinton first took office, but so far, no luck. The closest he got was two weeks ago, when he sat next to Clinton at a White House Correspondents' Association dinner. "I'm president of the association, so I spent three hours sitting between the President and First Lady," Condon says. "We talked, but we haven't had any formal interviews." Condon doesn't take it personally, however. Washington-based reporters for the *New York Times* and the *Los Angeles Times* have also been snubbed by the Clinton team. "They prefer town hall meetings and TV talk shows," Condon says. "They see it as a way they can keep more control over their message." — T.K.A.

**Ink by the bottle, not the barrel** San Diego Magazine, one of the oldest city magazines in America, is on the critical list, soiling to a magazine's trade journal. Regional and city monthlies have felt the recession, says New York-based Magazine Wire, and several publications, including *L.A. Style* and *New York Woman*, have already folded. Others, including *San Diego Magazine*, are "down to about half the number of ad pages they had in 1988," according to Magazine Wire. The magazine's circulation numbers are also decreasing, too. Ray Chalmers, a spokesman for the Audit Bureau of Circulation, says that *San Diego Magazine's* average monthly paid circulation plunged from 57,664 in the last half of 1991 to 46,067 at the end of last year. Back in 1990, the start of the economic downturn, the magazine's circulation had been as high as 67,107. — J.R.

Contributors: Thomas K. Arnold, Jamie Renfro  
The Reader offers \$25 for news tips published in this column. Call our toll-free mail at 235-3000, ext. 440. Or fax your tip to 263-2951.



"Just because you're pregnant doesn't mean you want to wear a big bow or an anchor on your chest."

## Dressed For Procreation

By Mary Lang

One hundred years ago, says San Diego psychiatrist Katherine Yarbrough, "pregnant women were locked up and out of sight as soon as they began to show. About her fifth month, a pregnant woman's public life was over."

No more. In fact, so many pregnant women work outside the home, says Louella Hundt, general merchandise manager for the 44-store maternity clothing chain, A Pea in the Pod, that the maternity wear market now offers "fashionable, trend-driven merchandise such as you would find in Saks, Nordstrom, or Ann Taylor."

Outside Mission Valley's A Pea in the Pod, Elizabeth, a lawyer in private practice, who is six months along, examines a navy blue rayon dress displayed in the window. "You hate to spend this kind of money" — dresses cost between \$90 to \$218 at A Pea in the Pod — "for something you'll only wear a few months."

But you can't let your appearance go because of work. I spend probably twice the time on my appearance in the morning than I used to for only half the effect." A Pea in the Pod's Mission Valley Center outlet came in at years ago. "Women come in from two-and-a-half to five-and-a-half months along, to start," explains store manager Chris Webb. "Career women come in sooner because they generally wear cinched-waist suits, so they outgrow them earlier." About one-third of Pea in the Pod's clientele is Mexican, says Webb. "There's no maternity wear available in Tijuana except for expensive couture."

"Some of our customers are getting huge. We've got right now three mothers carrying triplets, and one with quadruplets. We've had a lot of customers with 'miracle babies.' Some of 'em have taken fertility drugs. There's nothing you want to wear a big bow or an anchor on your chest." I don't know where that nautical motif came from. I

mean, a pregnant woman is not a ship.

Cyndee, a computer systems analyst for a Golden Triangle firm, sits through the merchandise on a rack in Motherhood, another Mission Valley maternity clothing store. She is shopping for a dress to wear to dinner with her husband. She used to be what you'd call a sleek bunco. She had "a great bod," she says. She was "a real hardbody." Now, Cyndee says, she is "as big as a whale." Above untaped ankles and hamlike calves her distended stomach hovers, reminding her, she says, of the Venus of Willendorf, whose portrait she remembers from an art history class one took in college. She pushes a finger into the flesh drooping from an upper arm and laughs. Purple shadows darken the skin under her eyes. Red blouses blotch her neck, cheeks, and temples. On her yellow "I-shit printed" "Baby on Board" is printed, "Baby on Board."

The most common complaint Webb and her co-workers hear from pregnant customers is that they look frumpy. "Just because you're pregnant," they'll say, "doesn't mean you want to wear a big bow or an anchor on your chest." I don't know where that nautical motif came from. I

mean, a pregnant woman is not a ship. Cyndee, a computer systems analyst for a Golden Triangle firm, sits through the merchandise on a rack in Motherhood, another Mission Valley maternity clothing store. She is shopping for a dress to wear to dinner with her husband. She used to be what you'd call a sleek bunco. She had "a great bod," she says. She was "a real hardbody." Now, Cyndee says, she is "as big as a whale." Above untaped ankles and hamlike calves her distended stomach hovers, reminding her, she says, of the Venus of Willendorf, whose portrait she remembers from an art history class one took in college. She pushes a finger into the flesh drooping from an upper arm and laughs. Purple shadows darken the skin under her eyes. Red blouses blotch her neck, cheeks, and temples. On her yellow "I-shit printed" "Baby on Board" is printed, "Baby on Board."

continued on page 6

When Ebrahimi ran Coast Cab, it was one of the city's largest cab companies. His business began to go sour last year.

## Coast Cab Investors Taken For A Ride

By Dirk Sutro



Parviz Ebrahimi

He was Iranian like them, tall, dark, good-looking, a smooth-talker capable of quickly gaining a client's confidence. So Michel Rone, his cousin Nosrat, their friend Mansour Arjomand, and several other investors, mostly from

San Diego, responded eagerly when Parviz Ebrahimi, owner of the now-defunct Coast Cab Company, offered to sell them San Diego taxicab "medallions," or permits, and promised a 30-percent annual return.

The medallions, which take

the form of a metal tag affixed to a cab's rear bumper or a sticker pasted in the rear window, are valuable commodities. There are only 880 in San Diego, and no new ones are being issued. So if you want to drive a cab or run a cab company, you have to acquire existing medallions, which fetch a price of from \$5000 to \$20,000 apiece, according to Barbara Lupro of the San Diego Metropolitan Transit Development Board, which regulates the taxicab industry in San Diego.

Rone, a Los Angeles contractor who says he made his money building and selling spec houses in Southern California and other U.S. cities, was

warned by his attorney that Ebrahimi's investment scheme sounded too good to be true. Ebrahimi would sell the medallions for \$10,000 and lease them back from investors for \$300 a month, minus a \$50 management fee.

"The reason we trusted him is because he had a huge business, a good office, a \$1 million house," adds Arjomand, who owns College Grove Transmissions in Lemon Grove. So Rone last year invested \$150,000 in 15 medallions, as well as \$550,000 in a Hawaiian cab insurance company Ebrahimi was starting. Arjomand gave Ebrahimi a check for \$25,000 as down payment on 25 percent interest in 62 medallions. At least 20 other investors handed over amounts ranging from \$10,000 to more than \$100,000.

What they didn't realize was that Ebrahimi may have been repeatedly re-selling medallions without properly transferring legal ownership. Complaints made to the San Diego Police Department by Rone and others earlier this year, alleging Ebrahimi's improper transfer of the medallions, have prompted an investigation that could result in criminal charges against Ebrahimi, says San Diego Police Detective John Hauer, who is handling the case. About 20 of the alleged victims

met with the San Diego District Attorney's office last week, and they came away optimistic about prospects for criminal charges.

Ebrahimi didn't return a call made to Coast Shuttle, his current business, at his Escondido attorney, Allan Kinch, through a secretary offered. "No comment."

Meanwhile, on March 10 of this year, Ebrahimi filed for Chapter 7 bankruptcy in U.S. bankruptcy court. He lists assets of \$1.94 million and liabilities of \$5.4 million.

Several medallion investors, including Rone, plan to file complaints prior to a June 7 deadline for this case in an attempt to get some money back through the bankruptcy process. Ebrahimi's bankruptcy file shows that his dealings in medallions and real estate left him with a total of 71 creditors. Ebrahimi owes millions to banks for credit card and real estate loans, including \$790,000 to American Savings Bank for his now-vacant Rancho Bernardo residence. Also in trouble involving Ebrahimi is Jerome's, the discount furniture chain. Last week Jerome's filed a "relief from stay motion" as part of Ebrahimi's bankruptcy. Jerome's alleges that Ebrahimi is in default on a note for \$600,000 that Jerome's can't let when it sold Ebrahimi property at 1403-13 Market Street,

downtown, which he used as a staging area for his cabs. The motion asks the court to release the property from the bankruptcy so that it can be sold through foreclosure. Also, Jerome's alleges that it loaned Ebrahimi \$215,000 in 1990, which he secured with about 25 taxicab medallions.

"It was a line of credit to help him operate his business," says John Turner, attorney for Jerome's. "We thought we were fully secured, but we have learned within the last two weeks that Mr. Ebrahimi and his various companies apparently sold the same cabs and medallions two or three times."

Ralph Boldt, the court-appointed bankruptcy trustee in Ebrahimi's case, says it isn't likely that most creditors will see any return. "At this point, we have no money," he says. "We haven't come up with anything. We examined him and basically, not much came of it. What does he say? Well, he's broke. Where did the money go? Well, business wasn't good."

In the bankruptcy filing, Ebrahimi lists his income for 1992 and 1993 as zero. He says he is not presently involved with any business partnerships, although a dispatcher on duty at Coast Shuttle in Old Town says Ebrahimi and his brother are partners in the business. Rone suspects Ebrahimi funneled some of the money he took from medallion investors into Coast Shuttle, and into San Diego Cab and San Diego Cab. Businesses Rone alleges are run by front men from

continued on page 6

YOU CAN PREVENT A TRAGEDY: TAKE A POSTAL WORKER TO OCEAN BEACH AND SET HIM FREE.









continued from page 8

them liable for the first \$35,000 in damages. Then he and Coast Cab were cited by the MTDB for vehicle violations ranging from bald tires to rude drivers, overcharging, and improper vehicle registration. All told, 98 complaints were filed against

Coast Cab between 1987 and

1992. Also, before investing, Rone and the other investors should have found out that in order

for Ebrahimi to sell medallions legally, he needed to file "yellow slips" with MTDB. These "Request for Determination of Eligibility to Transfer Taxicab Permit" forms would have been approved or disapproved

by MTDB, and only then would investors have taken legal control of the medallions. These forms were never submitted.

Spreading out piles of

papers over the table at a local restaurant, Rone outlines what happened. He's been researching his case for weeks, tracing each medallion Ebrahimi owns in an attempt to figure out how many times it was resold. Rone displays four contracts for the sale of the medallions, signed

by him and by Ebrahimi between January and September of last year, when Ebrahimi was already in deep trouble with MTDB, and Coast Cab was in the process of going out of business. Rone pulls out a photocopy of his cancelled check for \$50,000 for five of the medallions, made out to San Diego County Transit Management, one of Ebrahimi's companies.

For nearly a year, Rone says, he received the payments Ebrahimi had promised, but late last year, they stopped.

"I gave him notice in December to get my money back," says Rone. But Ebrahimi didn't return Rone's original investment, and several checks from Ebrahimi, so cover lease payments on the medallions, bounced. Only when he began checking out Ebrahimi with MTDB earlier this year did Rone discover that he and his fellow investors in fact did not control any medallions, since the yellow slips had never been filed.

"Mr. Ebrahimi has had these medallions legitimately in his control, and has leased or sold the rights to other people, then leased them back for his operation of his cab company," says Detective Hanoover, who has been investigating Ebrahimi since February. He adds that Ebrahimi's apparent victims were "for the most part people of Middle Eastern descent who do a lot of business with a handshake and a kiss on the cheek."

"He paid these people monthly fees for the use of their medallions. There's an allegation that he sold these medallions repeatedly to different people. If that's the case, there is breach of contract between the new purchaser and Mr. Ebrahimi."

According to Lupo, the MTDB is thinking about reviving its medallion system in order to make it harder for the medallions to be sold fraudulently. ■

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The animals that fared worst were those whose diets were supplemented with corn oil and safflower oil — fewer than 10% of these animals lived past 40 weeks.

However, the animals fed flaxseed oil, primrose oil or oil from fish had a more than 90% survival rate after 40 weeks.

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In the Jan./Feb. 1991 issue of *Health Freedom News*, the article interviewed Dr. Lendon Smith, a famous nutrition doctor. He said he had seen many cases of young girls developing breasts before puberty because of excess female hormones in the diet.

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Norris had never seen such carnage: bits of body everywhere, girls with their stomachs hanging out, old men beheaded.

## World-Wearied Brit Wings It Alone To San Diego

By Jamie Reno

Next month, veteran British war correspondent Bill Norris, 60, embarks on his "last great adventure" when he takes off in a tiny, single-seat experimental airplane he built in his St. Petersburg, Florida, garage and heads for San Diego's College Field. His aircraft, the *Yellow Bird*, which has a two-cylinder engine, a ten-gallon gas tank, a wingspan of 26 feet, and a cruising speed of about 80 mph, will soar to 2000 feet through most of the trip, and to 7000 feet over mountains. Because the plane has a flying range of only 150 miles, Norris will make approximately 22 stops—most of them at small airports from Alabama to

Arizona.

"I suppose I've always liked a bit of adventure," says Norris. "I sailed the Atlantic, I've covered wars. I've almost been killed countless times. But I've never done anything quite like this. At my age, I've got one great adventure left."

Norris built the plane in three months from a RANS S-14 kit that cost \$11,500. When he was finished, he looked for something to do with it. That's when the idea of flying for charity came up. The flight, he explains, is a fundraiser for Pinellas Habitat for Humanity, which sells homes at cost to needy people with stable work histories. The



Norris and RANS S-14

philanthropy is lining up individuals and corporations that will pay about \$50 (a penny a mile).

"I'd probably do this trip anyway," he notes, "but it's for a good cause." As for flying

preparations, he says a policeman had tried to hire him to edit a book he had written. "I found out he was also a flight instructor, so I bartered editing for more lessons. I got my license in order."

His first stop: Crystal River, Florida, 113 miles from his take-off point. There will be three more stops in Florida the first day, and subsequent stops in Alabama, Louisiana, Texas, New Mexico, Arizona, and

then California. "We hope to be in San Diego June 10," he says, "if the weather holds out, which it probably won't."

Norris, who will rest a day here, then return, chose

continued on page 12

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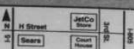
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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

# Brit Wings It

Continued from page 10  
San Diego, he says, because "the mountains are lower at your end than farther up. I wanted to fly coast to coast. Given the limitations of the aircraft, I didn't want to fly over

the Rockies. The route to San Diego keeps me over the mountains for the least period of time."

Norris's love of flying goes

back to his boyhood on the South Coast of England during WW II. "I watched dog fights, saw planes go down," he recalls. "Next day I would go out and sit through the wreckage, looking for bodies. Never found any. I desperately wanted to be a fighter pilot but

lacked the eyesight. I could hardly see two yards in front of me. I volunteered for pilot training during the war. I stayed on the pilot's course for

six weeks before they checked me out. I fell over somebody in front of me on parade, and that gave me away. My flying in the RAF [Royal Air Force] was limited to a bit of gliding,

In Germany."

Born in Brighton, in the South Coast of England, in 1933, Norris quit high school at 16 and began work as an apprentice reporter on his hometown newspaper. After working at newspapers throughout the U.K. and East Africa, he became the Times of London's parliamentary correspondent at age 26 — the youngest in the job since Charles Dickens. "It was luck. The then-parliamentary correspondent ran away with his secretary to Australia, so they looked around and I guess I was just sitting in the front row that day, if you will. It was a marvelous job. You were allowed to be as rude as you like to politicians."

Fatefully, Norris's first day in Parliament was the day the John Profumo scandal broke. Profumo, then British war minister, was having an affair with an English call-girl who was also sleeping with a Russian naval attaché. The story rocked Britain. "It was a great way to start my parliamentary career," laughs Norris, who, after six years covering Britain's politicians, "got a bit bored" and moved to the post of Africa correspondent.

In Africa, he reported on wars in Biafra, Angola, Mozambique and Rhodesia (now Zimbabwe). In those years, he says, "I got shot at too often for my own peace of mind." During the Nigerian civil war, in which Eastern Nigeria (Biafra) tried to break away from the rest of Nigeria, Norris says he was the first newspaper correspondent allowed inside the Biafran side.

"It was a war over oil rights, really," he recalls. "Most major powers, including Britain, supported Nigeria, so it was difficult to get in to the other side. The British government contended that there was no civilian bombing of Biafra at that time by the federales. But once when I was driving in this jeep, I watched as an aircraft dropped a huge amount of bombs on a little village. As I drove closer, I realized that they had bombed the village market square — in the middle of the day."

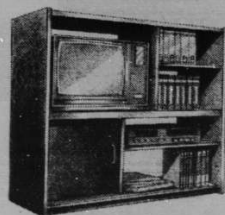
Norris says, "I had never seen such carnage in my life. I saw bits of body everywhere. Girls with their stomachs hanging out, old men beheaded, all sorts of things."

At the end of one day in which he had been mortared, knifed, and ended up with a shell landing a few feet from him and being thrown atop a

Continued on page 14

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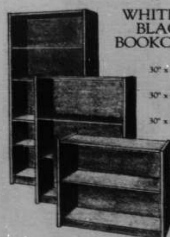
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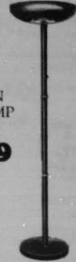
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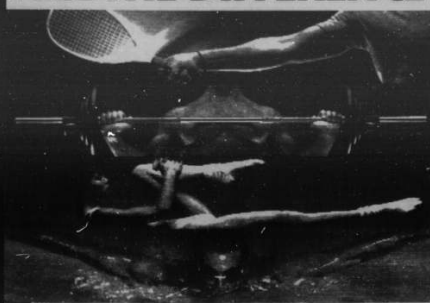
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San Diego Reader May 13, 1993



continued from page 12

decaying corpse, which had been there for about three days, Norris finally decided, "This is a ridiculous way to make a living," and went into television.

He became a political correspondent again, this time for Britain's Independent Televi-

sion News. During a weekend in Paris with a camera crew, he inadvertently got himself back into covering revolutions.

He explains, "We were din-

ing in a fine restaurant in Paris, and the concierge at the hotel rang up to say that rioting had broken out on the Left Bank. Well, I was drunk, and we were off for the day, but there we were. My camera man dragged me by the throat and said we had to go find out what was

happening. Much to my amazement, that was the beginning of the May '68 student uprising in Paris."

Norris returned to Africa in 1978 to work for the *Rand Daily Mail*, a liberal paper in South Africa. "Basically what I wanted to do was to cover black Africa for white South

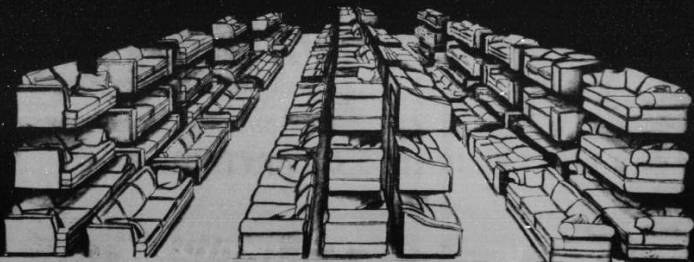
Africans," he explains, "because I suspected, quite rightly, that they didn't know much about black Africa." He left that post after 18 months to start his own television-training studio: Executive Television Services, Ltd. In this capacity, he was responsible for building the Swaziland Television Broadcasting Corporation, that country's first television network.

When the Swaziland station opened, that nation's monarch, King Sobhuza, now deceased, "turned up dressed in leopard skin and a spear. When he opened his mouth, he spoke with a perfect Oxford accent. He had been educated in England. He was a nice old boy, about 90 at the time. It was a pretty civilized country. He did have umpteen wives, and they had an annual ceremony in which the King enjoys the favors of god knows how many local maidens. He was limiting his number of maidens by the time I saw him."

In 1984, Norris moved to the United States. He covers U.S. education for the *London Times* educational supplement. His latest book, *The Man Who Fell from the Skies*, is about 1920s tycoon Alfred Lowenstein, who died mysteriously during a flight over the English Channel in 1928. "It's a story I have always wondered about. No one has ever investigated how Lowenstein died, until I wrote the book."

Regarding *The Man Who Fell from the Skies* and his upcoming adventure, Norris quips, "It's a rather unfortunate title, in view of what I'm about to do. I know of no one my age who has built his own such plane, and then flown coast to coast. It's a somewhat selfish, and probably foolishly ambitious, and I can't wait to get started."

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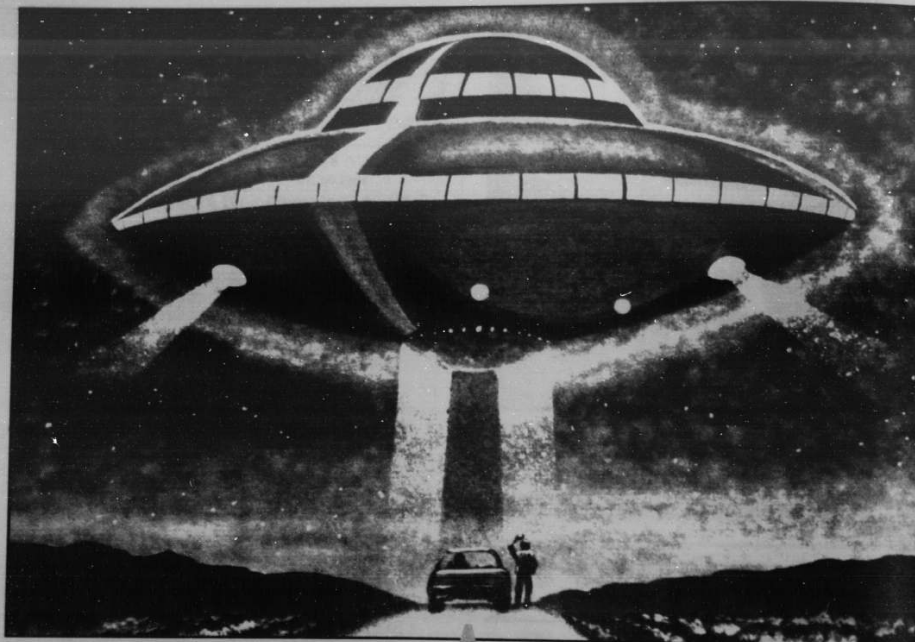
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# Smile — We Are One

(continued from page 1) And this four-day spree, sponsored by New Age guru Tim Beckley of New Jersey and Inner Lights Publications, was nothing if not relaxed. And who could resist any event in such surroundings when the special guest is one extraordinary fellow by the name of Dr. Frank Stranges? It might, after all, be Peter Sellers in disguise. The recent movie *Fire in the Sky*, based on the "true story" of an alien abduction in Snowflake, Arizona, in 1975, has brought UFOs back into the limelight — as have the mysterious sonic booms that rock the L.A. basin every week, ascertained to be caused by an object traveling at many times the speed of sound, despite the United States Air Force's denial of any knowledge of the matter. Researchers following the trajectory of that boom have traced it to the top-secret Air Force base just north of Las Vegas known as

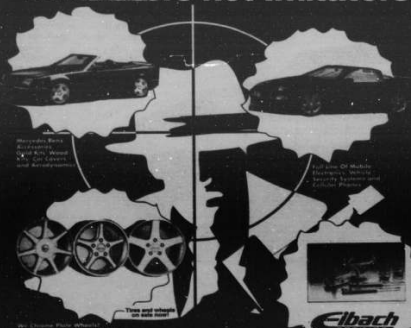
Area 51, a famous obsession of UFOlogists and the target of a recent spate of TV documentaries. There is even a small company called UFO Excursions running tours of the area. From a small mountain called Whiteside, they say, you can look down at the secret Broomfield Lake area and actually see "flying saucers" take off and land. Before, that is, the government's tightly secret security company, WWT, came to haul you off public land — a fact that one suspects, actually delights the UFO crowd, always up for a juicy conspiracy.

UFO Excursions is run by a charismatic young Californian conspiracy monger named Sean David Morton, author of *The Millennium Factor* and a former researcher on the popular TV show on the paranormal, *Sightings*. Like most UFOlogists, he has a space background — NASA fa-

ther, the odd astronaut godfather. Before meeting him at the tailgate for the Friday morning opening, I thought I would give the long-haired book, with unimpressive jacket and Asl Rose recorded messages, was snappy and sprightly at the same time, quite a feat, and ended with the merry injunction "keep looking upwards!" In person, though, Nick Morton is a model of rational ebullience — until, that is, he gets onto the subject of military bases on the moon. "Oh photographs of those. Military bases. Absolutely no question about it. I will show you pictures of for years. My father knew all about it, but he had to keep quiet. That's the way NASA is. And as for

Area 51 — my specialty — I can tell you for a fact that the USAF has alien craft that it has disassembled and learned how to fly. That's what you see flying around out there early on Thursday mornings. And that's why WWT [Wackenhut World Technology] strong-boys want to set their dogs on you 15 miles — 15 miles! — from the base perimeter. Well, what can I tell you? We'll have to speak in person. This conference is going to be a wonderful event — because, you know, everything is connected. All these weird things that are happening right now — all connected. That's right. And I want to tell you something about California you probably didn't know. You know, Lawrence, we are all one. We are all one. AND WE MUST EVOLVE! All we're doing is bringing the pieces together. Telling the people the real story. Because our biggest enemy, you know, is the gov-

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Kenneth Ford

## "We're not alone."

They don't like a long face up there. Come in tomorrow and we'll speak to some little people from M32. That's a galaxy, by the way."

ernment. I can tell you that for a fact. We are not being told the truth. Well, see you on Friday, I'm sure. Lawrence, that you're going to have a fascinating, fascinating time. Your mind is really going to be blown!"

Friday

The crowd in the vestibule of the Lafayette did not, at first, seem the revolutionary gathering of visionary scientists (all, of course, with impeccable NASA backgrounds) that I had expected. I thought I might have wandered into a cove of esoteric-minded bikers or a gathering of faith healers from the low-rent suburbs. In the center of the conference area, where the various ex-

hibitors and conferences had set up their stalls, a life-size cut-out of Einstein stood under a cluster of small palms, and around this focal hub stood a disorienting array of individuals. Behind a large white shrine equipped with a china Buddha, green candles, and bowls of apples, two icy blonde priestesses with gold headbands — Gopi Saravati of Morningland and her colleague — stood ready to give direct transmission from the

Master Sri Donatos, which would protect from alien abductions.

Across the room, an even more terrifying sight: a large blonde housewife stood gesticulating wildly by the Powerdyne stall with a gold-frame pyramid perched precariously on her head. "The last time I wore it, honey," she shouted, waving her arms, "I had sparks flying everywhere, everywhere..." And by the San Diego UFO Soci-

ety counter, local UFOmeister Gary Schultz stood fuming, with one withered arm, against government coverups of biblical UFO prophecies. And while Louis Turi, the French astrologer, performed his amazing predictions, and Billy Meier, the Swiss farmer who recorded a "close encounter" on 8 millimeter in 1979, mumbled about his telepathic conversations with Pleiadians on a videotape, my head felt hot and I had to sit down. Where was the rational Sean Morton? And had the foul-smelling biker types really come in on a Friday evening to hear Norio Hayakawa talk on "Covert Aerospace Operations and Mind Control" or JoAnn Parks give forth on Max, the 10,000-year-old crystal skull?

Norio Hayakawa, the first speaker of the conference, is a well-known Japanese TV journalist who specializes in government conspiracy. He seems more than a little out of place in this Southern Californian New Age setting, with the couch-shell stage, the colored lights, and the litig gold pyramid hanging over his head. Not only that, but the ghostly Dr. Stranges — who describes himself as "a minister and private investigator" — appears to introduce him and get things rolling with a rousing bit of feel-good theatrics. "A mind-expansion program, folks, not a Baptist convention!" Everyone then has to stand and shake his neighbor's hand. "And give yourself a hand, why not?" Apogees of the inimitable Dr. Stranges: the Head of the International Evangelism Crusades has been master of ceremonies for the New Age UFO conferences since the very first one and is an illustrious graduate of Bible college. In December 1959, he was invited to the Pentagon, where he met a being who had no fingerprints, could read minds, and wore a garment that could not be cut, burned, or otherwise destroyed. This alien identified himself to our minister as Commander Val Thor. Shocked and disturbed, Dr. Stranges wrote *Stranger at the Pentagon* and revealed that there are 75 aliens living permanently on earth among us. He is still in touch with Commander Thor, who gives him invaluable help in composing his seminars.

After this absurd orgy of self-congratulation, Hayakawa nervously takes the stage, the feedback microphone emitting ear-splitting shrieks, and begins a rambling, incoherent, and fairly hysterical rant in some strange Anglo-Japanese dialect, consisting of a series of completely interchangeable paragraphs. One of these might go something like this: "There is a manipulation, folks, of the belief system that is going on, no doubt about it, those strange towers on the freeway are certainly not cellular phone towers, it's a political, religious, social, ... possibly, ... historical group which has been controlling the de facto shadow government, folks, since ... 1948 ... or 1947 ... no doubt about it, they can implant chips in human organs, in-



One of Ford's UFO models

## "I got this heavy nosebleed

in the middle of the night, and my mother came into the room to help me, and I said to her, 'They were here'."

credible technology now, and the hemoglobin of cows is similar to that of humans, so it can be substituted in times of emergency, and whenever there's a crisis with Israel, folks, there's an increase in UFO sightings."

This goes on for an hour. The big guys with B.O. yawn and scratch their butts, eventually snoring with rolling heads. Only at one point does everyone wake up: When the excited Hayakawa suddenly suggests that the government will stage an alien landing in 1995 with holograms because, as he says, "There are no UFOs, it's all a mind-control thing." This gets the whole hall very upset. The big boys with *National Enquirer* stuffed into their back pockets start growling menacingly. What does he mean, no UFOs? "No, listen folks, there's no doubt about it!" Hayakawa yells, while it seems there's going to be an imminent lynching. The session ends in confused ferment.

Now the wane charm of Dr. Stranges comes into its own. Raising his hands like a Biblical

prophet, he cries, "Hands up who agreed with everything you just heard!"

Virtually everyone present sheepishly raises their hand. Order is restored, and Dr. Stranges looks approvingly at the raised hands. Then, in a softer voice, he says, "Stand up, everyone who thought every word the last speaker said was brilliant."

And, like a herd of silent cows, the audience stands. "A world of fascinating facts and perpetual coincidences!" Dr. Stranges croons and everyone nods. Not like a Baptist convention! It is a miracle that everyone does not, at the slightest prompting, spontaneously burst into song. Seeing the guitar being lifted from its stand, and seized with a panic at the thought of the UFO crowd swaying to the strains of a New Age gospel, I head for the red exit sign and leave Rosemary Ellen Guiley, the beautiful blonde about to speak on crop circles, to the cognoscenti. There is only so much fascinating fact and perpetual coincidence one can take in a single day.

On my way out an elderly lady wearing one of the gold pyramids and brandishing a metal medallion that she claims is a "nuclear receptor" tells me to look more cheerful. "Remember," she says, with that cool tone that only lightly disguises second-degree lunacy, "we're not alone. They don't like a long face up there. Come in tomorrow and we'll speak to some little people from M32. That's a galaxy, by the way. A very nice galaxy, too. I guarantee, young man, that it'll get things in perspective for you. And the females will just adore you. Keep looking upwards!"

Saturday

San Diego boasts as large a circle of UFO experts, abductees, and alien-orientated mediums as any city in the U.S. relative to size. The Lafayette conference has brought them out of the woodwork. By the back windows overlooking the swimming pool, for

Ford and wife. But Kenneth and spouse are deadly serious. As far as their affections are concerned, it really is a toss-up between earthlings and what our Ken calls the Alien Race.

Kenneth Ford is a well-known abductee; that is, he says he has been taken into alien spacecraft many times and experienced "encounters of the third, fourth, and fifth kind." Deeply affected by his amazing experiences, he now makes a living purveying three-dimensional models of the alien race (they litter his stand, blue and red eyes glowing menacingly) and T-shirts with alien motifs. Slow of speech, slightly proggy, he describes his lifetime's experience of UFOs as something rooted in a childhood trauma.

"My first abduction happened when I was six or seven. I got this heavy nosebleed in the middle of the night, and my mother came into the room to help me, and I said to her, 'They were here,' meaning the aliens. You see, it wasn't just a nosebleed. They had put something in my nose. I firmly believe it was a transmitter of some kind. Now, that's how they've been tracking me all these years. My mom thought it was a bad dream, but that wasn't why I was screaming, it was the transmitter. And so that's how I know that the next time it happened, when I was 14, it wasn't an accident. They had followed me. They've followed me all my life. But it wasn't until 1985 that



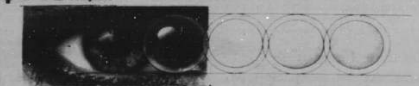
UFO tabloids

example, sits a forlorn middle-aged couple wearing baseball caps that read "Some of My Best Friends are Earthlings." You might think this is just a catchy logo for the owners of a Poway company called UFO T-Shirts run by one Kenneth K.

I had my first big experience, by Mira Mesa — I saw something landing in a field on my way to the library. I was dumbfounded to see that it was an alien spacecraft and that the beings were inviting me to go with them. Well, they took me up to the

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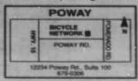
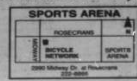
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Lafayette Hunt

mother ship, and we flew around some. They took me around the solar system, then brought me back. I was utterly traumatized. It was beyond anything I had experienced with them before. And since then, we've been communicating regularly, mainly by telepathy." Husband and

wife look at each other searching. "In fact, we've become real fond of them. They're a curious bunch of beings." Kenneth relates his extraterrestrial adventures with such deadpan lack of excitement that you are momentarily unaware of the profound feeling

that informs his account. On the other hand, the childhood background seems a little more relevant than it might first appear. Kenneth explains: "I come from a Hollywood family. My father was an old vaudevillian who tried to develop ESP and thought transference and mind reading. He was very successful. He later got into 'talkies' and then was head of the publicity department at 20th Century Fox Studios for some 25 years. He made legends like Marilyn Monroe and Elvis Presley. I had to call some of the stars' uncle." Uncle Ronald Reagan, for instance. As for myself, I was in some of the old Our Gang comedies, Mr. Smith Goes to Washington, Yankee Doodle Dandy, and many more. But in all cases I never liked the screaming directors or the movie set drags. I liked the sets, the special effects, and the art of it. So it was that area that I pursued. Then, when I was 19, I had a serious motor accident. A car hit me broadside on my motorcycle and threw me 80 feet — my first NDE and OBE [near-death experience and out-of-body experience]. I met a being from a light who directed me back to my body. I was classified 85 percent disabled for the rest of my life, and my parents, who pocketed most of the insurance money, kicked me out.

"Believe me, I know what it's like to be a bum, to be hassled by the police. So I became a rogue and got in touch with some Hollywood VIPs. I became a real pro Hollywood playboy. I got tangled with Marilyn Monroe and the Kennedys. After that, though, I got a job in Military Defense, and I worked on projects with John Glenn,

even though they are highly advanced, the study of a confused, hostile planet is very difficult. So just as Mormons, Catholics, and other earth religions choose their friends, I feel the alien race is just the same. You see, I am not a Cadillac chaser or a Mercedes fan. I am interested in the aliens as a race and how they are. I am sure the flying saucers are not to see, but I feel the life behind the controls is more important than the vehicle. So I personally found them spiritually beautiful and very cooperative when cooperated with. And very easy to communicate with. Now, look at the models I've made. See how different they are? That's because in the one craft I was in, there were several types of alien."

We turn to the models he has made. Remarkably, they all have names. One, in jeweled headgear with tassels and rakish black headscarf, is called Luanda.

"Ah, yes," Kenneth explains with prosaic flatness, "she was my guide. A very nice alien."

Another is called, enigmatically, Delia Via, and another, Old Wiseman. They all have those enormous, slanted insect eyes now established in the popular imagination with the alien race. Some of them are called "Grays" and others, much smaller, "Creulians." The latter, says Kenneth, are "real brats, a little crude, shrill, not very gentle." Much more refined is the abductor Quene. Quene Khyrystene in her "spiritual headress," her third eye and her symbolic jewel that signifies telepathy. "Oh yeah," says Ken languidly, "definitely the spiritual type."

## "It wasn't until 1985

that I had my first big experience, by Mira Mesa —

I saw something landing in a field on my way to the library."

the first moon landings, and the Hubbel telescope. Forty-two years altogether. Now, after I was abducted, I was interviewed by the FBI and so on, and I knew that my past relationships with celebrities meant that I couldn't be compromised into divulging military secrets. That meant they were quite lenient with me. Recently, they cleared me to speak out on UFOs and my abduction, and they let me talk to Robert Gardinier, the first lecturer on UFOs. He confirmed my drawings of alien craft. So, in the end, with all this considered, I'd have to say that I'm a real prime abductee for study by the alien race."

His wife nods sagely. "Go on, Kenneth," she murmurs. Kenneth nods to himself, as if admitting that his strange semi-criminal past makes him the ideal abductee. "I feel," he says, "that

We then concentrate on the "Gray" who actually examined our intergalactic abduction. "See, she's got this uniform on, with the lapels. She was about four foot high in real life. The sculpture changes with light from a smile to a sadistic [sic] grin, as if to say, 'If you're so intelligent, Earthlings, just you figure us out.' Now Luanda, she's what you'd call a Hybrid Spiritual Blue — I recreated her image through channeling and auto-projection. With shadows and light I can recreate the beauty of moods of spiritual love. And see how their eyes change color all the time from blue to red? That's how I saw them, inside the saucer."

After a while talking to the director of UFO T-Shirts, one begins to think of these strange dolls — like the puppet props of some hideously

outmoded British sci-fi TV series of the '60s, like *Dr. Who* or *Thunderbirds* — as casual acquaintances one might run into in a local transvestite bar or late-night diner. There is not a single flaw in Kenneth's consistency or demeanor. He is a man still living in a disturbed childhood, the actual complexion of which one can never know, and the UFO movement has enabled him to carry on doing so. The Inner Child building models.

But it is Saturday, the fattest day for lectures, and one of the major speakers of the event is about to get started. Gary Schultz of the San Diego UFO Society is giving a lecture in the New Orleans room of "UFOs and the Bible." I shake Kenneth's hand, and then his wife's, and wish them luck persuading the world that telepathy with Luanda and the Creulians might be a pleasant experience after all. "You bet," says Ken, cocking his head and looking rather blankly back. "The alien race is very patient, you know. They've been waiting for thousands of years, and they aren't going away. Let's just hope that the human race wakes up before it's too late."

Too late for what? I feel like asking. But it's clearly better not to. Ken might get that gleam in his eye. And in the New Orleans room, Gary is already there with his slide projector, his enlarged photographs of funny lights over Area 51, and his withered arm. And boy, he looks tense. The government looks like it's in for a fearsome drubbing. We sit and collect our bread crumbs.

"Right," says Gary with a demented grin. "Please turn off the lights."

Gary Schultz is in reality a nice fellow. Always happy to indulge a curious journalist, he is generous with his time. Why? Well, the Truth must out, and if volunteers like Gary don't do it, who will? And if the Truth does not out, we are all in danger of falling victim to the most stupendous government-engineered conspiracy.

Looking a little like Gary Shandling without the TV wardrobe, this Gary — a "businessman and scientist" who is also the director of a thing called Secret Saucer Base Expeditions and the co-

producer of a thing called "The Ultimate Need to Know Seminars" — is a veritable gushing fountain of conspiracy hysteria, a hysteria that seems, curiously, to calm him by giving a transcendent order to things. After all, if everything we see has been created by the Forces of Evil, it at least has been created of kind of order to it.

"When I saw my first saucer," Gary says, "I nearly jumped out of my deck chair. Actually, there were six of them, an hour or so apart. Look, this is my now-legendary photograph of the saucers over Area 51. No fakery there. I saw them with my own eyes. Now, what is the significance of UFOs? We all have different theories, but mine is tied to the Bible, because I know for a fact that the Bible foretold everything that's going in the UFO phenomenon today. I call my theory the Ontological Sandwich!"

Gary looks delighted with his Ontological Sandwich and, licking his lips enthusiastically, rushes on to explain it all.

"You see, the angels are spontaneously powerful. Now aliens, what we call physical, non-trivial aliens, are below angels but above men. And just as there are good men and bad ones, so there are good aliens and bad aliens — like good and bad angels. See? That's the sandwich! Right? He pauses and looks a little lost for a moment, then runs for some time through his notes. "Right, so evil Aliens have linked up with the shadow government. It's written in Daniel, Chapter 7: the Beast, the New World Order — see, it's the same old order, look at all those Rhodes Scholars in the Clinton Administration —" He positively snarls as he says "Rhodes Scholars."

"Now, how do we know what we know? That I believe, is called epistemology. Yes, sir. There's always been a shadow government — think of the fake Alexandrine Bible. It was written by this guy Origen, the Voltaire of his day, and it's a fake. It's the same thing today. And these things weigh so heavily on us that it's incredible how much pressure we have to suffer. All the lies we have to uncover. Our minds are like computers — garbage in, garbage out. Education, TV, press, these are

the three arrows that you see in my slide of the human brain" — three yellow arrows pressing in on the cross-section of a helpless human cortex. — Yeah, they have all these," he snarls. "Rhodes Scholars to tell this crap — clever people, make no mistake, and we have to reverse the

called Pearl's Peak — a blind spot on Bald Mountain from where you can look down at Groot Lake. That was a real breakthrough for us. That was May 24, 1992. Since then, we've seen some incredible things out there, as my photos show. We think that there is an exchange going on be-

## "I was taken by humans

to a place called China Lake, where there's an underground military base. What I

saw I can't remember. But I did see a lot of children in glass boxes —

human experiments, I reckon."

propaganda. Without me, for instance, no one would know anything about the Ontological Sandwich."

The sheer awfulness of this possibility defies the imagination and gets Gary quite hopping mad.

"Now listen, national security is national treason. Let me give you a little update on animal mutilations."

Like an excited schoolboy, he pulls out some gaudy pictures of disemboweled cows and nods at them with a little wink, as if they were old friends.

"See, they tried to cover that up. Mutilated cows cut up by UFOs. Or by something else. We know that our government devotes billions to what is called the 'black world,' that is, the world of secret technologies. Now, 'black' budgets are constitutionally illegal. And all the security arrangements that have to be made to protect 'black world' sites, like Area 51, are just as illegal. You know, the Wackenhut boys will practically beat you up 15 miles from the Area 51 perimeter fence, and that on public land. We went there determined to get a glimpse of what's going on — you know it's code named 'Dreamland'! My wife Pearl was the one who discovered what's now

between alien technology and the deep-black reality. People like Robert Lazar, L.D.E. Thomas — who wrote something called *The Omega Conspiracy* — and George Knapp have been talking about this stuff for a while now. We're being lied to, and I'm in the business of simply blowing the whistle."

At this point, a pleasant-looking lady with white hair appears — Pearl — with a heavyset blonde in tow. The blonde is "Diane," a local abductee who has been in the limelight recently with her recollections of a childhood experience involving the top-secret Edwards Air Force base just north of Los Angeles. In her thick shades and heavily lined eyes, she looks like one of those semi-anonymous witnesses you sometimes see on real-life crime shows. Diane, it seems, is going to tell her story, and Gary sets such store by her that he is more than willing to move over and let her speak.

"I want you to know," she says in a thick Southern accent, "that I'm by no means the only one who's had this terrible experience. There are plenty of us... plenty. It happened to me when I was four. I was taken by humans to a place called China Lake, where there's an underground military base. What I saw I can't remember, but

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I did see a lot of children in glass boxes — human experiments, I reckon. Later, when I was adult, I was taken again, tortured and experimented on. They gave me shock treatments. They trained me for mind scanning and out-of-body stuff. And I saw aliens, tall aliens. There was a long nose Gray there. The humans were assembling limbs, like for robots. I had to listen to the screams of people in cages — more experiments, I guess. The people in those cages were wearing nothing but boxer shorts, the women were in hospital gowns. When I saw that, I had to break down; I cried over that one. I can tell you."

She looks through her thick amber shades with alarming sincerity and everyone nods sadly. Poor kids in cages. Poor women in hospital gowns.

"Anyway," she goes on a tad more cheerfully, "the Grays had suction cups for fingers, and that's why they use them in factories. Then they had this genetically engineered creature to teach me telepathy. It looked like this," she holds up a crude pen drawing of a feline half-human arachnid. "It had skin like a bat and was spider-like. So then I'm thinking that, c'mon, guys, this thing isn't going to teach me telepathy. Ha. Who're they kidding? Then they have this being, which I call the Reptilian, who comes to my house. He came in the middle of the night, woke me up in my own bed — I seen him, all right. These Reptilians, you know, are like little kids, real curious. I seen him and reached for my shotgun. He picked up the jewelry box, and I was praying that he hadn't touched the kids. Then I blacked out; the last thing I saw were his eyes. Very sexual, very nasty. We think that these creatures went underground millions of years ago, and some of 'em has wings on 'em. That's right. Anyway, so then they tortured me, and I felt like they robbed gravel into my skin. And when you think that all this happened in the base of the U.S. military, you have to wonder — all those missing kids, that's where they end up."

The scene by now has become more than a little sinister. Gray creeps about with his withered

arm (Oh, Dreamland!). Diane's heavy mascara grows darkly behind her shades, as if she wears it to cover up something dreadful. And is there some code to this abduction story, or some missing context that has not yet been revealed?

"My husband was military," she explains, "at George Air Force Base. I married very young, in my teens. In 1967, we had a baby that was born dead. But at the time, now that I think back, I was sure I heard my baby crying. It wasn't dead at all. They stole it. There were no records on that baby. I asked for the records, and they said there were none. The old records had been destroyed, that's what they said. So now that I see what's going on in those underground laboratories with the kids in the glass cages, I know what really happened to my baby. My baby wasn't dead at all. Like I said, the government stole it!"

**S**unday morning promises not only the usual round of inane lectures and entertaining rants, but also the opportunity of a quick chat with the energetic Mr. Morton. Indeed, I encounter him in the lobby almost immediately, looking like a cross between a frantic used-car salesman and an earnest rock star who is only incidentally into what is now called UFO/Alienology. The problem? Well, Mr. Morton is running his hands up and down a motionless fellow with closed eyes, crouching to "feel" his shins, then suddenly springing up and clapping his hands violently over his head. A group of people stand around the two men, seriously watching the psychic massage. After the final clap, the patient opens his eyes, looks very happy and says, "That was great! Thanks, Sean!"

Sean Morton's view of the world gets stranger by the minute. "I come from a space family," he says breezily, in what is now a pretty common UFOlogist's self-description. "My father was head of NASA PR for 20 years. I grew up with all

the insider stories about strange stuff going on up there. And no mistake, all the astronauts have seen something. That's how I came to distrust all appearances. Later, I studied with the Tibetan Masters at the T'ang B'ay-chay monastery in the Sagarmatha Valley in Nepal. I have a circle of psychics called the Adelphe Associates, and I've worked on TV stuff like *Sight-*

## "I have especially developed

ideas about the anti-Christ. In fact, I know for a fact that he was born in Bethlehem on February 5, 1962, and that his parents were killed in the Six-Day War."

ings and *Nine It Can Be Told* with Gerald. My psychic powers are truly extraordinary. I've projected myself into the future, crossed the void, and predicted everything from major earthquakes to the coming global economic collapse. "There has not been a time," the author blithely opines, "in the some 22 million years of intelligent human habitation of this planet that we have discovered these types of weapons and not used them for our own destruction." When the men from the "new world" arrived, they found the "local natives" worshipping the ancient black Hindu goddess Kali. So these men called the place Kali-for-nea, meaning "goddess who builds cities by the sea." Okay? The essential import of the whole UFO-psychic-channeling-doomsday industry is that "enlightenment," in the face of coming catastrophes, alien landings, and anti-Christ, is the only way to obtain "salvation." The Inner Light outfit that runs the conference makes it all very clear. There is a Doomsday scenario. It is living in the End Time. The Space Brothers want us to survive, or at least those New Ager agents who con consent to see the light (and send \$12.95

gic — if it hadn't been for the deformed dent in the right side of his lower jaw!"

One is at an utter loss when first confronted with this fluent avalanche of total delusion, just as when told that California, in fact, derives its name from the goddess Kali. In his book, *The Millennium Factor*, Morton explains that Southern California was once a large land mass con-

necting to the Channel Islands and populated by "a booming, thriving civilization, the likes of which we have never seen." However, there was a big bad fight with the folks of Atlantis, and a nuclear war wiped out the whole thing. "There has not been a time," the author blithely opines, "in the some 22 million years of intelligent human habitation of this planet that we have discovered these types of weapons and not used them for our own destruction." When the men from the "new world" arrived, they found the "local natives" worshipping the ancient black Hindu goddess Kali. So these men called the place Kali-for-nea, meaning "goddess who builds cities by the sea." Okay? The essential import of the whole UFO-psychic-channeling-doomsday industry is that "enlightenment," in the face of coming catastrophes, alien landings, and anti-Christ, is the only way to obtain "salvation." The Inner Light outfit that runs the conference makes it all very clear. There is a Doomsday scenario. It is living in the End Time. The Space Brothers want us to survive, or at least those New Ager agents who con consent to see the light (and send \$12.95

for a copy of *UFO Revelations*). "You Can Be Saved!" their broadsheets scream. "While utter chaos will take place all around us, all of those who have received this highly advanced, truly prophetic warning have said that the Chosen Ones who are 'ready' will be saved and taken off this planet just in the nick of time! This book," it then drools, "has been inspired from Above!"

The Inner Light people are always asking you, "Will you be alive in 1995?" They envisage mass UFO landings, the "collapse of our civilization," the end of the money system, the total annihilation of the physical world. But then, imagine the

power of a sudden, dazzling salvation. Why, you thought you were going to die, to be smashed to atoms, when out of the blue hundreds of spacecraft come down out of the sky and, whisking you away to a distant galaxy, effect a mass evacuation of The Worlthly! Just to be sure that you'll be recognized as one of the latter, Inner Light advises you to start wearing a Space Brothers medallion — it shows a rainbow with a flying saucer over it. Wear it, and other believers will be able to spot you at a distance, and the Space Brothers may even be able to detect you telepathically, saving your hide in the Apocalypse. Just

send \$15.95 plus postage. Now is that a deal or isn't it?

The conference stalls are crammed with these purveyors of millennia doom. Instead of Jesus and his hordes of angels, UFOs will take off from the exploding planet at the Last Judgment. A wide-eyed woman called Mary Wunder, who writes down hieroglyphics from space, says, "Tidal waves will be one of the disasters. Everything will go dark. The spacetrack will begin to come before the mountains tumble — and then the people will be taken to a secured shelter."

Would that be called Heaven, perchance?

A radiant smile: "Let's just say that in that place, people's faith will be turned around. They will grow together in the secured structures."

To which all one can say, with as straight a face as possible, is Amen and praise be to the Space Brothers.

**M**onday

The last days of conferences are always a lit-

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### perلمان on CHAOS

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Dr. Perلمان

My husband and I have joined physical and legal custody of our four-year-old daughter. We are basically both single parents to her as the lives with each of us for equal periods of time. As the time approaches for her to come and get her, she reacts by whining or by tantrums. Could the shared custody arrangement be harmful to my daughter? Is her resistance to the transfer an indication that her father is not qualified to be a custodial parent?

—A Concerned Mother

Dear Concerned Mother:

A shared custody arrangement may be harmful to your daughter, but perhaps for reasons other than the one you presented. Also, her father may not be qualified to be a custodial parent, but further inquiry might discover that your daughter shows similar resistance when making the transfer back to your care. While there are inherent difficulties with a shared physical custody arrangement, there are also many potential advantages which can meet those concerns. I routinely find flaws in the representation of the custody arrangement, rather than in the arrangement itself. Your daughter may be sensing your ambivalence or her father's difficulty with the transfer and acting out on her emotions.

Could you be feeling a sense of loss as you ready her for her father's arrival? Could your emotions be heightening the thought of your ex-husband coming to your home? Remember, not having language, she is the primary source of communication, children are more sensitive to the thought, feelings, and emotions of others, especially those of their parents.

One suggestion might be to arrange neutral territory to make the transfer. Preferably one that fits into your daughter's daily routine. For her father might pick up his daughter from day-care school. You, the mother, might drop her off at her father's home by telephone. The father might pick her up.

—Dr. Mich Perleman

Dr. Perleman is a licensed clinical psychologist (L.A. PSY 10688). Questions for his column are always welcome. He will be free personally at a 15-minute session for information, help or to discuss your personal health options. Call Alameda Parkway Institute and we will be in 1-800-786-6475. There is no charge for your initial call.

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**BY ANN BISHOP**

leading distributor of weight loss products and vitamins, has purchased exclusive rights to market Metatrol. A spokesperson for the company said that they are reviewing different advertising campaigns so they can bring Metatrol to the public.

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the nostalgic. There is often a slight air of terror. Perhaps folks are a little tired of each other's faces — or else the incertainties of the whole thing becomes claustrophobic. To be sure, hardly anyone seems to have walked in off the street or just swung by out of curiosity. The general public is noticeable by its absence.

There are not many lectures on this last day, if we except a colorful slide show on the theme of "Animal Mutilations and the UFO Connection." David Longclaus's seminar on "Authentic Meditations derived from Ancient Lemurian/Atlantean Teachings," and a thing run by one Sandra Michael that describes itself as "Access to the ancestral wisdom of the entire genetic base and to the transmitting of the galactic code centers which allows you to function fully in ecstatic states." Instead, people are simply mingling in the lobby. A fairly large crowd gathers in front of the Lightworks stalls, a company that markets videos dealing with UFO experiences, chief among them being what are called the Pleiadian Tapes, dictated telepathically to the Swiss farmer Billy Meier in 1979. Billy Meier's famous footage of flying saucers visiting his remote Swiss farm are also being shown on the Lightworks video, provoking audible ripples of enthusiasm among the UFO people — the footage is, after all, regarded as the definitive film record of a UFO manifestation.

However, the film itself is a little perplexing. There is open sky, trees, green farmland...and there, suddenly, is a metal trash-can lid hovering unstably in midair, as if precariously suspended by an invisible wire. The things wobble dangerously for an interplanetary ship, probably hurtling in our direction inside all over the place. "Incredible," everyone murmurs in awe. "Look at that. How could you face that? Eh?" Another shot shows the saucer disappearing "so quickly that the eye can't pick it up." Evidence, obviously, of some kind of warp drive. (Or else, dare one suggest, a nifty pair of editing scissors.) The wobbly trash-can lid is there again, rotating comically above a tree. And suddenly, for the first time in four days, a rational, waggish voice pipes up from somewhere behind us. "What's wrong with its gyroscope?" it says. "Look at it — it's completely out of control! The gyroscope's gone!" The Lightworks people look at him aghast. But before there can be a spontaneous lynching, the invisible wag has gone, and people are once more telling themselves how incredible the trash-can lid is. They simply do not choose to see the wobble. The wobble, it seems, is for mere comically unenlightened cynics.

One person I do want to talk to before I leave is Sri Donato of the local spiritual organization Morningland, whose altar had attracted my eye

on the first day. The scribes at Morningland claim they can prevent Aliens abducting — or as they put it, "harvesting" — you. Sri Donato gave a curious lecture called "Where and How the Aliens Penetrate the Dreamline," about aliens getting into our dreams and causing havoc there. According to a national survey, "he says," "one out of 50 persons in this country has been abducted by aliens, with the total number of abductees currently standing at about five million. Group therapy is now available for people who have undergone traumatic encounters at the hands of an alien force, which seems to have the power to enter our homes and our minds, taking the terrified on lone journeys into space and experimenting on their bodies in any fashion that they choose. These Alien Harvesters are violating Divine Law.... They take your body, stun your mind, wipe out your memory, and drop you with the mutilated cattle — except that your mutilation is in the form of confusion, nightmares, fears, phobias, leaving you feeling helpless. That's the huge collective experience which we address. These Harvesters are really the ultimate thieves, a dark, demonic force."

Unwittingly, Sri Donato has put her finger on the moral nerve center of the whole thing. In the Culture of Complaint of late 20th-Century America, everybody has to be a Victim. Everybody

has to be saved. Childhood "rape" (by Aliens, parents, what difference?) becomes the ultimate benchmark of adult reality. As Robert Hughes has recently shown, the glorification of the Inner Child rules the roost — hence the incredible atmosphere of infantilism in the conference. As Hughes puts it, "The cult of the abused Inner Child has a very important use in modern America: it tells you that personal grievance transcends political utterance and that the upward production curve of maudlin narcissism need not intersect with the descending spiral of cultural triviality...[and] if the Inner Child doesn't let you off the hook, the embrace of redemption will."

Sri Donato's harvesters are really just medieval demons (who, if you remember, also had the power to enter people's dreams), and her "abducted" children are just herself. "My abductions," she says, "began when I was seven." By now it's a familiar, sad litany. It's time, finally, to leave. As I do so, I feel like physically taking a shower. Fifty years ago, W.H. Auden wrote, imagining the future in his Christmas Oratorio: "Reason will be replaced by Revelation. Knowledge will degenerate into a riot of subjective visions — feelings in the social plexus induced by undernourishment."

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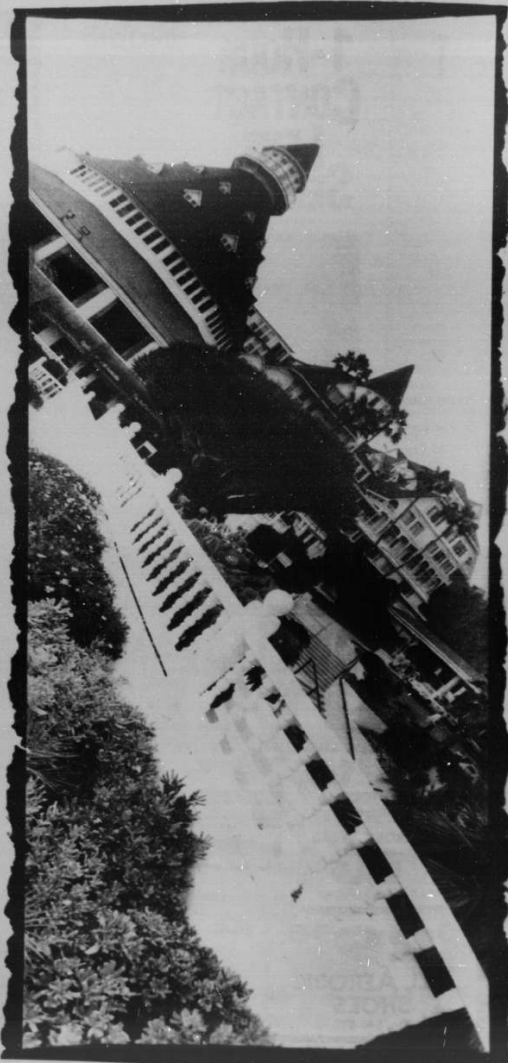
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# Reservations

## Four Pretend Guests Rate the Hotel

photographs by Joe Klein



### NO ZEUS, NO RASPUTIN AT THE HOTEL DEL

by Borneo Jimmy

(Borneo Jimmy edits the "Booze and Cigars" column for The Paris Review and co-writes, with Georges Bataille, "Imbibing This Month" for National Geographic.)

There are no bar stools at the Palm Court bar — just comfy, cushy wing chairs — which should immediately TELL US SOMETHING. And oh the drinks were shit! Or if not shit, weak. Or if not weak, disappointing.

EVERYWHERE YOU LOOK: CROWNS. WALLS, CEILING. PART OF THE DECOR. CROWNS LIKE KINGS WEAR. CROWNS? — OH I GET IT: CORONADO.

The Ramon Fizz was like a nutmeg milkshake. OK, I know. Mixed drinks after all exist to mask the alc. — the acrid intensity of C.H.O.H — it's in fact their only function. But c'mon. 'S got no least, no punch — so what's the deal? — under all that dairy glop. Okay, well, an R.F. does require a certain knack, and maybe its art, its craft, is that of a bygone era, so how's about we try a perennial favorite like oh, say, a Tom Collins — now that should be easy.

Bartender!  
Mmm, looks yummy — sip, wig — tastes like grapefruit — did he say GRAPEFRUIT? — pschaw!  
So I try another, I order another, and what what? — he don't know how. Doesn't know a Zeus. Is not familiar with it. (1 oz. vodka, 1-1/2 oz. Campari, fill w/ ice, lemon twist.) Well, okay, then make it a Blood and Sand — 1 oz. gin, 1 oz. shoe gin, single large cube of ice. Don't know it either. And if I've gotta tell him — well — I would certainly rather he know it himself (is it asking too much?) in his mitographic bones. Nor does he know, well, all the great barkeeps of Europe and Connecticut know, even the average, even the *lousy* barkeeps know, but not this highly trained professional — the crème de la crème de la fabulosooolous HOTEL DEL — who does not know, and cannot prepare: a Rasputin (2 oz. vodka, 1/2 oz. clam juice, anchovy-stuffed black olive)...an RAF Cocktail (1 oz. scotch, 1 oz. cognac, straight up — a "man's drink")...a Whooppy (1-1/2 oz. Pernod, 1/2 oz. sauterie, dash of Angostura bitters)...a Two Fifty Two (1 oz. 151-proof rum, 1 oz. Wild Turkey 101)...a Burnt Sienna (1/2 oz. Kahlua, 1-1/2 oz. carrot juice, sprig of cilantro)...so what to get instead?

Everywhere you look, crowns. Walls, ceiling. Part of the decor. Crowns like kings wear. Crowns? — oh I get it: *aromado*. "Crowned." Okay, crown me: I will have a Seagram's Royal Crown, soda back. Swell — great — at last we're getting somewhere: now a tall glass of port...what? \$7.50 for a short pop of Sandeman Founders Reserve (\$14.39 a three-quarter LITER, on average, wherever fine spirits are sold)?  
Harumph, harumph...just enough left for a fine cigar: *migod*. They want \$4.95 for an oh my, I forgot to take note of the BRAND OF CIGAR — no notepad (no memory)? — you call me a writer? (The Shame! the Shame!) So gosh-damn embarrassed I can not can not stand myself! Can't take it — Can't take it — I can't go on...

### NINETEEN POSTCARDS FROM THE HOTEL D.C.

by Applejack Meltzer

(Applejack Meltzer, filmmaker and poet, is the cousin of frequent Reader contributor Richard Meltzer. His latest collection of verse, *Tropic of Nipples*, is scheduled for mid-fall release by Black Sparrow.)

Jerry — LuAnne thinks it's Disneyland, I think it's a

generic large hotel. Every time you turn around there's a Leroy Nieman painting. Only one, but turn around it's there: horses & dogs romping along the beach outside the hotel; yellow, orange, brown, white, blue (not a print). Horses?

Applejack

Terry — Why the eff am I here? To write postcards and piss rainbows (it's a living). Have got NO INTEREST in the place, believe me. It doesn't intrigue me, nothing. I'd just as soon be in Lima, Ohio — honest.

A. Meltzer

Dottie — Very good turkey at the Del Deli — name that decor. "Cave?" "Mineshaft?" "Undersea grotto?" Formerly a seafood takeout? "I Hear a Symphony" and "Penny Lane" on some local oldies station.

Appie

Scottie — At the Del Deli (open 24 hrs.), Johnny Carson, no, the pseudo-Johnny Carson — dressed just like Johnny circa '70 — eats all the chicken but leaves behind a carrot in his piping hot matzo ball soup.

Mr. Apples

Scottie — Not as authentically (or even bogusly) chintz-elegant as the Horton Grand. Or as distinctively fake-old. Draperies are painted on the wall above the bed. Acrylic or oils? Too high to tell.

A.J.

Francis — Could you film *Dracula* here? No. Wrong atmos. If armadillos crawled across the lobby carpet it would not feel any more "gothic." (Ditto for rats.)

Applejackula

Eunice — Twilight at the Ocean Terrace Lounge — stink of popcorn for a five o'clock mile. Ocean, ocean, where's the ocean? Not rhetorical (nor apparent) — let me ask. Why of course, heh heh, THERE: 200-300-400 yards beyond the tennis courts. Surf's up!

A.M. in the P.M.

IS LU'ANNE OF HER LAMB CHOP?  
"IF I GOT TO ALSO EAT SOME OF YOUR LOBSTER, AND IF THIS HAPPENED TO BE MY LAST MEAL, IT WOULD BE ACCEPTABLE."

Punis — A "pleasant" breakfast at the Ocean Terrace Restaurant. Buttermilk pancakes with a side of strawbs. Eggs benedict and tea with lemon. Buttermilk pancakes with — I already said that. On the waitress with the check: "We prefer Visa — Thank you." (Eat my dick.)

Grouchjack Meltz

Doc Flogger — As I live and bathe, the running water is remarkably, preternaturally, SOFT. I wouldn't kick ya. Softest east west of the Rockies! And east.

Jack M.

Sir Tooty — At the Prince of Wales Grille with an e-flaming spinach salad, w/ brandy or somesuch for fuel. Yugg — sweet — should've been sterno. On the far wall: HONNI SOFT QUI MAL Y PENSE. The waiter must be Belgian.

Honest A. Meltzer



Scoopy — Vegetables on my lobster plate: beet, asparagus, baby corn, baby tomato, tater, some strange sort of radish. Total vegetable muse, about that of a large gallstone. Shellfish, however, is something to write home

about (so write my mom for me, o.k.f.).

Hap the Hippo

Pus Pup — Says LuAnne of her lamb chop: "If I got to also eat some of your lobster, and if this happened to be my last meal, it would be acceptable." ("Autumn Leaves" on the piano by some guy who 40 years ago heard Bud Powell — and never forgot.)

Apple Butt

Thumbs — A sight for eyes: conventioners in SWEATERS no money can buy. Where could you buy one? Patternless purple/puce. Green and yellow diamonds. Map of Texas. Grandmas. Martians. blind people knitted them for Xmas. It is crueler to give than receive.

Applejacque

Weewee — Piano off the lobby. Lovesats with loveletters. Baldy in a snazzy shirt plays "Sophisticated Lady," Kenny Dortham's "Blue Bossa," a Spanish-tinged "Goodbye" segueing into "Granada." This is not a place to fart.

Reverend Meltzer

Pope Leo — Palm Court Bar. A Leroy Nieman lookalike, human, to his short blonde hi-heeled date: "What I think I'm trying to say is I would like to get together with you." She stiffens. Later, they kiss. Later, sits on his lap. Next table, six cigar smokers. Great smoke!

A/Jack Melts Her

Senator Boxer — Doesn't seem "serious" enough a dump for any really nasty nazi fascist life-threatening b.s. to be transacted. For planning then facing the next massive turning of the screw. But neither is San Diego in general. L.A., Seattle, even San Francisco, but this coxy playpen of zzzz — nope. Benigni!

Franklin D. Meltzer

God of the Jews — Do any lobby women look like whores? No lobby women look like whores. Is the whore look different at the Hotel Del? Do whores here wear grey corporate business dresses?

Apple Jackoff

Fat Willie — "For Your Safety and Protection: The City of Coronado has an 11 p.m. curfew for minors 17 years of age and under. To cooperate with the City Police, we ask your assistance in observing this curfew." (Blow me.)

Ap

Junius! — Tantommy Sochek is playing! "Twist King of the Finger Lakes"! In the Potawatombotta Room! All the way from Ithaca, Geneva and Watkins Glen! Twist! Again! Like we did last summer! Tantommy Sochek!

A. Lying Jackson

### MAKE YOUR OWN FUN

by Nita Hapsacker

(Nita Hapsacker is a fitness instructor from Oceanside.)

Well it certainly put me in a good mood, I was in the lap of luxury. No, not exactly the lap of luxury — but close enough. First of all, forgetting everything else, it was very nice to get away, and sometimes it doesn't matter where you're going so much as that you're going and that they say it's good and it's not bad. They said it loud enough and I bought it. It was big and old — you have to respect that. And the ocean was there and the food was very good. I slept well.

But I kind of expected everyone to be more stylishly dressed, I was surprised to see people in shorts and jogging suits, and I liked the way that when we went to one restaurant my husband had to wear a jacket — I thought that was good, because at least it said this is special. And I thought everything would be more special. I did see some people dressed kind of in that Palm Springs look, Palm Beach! But not too many.

There was also something faintly musty. Maybe on some level it has to do with age, but there was a slight smell that didn't have to do with history. I was in Newport once and took a tour of the house of the Kennedys or somebody, and it was very enormous and old but not musty. The mustiness here was a little artificial, it





seemed to come from current problems, as opposed to antiquated problems. Maybe the reason that it wasn't completely luxurious was it's just too much to cope with for all those people who have to do the dance — the staff of the hotel. It would seem an insurmountable task to keep it up to snuff. But it smells! Only some of the time, and it wasn't obnoxious. Sometimes in the halls, but not in the rooms.

The cigars in the lounge I didn't mind. Most people can't stand them, but I'm tolerant. It seemed to me that for the time we were in that part of the hotel, and all those smokers were there, it let them have a good time, which was kind of nice — why make a big deal about it? Our room was in the nonsmoking section of the hotel, which was good — I liked that idea. I've never been that big about smoking in hotels, in *bad*, I mean I didn't have and it does make the air clearer, but then also you don't have to worry about accidental fires — so that's very good. If someone wants to set an intentional fire, they can set it in either smoking or nonsmoking — so I don't worry about it.

We never got around to ordering room service. We were only there one day and had all the places to go. I didn't play tennis. I wanted to, it was inviting, and I watched people play from several angles from the balcony upstairs, a high window, a restaurant, which was very peaceful, and I watched them as we walked by. I didn't go swimming, it was too cold. Was the pool heated? I don't know. But I wouldn't have gone in anyway, I don't swim. But the point wasn't to go swimming. When some people think of hotels, they think of swimming. Not me. But if there had been a higher atmosphere of temperature, perhaps I'd have considered dangling my feet. Don't get the idea, though, the weather wasn't nice. It was excellent, and we took a long walk along the sand — it was lovely.

We didn't have breakfast in the Crown Room because the Unisys people were there. It's an electronics thing. I guess they were on convention. They didn't mix with the regular people, the tourist people, they had enough of their own. I think they spent an enormous amount to rent the full dining room ahead of time. I also suppose people come from all across the country to have breakfast in the fabulous Crown Room and it's not entirely fair to give it away to Unisys. But it's really no different than if the hotel was full anyway and everyone got before you did, and went to breakfast before you — I can understand that, I'm flexible. We had lunch in the Crown Room. I wasn't very hungry, but my husband had a nice meal of duck ravioli. This was after we checked out. I had a glass of wine and a cappuccino, it was very good. I wonder how long the hotel has been serving cappuccino, it's hard to know because they did have karaoke, which is an even newer kind of trend. So maybe cappuccino is that type of concept, although actually cappuccino is an old, historic kind of coffee, so who knows?

The more I think about it, the karaoke seems so at cross-purposes with the image of the place. I heard about this bar in New York where people put on sumo suits and wrestle sumo style — well the karaoke is just another version of that: take them in to buy drinks and have a mindless "good time." Which I was somewhat disappointed at, that sort of logic, because one would assume that people aren't going there for that. But to the extent that they do have a convention table, maybe that was the point. Karaoke isn't just for youth anymore, it's now a kind of silly middle-aged let's-have-fun. Seeing it during happy hour was enough to make me go make my own fun, which I did.

I went upstairs and wrote a sentence in my notebook: "A lingering longing of likely soap permeated the air." I love and I write in hotels while I'm there. That was the first sentence. Then later:

"Don't cry for Jojo, but she missed the boat." That's Jojo Brena, the main character. It's called A NICE DAY IN THE WORLD, and where I got the soap, what made me think of it, was they gave you both a face soap and a bath soap — many hotels only give you one. The sink was quite nice, they had a nice wooden shelf over it. The faucets were very handy, very easy to use, a very nice shape. I have no complaints about it. The mirror was good, and the toilet paper was excellent. They gave you bath salts. The placement of the toilet — it was hidden at first, beneath a towel, so people might feel you have to keep your eyes open — but I found it, it was fine. I thought it was perfect. The toilet was fine. My husband pointed out that it was crooked, but believe me, it was just fine. The room

## I TOOK THE TOUR WHILE WE WERE THERE, TEN DOLLARS. IT GAVE ME MORE OF A PERSONAL INVESTMENT IN THE HOTEL.

was fine. It was very small, but you know? It didn't seem to matter much, because it was cozy. When they took us on a tour and we saw a suite of rooms, and we saw the bedroom, it was exactly the same, so I didn't feel deprived at all. I didn't feel the room was too hot, though my husband did — I had a very nice sleep. It's a good time to raise the point that not everyone's experience or perception of things is the same.

The TV itself was just fine. The reception was excellent, the size and where it was positioned — they give you a remote, which they were supposed to be compensated for, because many hotels don't and no one should encourage that. But what was on TV was terrible. Of course they're only responsible for some of that, some of it has to do with the whole nature of programming, but some has to do with them. They had one station that was just ads for various hotels and sights in San Diego. I would have watched that more if they had had more of the Hotel del Coronado on, I'd have watched it several times before getting bored. But the other hotels could only be watched once before you didn't want any more. And they had CNN and the cable sports station, otherwise it was just normal TV plus advertisements for movies on the pay station. They didn't seem to have a pornography station, I didn't see one. They didn't seem to have as many stations, total, as you would have on regular home TV with UHF. The selection of shows was not good, though I don't know how much to blame on the hotel and how much on the culture we live in. But I've been to other hotels where they do have a free station with old movies on it, and you'll see some you haven't seen.

Oh, one thing they did have that was pretty interesting, though they only had it from 6 PM to 12, was movies with Del Coronado content. For instance they had *The Saint Man*, no, they didn't have *The Saint Man* the day we were there, they were having *It's a Wonderful Life*. I would have loved to have seen that again, it's a very good movie, a classic that many people don't know about which they would not only enjoy but appreciate — it's not just a stunt movie, it's a movie about people. But instead they had *Time After Time*, was it *Time After Time* or *Once Upon a Time*? I forget the title. I couldn't get into it, I kept confusing it with the

other movie which was called *Time Goes By*. But it had that guy with the jaw that played Superman, who pretends to be a good actor but he's really not, George Reeves, no, the later one — I met his ex-wife once, the one he had the children by. Gay Eaton I think her name is. Now I don't know if they ever were actually married, but he was with her forever, then he dumped her, and now he's involved with someone he's going to marry, she's pregnant, she may even have had the baby by now — Christopher Reeves, Reeve. He's the star of this movie which was actually based on the *Hotel del Coronado*. Well, not based on it, but it took place at it in someone's imagination. In the book, not the movie. The movie was filmed somewhere else. I guess if you never saw it and you felt like sitting and watching it, at least it's a movie. Not made for TV. But that was the only thing on which remotely, to my taste, was available to watch. The sports network, ESPN, I had some interest in that, but I didn't want to watch it, and there may have been takers for the basketball — and that's a positive thing — but it wasn't my preferred viewing.

I took the tour while we were there, ten dollars. It gave me more of a personal investment in the hotel. I especially liked the guide who gave it, it's not often you come across someone with all her lines drawn so boldly. She was very defined, she did not have too many contradictions that one could see. She looked exactly like who she was, which was the most old-fashioned whitebread type person I have seen in quite some time on many levels. But while read with caraway seeds. She was in that age range you might call between 55 and 65, probably over 60, extremely well groomed, somewhat stout but not fat, you know that round look with bubble hair — very, very brown and coiffed and rounded. She had an utterly appropriate suit on — "dressed up" for her morning tour. I applauded the fact that she took so much care about her grooming, it was part of who she was — she was herself down to it. She talked about how the Duke of Windsor married Wallis Simpson, who started out as "just a little Navy wife — who would have known?" She seemed extremely proud of her own husband, who had been a Navy pilot, a captain — "the equivalent of a colonel in the Army."

You could tell she got a lot of her identity from the hotel, to the point of where she referred to it as "she" and "her." Which was uninteresting to me — not just anthropomorphizing a building — it's almost psychotic to do that. I mean there are some people with psychological diseases who have trouble with pronouns, and when I heard that, even though the person was obviously not insane, it did disturb me. I just thought that maybe, while she had an interest and it was a good hobby for her, she might have been a bit obsessive about the place. It was hard to tell if she was more an employee or part of management, how closely she felt connected to which side, but as a job she did it with great enthusiasm. Every time we passed a service person, a maid or whatever, she would give a friendly good morning — this is a good day. It may have been part of the tour for her to communicate with the help that way — to show "we're all one happy family" — but in any case I think they responded well, just as I responded well, because she was so sincere. I am glib to good advertising, but it has to be good advertising.

For instance, as I'm writing this, I just saw something very good on my TV. It's a car advertisement and it shows a kid's wagon rolling in front of the car and the car's stopping and it says SAFE TV. Some people would probably think this is evil — "Kids aren't safe if you don't have this car" — but that isn't what I want to think they're saying. They're saying that if you're going to buy a car you can have this car. And that's what you buy anything for. It may be too automatic, but it's automatic for a reason, because it's an easy

buy. But that doesn't make it a bad buy. If you were in a world without advertising, you wouldn't know what to do. You wouldn't know what to buy. Advertising is a way to give a gift, and part of what I like about the Del Coronado is it says that it's good in a way that I'm willing to buy. But I think that if I just came across it, if we were driving down the street and then saw this big building, I would wonder what the building was, I would want to go look inside it. There is something intrinsically compelling and appealing about the outside of the building that draws you in. And once I was in, if I had the opportunity to stay there, which I did, I would definitely have a good time. The cover would make me like the book and, for the most part, the blurbs on the cover would make me like it even more.

Because when we took the tour and she was telling us about the ghost that lives there, and maybe even too, according to the story, that made our stay more interesting. I loved that part of it — the hotel's "legends." At one point I thought the ghost had stolen — or taken, we don't want to say that anyone had actually stolen — my hat. Never did I think that it might have been an employee. I either thought I misplaced it or the ghost came and took it. Because I honestly don't remember where I left it. Maybe at the check-in. But it turned out — oh! — this was so nice: someone turned it in to the lost and found! The woman there was so nice and took a very special care of looking for me. I didn't get to visit the actual lost and found, you call on the phone and say what you've lost and you describe it. I told her a brand new dark green woman's felt hat from The Gap. She said, "Didn't someone call before?" and I said, "Yes, my husband, but I really would like you to double-check," and she said, "Just one moment, please." She came back, put me on hold for several moments, someone else picked up. I said "I'm still waiting, then she came back and asked me another question, finally she went back and found my hat! Then she said, "Where are you?" — I was at the phone in the lobby — she said, "Okay, I'll come to you." I was so appreciative I tried to give her a tip. I had a few dollars in my hand, and I said, "I don't know if this is appropriate, I didn't want to insult you, but I'm very grateful." She said, "No, no." She wouldn't take it.

And you know, the fact that no one took my hat says something about the Del Coronado that was the kind of hotel where they do not keep your hat. Either the people who stay there or the people who run it. And I don't think it was because they seemed mostly Republican, because Republicans are as bad as anyone else. They must have had a feel for humanity, a sense of empathizing with those who lose things. It might be the way it is if you're an actor or actress and you put on the costume of a thing,

it makes you feel more like the character of the place, so in some ways going there feels a little like playing. "Pretend." So maybe the customers go there with preconceptions of the place and behave themselves up to those preconceptions. One of the reasons I had such a good time is that while I did not have specific preconceptions I certainly had the preconception of a good time. And I joined in immediately, I had no trouble joining in. (Of course I would never take their hats.)

I think for the most part it was a safe place. We forgot to lock the car — I forgot, the passenger side — but no one took anything. Today I guess it's not that easy to find an environment where it feels separate from danger. The guests were very civilized. There weren't any "tough looking" people. I did eavesdrop on one conversation, a group of women whose husbands were with the convention. Subjects they talked about: their diets, exercising, their dogs, knitting. And their husbands, and their husbands' sports — whether they played cards, bridge or golf. It was very homogeneous the way each of them talked, there was a standard and everything was or wasn't a deviation from the standard. I wouldn't call them necessarily bland, or "squares," or "cardboard," but there was a certain rigidity, and a certain standardized look and behavior where it feels separate from danger. The guests were very civilized. There was a definite dullness to them — that's not a judgment, I'm trying to describe what these people were — I just thought they were the median. Median upper middle-class people, but working upper middle-class people. I don't think they were the squanderous rich, which was what the hotel and the tour were to some extent implying — all the Presidents and stars who've stayed there. They used to these people worked hard for their money but had their money. And behaved in all the standard, "civilized" ways. They used to all the normal celebrations, and never deviate that much.

But for all its civility, and in all its age and splendor — this thing of history — I guess what was missing was a real sense of tradition, of classic history. You know, like when we see these names — Barbizon Hotel, the Ritz, the Plaza — you think of these places and no matter how in or out of current fashion they may be, they still have a sense of tradition that is deeply imbedded, it's deeper than the contemporary people running them. And somehow, even though this hotel hates that, and is that — I mean it's 105 years old — and tries to market and adapt to the concept of being traditional, you still don't feel the age of tradition. The weight of it and ease of it. The innate ease of it. Which didn't bother me, but I guess that's the substance that was missing.

## THE TURRET AND THE ROCK

by Lar Tush

(Lar Tush is the only Pulitzer Prize winner to hail from Malm, Sweden.)

Where I come from there is a saying: "You read what you write, you write what you read, an old hotel is like a book." Add magazines then you have the good idea. Reading quite much useful things before you go.

1. First I read *National Motorist*, March issue, Page 21. It said: "Hotel Del Coronado Tours, Thursday, Friday, and Saturday. Takes you through some of the guest rooms, special rooms, and up into the turret." The turret? The famous turret (let's see it). On Thursday, we walk up high the stairway, up the tall stairs, inside is redwood. "What is the machine?" "Surveillance equipment," said the woman. Also said: Thomas Edison discovered the lightbulb (then he put it in the Hotel). Also: ceiling of Crown Room is lined oak. Why it shines. Every year (ten days) they oil it. On their backs, the scaffold, like Michelangelo!

2. Visitor Magazine, Jan/Feb/Mar, Page 8 is the topicky. In my country we don't have. Is so beautiful, the topicky. In black and

THE LIVING SCULPTURE IS THE BRAINCHILD OF DEL EMPLOYEE WAYNE BUCHTA, THE HAZARDOUS MATERIAL MANAGER IN THE ENGINEERING DEPARTMENT OF THE HOTEL. "THANKS, MR. WAYNE!"

white is beautiful. In green is beautiful. I prefer green. Thank you, Hotel! The living sculpture is the brainchild of Del employee Wayne Buchta, the hazardous material manager in the engineering department of the hotel. Thanks, Mr. Wayne!

Then the recycle (page 10). Yes, I like the recycle. "Color-coded bins and boxes for collecting recyclables can be found all over the hotel, thus encouraging all Del employees to be aware of what can be recycled. When full, these containers are then emptied

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into larger bins, then the items are sorted and removed." Oh good good! I see these bins. Am happy — about the encouraging.

Advertisement for Hotel Galleria Shops, Alexander Morgan — European Heritage: "North America's largest producer of European heraldry. Coats of arms, calligraphy, embroideries and monograms." Oh I will go. On the window more to read. "Family Name Histories covering over 200,000 names — England, Ireland, Wales, Scotland, France, Spain, Germany, Italy, Russia, and many other countries" — perhaps Sweden? — "The Perfect Gift." For my son Bjorg — a coat of arms for his coat. Do you have — I ask — the

Tub crest? I have never ask before — don't even know if there is a one... I spell it out for him (the man). No. No gift!

A The Legend of Kate Morgan: The Search for the Ghost of the Hotel del Coronado by Alan M. May. This time is a book. Is terrific. Could not put it down. I am interested — no, not the ghost — I don't like, don't like them — ooh I'm scared of! Only the room. Out side of room. Room number... check it up again... number 3312. Not scared of numbers and doors. (But a drink, first.) Put on my shoes. Old part of Hotel. Elevator to 3rd floor... I look... the number... the door. (No touching.) I fun!

4. And last but never least to read Rock on the Road: Where Working Bands Hold Up (West Coast ed.) by Jon Mordland. It has all the places. Including the Hotel. Rock bands that have stay at the Hotel. Iolo Gamme, Blind Faith, The Teddy Bears (three members), The Fall, Aerosmith, Kulture Shitz, Portnoy's Complaint, 1-2-3 Black Light, Husker Du (incognito), Motley Crue, The Sickaphones, Wet Willie (reunion tour), Captain Beefheart, Foster Pussycat Kill Kill. (And many more.)

Rands that have not: Ice-T, Hackamore Rick, Lindsey Buckingham, Don & The Belmonts, Bob Wills & His Texas Playboys, Bad Brains.

The Contortions, Was (Not Was), The Strokes, Polly, Sister Souljah, It's a Beautiful Day, Ian & Arnie, Dinosaur Jr., A Good Fuck.

Why do they stay — or not — is what I wonder. What appeals attract rock music? The players. I have never been a player, so I try and put myself in the shoes, what is the conclusion. Is it too quiet for them? Yes. Unless they bring the Walkman. (Cassettes.) Complimentary free mouthwash (so they taste good) — is that why? But many hotels have it. So nothing, really. Unless you count the pool that's what it is. And the sea. All the good reading! Good bye.

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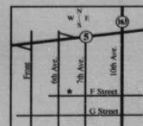
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Illustration by Frank Heller

## Nervous, Jewel-Like Termite-Eaters

I tried to force the needle into the thorax of the lizard but a bone blocked it.  
By Rick Heller

*Cnemidophorus hyperythrus* is a particularly difficult lizard to catch. Unlike most lizards, which run into a bush or crevice and freeze, *Cnemidophorus* dashes into cover and moves about in its jerky, nervous way until it dashes out the other side into another patch of cover. I used to love to see this in the back country where I roamed as a teenager. The common name for this species is the orange-throated whiptail. In the adults there is a distinct patch of orange scales on the throat and black and white stripes running lengthwise down their bodies. The juveniles have an iridescent blue tail.

As I learned early on in my nature study, an endeavor that began at puberty, characteristics found in one species will sometimes be found in distantly related species. Iridescent blue tails occur in one type of skink found in Southern California. And I noticed black and white stripes in a species of Southern California snake, the striped racer.

I discovered that the stripes on the racer tend to serve a purpose. This snake (as its name suggests) moves very quickly. Like the or-

ange-throated whiptail, it will dash into a bush, where it will freeze. However, what occurs is a kind of optical illusion. One's eye wants to follow the stripes on the snake, and when the animal freezes, the tendency is to continue to track in the direction the animal was moving, thus losing it. I suspect the same principle is at work in *Cnemidophorus*.

As an adventurous, nature-loving teenager, I pondered the orange-throated whiptail and its capture. The standard procedure for catching lizards is to install a loop of clear monofilament fishing line on the end of a fishing pole. The thin line could be placed over a lizard's head as it rested, unsuspecting at a safe distance from a predatory teenager. Then the line could be snapped upward, suddenly closing the noose by gravity or, in another arrangement, it could be drawn closed with a line strung down the length of the pole. I preferred the latter method.

Unfortunately, this didn't work with *Cnemidophorus* because it is so fast and skittish.

After much thought, I hit upon an ideal method to capture one

of these beautiful, magical lizards. I used a green nylon bird net next to a bush in which I had cornered a whiptail. Then I had a friend walk into the bush from the side opposite the net. In this manner I captured one of these jewel-like creatures.

Since those days in the late 1960s, I have learned a few things about the orange-throated whiptail. One is that it is now on the rare and endangered species list. When I was a teenager, I don't believe the list even existed. Another thing I have learned since then is that the animal subsists entirely on a diet of termites, which it digs up with its front feet.

One particularly interesting thing that I figured out is that the species covers a peculiar geographic range. In poring over a reptile field guide that I had saved my allowance for, I found that there were eight species of reptiles that showed the same distinctive geographic range. These species would range in a tongue north out of Baja California, through the center of Southern California, only to stop near Riverside.

With some thinking, I managed to figure out some of the factors involved in this phenomenon. North of Riverside, the transverse ranges run east-west, and below them, running north-south like the stem of a T, run the peninsular ranges. Apparently these eight reptile species, originating in Mexico, were blocked by the transverse ranges.

The red diamond-back rattlesnake, a lethargic and mild-mannered species, follows this range pattern as do others. I was only able to find a single subspecies of plant that followed this pattern; it

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was a type of pinyon pine. I used to give great thought to the peculiarities of Southern California geography. I had a map on which I was able to reconstruct the watersheds of the late Pleistocene era. Extinct rivers and dry lake beds were linked together in a complex network over what is now dry desert. At the end of the Ice Age, the California deserts must have been a lush hunting ground, with camels and horses and mastodons ranging freely. There must have been ample game for the early human hunters on this territory. These hunters were another of the quarry I sought.

However, at the time, the orange-throated whiptail would suffice. I was radiant at the capture of my lizard—until I got home. There I discovered that the lizard's back was snapped in the middle like a twig. Its hind legs were paralyzed.

I placed the lizard in a cage, where it pulled itself around with its front legs, but I felt bad that the animal was suffering so. I knew there was only one humane thing to do. And I knew how I would do it.

In the field of herpetology, there are special methods developed for killing specimens. One that was recommended for lizards was to take a hypodermic full of formaldehyde and inject it into the heart. This is what I decided to do.

I took out the syringe and needle that I had salvaged from a medical center's trash. I took the bottle of formaldehyde off the shelf and drew a few cc's of the liquid into the syringe. Then I picked up the lizard.

I find it ironic that biology is the study of life. I studied biology at the University of California, and one of the first things that we learned was to desensitize ourselves to living things. In one lab exercise in one day we killed in sequence cockroaches, a goldfish, and rats.

The goldfish was killed so we could remove its kidneys and macerate them in order to watch the movements of the still-living cells. The procedure we were to follow with the rat was to etherize it, then open its lower abdomen for examination. Then, in one quick operation we were to open the rat's thorax and observe the

heart before it stopped beating.

So it was with the orange-throated whiptail. I tried to force the needle into the thorax of the lizard but a bone blocked it. The breastbone in the whiptail is a large plate that shields the heart. So I figured out how to insert the needle below the breastbone and force the needle upwards into the heart. The animal died quickly.

Many years later, the gruesome death of this lizard came to haunt me. I was in a therapeutic community for the treatment of a psychotic disorder I developed after high school. As part of the treatment program there, I was asked to go off the medication that controls my disorder.

I had become quite delusional and had intense feelings of dislike for a young man in the community with me. I decided that if the man who irritated me so much was to be reincarnated, he would come back as an ape. Then I realized that if he was coming back as an ape, I was going to come back as a lizard. And perhaps I shall. ■

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continued from page 39

## Car Pool Suggestions For Reader Music Writers

I've been a supporter of the local blues scene for the last 16 years. I'm also the first to admit that, comparatively, it could be better. However, must Brizzolara begin every review ("A few Smoldering Starks," April 29) by invalidating what is happening here with a two-paragraph litany of macho drivel about how "I'm from Chicago and you're not" and how much better it is, or was, there?

Why doesn't he just get it over with and bend his own self-righteous G string one whole step back to Chicago so he can wander up and down Rush Street like a pig in shit. I hear it is pretty nice there about mid-February.

Maybe Arnold and Emsdine could help with driving expenses since they also seem to be so miserable here.

Brian Cordell  
Downtown

## "Off The Cuff" Lacks Faces Of Color

I have taken the liberty of writing you this letter to address specifically the issue of the Reader's, the editor's, and consistently Lin Jakary's racism.

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I have been a resident of San Diego since 1981, and I have been both entertained and informed by all sections of the Reader. Lin Jakary's "Off the Cuff" questions and viewpoints have been particularly interesting to me; however, I am becoming more despondent in regards to your paper since I have been monitoring the lack of faces of color in the photo section of "Off the Cuff."

Occasionally there are Hispanics included and I have noted Asians in Lin Jakary's section, but you seem to have a consistent aversion to questioning people of African descent and ancestry.

I have written this letter to you not to criticize but to encourage a more open approach to your participation in sharing the rich blend of cultural diversity that is the true representation of the greater San Diego community. Your efforts in your attempt to acknowledge your shortcomings and make the necessary adjustments will be most appreciated.

Keith Marlon Ross  
San Diego

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Doug: It was April of 1990. I started reading the Phone Matches ads fairly seriously; I wasn't looking for someone just "to have a good time with."

Pat: I'd been dating in the same group for years, my kids were growing older ... now I was ready for something more steady.

Doug: I'm a pretty shy person. I just left her my name and number.

Pat: And I misplaced it for three weeks!

Doug: When she finally found it, we talked for an hour that first time.

Pat: We were comfortable with each other. We had so many things in common.

Doug: Computers ...

Pat: ... Being from the Midwest ...

Doug: ... Staying active and fit. That had been a problem with other people we used to date.

Pat: So we met for dinner at the Tickled

Doug: Like I said, I'm very shy. And I just thought she was very attractive.

Pat: He made another date for the next morning.

Doug: For tennis.

Pat: For playing at tennis. I made him promise not to make funny noises and frown if I missed the ball.

Doug: I promised.

Pat: Now we're engaged to marry in April.

Doug: Two years after we met.

Pat: And we just opened up a hair salon in Pacific Beach together. My name is on the license, but we're really partners.

Doug: Partners for life.

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## Bursting With The Relentless Energy Of All Human Life

### "Whoopi Goldberg . . . I'm Back"

**W**hoopi Goldberg's career is one of those perfect rags-to-riches tales. In the mid-1970s, when I first encountered her in San Diego, she was doing comic improvisations in response to audience suggestions. It was director Mike Addison who spotted a higher dimension in her and took the risk of casting her in San Diego Rep's production of *Mother Courage* in 1977. Later, in the Bay area and on tour, Goldberg developed her own brand of solo performance, which in New York caught the attention of Mike Nichols. That led to her acclaimed one-woman Broadway show, which led to Steven Spielberg's casting her in *The Color Purple*, which led to a busy (some might say over-busy) movie career, a television talk show, a steady role on *Star Trek: The Next Generation*, and the Academy Award (Best Supporting Actress in 1991, for her role in *Ghost*). It all sounds like a movie: *The Whoopi Goldberg Story* — or maybe, given the natural American understanding of success stories, just *Whoopi*.

Or *Hoopla*. But beyond the hoopla, what is important about Goldberg is her genuine artistry, and her unique quality as an actress. To define that quality, you would have to talk about her satirical wit, her ebullient sense of joy, and fun (so delightfully captured in Annie Leibowitz's photograph of her grinning in a bubble bath), and the great depth of her compassion for human suffering. On the one hand, brilliant comedy (not to mention her zeal for vulgar comedy): satirical improvisations on casual San Diego stages, or the fake medium Oda Mae who much to her surprise and terror finds herself speaking to a real ghost. On the other hand, the profoundly serious naturalism of Goldberg's leading role in the film version of Alice Walker's heartbreaking *The Color Purple*. She has proved herself an actress of striking range, filled with vitality and truth at both ends of the acting spectrum.

But what is most wonderful about Whoopi Goldberg is her ability to be comic and serious at the same time — or even vulgar and compassionate at the same time. It is an ability rising from her own character, which her natural histrionic flair has been able to

transform both into rounded individual characterizations and into theatrical embodiments of the contradictory nature of life in general. I — and maybe the world — first

saw this unique doubleness when Goldberg took the role of Brecht's hard-bitten heroine at the Rep's Sixth Avenue Playhouse. A petty shopkeeper following the troops, *Mother Courage*

is ruthless in gaining a tough living for herself and her family. She has no illusions about human goodness, commenting sardonically on the culture of warfare, power politics, and individual selfishness. But she loves her children with a fierce love; her pain as she loses them, one by one, goes as deep as pain can go. As her performance demonstrated (although no one had suspected it before), this was a role made for Whoopi Goldberg. Unlike many actresses with



Illustration by Michael Zuckerman



## Calendar LOCAL EVENTS

more extensive classical training and experience, she found the right tone immediately: her own tone, dry, sarcastic, methodically self-driven, utterly un-sentimental, and — without any flourish — bursting with the relentless energy of all human life, even of organic life. It was a performance Brodth would have revered.

The same poking together of opposites was at the heart of the most memorable sketch in Goldberg's Broadway show, written (as was the whole show) by herself, and performed under Mike Nichols's sympathetic direction. Do you remember the spastic woman, all crumpled into herself, her limbs twisted, her voice a raucous bray between inarticulate lips? How — of all things — she went to a dance; how a tall, handsome man drew her onto the dance floor, how, before our very eyes, she blossomed, expanded, straightened up, became free and beautiful, and spoke with ease and grace, how she fantasized a lasting relationship with this man, but how nothing permanent came of his pity and, finally, she folded up again, lost her speech, became once more the best and hopeless creature she had begun as. It was a miracle of acting — but what was most miraculous was that along with the almost unbearable pathos, the sketch was so often authentically funny. Astounded audience members found themselves laughing and weeping at once, and coming to know — as though from the inside — what it must be like to be that unfortunate, marginal, but completely human person. It was not the sort of insight one ordinarily expects from a comedienne.

Is there anyone on stage or screen today who could have done that except Whoopi Goldberg? And in a different voice, could there be anyone more perfectly suited than she to the role of Galan, the apologetic woman of Ten Forward on the *Enterprise*? Mysterious in her knowledge and her identity, tolerant of human weaknesses, capable of poignant humor, serene with the serenity of someone who has been through everything, sharp and smooth at the same time — it is Goldberg herself, in a glittering turban and a purple cloak (more of the color purple), her shy pensive face (one more resolution of opposites) magically lustrous and beautiful.

The only trait of Goldberg's character in which these layered contradictions and transcendences are noticeably absent is her loyalty to old friends. In that, she is single and firm. Hence her return to San Diego Rep this weekend with her new one-woman show, in two benefit performances for the theater that first recognized her as something special. The monologues and sketches will be seen here for the first time anywhere. Among them, there are bound to be some that will amuse, some that will touch the heart, and some that you will never forget. It's Whoopi Goldberg, after all.

**"Whoopi Goldberg ... I'm Back!"**  
Saturday, May 15  
at 8:00 p.m. and 8:30 p.m.  
Lyones Theatre  
(San Diego Rep)  
Box Office: 675-8200  
235-8825

## A Vapid And Idle Little Goody-Goody

Disneyana Dreamers Of San Diego County Present  
"Wonderful World Of Disney" Highlights

When I heard the news that some local enthusiasts had founded a club for Disneyana, I was a little leery. I was a little leery of joy and fell out of my hammock, where I was whiling away a lazy afternoon with *The Collected Columns of Westbrook* Pyle.

This club, Disneyana Dreamers of San Diego County (a chapter of the National Fantasy Fan Club), meets monthly. At last count, there were only ten dues-paying members, but they boasted a grab bag of interests. Some members are mad about collectibles — movie posters, old guidebooks, pencil sharpeners, Disneykins (you know, those crudely painted figurines that came out around the Bay of Pigs era) — and others specialize in minutiae about the history and inner workings of the film-proprietor company and the theme parks.

Certainly there is room for speculation here. Seventy years after young Walt went into the cartoon biz, the Disney tentacles intrude into just about every corner of the geopolitical and pop-cultural pagans. Consider that Orlando, Florida, with its Walt Disney World/Fortress Center, is the world's number one tourist destination or that the gross revenues of the Disney empire are bigger than the gross domestic product of many countries in the U.N. General Assembly. Or recall how Mr. Churchill always insisted on viewing a Disney cartoon short before watching a film, while Herr Hitler, whose nickname was Wolf, was fond of watching a catfishy film from *The Three Little Pigs* — the same song, of course, that gave Edward Albee the title to his most successful play.

Truly, the 20th Century is the age of the Disney Imperium. What has always puzzled me about the Disney organization is its main corporate symbol, Mickey Mouse. I have never figured out how this tiny, fat little fellow could have come to be the most favored figure

of the Disney brigade. To paraphrase Willy Loman, Mickey is liked but he's not well-liked. His primary asset seems to be that he is mild and inoffensive. Big deal; so's Poppin' Fresh, the Pillsbury Doughboy — and Poppin' Fresh can at least make cookies!

Once, a long time ago, Mickey had a real job. He appeared in cartoon shorts. Some were mildly entertaining, but they hardly memorable (at least not in comparison with *Poncho* or *The Alamo-Minded Professor* or *Darby O'Gill and the Little People*) and they sure don't excuse the Disney organization for continuing to tout the Mouse on us in 1993. Warner Bacter was a buffo draw, too, too years ago, but you don't see Twentieth-Century Fox putting his mug on their letterhead.

Possibly because his screen persona was so vacuous, Mickey Mouse's acting career petered out even before Ronald Reagan's. Of Round Ears had his last big season around 1940 in *Fantasia*, when he played the Sorcerer's Apprentice and then shook hands with the sinister silhouette of Leopold Stokowski. Who can forget "Congratulations, Mr. Stokowski! Congratulations to you, Mickey! Let me be your nack!"

Mickey made a few stabs at a comeback after the war, but it was clear that his career was over. I think the Mouse may have made himself persona non grata in Lala Land by denouncing a little too loudly the Communies when, then as now, dominated the Hollywood propaganda machine. In any event, he found Orange County more to his liking, and there he's maintained his headquarters and his privacy ever since, venturing out only for the occasional cameo or fundraiser. This cartooner phan-



Mickey the Fireman, a wooden cutout, c. 1933

But there may be hope. Mickey was an okay symbol when Walt Disney Enterprises was the repository of whitebread wholeness, but times have changed. Uncle Walt's empire is now run by one Michael, aka Myron, Eisner, who has about as much business being chairman of an outfit like Disney as I would running a subsidiary. It is a delicious irony, worthy of Preston Sturges. In another year or two, I wager, the Mouse will get the boot and be replaced by a cartoon seer who combines all the best elements of Madonna and Inter-

national Chrysis. Dumping the Mouse will do lots to improve Disney in my eyes, but the company will still have much to answer for. What possible reason could the Disney animators have had for changing the locale of the Aladdin story? In the S.I. Persimmon/Cole Porter version and every other Aladdin version I've come across, the story is set in China. The Disney kids unaccountably transport the story to a Levantine setting out of *The Thief of Baghdad*. Were they confusing Aladdin somehow with Isobal the

Salleh? Or was this just another Hollywood ruse to feed us anti-Arab images, perhaps to prime us for more useless wars and loan guarantees? I don't know, and Disney hasn't offered any explanation.

Or, to go back a quarter-century, what about *Winnie the Pooh*? After Sherlock Holmes, Pooh and Christopher Robin were probably the best-known fictional characters in the English-speaking world. And thanks to the sublime illustrations of Ernest H. Shepard, everybody knew exactly what Pooh & Co. looked like. Here Disney had a vast pre-sold audience, and all it had to do was animate the Shepard drawings... So what did the moviemakers do? They redesigned Pooh and Christopher Robin and Piglet and Tigger and Kanga, making them as rounded and bland as the cartoon animal pictures found on boxes of sugary-coated breakfast cereals.

Arguing about Disney muck-ups is more fun than politics. I predict for the Disneyana Dreamers of San Diego County a long and feisty career.

—Margot Sheehan

**"Highlights from the Wonderful World of Disney," a video compilation of segments about theme-park attractions**  
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### OVER \$200,000.00 IN CUSTOM SHOW CARS (this weekend) SEE & HEAR CUSTOM MANUFACTURERS TRUCKS, CARS, AND VANS

**BUY DIRECT FROM FACTORY REPRESENTATIVES**  
Kenwood, Alpine, Rockford Fosgate, Sony, Clarion,  
MTX, Code Alarm, US West Cellular, Infinity and Pioneer.

**VISTA STORE THIS WEEKEND 11:00am - 6:00pm**

### DOW VISTA STORE THIS SATURDAY 11AM-6PM

#### PEOPLES CHOICE AWARDS

**VOTE FOR YOUR FAVORITE CAR! SEE, HEAR & JUDGE SOME OF THE BEST DOW CUSTOMER SHOW CARS, THIS SATURDAY 11:00am-6:00pm**

**ENTER TO WIN... DRAWINGS EVERY 30 MINUTES**

- \$500.00 Car Stereo Shopping Spree Drawing at 6:00pm
- Trip For 2 To The Van Halen Concert, includes Limo to and from, Plus Dinner Compliments of Rock 102.1 & DOW, Drawing at 4:00pm
- Big Bear Ski Trip For 2 Compliments of TV 8 & DOW
- Pacific Star Cruises for 2 to Mexico Compliments of TV 8 & DOW
- Tickets for 1993 Tour of the World Skating Championships
- Padre Tickets & Dinners for 2 at La Jolla Spice Company
- Tickets for the San Diego Zoo plus Car Stereo Prizes

### SATURDAY SPECIALS AT ALL DOW STORES:

<b>11:00am - 1:00pm</b> <b>KENWOOD</b> PULL-OUT CASSETTE AIR-FM DIGITAL CAR STEREO <b>\$127</b> 100 to sell 13 per store	<b>1:00pm - 3:00pm</b> <b>ALPINE</b> DETACHABLE FACE DIGITAL AIR-FM CAR STEREO CASSETTE/CD CONTROLLER <b>\$248</b> 100 to sell 12 per store	<b>3:00pm - 5:00pm</b> <b>Rockford Fosgate</b> CAR STEREO AMPLIFIER <b>\$77</b> 200 to sell 25 per store
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### SUNDAY SPECIALS AT ALL DOW STORES:

<b>11:00am - 1:00pm</b> <b>SONY</b> HIGH POWER CD DIGITAL CAR STEREO <b>\$177</b> 95 to sell 2 per store	<b>1:00pm - 3:00pm</b> <b>KENWOOD</b> DUAL COIL CAR SPEAKERS <b>\$249</b> 1400 to sell 1700 per store	<b>3:00pm - 5:00pm</b> <b>Clarion</b> DIGITAL AUTO-REVERSE AIR-FM CAR STEREO <b>\$77</b> 180 to sell 20 per store
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### SUNDAY, MAY 16<sup>th</sup> VISTA DOW STORE 11:00am - 6:00pm

#### ENTER TO WIN...

**\$1000.00 Gift Certificate From Kaleidoscope Jewelers**  
Compliments of 0108 & DOW Drawing at 6:00pm

**Plus, Car Stereo, CD's, T-Shirts, Movie Tickets & More**  
All drawing entries 1 per person. Limited quantity. Open to all ages 18 and over. All prizes are approximate.  
All prizes subject to change. DOW/CH & JFMV Employees Not Eligible

**PLUS LIVE 0106 RADIO BROADCASTS**

- Free Pepsi From 11:00am - 4:00pm
- Free Hot Dogs From 11:30am - 1:00pm 1st 2030 people

### DOORS OPEN AT 10:00am ALL STORES

**VISTA  
1960 HACIENDA DR.  
945-5900**

**EL CAJON**  
550 N. 2ND ST  
644-6177

**SAN DIEGO**  
FAIRMONT & EL CAJON BLVD  
253-3333

**LA JOLLA**  
1601 GENESEE  
322-6047

**CHULA VISTA**  
1218 BROADWAY  
438-2500



## Calendar LOCAL EVENTS

# Straight Outta Rome

## Christ The King Gospel Concert

It is a strange, not much talked about low affair. The first black slave on American soil was Catholic, according to religious historians. And by 1860, there were more than 100,000 black Catholics in the South alone. Catholic historians have remarked that despite the Church's indifference to, or support of, slavery, black slaves felt a particular affinity for the Catholic Church: its intense, saintly, liturgy, and paganism were "more akin to the spirit of African piety than the sparseness of Puritan America." In other words, while Southern Protestants reviled Catholicism, black slaves took refuge in the symbols of Rome.

While the present "white" Church may be dying — not long ago a Vatican higher-up was quoted as saying that the West European and North American Church were "dead" — the number of African-American Catholics is growing. Two recent, separate polls, one Catholic, one secular, estimated that there were more than 2.5 million black Catholics in America. Given the anguished history of 20th-century African-American Catholics, these numbers are a fair testament to the strength of their faith. Well into the



Christ the King gospel choir

many black Catholic churches will continue to enhance the practices and customs that distinguish them from their white or Hispanic counterparts. Mass, for example, in a black Catholic church can run three to four hours. The music, of course, is gospel, often, and surprisingly, in the heavy-funk, saxophone-bass-piano-and-drum Pentecostal tradition.

While no one has said so openly, it might be fair to guess that gospel music has perhaps been

the driving force behind the development of an African-American Catholic Church. Since this music became a standard feature in black Catholic churches some 20 years ago, the creation of an entire "rite" to accommodate gospel was inevitable. It is immense music, as orate with history, color, and symbol as the interior of St. Peter's Cathedral. And you could almost say it is a supersaturated version of the Catholic liturgy's "call and response" tradition. In many ways,

South Central Los Angeles will also be performing. Proceeds from the concert will go to the restoration of Christ the King Church.

**Chapel Concert**  
Sunday, May 26, 8:30 p.m.  
St. Ignace, University of San Diego, Linda Vista  
Donations \$10  
225-0800 (Christ the King church office)

Photograph by David H. Miller

## Calendar LOCAL EVENTS

### EVENTS LISTINGS

Contributions to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 43003, San Diego, CA 92168-3003.

### BAJA

**La Union Theater Shop presents**  
*Observed*, a play for adults, on Thursday, May 13, at 8 p.m., at the Casa de Cultura, Avenida Paris 95, Colonia Alhambra. Admission is \$3.50 U.S. per person. Call 011-52-66-37-31-22 for more details.

**Another Play for Adults**, entitled *Los Sirenas del Conato*, is set for Thursday, May 13, at 8:30 p.m., at the show at Rio Rita Restaurant, 744 Avenida Revolución, in Tijuana. Admission is \$3 U.S. per person. For further details, dial 011-52-66-85-22-44.

**The Gran Carrera de Tezaco**, a multi-lap, 250-mile race from Tezaco

to Santa Veronica, runs from Friday, May 16, through Sunday, May 18. Call 818-340-3700 for information on locations and start times.

**Opera Singer Fernando de la Mora** sings classical and popular songs in concert on Saturday, May 15, at 8:30 p.m., at the Tijuana Cultural Center. Admission is \$60 U.S. per person. Find the center at Puero de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-84-11-11 X302.

**Rio Rita** presents comedy suitable for the family on Monday, May 17, at 8:30 p.m., at Rio Rita Restaurant, 744 Avenida Revolución, in Tijuana. The film is in Spanish with English subtitles. For further details, dial 011-52-66-85-22-44.

**See the Movie El Norte**, directed by Gregory Nava in 1983, on Tuesday, May 18, at 8 p.m., at Rio Rita Restaurant, 744 Avenida Revolución, in Tijuana. The film is in Spanish with English subtitles. For further details, dial 011-52-66-85-22-44.

**A Ceramics Show** of work by Salvador Magaña entitled "Citizens of the World" is on view through May at Galeria Berrante, Casa de la Cultura, Avenida Paris 95, in Colonia Alhambra. Free. Call 011-52-66-37-31-22.

**Navajo and Ojibwa Textiles** and contemporary and traditional arts and crafts are on view through May at Galeria Berrante, Casa de la Cultura, Avenida Paris 95, in Colonia Alhambra. Free. Call 011-52-66-37-31-22.

**Omnistar Films**, Antarcica is now showing in the dome theater at the Tijuana Cultural Center Monday and Tuesday at 3, 5, 7, and 9 p.m.; Wednesday through Friday, at 3, 5, and 7 p.m.; and weekends at 11 a.m.,

1, 3, 5, 7, and 9 p.m. See Ring of Fire at 4, 6, and 8 p.m. every day. The film *People of the Sea* continues to screen in English daily at 2 p.m. The center is located at Puero de los Héroes and Mina Street in the Zona Rio. Admission is \$4. For more information, call 011-52-66-84-11-11 X302.

### OUTDOORS

**The Rabbit and Rodent** population is peaking in the canyons and hillsides of coastal San Diego County. In many neighborhoods, car headlights illuminate the rear ends of scampering cottontail rabbits making raids on succulent garden vegetation. On the fringes of suburbia, clock crows are occasionally spotted skinking about in pursuit of rodents and rabbits, or enter-to-catch-free—house cats.

**"Jesse Gloom,"** the generally dreary, overcast, late spring weather along San Diego's coastline, has already been called and could intensify next month. Occasionally, the low clouds will stick around for several days. This is usually triggered by a "Calina eddy," in which moist marine air drawn inland from the area around Santa Catalina Island forms low clouds over a wide area. In the absence of coastal eddy conditions, San Diego's inland areas, at least, experience plenty of midday and afternoon sunshine.

**Agaves, or century plants** (Agave americana), have been sending up their spiky, sword-like flower stalks all over the San Diego area lately. In warm weather, the tips can rise as much as a foot a day. Sometime this summer big clusters of yellow and green flowers should appear on the tips of the stalks, some up to 30 feet tall. After the blooming cycle ends,

the spine-tipped, fleshy daggers at the base of the stalk die (after a life of 10 or 20 years, not a century) and the stalk dries up, but suckers usually remain to continue a new cycle of growth, flowering, seed production, and death. The smaller desert agaves (Agave deserti), which are native to the western edge of the Anza-Borrego Desert, are now finishing their blooming cycle.

**A Birding Expedition** sponsored by the Chula Vista Nature Center is planned for Saturday, May 15, at 8 a.m., at the Sweetwater Marsh National Wildlife Refuge. Participants will meet at the Nature Center's parking lot, at Bay Boulevard and E Street in Chula Vista. The walk is free, but reservations are necessary; call 422-2481. Bring binoculars and a field guide.

**Noble Creek Canyon** in the Laguna Mountains is the site of the next hike hosted by the Camarillo, San Diego Natural History Museum volunteers with special training to help the public develop appreciation of the native plants and animals in the county, set for Saturday, May 15, from 10 a.m. to 2 p.m. Enjoy this rugged canyon cut by a mountain stream that takes waters from oak-pine woodlands to fern dells and through a stand of California laurel trees; you'll look for wild orchids at the end of the trail. Bring water and a lunch.

To reach the trailhead, take I-8 east and exit at Sunrise Highway (5-11) north. Proceed 1.5 miles to the Pioneer Pines turnoff (near milepost 27). High clearance vehicles are necessary to actually reach the trailhead, so car pools can be arranged at the turnoff to convoy to the trailhead. The walk is free. Need more information? Call 232-3821 X203.

**Enjoy Sweeping Views** of Solana Beach's San Elijo Lagoon estuary during a Carpenters outing on Sunday, May 16, from 9 to 10:30 a.m. Participants will scramble down the cliff to reach a easy trail along the rim of the lagoon for a look at non-

**Quail Trail**, a free guided tour of Quail Botanical Gardens is offered every Sunday at 10 a.m. Meet at the Visitor's Center north of the parking lot, 250 Quail Gardens Drive, Encinitas. There is a \$1 parking fee. For more information, call 436-3036.

**Tree Walk**, Offshoot Tours offers its monthly hour-long guided walk highlighting various Balboa Park trees on Saturday, May 15, at 10 a.m., starting from the park's Botanical Building. Free. Call 233-1114 for more information.

**Nobles, Galaxies, and Star Clusters** should all be visible during the Nature Center's Saturday Night Star Jam on May 15, from 8:30 to 10 p.m., in the Laguna Mountains. You'll use a variety of the company's telescopes. Call 231-1185 for information and necessary reservations.

**Take a Walk With a Geologist** on Sunday, May 16, at 9 a.m., at the Los Peñasquitos Canyon Preserve. You'll learn about the area's geology and view the preserve's waterfall, the walk will be led by geologist Don Albright. Bring water and wear hiking boots (a steep hill is involved in the walk). The walk should last around three hours.

Meet in Mira Mesa on López Ridge. To reach the spot, from I-15 or Highway 805, take Mira Mesa Boulevard to Camino Santa Fe. Go north on Camino Santa Fe to the intersection with Calle Cimatón. Go right on Calle Cimatón and proceed to Caminito Prepos. Call 444-3219 for more information. The walk is free.

**Enjoy Sweeping Views** of Solana Beach's San Elijo Lagoon estuary during a Carpenters outing on Sunday, May 16, from 9 to 10:30 a.m. Participants will scramble down the cliff to reach a easy trail along the rim of the lagoon for a look at non-

salt marsh vegetation and habitats. The walk is free.

From I-5 take Lomas Santa Fe Drive west to Rios Avenue. Turn right (north) and proceed to the end of Rios and park. Call 232-3821 X208 for further information.

**Hikers of All Levels** are invited to join a walk on Sunday, May 16, from 9 to 11 a.m., hosted by the Nature Company, through Horsethief Canyon. The hike will be three to four miles long. Compass and map reading will be demonstrated, and you'll see local plants and wildlife. Bring water and a snack. Free. Call 231-1185 for details and reservations.

**Trivial Biting Tips**, Downtown San leads a hike tour on Sunday, May 16. You'll see the valley where C. Arnold Smith kept his money, a coffeehouse where Leo Parted, a hotel where Librarian played piano, the site of Pacific Square Ballroom where Les Brown recorded "I've Got My Love to Keep Me Warm," and an entry with a shelf of books from an ex-president's library, among the ten scheduled stops. This is not a race, but a fun ride, for a \$5 fee. Meet the group at 1 p.m. at Subod's Coffeehouse, at 7th Avenue and C Street, downtown. Call 293-3480 for further information. Bring a lock for your bike.

**Stroll Along the Coast Highway** and into the city of Encinitas with Walkabouts on Sunday, May 16, at 3 p.m. The walk will be approximately two hours long, four to five miles in length, at a casual to moderate pace, over mostly flat terrain. Meet at the shopping center at the corner of Birmingham and San Juan in Cardiff. The walk is free, but there is an optional dinner after the walk. Call 231-7463 for further information.

# Cool LIGHT Beach Party CONCERT

presented by KESN 95

Sunday, May 23 • Jack Murphy Stadium

San Diego Padres vs. Houston Astros  
Game time 1:05 pm • Concert immediately following game  
All tickets \$8 & \$12

**Jan & Dean**  
Favorite '60s beach songs

**Dick Dale**  
King of the surf guitar

**The Chantays**  
"Pipeline"

**The Surfaris**  
"Wipe Out"

TELESTAR 40/50/60  
TELESTAR 40/50/60 includes national feed times.



## Spring Food Fair

Saturday & Sunday May 22-23 10am-5pm

Get ready for fun! First and foremost, there's lots of great food for tasting. The store is crammed with tables, plus the sidewalk! A smorgasbord of natural fare! And incredible door prizes every 15 minutes.

Dinners, gift certificates, vitamin and cosmetic baskets, t-shirts... There are **FOUR fabulous Grand Prize vacations to win!** We outdid ourselves!

Everything in the store will be **10% off!** Wow! **REMEMBER!** Great food and **10% off for everyone** during the Spring Food Fair!

**1st Prize:** Five days for two exploring the Caribbean tropical paradise of Belize.  
Tread Lightly Limited, specialists in worldwide ecological tourism. One Titis Road, Washington Depot, CT 06794  
800-643-0060

**2nd Prize:** Week for two at Hidden Creek Ranch, a beautiful mountain country of the Idaho panhandle.  
Hidden Creek Ranch 7800 East Blue Lake Road, Harrison, ID 83633  
800-446-4UDE

**3rd Prize:** Weekend for two at We Care Center, a beautiful mountain country of the Idaho panhandle.  
We Care Center 7800 East Blue Lake Road, Harrison, ID 83633  
800-888-2523

**4th Prize:** 3-day kayak trip exploring the coast of Northern Baja California.  
Aqua Adventures Kayak School 10100 Del Mar Road, Suite 111 San Diego, CA 92126  
695-1500  
AQUA ADVENTURES KAYAK SCHOOL

**We Care Center**  
REJUVENATE BODY, MIND & SPIRIT  
We Care Center 7800 East Blue Lake Road, Harrison, ID 83633  
800-888-2523







## Calendar LOCAL EVENTS

time. They work from the '60s came to be known as the "LA Look." This talk will examine how the movement explored perceptual effects, primitive surfaces, and industrial materials and techniques.

Admission to the lecture is free with museum admission. Find the museum at 700 Prospect Street, La Jolla, 92034-3541.

**Advancements in Good Music**, musicologist Karl Hans speaks on "Song and Dance: The Soul and Pulse of Music" on Sunday, May 16, at 4 p.m. Hans' radio program has been heard for the past 30 years throughout the world. He was a student of pianist Art Schnabel. Tickets are \$15 at the doors; hear the concert in USC's Mandeville Auditorium. For more information, call 239-9091.

**"100 Years of Children's Illustrations in America"** is Phyllis Sorenson Barton's topic on Sunday, May 16, at 4 p.m., at the Athenaeum Music and Arts Library. The talk is being given in conjunction with the current show "A Festival and Exhibition of Children's Book Illustrations" on view at the Athenaeum. Barton is the owner of Picta Oribis in Temecula, specializing in antiquarian and collectible children's illustrated books. The lecture is free. Find the library at 1008 Wall Street, La Jolla, 92034-5672.

**Pat Suzuki** learns to put up with pet pervers during the next lecture at the Helen Woodard Animal Center, on Tuesday, May 18, at 6 p.m. Pat Melese, D.V.M., M.A., and trainer Bob Stott will talk about why dogs bark, how they can rip up upholstery, and what you can do about them. The session takes place in Stone Hall at the center, 6525 Calle del Norte, Rancho Santa Fe. The cost is \$5 for adults, \$4 for students and seniors. Call 756-0207 for registration. A nonprofit organization dedicated to alleviating suffering in the world, money raised during this appearance will benefit the foundation. Tickets are \$15, available at the door and through Ticketmaster. For more information, call 235-3737. The Scott-Ritchey Center is located at 1895 Camino del Rio South, Mission Valley.

**"The Many Approaches to Drawing and Painting"** is Eleanor Blangsted's topic on Tuesday, May 18, from 7 to 9 p.m., at the VIVA Community Art Center, 640 Alta Vista Drive (adjacent to the Rancho Santa Vista Adobe and City Hall). VIVA. It will be a "hands-on" demonstration, and participants are invited to bring drawing pads. Blangsted will show paintings and describe methods of drawing and painting. She mainly works in acrylics, and her subject matter ranges from traditional to abstract. Call 598-1425 for more details. The program is free.

**"First We Flew to the Moon... What's Next?"** Learn the answer when astronomer Wally Schirra gives a lecture presentation on Tuesday, May 18, at 7 p.m., at the San Diego Aerospace Museum, in Balboa Park. Admission is \$3 for members, \$4 for non-members. Dial 234-8291 for more details.

**A Presentation about San Diego's River Park** is planned at the monthly meeting of the Sierra Club's North County Council Group, on Tuesday, May 18, at 7 p.m., by Peggy Gentry. Gentry will talk about the park and the plans for its future. The meeting is at Villa Encinitas, 504 South El Camino Road, Encinitas. Free. Call 753-9251 for more details.

**What a Long, Strange Trip It's Been**, Ram Dass (Dr. Richard Alpert) will be at the Scripps Life Center on Tuesday, May 18, at 7:30 p.m., to deliver a lecture entitled "Awareness, Compassion, and Current Events," followed by a question-and-answer

period. Dass served on the faculties of Stanford and Harvard. "He searched" with LSD in 1961, and took a new name in the course of his travels and education. He is the co-founder of the Seva Foundation, a nonprofit organization dedicated to alleviating suffering in the world, money raised during this appearance will benefit the foundation. Tickets are \$15, available at the door and through Ticketmaster. For more information, call 235-3737. The Scott-Ritchey Center is located at 1895 Camino del Rio South, Mission Valley.

**Paula Takahashi**, from the department of ethnic studies at USC, talks about "The Minorization of California Cities" on Wednesday, May 19, at noon. The lecture is free and may be heard at the UCSD Downtown Center, on the second floor of One America Plaza, 600 West Broadway. Call 544-2990 for further details.

**"Compassion and Conflict: The Unheralded Struggle to Reform Rural Mexico"** will be discussed on Wednesday, May 19, from 3 to 5 p.m., by David Meyer, development sociologist from Cornell University and visiting fellow at the Center for U.S.-Mexican Studies at UCSD (which sponsors this series of talks). The meeting is free and open to the public and will be held in the second floor conference room, Institute of the Americas Building, 1011 North Torrey Pines Road, UCSD. Parking permits are required and may be purchased at the reception desk. For more details, call 534-4303.

**The Urban Bush Women**, an eight-member African American dance troupe based in New York City, plan a lecture on their dance, focusing on the creative process and their use of materials from African-American

culture and folklore in performance, on Wednesday, May 19, at 6 p.m. This appearance is free and can be enjoyed at the Neighborhood Outreach Program Auditorium, 2220 Broadway, Sherman Heights. Call 235-6135 for more information. This event is part of the Centro Cultural de la Raza's American Festival Project.

**Get the Basics of Fly Fishing** when Pacific Crest Flyfishing presents a slide show covering tackle and gear, places to fish, and resources for instruction, at Adventure 18, 6625 Alvarado Canyon Road, Mission Valley (283-2574), on Wednesday, May 19, at 6:30 p.m. A second chance to get the scoop is offered on Thursday, May 20, at 6 p.m., at the A-16 in Solana Beach, 143 South Cedros, 755-7662. Both talks are free.

**How Have the Politics of Sexuality** manifested themselves in Western art throughout history? Speaker Jo Anne Berkeowitz explores that theme and "MCCA and the Body of Marilyn Monroe" in the final installment of a lecture series entitled "Art and Gender," presented by the SDSU Art Council, on Wednesday, May 19, at 7 p.m., in room 412 of the art building on the SDSU campus. Admission is free. Call 594-8511 for more information.

**Art in Africa** is alive, regardless of social and economic upheavals. Get an insight into the art world of Nigeria on Wednesday, May 19, at 7:30 p.m., when Barbara W. Blackman, Ph.D., gives a slide presentation for the San Diego Independent Scholars. Her talk, entitled "Surprises in African Art: The Very Old and the Very New," may be heard in Chancellor's Complex room 111A on the UCSD campus. The talk is free; call 909-616-6921 for more information.

**Parking permits** are required on the UCSD campus, cost \$3 in the evenings, and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

**"Dispersely Seeking Italy"** identifies, cultures, and the Southern Hemisphere. The chair of the SDSU anthropology department and John Brown, research associate in the department, discuss "Italy Butterflies." The lecture will survey the 179 previously poorly known butterfly fauna of the mountains, desert, and coastal habitats.

Both the bug clinic and the insect lecture are free with museum admission, which is half-price from 4:30 to 7:30 p.m., on Thursday (53 for children 6 to 17, under 6 free). Lectures are first-come, first-served, and no reservations are needed. Call 232-3821 for more information.

**Wetlands Dialogue** and environmental attorney Ted Grunwald gives a discussion and slide show of San Diego County's coastal, riparian, wetland, and lake/wetland habitats at RRI on Thursday, May 19, at 7 p.m. RRI is located at 9029 University Avenue, North Park. 295-7700.

**The Sun Will Be Swallowed**, Dennis Mammaro discusses upcoming eclipses on Thursday, May 20, at 7 p.m., at the German Botanical Lecture Hall at the Braden H. Fleet Space Theater and Science Center, in Balboa Park. He'll discuss the eclipses expected on May 21 and a total lunar eclipse on May 4. Learn to view and photograph the eclipses like a pro. The talk is free, but seating is first-come, first-served. Call 238-1253 for further details.

**Bring the Bugs** you're unable to identify to the "Thursday" bug clinic at the San Diego Natural History Museum, in Balboa Park. On Thursday, May 20, from 5 to 7 p.m., an entomologist will identify bugs and teach interesting facts about common insects.

From 7:30 to 8:30 p.m., the "Everything You Always Wanted to Know About Insects but Were Afraid to Ask" lecture series continues when David Faulkner, chair of the SDSU entomology department and John Brown, research associate in the department, discuss "Italy Butterflies." The lecture will survey the 179 previously poorly known butterfly fauna of the mountains, desert, and coastal habitats.

Both the bug clinic and the insect lecture are free with museum admission, which is half-price from 4:30 to 7:30 p.m., on Thursday (53 for children 6 to 17, under 6 free). Lectures are first-come, first-served, and no reservations are needed. Call 232-3821 for more information.

**More Laughs**, headliner Jeff Leis with supporting acts Mark Craig Taylor and Brian Malow handling the warm-ups will be featured at the Comedy Nine club tonight, Thursday, May 13, through Saturday, May 15. It's "Motown Nite" with comedy, music, and dancing on Sunday, May 16. On Tuesday, May 18, headliner Steven Brian Smith with his Keys and Ted Ramsey 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; 8:00 p.m. and 10:30 p.m. Friday; and 8 p.m. and 10:30 p.m. Saturday. Call 757-2177 for ticket information.

**Charlie and Giffney** at the Improv, as Rick Backus continues through Sunday, May 16, with opening Jerry Swallow and Paton Oswald. Jay Swallow, along with Art Krug and Ed Margen, begin a six-night run on Tuesday, May 18. 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 party you'll find the Sketch Pad, a 60-rat satirical comedy featuring T.I. (Trey Vonnard Theater), made up of four

## IN PERSON

**Connelly**, Hugh Fink is the headliner nightly through Sunday, May 16, at the Babu Hotel's Comedy Club. On Wednesday, May 19, Rhonda Shear and Bobby Kotton will take the stage for five nights. Showtimes are 8:30 p.m. Wednesday, Thursday, and Sunday; 8:30 and 10:30 p.m. on Friday and Saturday. The Babu Hotel is located at 998 West Mission Bay Drive, Mission Beach. For ticket information, call 488-6872.

**Poetry, Music, Dance**, and drama are collected in "The Road Togetherness," a series of vignettes depicting various aspects of Asian-American life, presented by Here and Now on Tuesday, May 14, at 7:30 p.m., in C-7 at MiraCosta College, One Barnard Drive, Oceanside. Tickets are \$2 general admission, \$1 students. Call 752-2123 for information and tickets.

**"Poetry, Past, Present, and Future"** is the theme at Express Literary Books and Cafe on Friday, May 14, from 8 to 10 p.m. At Johnson will read from Blake, Rabelais, and Yeats, as well as his own book, *Seven Visions and Other Poems*, and discuss the works. The event is free. Call 459-8155 for information. Find the cafe at 7660-10 Fay Avenue, in La Jolla.

**It's Noodle Time at Sushi** Performance and Visual Art gallery, and it's the final series of performances at Sushi's present location. Neelofar continues Saturday, May 15. Ten-minute performance and dance works are slated for event number three, on May 14 and 15. See Dr. Victor Santos, Susan Cline, and the Salvation Army: George Willig's *Dual Awareness*. *Hilltop* 97103 by David Mills. Stanley Field in *Amalgam*. *Metaphors Approximating Reality*, a work in progress, and workshops by Malabok Beach & Com-

pany, David Kewell, Aimee Berry, Patricia Sandbach, Sylvia M. Lafl Thompson, and Leslie Samuels. Performances begin both nights at 8 p.m. Ticket prices are \$15 for non-members, \$12 for members. Call 235-8466 for more information and tickets. Sushi can be found at 652 Eighth Avenue, downtown.

**An Afternoon of Disney Parks** is planned by the STAGE/RS Theatre, a group of "musical actors," at the Better World Theatre on Saturday, May 20, at 2 p.m. The group will perform satirical scenes from Park's works. Find the Galleria at 4010 Goldfinch Street, Mission Hills. 260-8007. Admission is \$3.

**Out of the Red and into the Black**, the first of a "financial stabilization campaign." You can help raise funds by seeing *Whoopee Goldberg*. I'm Back, marking Goldberg's first live stage appearance performing her own original comic material since 1988. She'll be at the Leucum Theatre in Horton Plaza on Saturday, May 15, at 6 and 8:30 p.m. Tickets are \$75 reserved general admission, \$125 for preferred seating plus a private reception with Goldberg. Call 235-8825 for information and reservations.

**The Blue Poets** present a multi-faceted evening at the Blue/Margaret Theatre on Saturday, May 15, at 8 p.m. The group mixes poetry and music in "We Have This Round." Hear over 10 original poems by Dan Ross, Jackie Ross, Ed Ruxborough, Donald Weidmark, Nathan Wheelmark, and Zephoria. Ponder the human condition at 3717 India Street, midtown. Admission is \$5, half price for seniors and children. Call 295-5634 or 221-6817 for more details.

**It's May 16**, it must be time for the Third Sunday poetry event, at 4 p.m., at Mekka Jive. On up is poetry by Jeri Jackson, the "Mekka Muse," and the music of Latin Mimosas. Mekka Jive is found at 412 E. Street, in the Glendale District. Call 287-4764 for more information. Free.

**Victoria Ables**, Mexican poet and writer, will present a reading of her surreal and magic realism work on Wednesday, May 19, from 9 to 9:30 p.m., at Scripps Cottage on the SDSU campus. The reading is free. Call 229-1196 for more information. The readings are free.

**Enjoy "Songs from San Diego"** on Wednesday, May 19, at 7 p.m., at the Better World Theatre on Saturday, May 19, at 2 p.m. Find the Galleria at 4010 Goldfinch Street, Mission Hills. 260-8007. Admission is \$3.

**Poems about Mothering** and lesbian love in the suburbs are part of the book manuscript project being completed by local poet Joyce Rife. Rife, who has read from her work on Wednesday, May 18, at 7:30 p.m., at the Blue Door bookstore. Her work has been published in three anthologies. The Blue Door is at 3823 Fifth Avenue, in Hillcrest. 298-8610. Free.

**Celebrate Malcolm X's 40th Birthday** at Cafe Cinema, on Tuesday, May 19, at 8 p.m. African American Writers and Artists, Inc. present an evening of poetry readings to mark the date. Cafe Cinema is a coffee house with a 100-seat auditorium found at 1802 Fort Street (at West Center), downtown San Diego. For more details, call 236-9575. Admission is \$5.

**Richard Vigorito of Chicanos Read Workers** in California in the 19th Century are featured in San Diego writer Ethel Quinn's book *A Hundred Feelings*. Quinn will read from her work on Wednesday, May 19, at 8 p.m., at O.G. Will's Books, 7461 Girard Avenue, La Jolla, 92036-1800. Free.

**Del Mar Author Alan Russell** (*No Sign of Murder*) and San Diego author Ken Kallman (*Yours Deal*) read from their new mysteries on Thursday, May 20, at 7 p.m., at Esmeralda Books and Coffee. Find the shop at 1553 Camino del Mar, suite 307, Del Mar. Call 755-2707 for more information. The readings are free.

**The Human Belongs** present improvisational sketches comedy on Thursday, May 20, at 7 p.m., at the Better World Theatre. Admission is \$3. Call 260-8007. Admission is \$3.

**Yas Gotta Have Friends!** What would you do if, in 1913, you were a German antiracist befriended by a Jew and yet felt obliged to keeply and patriot to join the Nazi Party? And what would you do, as a Jew, 50 years later, this long lost Jewish friend returned to Germany to ask you out? This theatrical blast from the past is the subject of *Reunion*, a 1987 German French British production, starring Isaac Roberts. Reunion airs on Monday, May 17, on Bravo. Check your cable listings for showtime.

**Elke Tost Special**, remember when Dennis the Menace was the role model for wayward children? Nowdays, it's Son of Sam. Kids have long onto the urban violence handbag with a vengeance. Pistol-packing policemen have been blaming their way across headlines from Brooklyn to Oakland. What is America to do, racist, homophobic, chauvinistic, childish, and disgusting? Perhaps they have garnered this reputation from their spiralingly speeds on the sexual abuse of children and psychiatric patients. Perhaps the nation is underused. You decide. *The Rape* airs on Fridays, 7 p.m., on CBS. Channel 24.

**Squad Like a Pig**, four Atlanta basketball big boys may be that they have gained for when their weekend rural surfing becomes a major pain in the butt. *Deliverance*, of course, Jon Voight and Bar Reynolds, and the two are charming in this 1972 classic of a male bonding adventure turned nightmare. Make this rerun a therapy session. *Fry* pork chops, stir up a pot of grits, and invite friends over for a White Trash supper affair. *Deliverance* airs on Sunday, May 16, 8:30 p.m., KUSI, Channel 5.

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# Save the Olive Tree

## Sunday, May 16, 1993

### 10 a.m. to 6 p.m.

#### Lawrence Family Jewish Community Center

##### 4126 Executive Drive, La Jolla

- Story-telling by Joel Ben Izzy
- Israeli fashion show
- Trade show of Israeli products
- Tree planting
- Folk dancing
- Music: Israeli, Klezmer, Russian
- Delicious food
- Exhibition of Israeli Films
- Tennis and Bridge tournaments
- Lots of activities for kids of all ages

### ISRAEL FESTIVAL ♦ 93

#### Tickets:

General admission \$5.00.


Seniors/Students and military \$3.00.

Children 12 and under free.

For more information, please call JNF at 457-5630

# COUNTRY DANCE PARTY NIGHT

## SATURDAY, MAY 15, 1993, 5 PM - 11 PM



Starring "Joe Dittie" and "Tim McGraw" with "Linda Ronstadt & Bruce Springsteen" and "The Shadow Riders"

6 Hours of Continuous Live Music & Dancing

3,000 Capacity Dance Floor

Dance Contest with Prize Money & Dance Lessons

Sponsored by "La Cabana"

20 Western Arts and Crafts Vendors

Free Hostess Bar

Tickets: \$15.00 Floor Seats • \$10.00 Balcony Seats • \$5.00 Standing

For Tickets, Call 224-4176 or 224-4177

Patricia Thompson, 224-4176

Patricia Thompson, 224-4177

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## Calendar LOCAL EVENTS

dancers, arts and crafts, and American Indian food. Bring a chair and shade if you need it. Find the whole shabang in Balboa Park, at the corner of Park Boulevard and Presidents Way. Call 261-9964 for further information. It's free.

**Bargain Books**, the University Heights Branch Library hosts its monthly book sale on Saturday, May 15, from 10 a.m. to 4 p.m. The library is located at 4193 Park Boulevard (at Howard). 542-1742.

**A Model Boat Show and Swap Meet**, with exhibition racing and demonstrations, will be held on Saturday, May 15, from 10 a.m. to 4 p.m., in the San Diego Model Boat Pond, on West Vacation Isle, in Mission Bay Park. Among the attractions: 1/8 scale sailboats, OPC, tunnel hulls, electric boats, power boats, racing sailboats, tugboats, and static displays. The show is free. Dial 275-1387 for more details.

**Many Medallions** will be available at a porch, for scheduled for Saturday, May 15, from 10 a.m. to 5 p.m., at primary Circle, 2975 Washington Circle, Escondido. Have a spiritually

matching day. Mini-readings are \$15 for 15 minutes. For more details, call 745-9176.

**Tapiary Time**, create a 14-inch wreath with an assortment of succulents at the next tapiary workshop offered by Tapiary of La Costa, 7428 Solana Street, La Costa, on Saturday, May 15, at 10 a.m. Class begins with a lecture on tapiary techniques, design, materials, and care. The cost is \$60, and pre-registration is necessary. Call 544-3547 for information and reservations.

**"Many Faces...One Reflection"** is the theme of a cultural celebration presented by Third College and Associated Students (UCSD), on Saturday, May 15, from 10 a.m. to 10 p.m., on the Third College campus. There will be three stages with a wide variety of entertainment, such as Celtic dancing, native American dances, Dances, O'Connell, Dances, the Electro-carparkians, and Britos. There will be a children's entertainment area, with puppets, storytellers, mask making, face painting, and poetry reads. And more ethnic, cation, striding, marching and Chinese lion dancers, and a community health fair, among many other attractions. Admission is free. Call 534-4390 for more details and exact schedules of performances.

Parking permits are required on the UCSD campus, cost \$4 during

the day, and \$5 at night, and may be purchased at the Gilman Drive and Northwestern Drive information pavilion at the north and south entrances to the campus.

**In Honor of Armed Forces Day** there are a variety of free events planned by the local military installation for Saturday, May 15, from 11 a.m. to 4 p.m. The 32nd Street Naval Station is offering tours of the USS Tophet and warship displays on pier two. Call 556-3110 or 556-7356 for additional information on this event.

NAS North Island is hosting tours of the USS Kitty Hawk, aircraft displays, and the North Island Marines doing camouflage face painting. This activity will be found on the carrier park. Call 543-8167 for more information.

NAS Miramar, found on Miramar Road near I-15, will feature aircraft displays and memorabilia between hangars one and two. For further information on this event, call 537-4084.

**Step into a Bygone Era** when you visit the Adhemar Music and Arts Library for "Towns and Tens," on Saturday, May 15 and on the third Sunday of every month, at 2 p.m. A docent-led tour will provide information on the history of the library and its historic building, as well as on the extensive collection of materials

on music and art. Following the tour, at 3 p.m., an English cream tea will be served, complete with silver tea service, linens, wares, and other treats. The tour is free; the charge for the tea is \$5 per person. Reservations are suggested, as seating is limited. The Athenaeum is located at 1608 Wall Street, La Jolla; call 454-5872 for information and reservations.

**Parade of "MayFaire"**, a spring street fest, on Sunday, May 16, from 9 a.m. to 5 p.m., on six blocks of Grand Avenue, in Escondido. There will be music, animal rides, food, puppets, and crafts. Admission is free. Call 745-2125 for further information. To reach the spot, take the Valley Parkway exit off I-15 on the Center City Parkway exit off Highway 78 east.

**Celebrate Your 18th Birthday!** (It's not Independence Day, but it is a special day). On Sunday, May 16, from 10 a.m. to 6 p.m., at the Lawrence Family Jewish Community Center, 4126 Executive Drive, La Jolla. There will be activities for all age groups, ranging from music, dance, and youth performances to an Israeli products show, food, films, and a fashion show of Israeli-made garments. The event will also feature a performance by the Theodore Finkler at 2 p.m.

Admission to the event is \$5 for adults, \$5 for seniors, students, and military; free for children 12 and under. There is an additional \$6 charge for the ticket performance. For additional information, call 457-5630.

**Day Days Arrive in Tijuana** on Sunday, May 16, at the Tijuana Gateway Center, 6050 Santa Road (at the junction of Highway 52 and Santa Road), during a peacock dog fair. Dog clubs and rescue groups will be on hand to answer questions, a

variety hospital plans tours, and there will be dogs available for adoption, among other attractions. The fair runs from 10 a.m. to 4 p.m. For further information, call 541-BONE.

**Radio Califa** 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 16, at noon, enjoy a program of the Mexican indigenous music. Vener Sandoval will be in the studio playing music from his collection. He'll also be talking about his new book, on the topic of indigenous music, can be heard on KJIT, 95.7 FM Cox cable and 95.1 FM Southwestern.

**"Inspiring Military Numbers"** as well as traditional band locations may be heard when the Navy Band of San Diego performs on Sunday, May 16, from noon to 1:30 p.m., on the plaza in Old Town State Park. The concert is free. Call 421-9436 for more information.

**The House of Norway** presents a parade and a program of Norwegian songs and dances on the HPR stage in Balboa Park at 2 p.m., on Sunday, May 16, in honor of Norway's Constitution Day. On Monday, May 17, at 4 p.m., there will be a Norwegian flag-raising ceremony at Sixth and Laurel. Both events are free. Call 982-1316 for additional information.

**Take a Bus Tour** of the UCSD campus on Sunday, May 16, at 3 p.m. The tour is designed for adults and would like general information about the campus as an educational and cultural resource. Tours leave from the Gilman Information Pavil-

ion. (The bus tours are offered every first and third Sunday of each month.) Free. There is a \$4 parking fee on the campus. Reservations are necessary and may be made by calling 534-4414.

**A Tribute to Isaac Asimov** presented by NPR Playhouse begins on KPRS radio on Sunday, May 16, two entire works from the *Foundation* trilogy will be read; the series begins with *Foundation* and will be broadcast from 7 to 7:30 p.m., through June 20. From June 27 through August 1, *Foundation and Empire* will be broadcast. KPRS is found at 90.5 on the FM dial.

**Children Blues Town**, take a "Taste of Blues" on Monday, May 17, from 5 to 6 p.m., at the South Bay Banquet Center, 4475 Bonita Road (across from the Vons Center). Among the participating restaurants are the Shigal Pizzeria, El Goloso, and Tomatoes Plus. Tickets are \$6 for adults, \$4 for children. Call 421-9436 for more information. Proceeds benefit the Bonita Museum and Bonita Equine Therapy for the Handicapped.

**Celebrate the Publication of Backstreet**, Southwestern College's yearly literary art journal, on Tuesday, May 18, at 11 a.m. Scheduled events include live music, refreshments, and a poetry reading featuring works from Backstreet's contributing artists. The party is free; the magazine is \$2. Find the celebration at Southwestern College, 900 Day Lakes Road, Chula Vista. The lawn next to the 400 building. Call 478-2129 for further information.

**Old Cal Gained Up**, the 1993 Designers 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 home built in 1910 known as the Klafner House, located at 233 West Juniper Street, in Middletown. Local designers competed for the opportunity to design the five prominent spaces in the home: 14 design areas. The tour will see the results of all their work on Thursdays and Fridays from 10 a.m. to 4 p.m. On Fridays, designers will be in "their rooms" from 6 to 8 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 (they can also be purchased through Ticketmaster). Call 497-1666 for additional information.

**FOR KIDS**

**The 50 International Children's Festival** is back (this is the fifth), continuing through Sunday, May 16, at Marine's Point, on West Mission Bay Drive, directly across from the Bahia Resort Hotel. Hours are

from 10 a.m. to 5 p.m. on Saturday and Sunday, and from 10 a.m. to 4 p.m. on Friday. The festival is free. For more information, call 454-5872.

**Participants will gather in the grounds** to witness the unveiling of a new donation. The tour is free. There is a \$4 parking fee on the campus. Reservations are necessary and may be made by calling 534-4414.

**Admission is \$4 per person**, children two and under free. Call 243-5031 for additional details.

**Solve a Mystery of Missing Persons** during the McIntire Puppet Players presentation of "Miss Mouse and the Bluebird" will be performed by the San Diego Civic Youth Ballet (dancers range from 5 to 18), at the Casa del Prado Theatre in Balboa Park on Saturday and Sunday, May 15 and 16, at 11 a.m., 1, and 2:30 p.m. Enjoy the show in the Marlin Hitchcock Puppet Theatre, located near the Aerospace Center in Balboa Park. Tickets are adults, \$15; \$10, children, \$1. For more information, call 485-5845.

**"To Be Not to Be"** is the third annual production of City Moved Dance Foundation, an original 90-minute dance/theater production, set in a performing arts magnet school, presented by a cast of 120 children and adult performers. See the show on Friday and Saturday, May 14 and 15, at 8 p.m., and on Sunday, May 16, at 2 p.m. See the show at the Lyric Theatre in Horton Plaza. Tickets are \$12 general admission, \$8 for students and seniors. For reservations and information, call 235-8025.

**Discover the Unique Body Parts** of insects and their functions through hands-on experiments, movement games, songs, and take-home art projects, at the San Diego Natural History in Balboa Park on Saturday, May 15, from 10 a.m. to noon. There will be live insects to examine to round out this introduction to insects. The price is \$5 for members, \$2 for non-members. Pre-registration is required; call 232-5821/2203 to obtain more information and register.

**A Step Along** for young children and their parents is planned by the Range Book Club, of the Harmony Learning Center, and is set for Saturday, May 15, at 10:30 a.m. Find the center at 2083 Park Dale Lane, Encinitas. 753-1954. It's free.

**"Children's Classics"** will be presented by San Diego Actors Theatre at the Better World Galleria, presenting on Saturday, May 15, at 11 a.m. Among the stories to be acted will be *The Mad Tea Party*, *Rapunzel*, and *Red Riding Hood*. Children will be invited to volunteer and play selected roles with the actors. Admission is a suggested \$3 donation. For more information, call 268-4494 or 268-9007. Find the Better

World at 4010 Goldfinch Street, Mission Hills.

**Dynafly 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 462-4919 for more details.

**"Circus on Parade"** will be performed by the San Diego Civic Youth Ballet (dancers range from 5 to 18), at the Casa del Prado Theatre in Balboa Park on Saturday and Sunday, May 15 and 16, at 2 p.m. each day. The dances depict circus animals and performers, interpreted in ballet. Admission is \$3 for adults, \$2 for children. Call 233-5060 for further information.

**A Musical Adaptation of Robin Hood** will be presented on Sunday, May 16, at 12:15 and 3 p.m., by the National Theatre for Children, Inc. The merry production is aimed at children 3 through 13 and may be seen at the Memorial Bowl in Memorial Park at Park Way and 3rd Avenue, in Chula Vista. Both performances are free; call 691-5140 for more details.

**Meet a Tarantula** when Barbara Moore and a baby friend from the Chula Vista Nature Interpretive Center visit the Nature Company store in Fashion Valley on Sunday, May 16, from 1 to 3 p.m. The public is invited to learn more about the role the "king of arachnids" plays in the balance of nature. Free. Call 297-8610 for more information.

**Hear a Tale** at a story time for youngsters aged three to five years, 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 552-1657 for further information.

**More Stories Are Told** on Wednesdays at 10:30 a.m. and on Saturdays at 11 a.m. for children three and older at the Whole Rabbit Children's Books, 7755 Girard Avenue, La Jolla. Free. For more details, call 454-3518.

**Story Time** at the Athenaeum happens every Wednesday at 3 p.m. for kids aged five through eight. The program uses readings from classics such as E.T.A. Hoffmann's *Narrative: Heroes, Monsters, and Other Worlds from Russian Mythology* and Peter Brouha's *The Fair*, with text by Ruth Craft. The sessions are free and open to the public, but advance registration is suggested. The Athenaeum Music and Art Library is located at 1008 Wall Street, La Jolla. For reservations and further information, call 454-5872.

**MUSEUMS**

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

**The Antique Gas and Steam Engine Museum**, the museum's activities include locating, collecting, documenting, and preserving historical gas, steam, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam-operated saw mill, and 1/3-scale model of a steam locomotive. The museum is open daily from 10 a.m. to 4 p.m., at 2040 North Santa Fe Avenue, Vista. Admission is free; donations are ac-

cepted. Call 454-5872 for more information.

**San Diego Zoo**, 2925 La Jolla Village Drive, San Diego. Open daily from 9 a.m. to 5 p.m. Admission is \$15 for adults, \$10 for children 12 and under, \$5 for children 3 to 11, and free for children 2 and under. Call 434-2600 for more information.

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**San Diego Zoo**, 2925 La J



## Calendar LOCAL EVENTS

cepted. For further details, call 941-1791.

**The Bancroft Ranch House Museum**—the indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The home, built in 1863, was registered as a National Historic Landmark in 1962 and is a spot where Klamath Indians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is located at 9050 Memory Lane, Spring Valley, hours are 1 to 4 p.m. Friday through Sunday, and group tours are available during the week. Call 480-1480 for more information.

**The California Surf Museum**, the museum's second show features surfing artifacts and memorabilia—such as surfboards and clothing—of local legends Phil Edwards, John "L.I." Richards, and Peter Johnson, and that way-cool regular from Hawaii, Duke Kahanamoku. Also featured is a collection of paraphernalia relating to the careers of Ron Drummond, Mike Dillender, Mickey Munoz, and Phil Edwards. The museum is located at 308 North Pacific Street, Oceanside. Take I-5 and exit at Mission Avenue. Hours are approximately one mile, and turn right on Pacific Street. Hours are noon to 4 p.m. Monday, Tuesday, and Friday; 10 a.m. to 4 p.m. Saturday and Sunday. Admission is free. 721-6876.

**The Chula Vista Heritage Museum** features highlights of Chula Vista's past, the opening exhibits include: human packing case labels, photographs of downtown Chula Vista, down and adobe blocks from the original Star newspaper building, and relics from the Gray Watch Company. Regular museum hours are 1 to 4 p.m. on Tuesday, Wednesday, Thursday, and Saturday. Find the museum at 360 Third Avenue, Chula Vista. For additional information, call 420-4916.

**The Chula Vista Nature Interpretive Center**, an interactive living museum devoted to the endangered Southern California coastal wetlands, is located in the state-of-the-art Sweetwater Marsh National Wildlife Refuge. The facility is home to fishes and invertebrates that inhabit the mudflats and marshes of the San Diego Bay. Visitors can use a binocular to view animals macroscopically, use a Wentzscope for views of microscopic organisms found in the "Sweetwater Soup," and interact with computerized video explaining how tides affect the

## As seen on WIDE SCREEN By Abe Opincar

"TOO MUCH TV CAN MAKE CHILD VIOLENT OR FAT. DOCTORS WARN," ran the headline in the L.A. Times, April 17, 1990. Similar concerns had been reported, fitfully, throughout the '80s: Americans are victims of a satanic device that beams fat-rays at us. Doctors at Harvard, Tufts, and the American Academy of Pediatrics had found evidence linking TV-viewing to obesity. Men who watched TV three or more hours per day were twice as likely to be obese or super-obese as those who watched one to two hours. Women who watched TV four or more hours per day were twice as likely to be obese as those who watched less than one hour. Children who watched two or more hours of television each day were twice as likely to have dangerously high cholesterol levels as children who watched less than two hours. ("When children watch TV, their metabolic rate decreases significantly, and they go into an almost comatose state," explained one Mississippi researcher.)

It makes sense. If you only exercise is flicking a channel changer or hefting a cassette into a VCR, you're bound to get chubby. But despite all the studies that show television watching makes people fat, not one scientist noted that television sometimes offers itself as a cure for obesity.

For the past ten years, every TV encounter with Richard Simmons, a.k.a. "The Clown Prince of Fitness" or "The Pled Piper of Pounds," has left us puzzled. Who is this frenzied elf who makes chubby women sob? In late-night infomercials, you've seen these women covered in milk, pump tears pouring down plump cheeks. You've seen Simmons, tanned and ready in satin joggling shorts. You've watched him

launch into Judy Garland-style mope-sodies of sympathy for the obese. You've shuddered at his voice, a weasel's low-croon, tuned for direct penetration into the viewer's hypothalamus. America was beguiled and has made Simmons a multimillionaire. He has produced seven books, six audiotapes, and nine videos of which one, *Sweatin' to the Oldies*, remained on the top of Billboard's charts for nearly a year and sold some seven million copies.

But Simmons' decade-long reign may have been usurped by 5'6", gravelly voiced, 134-pound Susan Powter. A strapping androgynous, Powter has become the Screenin' Jay Hawkins of the fat industry. Like Simmons, Powter has provocative hair; but whereas Simmons capited, Powter comes on with a drill sergeant's gale-force roar. You cannot escape her. According to the New York Times, Powter's 30-minute long infomercial, since its January debut, has been shown more often than any other.

"YOU GOTTA EAT! YOU GOTTA BREATHE! YOU GOTTA MOVE EVERY DAY OF YOUR LIFE! YOU GOTTA STOP THE INSEANITY!" Powter's appeal goes beyond what might quantify be termed "stage presence." Her ability to transfuse an audience recalls the mass-marketing oratory of Hitler, Mussolini, and Evita Peron. After listening to Powter holler for 30 minutes about fat, the viewer experiences an almost irresistible urge to rush out and lynch donut-makers, to burn Ben & Jerry's ice-cream parlors to the ground.

Revenge seethes at the heart of Powter's program. Her infomercial is a fable about a woman wronged. Powter tells the audience how her no-good husband Nic dumped her for an 18-year-old and how she, Powter, subsequently ballooned into 260 pounds of thunder-bright horror. She points to a photo-enlarged-to-poster-size image of her former fat self and explains how she took it off. Powter not only lost 140 pounds, but she went on to settle her score, hundreds of times, on national television. With 50 percent of American women ending in divorce and 50 percent of American women on one diet or another, plenty of females in TV-land can identify with Powter's fury. Her set of five "Stop the insanity!" motivational cassettes sells for \$87.60, and some estimates put Powter's profits to date at around \$13 million. Such success is bound to attract unwelcome attention, and Powter has already begun to receive the mean-spir-

## Screamin' Jay Hawkins, above, and his spiritual heir, Susan Powter, below.

ited coverage reserved for mega-stars and members of the British royal family.

The April 17, 1993, edition of the Globe, a supermarket tabloid, announced, "TV SLIMMING GURU NEVER FAT! AND WE'VE GOT THE PICTURES TO PROVE IT." The Globe alleges, among other things, that Powter once worked as a topless dancer, was never fat, and is using "her fitness gimmick as a springboard to fame and fortune with something else, like a TV talk show."

The Globe's allegations, even if true, only speak to Powter's fierce ambition—a commonplace in entrepreneurs. Tabloid outrage does nothing to squish Powter's skill at "moving product" by telling a good story.

But Powter and Simmons, in fact, do more than move product, they are more than media personalities. They are soldiers in television's campaign to be all things to all people. TV both promotes and decimates violence. TV makes you fat and promises to slim you down. As with any revealed religion, television conceives sin and offers redemption. It is both cause and symptom, disease and cure. ■

Hours are 10 a.m. to 5 p.m. Tuesday through Saturday; 1 to 3 p.m. on Sunday. Adults \$3, seniors \$2, students with ID \$1, children 12 and under free. 670-3194.

**The House of Pacific Relations**, the International Cottages in Balboa Park are open every Sunday from 12:30 to 4:30 p.m., presenting the history and traditions of 30 ethnic groups. Children Around the World videos are shown on the fourth Tuesday of every month, from 11 a.m. to 3 p.m., in the Hall of Nations, and select cottages are open. Admission is free. For further details, call 582-1316.

**Juniper Serra Museum**, "Changing Landscapes: Changing Lives: Native Peoples and New Arrivals in San Diego, 1769-1848" is the name of the current exhibit, running through 1994. Through a variety of images, maps, and artifacts, the exhibit illustrates how local natives and San Diego's first Spanish settlers viewed the land in very different ways. Items on display include richly embroidered vestments worn by a Spanish missionary, intricate basketry from a Kumeyaay tribe, a dugout canoe exemplifying a mix of European and native characteristics, and a reassembled section of the Mission San Diego de Alcalá apeduct.

The museum is located at 2727 Presidio Drive, Presidio Park, on the original site of the San Diego mission. Permanent exhibits concentrate on the pre-American era of San Diego's history and include one of the finest collections of Spanish Renaissance furniture in the West. Hours are Tuesday through Saturday, from 10 a.m. to 4:30 p.m., and Sunday from noon to 4:30 p.m. Adults \$3, children under 13 are free. 232-6265.

**The Museum of San Diego History** has an exhibit featuring models of the *Nina, Pinta, and Santa Maria*, the three ships that brought Columbus and company to North America, entitled "The Ships of Columbus." On display through Friday, May 14. The San Diego Quaternary Commission has provided the hand-crafted model ships, each measuring more than five feet in length. Traveling to different locations throughout the county, the ships will eventually be on permanent display at the San Diego Port District.

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

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

The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. Tuesday through Sunday. Adults \$6, children under 13 free. 232-6265.

**The Breakin' II: Fleet Science Center** presents a variety of hands-on exhibits illustrating scientific principles. The Science Center opens

daily at 9:30 a.m., closing time is 5 p.m. on Sunday, 6 p.m. on Monday and Tuesday, 9:30 p.m. Wednesday and Thursday, and 10:30 p.m. Friday and Saturday. Adults \$2.50, children 5-13 \$1.25. The museum is located in Balboa Park. For other information, call 238-1233.

**San Diego Aerospace Museum**, the museum offers exhibits of approximately 85 aircraft, 1400 scale models, 10,000 aviation-related items, and memorabilia from the Montgolfier hot-air balloon era to the space age and includes an International Aerospace Hall of Fame. The Spad, a World War I fighter, has returned to the museum. The aircraft just underwent extensive restoration and was found to be approximately 98 percent original, a discovery that makes the Spad the most rare aircraft in the museum's collection. It will remain on permanent display. The museum's latest acquisition (purchased mounted in front of the museum) is the Blackbird, a four-engine jet fighter that held the world's altitude and speed records for more than 28 years.

The museum is located in the Ford Building in Balboa Park's Palisades area. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$4, 6-17 \$1. For more information, call 234-8291.

**San Diego Automotive Museum**, more than 60 automobiles and motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection. A new exhibit is now featured, highlighting Route 66. The museum has remodeled its main floor with a serpentine highway to highlight roadside architecture, signs, and other memorabilia of landmarks of the time, as well as well as cars you might have found along the route during its heyday. The Route 66 exhibit continues through August.

Indianapolis race cars driven to victory by Dick Mears and Al Unser Sr. and a replica of Roger Ward's 1969 winner are among the vehicles featured during a three-week tribute to the Indianapolis 500 at the museum. The show runs through Monday, May 31, and includes paintings, memorabilia, and daily specialty reports. Admission to this special show is \$5.

## Roam-O-Rama

### A Guide to Unexpected San Diego • By Jerry Schach

The first of 1993's two "eclipse seasons" is nearly upon us. Twice a year, during periods about six months apart, the whirling motions of the Earth and the moon, with respect to the sun, give rise to the conditions necessary to produce eclipses. Two are in store for us now: a partial solar eclipse at sun rise on the morning of Friday, May 21, followed by a total lunar eclipse at dawn on the morning of Friday, June 4.

With June gloom in full swing, your chances of viewing either eclipse within 20 miles of the coast are slim. Above 2000-3000 feet of elevation, though, clear air and cloudless skies prevail on about 80 percent of May or June mornings. As you have to be at the right place at the right time, the appointed mornings and need exist on any highway that will take you above the cloud cover.

Two easy-to-reach spots stand out as virtually perfect for viewing May 21's dusky sunrise. Both are (quite naturally) located off Sunrise Highway in the Laguna Mountains. One is the obscure "Vista Point" just east of the little resort community of Mount Laguna. From 18 near Pine Valley, drive up Sunrise Highway about ten miles to the Vista Point turnoff, on the east side of the road, at mile 23.8. Continue one-quarter mile farther to a small parking area. The other perfect spot is the popular overlook known as Keweenaw Point, off Sunrise Highway at mile 30.3. At either place, you can watch the notched sun, 14 percent covered by the moon's silhouette, materialize over a hazy Arizona horizon at about 5:45 a.m. You may not need to use any safety filters for the first minute or so, depending on the amount of haze present. Once the sun reaches an uncomfortable brightness, don't look at it directly. Use a dense filter or a pinhole projection device, or project the sun's image through binoculars or a telescope. The show will be over by 6:20 a.m.

June 4's lunar eclipse starts at 4:11 a.m. and progresses to totality at 5:12 a.m.—one-half hour before the moon sets in the west-southwest and the sun simultaneously rises on the other side of the sky. The "action" during this particular eclipse, at least for San Diegans, is simply the progression of partial phases—from full moon to nothing in an hour's time. The very best spots to watch this eclipse are various small turnouts along Palomar's East Grade Road, near the summit of the mountain, and—once again—Sunrise Highway, particularly at the large turnouts between mile markers 19.5 and 21.0, six miles up from 18 at Pine Valley.

Located in Balboa Park near the Starlight Hotel, the museum is open from 10 a.m. to 4:30 p.m. daily. Adults \$4, seniors \$3, and students \$3. Children 13 and under \$2.50. Daily. Adults \$3, under 12 \$1.25-2.54.

**San Diego Hall of Champions Sports Museum** has permanent exhibits dedicated to Thoroughbred racing, including trophies from some of the world's most famous horses, a pair of Bill Shoemaker's boots, and other artifacts, as well as artifacts from a wide variety of other sports. The museum is located at 1649 El Prado, Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$3, under 12 \$1.25-2.54.

**San Diego Maritime Museum**, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea.

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**Heritage of the Americas Museum** is a museum featuring art and artifacts from South and North America, concentrating on the utilitarian and decorative artistry of crafts workers from ancient cultures. There are very dedicated to natural history, archeology, education, anthropology, and fine art.

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

Find the museum on the Carmel College campus, 2957 Jomacha Road, Rancho San Diego.



## Calendar LOCAL EVENTS

including exhibits concerning the old San Diego-Coronado ferries, the turn fishing industry, and the military. The museum fleet consists of the 1863 bark *Star of India*, the 1898 San Francisco ferryboat *Berkeley*, and the 1904 Scottish steam yacht *Medea*. There are also nautical exhibits, ship carpenters, model buildings, ships in bottles, wood-carvers, and a complete research library.

The museum is located along the Embarcadero at the corner of North Harbor Drive and Ash Street, downtown. Hours are 9 a.m. to 5 p.m. daily. Adults \$5, 6-12 \$3.25, 24+ \$15.

**The San Diego Model Railroad Museum.** Four large-scale models of railroads of the Southwest, past and present, and other toy train layouts are on view, as well as a working semaphore at the entrance that cycles every five minutes. The N-scale Carroto Gorge exhibit is almost complete and can be viewed. An exhibit called "Railroad Wonders" 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. 606-0199.

**San Diego Museum of Man.** "Rebels: Folk Art of Peru" is the newest exhibition on view at the museum. Rebels are portable art once used as part of the ritual offering to the god Waman, protector of herd animals. Traditionally they are box-shaped with double doors, open to reveal interior scenes depicting historical or religious themes. The exhibition features the work of Nicario Jimenez, from Arequipa, who has been exemplified by his father and others done in the Cuzco style. See the *rebels* through September 6.

"Awake to the Dreamtime: Australian Aboriginal Art from the Kellin Foundation Collection" is an exhibit in which visitors will gain an understanding of Australian aboriginal culture through approximately 80 paintings and 50 ethnographic items on display including shields,

boomerangs, carrying bowls, sacred legend tablets, totemic animals, and funerary poles. Photographs, video presentations, and slide lectures round out the exhibit. The exhibit will be on display until May 24.

"Rainbows, Ovals, and Animals" exhibits ceramic figurines of animals and humans made for sale to immigrants after the railroad came to the Southwest in the 1880s. This exhibition continues through December 31.

An exhibit continuing through May 31 is "Legacy of the Loom: Oaxaca Indian Clothing, 1492-1992." The Museum's collection of Oaxacan Indian textiles makes up the largest, best-documented collection in the United States, with over 1100 pieces from 198 different villages.

"Life and Death on the Nile: Gods and Mummies in Ancient Egypt" is an ongoing exhibit that includes coffins and mummy masks, sacred amulets, falcon shrines, mummified falcons, and a human mummy of the Ptolemaic period, along with art and utensils of daily life in the Amarna Period, from 1580 to 1351 B.C.

The museum is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$4, teens 13-18 \$2, children 6-12 \$1; free the third Tuesday of each month, 239-2001.

**The San Diego Natural History Museum** is currently exhibiting "Insect Face to Face." Giant robotic insects, 50 to 200 times life size, are supplemented with related scientific information. Visitors may step through a giant microscope lens, becoming smaller relative to the size of the giant insects. Along with the robots, there are more than a dozen displays of living insects and arachnids. Displays concerned with the economic importance of insects, biological insecticides, and environmental insecticides provide up-to-date scientific data. See the exhibit through September 6.

The museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology. The museum, located in Balboa Park, is open Monday through Friday from 9:30 a.m. to 4:30 p.m.; on Thursday, the museum is open until 7:30 p.m.; Saturday and Sunday from 9:30 a.m. to 6:30 p.m. On Thursday, visit the museum for half price from 4:30 to 7:30 p.m. Regular admission is

adults \$6, seniors \$5, children 6-17 \$2, under 6 free. 232-3821.

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

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

**The La Mesa Depot, 4695 Nebo Drive, La Mesa, is an authentic Victorian depot restored by volunteers. This wooden structure is the community's oldest building and served as passenger depot for the San Diego-Arizona Railroad from 1894 to 1927. Exhibits include photos and history of the Arizona Railroad, antiques, and memorabilia of the Southern Pacific line, alongside a 1920s locomotive and caboose, and a 1940s diesel engine. The depot is open 1 to 4 p.m. Saturday and Sunday. For more information on either location, call the main office at 993-3030.**

**San Dieguito Heritage Museum.** The museum celebrates the heritage of old and new Encinitas, Cardiff, Olivenhain, Encinitas, Rancho Santa Fe, Solana Beach, and Del Mar. It's located in West Village Center, at the corner of Manchester Avenue and Encinitas Boulevard in Encinitas. Hours are Wednesday through Friday, 1 to 4 p.m., and weekends from 11 a.m. to 4 p.m. Call 632-9211 for admission and other information.

**The Stephen Birch Aquarium Museum.** An aquarium and museum under one roof, is an educational component of the Scripps Institution of Oceanography. The facility has 23 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico and the Gulf of California. A narrated slide-show screens throughout the day, telling the story of the war in Mexico and California. A self-guided tour recounts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The museum is found at 15808 San Pasqual Valley Road, Escondido. Admission is free. Call 238-3380 for additional details.

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## HELL.A.

Places of Magic and Wonder in Smogland By Adam Parfrey

It is remarkable that an aesthetic inferiority complex still haunts America. The Los Angeles County Museum of Art "Parallel Visions" show is a case in point. With all the madness that ferments within our screwy land mass, the LACMA imported most of its outsider art from the European continent.

Daniel Prince, on the other hand, has spent much of his past 10+ decades traveling backroads America, visiting no-name whittling hillbillies, mental patients, and myriad self-taught visionaries. He tells the story of removing rusting hellfire and brimstone signs from the property of Ozark apocalyptic W.C. Rice and nearly being decapitated in the process. With the intention of paying an old debt to the artists he has collected, Prince has cleared out several tons of fetters from the derelict Hensley's department store in Santa Monica for an exhibition called "The Biggest."

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As it happens with many good things that are outside the big money or insider cliques in Los Angeles, both the L.A. Times and the L.A. Weekly have ignored the best and most comprehensive exhibition of Native Art to have taken on the scene in Southern California. Unusual for a group exhibition of this range, each of the 50 artists in "The Biggest" is represented by 20 works — enough art for 50 one-man shows and invaluable for assessing every participant's emotional and technical range.

I was bowled over by African-American artist John Jordan's witty and accomplished carvings, assemblages, and paintings; disturbed by Cio Salas's autistic voodoo dolls; impressed by Gregory Van Maanen's acrylic death imagery from the Vietnam War era; and intrigued by L33 (a.k.a. Bernard Schatz) and Robert Gilpin's renderings of mad visions.

If you take the time to visit "The Biggest," chances are you'll bump into bespectacled visionary Robert L. Smith, who will be glad to sell you a xeroxed book of his skewed paintings and stories and discuss how the security guards threw him out of a laping for *The Price Is Right*.

("The Biggest," through June 15, 402 Santa Monica Boulevard, Santa Monica. (310) 458-1152.)

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## A Song Without a Tune Is An Omelette Without An Egg

If you've heard one, you've heard them all, as Ronald Reagan remarked about seeing redwoods.

If for nothing else, lovers of vocal music would have had to be grateful to tenor Richard Geller for the program of his song recital, suitably titled "Songs of the Spiritually Unorthodox." "Unorthodox" is certainly the word to describe this compilation of 26th-century music in a wide range of styles. I imagine that most members of Geller's audience at the First Unitarian Church, however knowledgeable they might have been about the contemporary vocal repertoire, would have shared my experience of encountering a large part of this program for the first time. Even words I had heard before, such as Benjamin Britten's *Canticle I* and a brief song from Francis Poulenc's *Chansons villageoises* ("Coffarde"), are rarities in performance. For me, at least, all the rest was new, fresh, stimulating, authentically interesting — something one does not say that often about a song recital.

Fortunately, Geller's intelligence — and daring — in the choice of program were accompanied with musical skills of a high order. His is a light, supple voice of engaging timbre, sweet and easily floated, but with an exciting ring when passion is called for. Particularly characteristic was his exceptional lyricism, a capacity to spin out shapely and intelligibly structured vocal lines even when dealing with a knotty, jagged, and essentially unlyrical modern score. Geller's ability to make sense of music far removed from Schubert was enhanced by his clear and meaningful articulation of the texts. He seemed, in short, the ideal interpreter of this music.

Geller's lyrical gifts could not, ultimately, conceal the difference between the composers from whose souls melodies arise like fruit from the tree, and composers who make vocal lines by arranging a series of pitches in a certain order. I am sorry to have to reiterate that Benjamin Britten is one of the latter. *Canticle I*, however well performed (as it was by Geller, and — earlier — by Peter Pears on a famous recording), confirms once again the anomaly of England's greatest modern vocal composer lacking an inherent gift for melody — although he knew everything else there was to be known about songs and canticles

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## REVIEW JONATHAN SAVILE

## Calendar CLASSICAL MUSIC

and operas. The contrast with the *Blake* Songs of Ralph Vaughan Williams, which followed on Geller's program, could not have been more striking. These lovely and dramatic settings of lyrics by William Blake were given added color and expressiveness by their odd scoring, for voice and oboe (Marc Bonnel was Geller's talented collaborator).

The ranks of the unmelodic — in deed, anti-melodic — were represented most aggressively by a work for voice and percussion called *Prophecie 2 (After the Apocalypse)* by the contemporary Quebecois composer, Denis Gougeon. In a Boulezian manner that was much explored a few decades ago, Gougeon breaks up musical and linguistic sounds into their

"Songs of the Spiritually Unorthodox" Richard Geller, tenor (with Marc Bonnel, Janie Prim, and Danie Mitchell) First Unitarian Church Music by Britten, Vaughan Williams, Gougeon, Respighi, Glédon, Rorem, Barber, Poulenc, Burton, and Holby

component parts, using them as abstract elements in an anxiety-ridden, expressionistic texture. Like so many recent musical fashions, this is not really a viable musical style, one that can go on

providing a rich language for the expression of varied ideas and feelings. If you've heard one, you've heard them all, as Ronald Reagan remarked about seeing redwoods. Gougeon's *Prophecie* was re-



Richard Geller



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## NEW! The Klammer House "MIDDLETOWN", SAN DIEGO

The 20th Annual Designers Showcase San Diego's Premier Design Event Open to the Public, May 1-May 23  
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Designers Showcase is a benefit for the San Diego Historical Society and educational programs of ASID, San Diego Chapter.

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710 Camino Del Mar 755-1501  
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### A Night in Del Mar

Del Mar's most relaxing attraction is The Stratford Inn. Located walking distance to Del Mar's scenic beaches, many of our rooms feature ocean views, balconies and patios. The Stratford is the perfect retreat from Southern California's fast lane. Stroll the village, rent a bike or just relax next to the Pacific. Your evening in Del Mar includes:

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## Calendar

marable for its colorful effects, however, expertly brought out by percussionist Daniel Mitchell, and Geiler actually managed to sound as though he was singing, even though the composer clearly considers himself an enemy of the human voice.

One other non-melodist on the program was Miriam Gidon, whose setting of philosophical questions on nature by the 12th-century English scholastic, Adelard of Bath (the printed program had some trouble with this name), was once again more attractive for its textures and colors (voice, piano, oboe, tamtams, xylophone) than for its arrangements of pitches. But the rest of Geiler's songs belonged to two vocal composers, giving Geiler (and his pianist, the ever reliable Jane Prim) the opportunity of demonstrating how a poetic text sensitively set, a beautiful tune expressively sung, and a well-shaped accompaniment authoritatively played can make a big artistic

experience out of a small work, fusing music and poetry in an unmatchable way.

The tune-makers (all of them very different in style) were Ottorino Respighi, in his romantic, ecstatic *David before Poulenc*; and three major American composers who have done much of their genius to the vocal repertoire, Ned Rorem, Samuel Barber, and the unfortunately much neglected Lee Hoiby. To these must be added San Diego's own Daniel Burton, represented by a vigorous, comic, and yet haunting little song named "On a Donkey that bit a Clergyman." With this final group, Geiler (and his audience) seemed to be having a comfortable good time, appropriate when a fine, well-trained voice is allowed to be itself and to express the natural movements of the human soul.

## CLASSICAL LISTINGS

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

**For the Third**, "Music Frontiers 1993: Dramatic San Diego" is a series of concerts and lectures, hosted by UCSD's Department of Music. The festival consists of two concerts on Friday, May 14, both in Studio A of Warren Lecture Hall, on the UCSD campus. At 7 p.m., the Ensemble Recherche String Trio from Freiburg, Germany, plays works by composers Francis Rone, Philippe Lasserre, Walter Zimmermann, Ole Lutzow-Holm, Clara Hoffman Mahkopf, James Dillon, and Eric Lynn. Tickets are \$4 general admission, \$5 students.

At 9 p.m., the 14th, Morton Feldman's "Crippled Symmetry" will be performed by John Fowell, Alec Kars, and Steven Schick. Admission is \$4 general, \$5 students.

The final concert in the series will be given at 8 p.m. on Saturday, May 15, in Mandeville Auditorium on the UCSD campus. The Ensemble Recherche String Trio presents works by Bernd Alois Zimmermann, Helmut Lachenmann, and James Dillon. SONOR will perform works by UCSD composers Roger Reynolds and Brian Ferneyhough, joining SONOR as guest violinist will be Irvine Arditi. First violinist of the Arditi String Quartet. Tickets are \$4 general admission, \$6 students.

For information on any of these events, call 534-5484. Parking permits are required on the UCSD campus, cost \$3 during the evening, and may be purchased at the Gilman Drive and Northside Drive information pavilions at the north and south entrances to the campus.

**John Rutter's "Requiem Mass"** with orchestra, organ, and soloists is performed by the San Diego Chorus, on Friday, May 14, at 7:30 p.m., at the San Diego United Methodist Church, 1700 Calle Magdalena, Encinitas. General admission is \$7, students and seniors \$5. Call 757-2121 for more details.

A Spring Music Festival is presented by the Point Loma Nazarene College Music Department on Friday,

May 14, at 8 p.m., in Brown Chapel on the campus. The concert will feature the Concert Choir, Male Chorus, Point Loma Singers, and the Treble Choir. Find the campus at 3900 Lomaland Drive, Point Loma. The concert is free. Call 221-2344 for additional information.

**The "French Festival"** hosted by the San Diego Symphony, continues May 14 through 16, with performances at 8 p.m. on Friday and Saturday; and at 2 p.m. on Sunday. The program includes Debussy's *Petite Suite*; Saint-Saëns's *Concerto No. 2 in G Minor for Piano and Orchestra*; excerpts from *L'afternoon* by Bizet; and Ravel's *La Valse*. Words on Music is presented one hour prior to each concert. Tickets range from \$15 to \$40.

The festival continues on Wednesday, May 19, with the symphony's Chamber Ensemble performing Beethoven's *Concerto No. 2 in a minor for Four Flutes in Clarinet*; Quartet for Four Flutes by Haydn; Suite for Oboe, Clarinet, and Bassoon by Milhaud; Francaix's *Wind Quintet*; Prokofiev's *Sonata for Flute and Piano*; Three Pieces for Wind Quintet by Ibert; and Bocca's *Sinfonia a la Montagne* for Four Flutes. This concert begins at 8 p.m. Tickets are \$12.

All of the concerts may be heard in City Symphony Hall, 1243 Seventh Avenue, downtown. The box office is open Wednesday through Friday, noon to 6 p.m. For more information and tickets, call 699-4205.

**MiraCosta's Guitar Ensemble** performs on Saturday, May 15, at 7:30 p.m., in room 204 at the San Diego campus, 3533 Manchester Avenue, Cardiff. The program will include Latin American, classical, Baroque, and Spanish selections. Tickets are \$5 general admission, \$4 seniors and students. Call 757-2121 for information and tickets.

**The World Premier** of "Darkness to Light," a Musical Journey, "original piano music composed and performed by Timothy Baskerville, may be heard on Saturday, May 15, at 7:30 p.m., at the La Jolla Recreation Center Auditorium. The program will also include music by Liszt, Chopin, and Scott Joplin. Find the concert at 615 Progress Street, La Jolla. Call 793-3669 for more information. The ticket is free, but donations will be accepted.

Organ Concert principal guest organist George Butterfield plays Bach,

Handel, Elgar, and a wedding medley, among other selections on Sunday, May 16, from 2 to 3 p.m. This is the next installment of weekly free concerts at the Spreckels Organ Pavilion in Balboa Park, 226-0819.

**Harpichordist and Organist** Kathleen Schold will play works by Bach, Busoni, Liszt, Rameau, and Alain, on Sunday, May 16, at 4 p.m., at the Mission Hills First Congregational Church, 4070 Jackdaw Street. The suggested donation is \$7 general admission, \$5 seniors and students. Dial 296-2169 for more details.

**The Organ Concerts at Christ Lutheran Church Pacific Beach** continue on Sunday, May 16, at 4 p.m. Jini Shikhs will perform works by Bach, Brahms, and Hindemith. Helena Chan presents music by Schreder, Vienne, and Fekal. The church is located at 4741 Cam Street, 483-2300. The concert is free.

**The St. James Choir and Orchestra** presents Maurice Strakosky's "Requiem," emphasizing peace, love, and hope for the departed through the use of Gregorian plainchant themes, on Sunday, May 16, at 5 p.m. Enjoy the concert at St. James by the Sea Episcopal Church, 743 Prospect Street, La Jolla. Tickets are \$8. Call 459-3421 for additional information. The concert is free.

**The Better World Guitar Ensemble** presents a Musical Extravaganza of guitar music on Sunday, May 16, at 5:30 p.m., in Shiley Theater on the UCSD campus. Also on the bill is the choir from St. Bridget's in the Central Los Angeles. The event is a fundraiser for renovation of Christ the King church. Tickets are \$10. For tickets and further information, call 260-4292. USD is located at 3998 Alcalá Park, in the Linda Vista area.

**The 140-Voice Chorus** of College Avenue Baptist Church presents Felix Mendelssohn's *Symphony 2*, on Sunday, May 16, at 7 p.m. The pure was composed for the 400th anniversary of the invention of printing. Its combination of choral and orchestral forces has been compared to Beethoven's Ninth. The choir and soloists will be accompanied by a full symphony orchestra. The church is located at 4747 College Avenue, college area. A free will offering will be received; child care is available. Call 582-7212 for information.

**An Evening of Music from England** is planned for Sunday, May 16, at 7 p.m., at Theatre East, 210 East Main Street, El Cajon. It's a joint concert by the Greenmount Symphony Orchestra and the Greenmount Master Chorus. The program includes Mathias's *Wedding Anthem*, the *Maquerade Suite* by Sullivan, "On Hearing the First Cuckoo in Spring" by Debussy, and Rutter's *Magnificat*. Tickets are \$8 adults, \$3 children. Call 440-2277 for information and tickets.

**It Must Be Requiem Week**, Mozart's Requiem is being presented by the Rancho Bernardo Community Presbyterian Church Choir; on Sunday, May 16, at 7:30 p.m. The choir will be accompanied by full orchestra and organist Robert MacLeod. There is no admission charge, although a free will offering will be received. Child care is available upon reservation. The church is located at 17010 Penasquitos Road, Rancho Bernardo.

**Enjoy Peace and Tranquility** with the Dukes, Latawowski, Ligeti, and Brahms, on Sunday, May 16, at 8 p.m. The works will be performed by violinist Pálvi Nykter, French hornist Warren Goff, pianist Janusz Kapuscinski, and pianist Masako Ishikawa and may be heard in Erickson Hall on the UCSD campus. Call 534-5601 for additional information. The concert is free.

Parking permits are required on the UCSD campus, cost \$3 in the evenings, and may be purchased at the Gilman Drive and Northside Drive information pavilions at the north and south entrances to the campus.

**Weekly Broadcasts** of current performances by the San Diego Symphony can be heard on K252, 94.1 FM, every Sunday at 8 p.m. through June 6.

**"Welcome to Opera,"** a weekly program at the Better World Chorus, continues on Monday, May 17, at 7:30 p.m., when soprano Anne Marie Lombardo and author and poet Marie Chaplain offer an evening entitled "Discover the Fire." The event will feature both opera and performance art. Find the Galters at 6010 Goldfield Street, Mission Hills, 260-8007. Admission is \$7.

## Artists Who Write Upon Sand

Many of the abstract paintings were distinctly improved by the addition of equally abstract flower arrangements.

The San Diego Museum of Art's "Art Alive" is an annual fundraiser in which selected art works in the museum's collection are accompanied by flower arrangements. The last four-day exhibition was the twelfth in the series.

I had never attended one of these before, supposing that it had little to do with art. I imagined paintings taking reproduced in flowers, with roadside for eyes and

the use of Gregorian plainchant themes, on Sunday, May 16, at 5 p.m. Enjoy the concert at St. James by the Sea Episcopal Church, 743 Prospect Street, La Jolla. Tickets are \$8. Call 459-3421 for additional information. The concert is free.

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happy exhaustion of sensory and intellectual overstimulation: too exciting, too rich, too much. Kitsch does not produce this effect.

The stimulation was of two sorts. There were many individual works commanding intense and

complex response. In addition, the very notion of juxtaposing paintings and sculptures with flower arrangements proposes intri-

guing ideas about artistic structures and meanings. In all such juxtapositions, the original work is altered by what has been added to it, and the two moments of artistic creation — the painting (or sculpture) and the flower arrangement — combine to form a third, composite work of art, with characteristics that go beyond those of its components.

This was true even when the relationship between the painting and the flowers was of the simplest sort: direct imitation, in the medium of flowers, of the lines, shapes, colors, and textures of the original. So the tall and elegant figure of Anthony Van Dyck's blue-silk-clad Queen Henrietta Maria was mirrored by the tall blue hybrid delphiniums of Sumiko Lahey's *Akasha*, suggesting the flowerlike loveliness of the Queen in a manner exceeding even Van Dyck's. The painted strand of pearls that was repeated — in three-dimensional reality — next to the blue *Akasha* tray served further to tie painting and flower ar-

rangment together, unifying the total composition with this suave and vivid motif.

Similarly, Lietta Harvey and Margerite Harvey used flowers to subtly echo the colors (gold, white, and blue-green), the curved elongated shapes, and the leafy forms of El Greco's *Penitent Saint Peter*. Virginia Firth-Mears's arrangement of white lilies and black reeds resonated to the graceful, sensual curves of bronze female nudes by Archipenko (and fortuitously, because it was nearby) Maillol. Bonnard's portrait of the seated Pierre Montoux shows a massive, broad-shouldered, wedge-like figure, the shape of whose form Elizabeth Sitocsky captured with wonderful sly wit in her mass of delphinium, astrometria, and shasta daisies, in a brass-bound oval tub with a spigot. Linda Brown, motivated by a lively cubic painting by Alexei von Jawlensky (*Introspection*), made her own "cubic" flower arrangement, around a cylindrical vase.

To represent the stiff vertical stance of a Japanese suit of samurai armor, Jody Nordquist constructed a tall gray column surmounted by peonies and surrounded by bamboo. A mass of dried flowers, brown and gray, was Carrie Brown Ridgway's comment on the browns and grays of a Monet winter scene (*Effet de neige à Limetz*), just as Norma Young's *Akasha*, with



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## Calendar ART

follower of Georg Hegel, were seen as realistic parts of a completely plausible domestic setting, the paintings on the wall of the fictive, constructed room.

A different application of the same principle gave rise to the integrated installation framing the museum's 18th-century-Venetian wall (cityscapes by Guardi, Bellotto, and Canaletto). Alan James Weller and Joe Villanueva turned the paintings into components of a larger stage set radiant with the spirit of the aristocratic city of canal-floated gilt columns supporting tall vases, a gold park bench with a recumbent sculpted gilt giraffe, and the whole grand composition dominated by outpourings of salmon-pink roses amid greenery, like the color of the Doge's palace against the waters of the Venetian lagoon. Of comparable scope was what Karen Krane and Dana Pere did with the trompe-l'oeil parts of Jacob de Wit's *Allegory of the Trinity of Aix-la-Chapelle*. To accompany this large grisaille painting, which artfully appears to be a plaster relief, Krane and Pere offered a magnificent stage set,

all in white and the palest of pale green (plus touches of pale violet), with flowering bushes, hollow birch logs, cauliflower, artichokes, garlic clusters, turnips, parsnips, green grapes, green baby squash, dried peas, and leaves of floured bread — a feast of pallor, rustic, edible, and altogether superior to Wit's academic trickiness taken on its own.

Finally, there were several pieces among this dizzying plenty that deserved to be preserved in the museum forever, for they possessed without any doubt the high fusion of meaning and form, of idea, emotion, and beauty, that characterizes lasting works of art. For Cotin's tiny *Saint Sebastian*, riddled with pagan arrows, Andre Gray gave us an arched metal sculpture to suggest the bow, from which was suspended a large sphere of fragrant white shepherds pierced by a black arrow with gold metallic feathers. Even without the Cotin, this would have been a major work of religious sculpture, all the more powerful for its replacement of the traditional figurative iconography by symbolic objects.

Then there was Mark Mahurin's preposterously intricate completion of the portrait of a young bearded gentleman from the studio of

Lucas Cranach the Elder. Under the very square, very cheerful, very confident face, in its multiple-squared wooden frame, Mahurin assembled a composition of two high, black, luxuriant, well-worn, well-cared-for boots, standing on a bed of green moss among artichokes. Out of one boot rose a cluster of tiny red roses, out of the other a pile of orange kumquats. The base was a square wooden frame surrounded with the endless inscription, "the whole world can be seen as a tiny picture," placed over a mass of green fine-wale corduroy drapery. No less looking for logical connections in this metaphorical representation of the young man's personality — but no such attempts at analysis were necessary, for Mahurin's spirited work of art communicated its human truth immediately, and unequivocally, and unforgettably.

The same words would apply to the greatest single work of art in this immensely impressive show. Zurbarán's popular *Agua Dei* is a symbolic representation of the sacrificial Christ as a very natural lamb, white, woolly, delicately haloed, and (in its pose) trussed for slaughter. It is a lovely, tender, rather sentimental painting. What is absent, except by inference, is any immediate sense

of the stark divine power of the crucifixion. That is the note Virginia Taylor and Linda Carr supplied, with stunning imagination. Before the painting, they erected three white plaster Corinthian columns, in graduated sizes. On the tallest, a round white pot lay on its side, spilling a pool of blood-red roses out onto the lower ones, with a few fallen crimson petals at the base. Remaining at the level of symbolism, the dramatic flower sculptors complemented the Spanish baroque painter's gender sensibility, producing a composite symbolic image that could represent at the same time Jesus the pathetic human victim and Christ the noble tragic hero. An amazing art work — and an amazing experience for a visitor expecting to encounter kitch and instead finding himself mesmerized by a masterpiece.

A masterpiece which, like the others in the SOMA show, was fated to be wither and be removed a few short days later. In addition to all their complicated and intriguing aesthetic modalities, these creations of the flower arranger's art had the poignant quality of transience — which in a sense brought them closer to the conditions of life than works of art that fix the ephemeral in permanent form. When we look

at paintings and sculptures in the museum, we do so in a leisurely fashion, confident that what gives us pleasure and insight at this moment will be available to us a month from now, a decade from now, whenever we want to see it again. But to look at a beautiful and moving work of art, the creation of a skillful and inspired artist, and to know that it will not last the work, that it is doomed to disintegrate and disappear — that is to be made aware with unusual potency of our own mortality. At our backs we hear time's winged chariot: "Experience this living sculpture to its fullest right now, for you will never have the chance again."

And if it is painful to see art in this way, imagine what it is like for the artists to create it, writing the talent surging within them, and knowing that they, too, will never have the chance again. ■

## GALLERIES

**A Show of Furniture and Art** may be seen at Yves Vial Vici, a studio and gallery at 2400 Ketter Boulevard, downtown, beginning with a reception on Friday, May 14, from 6 to 9 p.m., continuing through June 5. Included in the exhibition are new furniture paintings in acrylic that reflect the artist's ongoing interest in modern relationships and the interaction between men and women. Regular gallery hours are noon to 5 p.m. on Friday and Saturday, and by appointment. Find the exhibition at 2400 Ketter Boulevard, downtown, 322-9004.

**"Furniture and Art"** is a show of paintings, etchings, and sculpture by Robert Freeman, art by Artistic known for artwork and participation in murals at Chicago Park, and natural watercolors on the human condition by Florence, on view at Intersection 37/17 Gallery, located at 4347 Park Boulevard (at El Cajon Boulevard and Washington Avenue). The show begins with a reception for the artists on Friday, May 14, from 7 to 10 p.m., and continues through May 31. Regular gallery hours are 11 a.m. to 5 p.m., daily. Call 574-4544 for more information.

**See Quail Botanical Gardens** through the eyes of artists on May 15 and 16, during the tenth annual Art and Photography Show, at Quail Botanical Gardens. The paintings and photographs featured in the show all originated at the gardens. See the show from 10 a.m. to 4 p.m. on Saturday and Sunday. Admission is free, parking is \$1. Find the show at 2300 Quail Gardens Drive, Encinitas. Call 434-3036 for more information.

**"Naturescape"** is a 25-year retrospective of paintings, sculptures, and drawings by Nick Applebee, commencing with a reception for the artist on Friday, May 14, from 6 to 9 p.m., at the Art Store Gallery, 247 South Kabana Street, Escondido.

**"Fictions"** are new paintings and drawings by contemporary artist

painter David Base, on view at the David Zapf Gallery, beginning with a reception on Friday, May 14, from 6 to 9 p.m., continuing through June 5. Included in the exhibition are new figurative paintings in acrylic that reflect the artist's ongoing interest in modern relationships and the interaction between men and women. Regular gallery hours are noon to 5 p.m. on Friday and Saturday, and by appointment. Find the exhibition at 2400 Ketter Boulevard, downtown, 322-9004.

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**"Fictions"** are new paintings and drawings by contemporary artist

brilliantly colored impressionist landscapes created in oils. See the show through Wednesday, June 30. Regular gallery hours are Monday through Friday, 10 a.m. to 5 p.m., Saturday by appointment. Find the gallery at 444 South Coburn Avenue, studio 100 (between Via de la Valle and Loma Santa R.), Solana Beach, 793-4442.

**"Sub-Symbolist Artists"** Rick Seaton has paintings on display at the Audition Gallery, 236 West Washington Street, Mission Hills. The show opens with a reception on Saturday, May 15, from 7 to 9 p.m. The artist states that "sub-symbolist, godless, figurative, and landscape themes are explored." Regular gallery hours are 11 a.m. to 5 p.m., daily, and by appointment, 296-1955.

**Photography from Some Women's POV** are on display at Gallery 21, beginning with a reception for the artists on Saturday, May 16, from noon to 4 p.m. The show features fine-art photographs of environmental, international, black and white, and abstract compositions, by Laura Hilbert-Cunningham, Judy Mandeloff, Bonnie Reinhardt, Sandy Small, and Marion W. Trotter. See the show through Monday, May 31. Gallery 21 is located in the Spanish Village Art Center, in Balboa Park, hours are 11 a.m. to 4 p.m., daily. Call 278-9700 for more details.

**Recent Paintings and Wall Sculptures** by Fred Mairmont can be seen during the month of May at the

Offtrack Gallery, there's a reception for the artist on Sunday, May 16, from 1 to 3 p.m. The show is located at 510 North Highway 101, in Encinitas. Gallery hours are 10 a.m. through 5 p.m., Tuesday through Sunday, 942-3636.

**The Robert Historical Community** mural by Salvador and Gloria Ribolles Torres will be dedicated on Thursday, May 20, from 9:30 to 11 a.m. Join the celebration at the corner of Croby and Harbor Drive, in Barrio Logan.

**Watercolors by Mexican Artist** Jorge Reyes Spenola are on display in a show entitled "Sembanzas," at Exclusive Arts, 5697 La Jolla Boulevard, La Jolla, through Thursday, May 21. Gallery hours are 10 a.m. to 6 p.m., Tuesday through Sunday. Call 434-0563 for more information.

**The Annual Student Art Show** at MiraCosta College continues through Friday, May 14. There are paintings, drawings, computer art, photography, and sculpture displayed in the Knapp Gallery in the student center at MiraCosta College, One Barnard Drive, Oceanside. Regular gallery hours are Monday through Thursday, 10 a.m. to 1 p.m., with additional viewing from 6:30 to 8 p.m. on Friday and Saturday. For further details, call 757-2121 x594.

**The Twelfth Annual Painted Society** exhibition is scheduled at the Art in the Rough Gallery, in the Prose-

nade, 4150 Mission Boulevard, suite 236, Pacific Beach, through Saturday, May 15. The show is a joint exhibit, sponsored by the Paint Society of San Diego. Regular gallery hours are Monday through Friday, noon to 5 p.m.; Saturday, 10 a.m. to 9 p.m.; Sunday, 11 a.m. to 5 p.m., 442-2740.

**A Group Show of gallery artists** is on view through Saturday, May 16, at the Santa Ysabel Art Gallery. Regular gallery hours are 10 a.m. to 5 p.m., Wednesday through Sunday. The gallery can be found at 21879 Highway 79, Santa Ysabel, 765-1676.

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**"Warrior, Life, and Light in Stone"** is an exhibition by sculptor Anthony Amato and his students at the VIVA Community Art Center, 640 Alta Vista Drive, Vista (next to the Rancho Burns Vista Adobe). The works on display include abstract designs as well as conventional torso and portrait busts. Center hours are 10 a.m. to 3 p.m., Wednesday through Sunday. See the show through May 23, 945-4015.

**Three Rabbits** are currently on display at the San Diego Art Institute, in Balboa Park, "Random Thoughts" are biomorphic paintings in acrylic by Sean Sullivan. "Freedom of Spirit" features etchings, drawings, and mixed-media autobiographical work reflecting the experience of isolation, by Janko Yennaro. Also on display is a group exhibit titled 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., Wednesday through Sunday. See the show through May 23, 945-4015.

## Getting Married Soon?

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Wednesday, May 15, 10-12 p.m. "The Secret Life of the American Lion" by Stephen McKelvey

Thursday, May 16, 10-12 p.m. "The Secret Life of the American Lion" by Stephen McKelvey

Friday, May 17, 10-12 p.m. "The Secret Life of the American Lion" by Stephen McKelvey

Saturday, May 18, 10-12 p.m. "The Secret Life of the American Lion" by Stephen McKelvey

Sunday, May 19, 10-12 p.m. "The Secret Life of the American Lion" by Stephen McKelvey

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## Calendar ART

3 p.m., Tuesday through Saturday, 12:30 to 5 p.m. on Sunday, 234-5946.

**"The Works"** showcases over 40 local and national artists at both locations of the Signature Gallery. The work ranges from functional objects to abstract sculpture. See the show through May 23. Find the galleries at 3895 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 297-0470 or 792-1353.

**Portraits and Studies of People** whose lives have been affected by AIDS make up "This Our Yard," a show on view in the Founders Gallery at USD, through May 24. Gallery hours are 9 a.m. to 5 p.m. Monday through Friday. For more information, call 260-4600 x4261. USD is at 5908 Alcala Park, in the Linda Vista area.

**Contemporary Political and Social Issues** feature the works of Robert Garcia and Cuban Tonia Esom. An

exhibition of their works continues through May 28 at the Porter Randall Gallery. Garcia works in oils on canvas, with historical color. Esom challenges Cuba's national symbols, graphically depicting bodily functions, using them as metaphors for the failures of socialism in modern Cuba. Regular gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m.; noon to 5 p.m. on Saturday, and by appointment. Porter Randall is located at 5624 La Jolla Boulevard, Red Bank 393-8884.

**"A Decade of Lasting Impressions,"** a show of work from the Printmaker's Atelier, in celebration of its tenth anniversary, is on view at the Tarbox Gallery, 1202 Ketterer Boulevard, downtown. The group was founded by Françoise Gibot, and the show includes work by her as well as Alberto Casy, Pat Doyle, Pamela Freder, Maria Gardino, Jean Hardin, Evelyn LaRosa, Beryl Markowitz, Naomi, Michel Sargent, Matleigh Schulte, Carole Seif, and Frank Tru. During the exhibition, some of the artists will demonstrate printmaking techniques and give lectures. See the show through Friday, May 28.

Through May in Gallery 11, paintings are grouped into media categories. Call 234-5020 for more details on either show. Gallery hours are Tuesday through Friday, 11 a.m. to 9 p.m., and Saturday, 6 to 10 p.m.

**A Response to Place** is seen in the recent paintings of Rod Guerrero, on view through May 29 at the Linda Moore Gallery. The American is the subject of the most recent work. Regular gallery hours are noon to 5 p.m., Tuesday through Friday, 10 a.m. to 3 p.m., Saturday. The gallery is located at 1611 West Loop Street, Mission Hill. For further details, dial 240-1101.

**The Second Annual Spring Juried Exhibition**, a collection of contemporary works by Southern California artists, joined by Alexia Markarian, may be seen at the North County Artist Co-op through Saturday, May 28. Find the art at 218 East Grand Street, Suite 201, Escondido. Gallery hours are noon to 5 p.m., Wednesday through Friday, 10 a.m. to 5 p.m., Saturday. For more information, call 260-4600 x4261. USD is at 5908 Alcala Park, in the Linda Vista area.

Through May in Gallery 11, paintings are grouped into media categories. Call 234-5020 for more details on either show. Gallery hours are Tuesday through Friday, 11 a.m. to 9 p.m., and Saturday, 6 to 10 p.m.

**Western Artist 1:** Nelson Saunders has work on view at the Old Ramona Hotel Gallery, 461 Main Street, Ramona, through Saturday, May 29. The work is titled *Native Harvest*. Gallery hours are 11 a.m. to 3 p.m., Wednesday through Saturday. Find Showcase Gallery at 2400 Ketterer Boulevard, in the Studio Building, downtown. 460-5413.

**Award Winners** from Mesa Junior College have work on view at the Clairemont Art Guild booth at the annual art recognition awards show at the Art Scene Gallery. See the show through Sunday, May 30.

Also on exhibition are paintings, sculpture, collage, ceramics, jewelry, photography, and wearable art by Clairemont Art Guild members. The gallery is located at 4150 Mission Boulevard, Pacific Beach. Viewing hours are noon to 5 p.m., Monday through Friday, 10 a.m. to 9 p.m., Saturday, and 11 a.m. to 5 p.m., Sunday. 483-2740.

**An Exchange of Culture and Talent** is the theme of the latest art exhibit at the Pin Pacific Hotel. In conjunction with the Tijuana Cultural Center, the Pin Pacific Hotel is exhibiting the works of Tijuana artists Alberto Blancarte (mixed media), Juan Angel Castillo (acrylic on paper), Franco Mendez-Cabrillo (mixed media and acrylic on canvas), and Enola Hwang (oil on canvas and gouache on paper). The works are on view in the exterior display windows and in the atrium of the Pin Pacific Hotel at Encinitas Shoppers Center, 400 West Broadway, downtown; see the show through Monday through Friday, 11 a.m. to 5 p.m., and Saturday from noon to 5 p.m. Call 248-7131 for more information.

**The San Diego Watercolor Society** has opened a new space called the

Showcase Gallery; the inaugural exhibit is juried membership show, running through Saturday, May 29. The work is titled *Native Harvest*. Gallery hours are 11 a.m. to 3 p.m., Wednesday through Saturday. Find Showcase Gallery at 2400 Ketterer Boulevard, in the Studio Building, downtown. 460-5413.

**"The Price of Paper,"** featuring works on paper by Raymond Pettibon, Nelson Targem, Neil Jurensberg, Soile, Robert Herman, Henry Vincent, Gary David Oberndorf, and Ty Bennett is on view at the Rita Dean Gallery, Petaluma, Targem, and Soile present two collaborative installations of pen-and-ink drawings on paper. Herman and Vincent explore current methods of facsimile, digitization, computer image manipulation, and Soile, Oberndorf presents current works in dimensional paper and color Xerox collage. Bennett displays recent works in digital computer manipulated color laser prints. See the show through May 29. Regular viewing hours are Tuesday through Saturday, 11 a.m. to 5 p.m. The gallery is located at 344 Sixth Avenue, downtown. 338-8153.

**The San Diego Watercolor Society** has opened a new space called the

Find the gallery at 2424 San Diego Avenue, Old Town. Gallery hours are Friday through Sunday, noon to 7 p.m. 491-0166.

**"The California Landscape—A Diversity of Style"** emphasizes the diversity of styles of early California plein air painters. Artists included are Fritz Kuchel, Charles Fries, Alfred Mitchell, Mary DeBelle Morgan, Edgar Payne, Karl Schmidt, and Marion Wachtel. See the show through May 31 at the K. Nahan Gallery, 7223 Fay Avenue, La Jolla. Gallery hours are noon to 4 p.m., Monday through Friday, Saturday 10 a.m. to 4 p.m., or by appointment. 459-3490.

**Wedges of Elements Club**, the seven

flowers of spring, cactus, fish, and other symbols of artist Jenko Yamanaka's native home, Japan, are reflected in her work. A show entitled "Reflections of Spirit," with mixed media, exchange, and drawings by Yamanaka, is on view at the integrated exhibition at the Pacific Rim Gallery, 741 G Street #107, downtown. See the show concludes on May 31. Regular gallery hours are 11 a.m. to 4 p.m., Tuesday through Friday, 293-1143.

**"Six Transcendental Moments"** (So

Transcendental Moments) at the Martin Wagner Gallery at the East County Jewish Community Center. His earliest work emphasized still life and landscape; the later works are abstract. The show continues through June 4. Find the East County JCC at 4078 34th Street, East San Diego, through 10 a.m. to 5 p.m., Monday through

the San Diego Sculptor's Guild, in studio 16 in Spanish Village, in Balboa Park. The studio is open every day from 11 a.m. to 4 p.m. For more information, call 238-0212.

**"The Spirit of Indiana"** is reflected in the latest works by Don Knapp, created in collage, using handmade paper, beads, crystals, and numerous found objects. See the show through Monday, May 31, at Studio 8 at Spanish Village, on Village Place, in Balboa Park. Viewing hours are 11 a.m. to 4 p.m., daily. Call 235-3634 for further information.

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119 North Main Street, Fallbrook. The work is in mixed media, watercolor, oils, glassware, jewelry, pottery, and sculpture. Regular hours are Monday through Saturday, noon to 5 p.m., for more information, call 233-1350.

**"Stone and Paper"** is a multimedia exhibit featuring works by Edwin H. Wurdell and Marie C. Wurdell, with scenes from San Diego and other locations, as well as abstracts, on view at the Del Cerro Gallery through May 31. The gallery is located at 6980 Del Cerro Boulevard, Del Cerro. Regular hours are 8 a.m. to 6 p.m., Monday through Thursday; and 8 a.m. to 4 p.m., Friday. 286-1181.

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Friday, 11 a.m. to 5 p.m., Saturday, 434-3070.

**Nudes Cast from Reality** by Tanya Rapt and ceramic hearts by Nina Boger-Aberle can be seen during the month of May at the Art Collector, 4151 Taylor Street, Old Town. Gallery hours are 9 a.m. to 5:30 p.m., Monday through Friday, and Saturday by appointment. 299-2332.

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**"Forgotten Survivors"** features the paintings and drawings of visual artist John Hakala. In the second floor galleries at USC's Price Center, Hakala regards this series as an homage to the Palestinians and hopes to promote an "equitable and lasting peace between Palestinians and Israelis." The exhibition is sponsored by the USC's chapter of the Palestine Solidarity Committee. See the exhibition through June 5 (it will be closed on May 30). Gallery hours are Sunday, noon to 5 p.m., or call 534-3362 to find out daily viewing opportunities.

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## Calendar ART

fine, but on-campus parking permits are required; they can be purchased at the information pavilions at the Gilman and Northview Drive entrances in the campus. 534-2864.

"Children's Book Illustrations" are on display at the Athenaeum Music and Arts Library, arranged in cooperation with Harcourt Brace & Company, through Saturday, June 19. 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 1008 Wall 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. Free. 434-3872.

"Four by Fourteen" is a show of original art by 14 of the Los Angeles art gallery artists, on view through June. The show includes works on paper, canvas, glass, ceramic, and more. Find the gallery at 1038 North Highway 101, Encinitas, 753-8829. Gallery hours are 10 a.m. to 5 p.m. Tuesday through Saturday.

"Category Other" features a "merging of mythological and mystical rituals of the past" at Gallery Vista, the show continues through July 11. The exhibit includes oils on paper, sculpture, acrylic on canvas, and ceramic. The gallery, in Village Park, is located at 300 Carlsbad Boulevard, suite 300, in Carlsbad. Viewing hours are Monday through Thursday and Saturday, 10 a.m. to 6 p.m.; Friday, 10 a.m. to 5 p.m.; and Sunday, 11 a.m. to 3 p.m. 434-9631.

"Phases of Women" is an exhibition of sculpture by Sally Spelman, Mary Buckman, and Evelyn Largen. A collection of life-sized figurative terracotta sculptures representing the passage of time through which women move from childhood to old age. The show is sponsored by COVA (Community Organizations for the Visual Arts) and continues through Friday, July 14, in the MBS Studio courtyard, 744 C Street, downtown. See the works from 9 a.m. to 5 p.m. Monday through Friday. Call 234-0928 for more information.

"Folk Art and Community in Oaxaca" is an exhibition featuring photographs, selected objects, and depicted scenes that describe the materials and skills involved in weaving Zapotec wool textiles. Mistic supplies, Chocholul palm hats, baskets, and more, sculpting more and in making bird cages. Volunteers from Five Zipotec, Mistic, and Chalchicomula communities developed the research and collected the objects for this exhibit, on display at the Centro Cultural de la Raza, through July 25. "La Frontera: The Border: Art about the Mexico/United States Border Experience" is another exhibition at the Centro Cultural (a related exhibit runs concurrently at the Museum of Contemporary Art, downtown). The exhibition features the work of more than 30 artists, focusing on life along the border, with painting, sculpture, photography, installation, and video art. See the exhibition through May 23.

Enjoy it all at the Centro Cultural de la Raza, founded on Park Boulevard, just west of Presidents Way, in Balboa Park. For more details, dial 234-6135.

The Mingei is located in University Town Center, La Jolla. Museum hours are 11 a.m. to 5 p.m. Tuesday through Saturday, 2 to 5 p.m. Sunday. Docent tours are offered on Thursday at 1:30 p.m. Admission is \$3 for adults, \$1 for children. For more details, call 653-5300.

The Museum of Contemporary Art, Downtown, the permanent second home of the Museum of Contemporary Art, San Diego, is hosting "La Frontera: The Border: Art about the Mexico/United States Border Experience," an exhibition featuring the work of more than 30 artists, contrasting on life along the border with painting, sculpture, photography, installation, and video art. See the exhibit at the Lyceum Theatre, 79 Horton Plaza, downtown. Regular hours are noon to 4 p.m. Tuesday through Friday, 2 to 5 p.m. Saturday and Sunday. For more information, call 496-7799.

Mingei International Museum of World Folk Art, currently on view is an exhibition entitled "Kings of Japan." The exhibit features the work of the founders and leaders of the Mingei Association of Japan, which was established in the early part of this century to assist the continuity of the "arts of the people" (mingei). On view will be historical and contemporary objects of daily use made from all natural materials of their environment. Pieces will include the pottery of Shoji Hamada; prints by Shiko Munakata; pottery by Tatsu Shimaoka; select pieces from the Aino (aborigines) of the Japanese

islands; and lacquer, baskets, and screens. The exhibit runs through July.

The Mark the Centenary of the Death of Walt Whitman is an art installation by Cheryl Parry, entitled "Speaking with Whitman," on view at the CCSU, San Marcos library through July 31. Gallery hours are 9 a.m. to 9 p.m. Monday through Thursday 8 a.m. to 4:30 p.m. Friday; and 10 a.m. to 4 p.m. Saturday. Find the library on the third floor of Craven Hall, the university is located on Twin Oaks Valley Road, south of Highway 78, in San Marcos. Call 752-4348 for more details.

## ART MUSEUMS

The African American Museum of Fine Arts presents an exhibition highlighting writers and illustrators of African American children's books entitled "Young Voices, Young Images" through May 30. The program was developed to promote literacy in the community and to build positive images for children. The exhibit includes original artwork by various artists, including Brian and Jerry Pinkney; Len and Diana Chilton; Shirley Ann Williams; Dolores Johnson; Carl Byrd; and James Ransom.

See the show at the Lyceum Theatre, 79 Horton Plaza, downtown. Regular hours are noon to 4 p.m. Tuesday through Friday, 2 to 5 p.m. Saturday and Sunday. For more information, call 496-7799.

The Museum of Contemporary Art, San Diego is exhibiting "Selected Works from the Permanent Collection" through June 30. Artists to look for include Kelly, Kienholz, Irwin, Gustin, Martin, Smith, Stella, and Warhol.

The Museum of Contemporary Art is located at 700 Prospect Street in La Jolla. Hours are Tuesday through Sunday, 10 a.m. to 5 p.m. Monday and Wednesday, 10 a.m. to 4 p.m. Admission is \$3 for adults, \$2 for seniors and students, free for children under 13. Admission is free to all every Wednesday from 5 to 9 p.m. 434-3341.

Museum of Photographic Arts, tentative travel through the rural towns of Guatemala, Mexico, Peru, Bolivia, and Ecuador are evident in the exhibit "For Gardalio: Witness of Time." Gardalio's subjects are people whose lives are rooted in the spiritual world; aspects of daily life reveal the sacred and symbolic, encompassing landscapes, architecture, ceremonies, tableaux, and individual portraits. The show continues through Sunday, June 13.

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

The San Diego Museum of Art, the museum's permanent collection includes Italian Renaissance paintings, Spanish Old Masters paintings, American art, 19th-century European paintings and sculpture, and the Williams Gallery of contemporary California art.

The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. Tuesday through Saturday. Admission is \$3 adults, \$2 for children 6-18; free on the third Tuesday of the month (for viewing the museum's collection of permanent paintings, not special exhibitions). 232-7931.

The Museum of Art, "The Age of Elegance: France in the 18th Century," featuring 40 objects drawn from the collections of the Fine Arts Museums of San Francisco and the Putnam Foundation, San Diego, explores the years that correspond principally to the reign of Louis XV. Pieces exhibited include recent commissions executed with a range of subjects; a pair of rare vases from the Sevres Manufactory; Japanese and Chinese porcelains; and paintings by Boucher, Fragonard, David, and Laguerre. The show continues through August 1994.

Museum hours are Tuesday through Saturday, 10 a.m. to 4:30 p.m., and Sunday from 1:30 to 4:30 p.m. Free admission. For more information, call 239-5548.

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## Calendar THEATER

### 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 room for Octad. One's production of C.P. Taylor's WWII memory play says that Nightingale is Pauline Whittaker's last show in America; she returns to England in July. That's England's gain. Whittaker has had an impressive string of performances for Octad (including Mink, De Tourvel in Les Liaisons Dangereuses and Hecate Hushabye in Heartbreak House), and she has topped them all as Helen, a lame, seemingly unattractive 11-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

either 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 anachronisms (Freddie Suddell'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 not one to over-make it).

Nonetheless, director Martin Gerich has done his customarily skilled job not only of designing a quality act to serve the show, but also of assembling a solid cast. Nightingale is particularly strong as the mother, whose faith in epic, and Sara Lovette stands out as the family's "babe in wood" and giving them the kind of business that evokes the period, especially its frenetic energy. And Pauline Whittaker takes it from there with a consumable performance as a woman who will never be an ugly duckling again.

Words & Arts. Octad-One Productions, through May 23. Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

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

Children of Paradise/Hunting & Dream. The La Jolla Playhouse, winner of a Tony Award for excellence in regional theater, opens its new season with the West Coast debut of Theatre de la Jeune Lune's acclaimed ensemble epic. Maudslaw Theatre, UCSD, Sunday, May 16, through June 13. Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

Community Actor's Theatre: One-Acts. The Community Actor's Theatre presents two one-act plays: *The Crown*, written and directed by Earl W. Hamilton, and *And We Owe the Night*, directed by Wendell Luc. 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 264-3391 or 262-3189.

Death and the Maiden. The San Diego Repertory Theatre is staging Adolf Daubman's drama about the aftermath and cruel legacy of a dictatorship. Douglas

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## Calendar THEATER

**Incubus** has directed. At least ten performances will be in Spanish (call the theater for specific dates and times).  
**Unravel Space**, 79 Horton Plaza, downtown. Wednesday, May 19, through June 12, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.

**Ellen Universe Joins the Band**  
 UCSD's department of theater presents the West Coast premiere of David Ruhl's memory play, in which a woman named Ellen searches for the meaning of her and his. Tony Cautel has directed. Mandel Weiss Forum, UCSD, Wednesday, May 23, through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday, May 22, at 2:00 p.m.

**An Evening of Improvisational Theater**  
 The Miss Moon Theater Guild, headed by Linnette Theater, presents an evening of improvisations. Heartland Craft Fair Mall, 9453 Clayton Drive (off Miramar Road), Friday, May 14, at 7:00 p.m. For information call 693-4498 or 273-3506.

**Fifth Annual Inland Festival of New Jewish Plays**  
 The Helen Cosmopolitan Theatre is hosting a series of staged readings that showcase new and emerging

Jewish authors, playwrights, and poets.  
**Helen Cosmopolitan Theatre**, through May 26, Tuesday, May 18, and Monday, May 24, at 7:30 p.m. For information call 234-9583.

**Hand-to-hand/Hadassah**  
 Hadassah Theatre presents a minor Miller's theater piece that combines "violent and beautiful images" with the resonance of classical Shakespearean and Greek drama. Ivan Tadjirian has directed. Admission is free.  
 Mandel Weiss Forum, UCSD, Friday, May 14, through May 16 at 8:00 p.m.

**It's the Top...An Evening With Cole Porter**  
 San Diego City College is offering a musical revue based on the life and music of Cole Porter, written and directed by Mark Stevens, with assistance by Jack Tygart.  
 San Diego City College Theater, Friday, May 14, and Saturday, May 15, at 8:00 p.m. Matinee Sunday, May 16, at 2:00 p.m.

**Isn't It Romantic**  
 Janie Blumberg is a crossroads. She has met the man of her mother's dream — a doctor from a wealthy family just beginning to establish his practice — who wants to marry her. Janie's 24, and even though her clock is ticking fast, she's learning how to speak for herself and still be likable (the two are not, she's discovering, incompatible). And even more important, she's learning how to speak to herself, to connect realistically with her feelings. Those were her last

the doctor, who calls her "monkey" and wants her permanently ensconced in his kitchen, may be a nice guy but not right for her at all. Beware the play's comic hunter, Janie's 18th birthday (1983) anniversary. Her family and friends pressure her to choose along acceptable lines. In the end, however, Janie learns how to "move forward" for herself. While previous productions have tried to make Janie a Role Model for the New Woman, thus throwing the play's tones and emphasis out of whack (and making all the other characters seem like her enemies), the Pasadena Playhouse and director John Aaron have mounted the comedy with a thorough understanding of how it works. Janie is just Janie. She represents no one else. And, as played terrifically by Wendie Toepfer at the Poway Center, her belated coming of age is both funny and quietly moving. Except for some sound problems — dead spots downstage right — that made deciphering what the cast was saying difficult, the production is a good one. The cast is solid, especially Vanessa Cox as Janie's friend Harriet, Chaudette Blevins as Harriet's successful mother, and Beverly Sanders and Kenneth Mann as Janie's overly indulgent parents. The New York skyline serving as a backdrop for Cary Wiseman's set looks a little tarnished from travel, but Wis-



Isn't It Romantic

man's use of floor-in flats and portable scenery gives the stage an appropriately hip Apple look. Worth a try.  
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Arts, through May 28, Tuesday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

**MiraCosta College One-Acts**  
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**MiraCosta College, Friday, May 14, and Saturday, May 15, at 7:30 p.m. Matinee Sunday, May 16, at 2:00 p.m.**

**Molly's Dream**  
 USIU's performing arts students present Marie Irene Fornes's popular opera that is both "a dream play and surreal romance." Sandra Lindberg has directed.  
 Legler Benches Theater, United States International University, through May 16, Thursday through Saturday at 8:00 p.m. Matinee Sunday, May 16, at 2:00 p.m.

**Mornings at Seven**  
 The Old Globe Theatre is staging Paul Osborn's comedy-drama about four middle-aged sisters "who may have lived too closely to one another just a bit too long."  
 Craig Noel has directed.

**Old Globe Theatre, Simon Edison Centre for the Performing Arts, through June 20, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.**

**NEOFEST: Performance and Dance Works**  
 South continues its 11th annual Festival of the New Arts with 10 minute performance and dance works by 10 San Diego artists.  
 South's English Avenue space will close after the May 15 performances.  
 South, Friday, May 14, and Saturday, May 15, at 8:00 p.m.

**Norman, Is That You?**  
 Chagall Productions presents Ron Clark and Sam Bahadur's comedy about the confrontation between a dry cleaner from Dayton, Ohio, and his gay son.

**Out of Purgatory**  
 The Old Globe Theatre presents the world premiere of Carol Gilligan's drama in which personal need clashes with religious belief.  
 Benny Sato Ambush has directed.  
 Canine Center Stage, Simon Edison Centre for the Performing Arts, through June 20, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

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**Personals**  
 The Theatre in Old Town is opening its 1993-94 season with a musical look at the "search for love, life, and adventure through personal ads."  
 Paula Kabanian has directed.

**The Theatre in Old Town, Saturday, May 15, through July 3, Wednesday through Sunday at 8:00 p.m.**

**A Place of My Heart**  
 The Sweetwood Comedy Theatre presents Shirley Lauro's true story about six women who sought adventure and found themselves in the middle of the Vietnam War.  
 David Hay has directed.  
 Sweetwood Comedy Theatre, Friday, May 14, through June 16, Thursday through Saturday at 8:00 p.m.

**Search for Signs of Intelligent Life in the Universe**  
 The Fine Hills Lodge Dinner Theatre is offering Jane Wagner's award-winning series of monologues and comic pieces. Scott Kinney has directed.

**Fine Hills Lodge Dinner Theatre, through June 13, Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.**

**Sexual Perseverance in Chicago**  
 Anyone on the lookout for a hot late-night comedy should go to the Fritz Theater and check out David Mander's exposé of the singles scene. The "sexual perseverance" of the title isn't what you think it's actually about the ways veterans of the scene erect barriers to prevent them from intimacy. Dave and Deborah have met and are headed toward love. His friend Bernie and her roommate Joan, however, are determined to prevent it from happening. Bernie's deepest hatred of women and Joan's of men, there's no room for anything like optimism. In the hour-long comedy-drama, they function

like evil angels at the ears of Danny and Deborah, filling them with overflows of their own negativity. They must risk at two of the least supportive "friends" on the planet. In a series of quick and precocious fall of Danny and Deborah's relationship. At the Fritz, thanks to some fine work by director Diane Daniels, the show moves at a briskly Manhattan clip. Daniel Morris's set — four chairs and a black background lit nicely by Douglas Gabrielle — makes up for instantaneous scene changes what it lacks in detail. The latter is supplied by Allen Ogden's costumes and Marty Eldridge's sound design, part of which is mid-'70s disco music that catches the period (Chicago, 1976) and causes critics of musical memories at the same time. The

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**MAY 22 "Kismet"** The Old Theatre Dinner Theatre - *Urbans show the stage with local artists in a design featuring readings in the real tradition of African American expression 7:00 PM San Diego City College Theatre, 1331 13th Ave. 50-70 p.m. \$10.00/Student \$5.00.*  
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## Chipmunks Resurrect Wretched Beatles

You know how the Chipmunks draw out a lot of their words, and put "pings" on the consonants to make them clearer?

Recently, my sister wrote a short story about the Beatles and how the summer she was eight years old she saw *A Hard Day's Night* a million times. Years later, she explained in the story, she discovered the Beatles bored her. "As a freshman in college," my sister wrote, "A *Hard Day's Night* popped up on TV, like a recurring dream, and it embarrassed me. John Lennon in the bathtub with a toy submarine? George Harrison fingering the spaghetti strap of a showgirl? I was in that neither period where you've outgrown something and feel terribly self-conscious contemplating your childhood enthusiasms."

Yet sometime after that my sister attended a party in Boston where the entertainment included two VCRs that played continuously: on one, *The Beatles: The First Annual All-Star Concert*; on the other, *A Hard Day's Night*. And this is what I've written: "I got sucked in instantly. I found it completely, utterly fascinating. I enjoyed it as a relic of a simpler, more innocent, joyous time. I got a kick out of seeing the now-wretched, discredited, and/or dead old Beatles suddenly young and vital. I absolutely reexperienced their goodness."

### REVIEW GINA ARNOLD

The six years between my sister and me exempted me from feeling quite as she did about the Beatles: by the time I got interested in rock music, they were nearly all solo artists. And yet that didn't stop me from having a similar revelation about the band. While browsing through a junk store recently, I unearthed a copy of *The Chipmunks Sing the Beatles Hits*, recorded in 1964. It was sandwiched between a bunch of old Herb Alpert records, an irreparably scratched soundtrack to *Peter Pan*, and an old Herman's Hermits all-rentlessly happy music. I thought to myself scornfully (happiness is so unpostmodern), but I splurged 50 cents on the Chipmunks relic anyway.

As soon as I got home, I put it on the stereo, and instantly my whole apartment was sonically transformed. It reminded me of something I once heard about a butterfly sanctuary where,

when people enter the grounds and see all the beautiful butterflies, their faces just light up. Similarly, if you walk into a room that's full of the music from *The Chipmunks Sing the Beatles*, I dare you not to smile. My roommate Isabelle

did when, filled with curiosity, she emerged from her room to hear it. "You could never be unhappy with this music on," she said wonderingly. "You could never think unlovely thoughts." And it was true. Each number — "P.S. I Love

## Calendar MUSIC SCENE



ALVIN SIMON C. THEODORE with DAVID SEVILLE

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- Ability to purchase up to five tickets in advance for every Avalon concert in San Diego
- Tickets available for pick up at your convenience one week prior to the show
- Mailers sent directly to your home or office with announcements of new concerts and special opportunities available to club members only
- One call does it all

Join today!  
CALL (619) 268-7935

## FESTIVAL

### ANNIVERSARY JAZZ

**FM98 KIFM**

**Friday, May 28**  
Hyatt Regency La Jolla at Aventura  
8:00 p.m.  
Star-Shedding Evening of KIFM Artists and Friends to benefit the Magic Johnson Foundation featuring:

- Yanni
- Bobby Calabrese
- Ottmar Liebert
- Richard Elliot
- Brenda Russell
- Bohannon
- Rachelle Ferrell
- Suzanne Ciani
- Peter White
- master of ceremonies Dave Koz

**Saturday, May 29**  
San Diego Convention Center 7:00 p.m.

**Sunday, May 30**  
Hyatt Regency La Jolla at Aventura 8:00 p.m.

Special RSH  
Special RSH  
Special RSH  
Special RSH

All seats reserved.  
Friday: \$100 / \$175 (Golden Circle)  
Saturday: \$15  
Sunday: \$15 for each Ballroom Show  
Artists and Shows are subject to change.

## CLANNAD

Anam

ON SALE  
THIS  
SATURDAY  
AT 10AM!

**THURSDAY JUNE 3 8PM**  
**SYMPHONY HALL**

## GIPSY KINGS

**TUESDAY JUNE 22 8PM**

Open Air Theatre  
SAN DIEGO STATE UNIVERSITY

IN ASSOCIATION WITH MOSE JACOBS PRESENTS

## oingo boingo

THEY'RE BACK!

WED. JUNE 9 8PM

Open Air Theatre

## BON JOVI

ON SALE  
THIS  
SATURDAY  
AT 10AM!

ON SALE  
THIS  
FRIDAY  
3PM!

WITH SPECIAL GUEST  
**TEN INCH MEN**

**THURSDAY  
JUNE 24  
7:30PM**

Open Air Theatre  
SAN DIEGO STATE UNIVERSITY

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

**Avalon**











## Calendar MUSIC SCENE

**Musicians' Festival** (Hampshire),  
Thursday and Friday, September 16  
and 17, 8 p.m., 2241 Shaker Island  
Drive, Shaker Island, 523-1010.

## UNDERGROUND CLUBS

**Underground club listings are compiled by**  
the *Callahan's*. If you wish your  
club to be included, please call  
225-3000, ext. 261. Thursday afternoon  
before 5:00 p.m. The listings  
are free.

**Add Jaws** 177 Graham, Tuxedo, Old  
Madrid, 750 Fifth Avenue, downtown,  
989-7889.

**Alamo** 1010 Bishop, Johnny (A.F.L.),  
Gophers (afterhours), and guests,  
Friday, 2001 Sports Arena Boulevard,  
753-9200.

**The Brown Room** 100, Johnny  
Johnny, Tuxedo, hip-hop, 7th floor,  
and funk, Wednesday, Emerald City,  
985 Garnet Avenue, Pacific Beach,  
528-7148.

**Club de Grown** Wednesday,  
Countryside Club, 4101 Taylor Street,  
Old Town, 288-PLAY.

**Club Headbanger** 101 Chris Gill  
and Joe Bailey, rock, techno, and house,  
Thursday, Rick's, 1051 University  
Avenue, Hillcrest, 255-1295.

**Club Melange** 101 Johnny Johnson,  
Sue Temple, John Brown, and guests,  
Wednesday. One cover gets you in  
to Brown Room, Emerald City, and  
860 Garnet Avenue (the same night).  
Pacific Beach, 528-7148.

**Club 101** 101 J.C. and Rick, disco,  
funk, and house, Wednesday,  
Wednesday, Fredrick's,  
Restaurant, 2701 North Highway 101,  
Carroll, 944-3733.

**Disc-A-Love** 101 J.C. and Rick, 553  
Crye and DJ P. Friday, 553 Fifth Avenue,  
downtown.

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downtown.

## Continued: 101 Dorian and Mark E Quark, Deep House and House and Funk, Friday, Mahala's, 455 Waring Road, 487-3404.

**Lucky Yellow** featuring DJ Dorian,  
Tops, Mark E. Quark, and Morgan  
Ryan, Thursday, Old Madrid, 755  
Fifth Avenue, downtown, 557-0146.

**Mass Progressive** underground  
cultural and political/funk rock, 18  
and up, Thursday, Sub Zero, 7533 El  
Camino Boulevard, La Mesa.

**Perichone** 101 Charlie Rick, Mr. Ter  
and Goli Yench, plus live bands,  
Tuesday, Mick's, 4190 Mission  
Boulevard, Pacific Beach, 973-9200.

**Reckless** 101 Fero and Dynamite H,  
Five, Reggae and calypso, Friday and  
Saturday, 1405-12 Hancock Street,  
Old Town, 984-2860 or 294-9800.

**Ranger Room** 101 Mark E. Quark and  
Phar Gil, 701 Tuxedo, Saturday,  
Tuesday, Mick's, 4190 Mission  
Boulevard, Pacific Beach, 973-9200.

**Seven** 101 Fero and Dynamite H,  
Five, Reggae and calypso, Friday and  
Saturday, 1405-12 Hancock Street,  
Old Town, 984-2860 or 294-9800.

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## North County

**Angelika Mexican Restaurant**, 176  
North El Camino Road, Encinitas,  
943-9600. Bobby and Laura's Fantasy  
Workshop, karaoke entertainment,  
7 p.m. to closing, Friday.

**Angelika Mexican Restaurant**, 1541  
East Valley Parkway, Encinitas,  
743-9922. Bobby and Laura's Fantasy  
Workshop, karaoke entertainment,  
7 p.m. to closing, Thursday.

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## NOTE

By David Stampone

It was in September of 1991 that  
San Diego got its first taste of the  
Japanese noise underground at a  
semi-private performance in a  
downtown warehouse/studio  
space. The formidable Zeni  
Grove, anchored by "Japanese"  
master vocalist/guitarist R.K.  
Nuli, blew the small crowd away  
after a six-on-six set from their tour-  
mates, Houston's **Pain Teens**.

The crashing drums of Elio and  
Nuli's catered guitar on songs  
like "Gustick Bode" certainly  
established a pulverizing  
intensity that surpassed even the  
Melvins that night, but the purest  
expression of over-the-top manic  
artistry came from the trio's other  
guitarist, Tabata. At show's end, Nuli  
and he having pulled out all the stops,  
relying again on their axes in a  
crushing climax, Tabata charged his  
speaker cabinet in one last shot at  
making the perfect noise. After  
bouncing himself and his guitar off  
the ceiling, Tabata charged his  
speaker cabinet in one last shot at  
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BOREDOMS

BOREDOMS, SONA, Friday, May 14, 8:00 p.m., 229-SONA, 57.

**Boredom's Back Room**, 2677 Vista  
Way, Carlsbad, 723-5400. Ambient,  
contemporary, Thursday through  
Saturday, country, karaoke, Tuesday.

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## THE IMAGO TRAVELING ROAD SHOW

(i-m'go).

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## TOWER RECORDS VIDEO

PERE UBU

ORANGUTANG

BEAUTIFUL











## Calendar MUSIC SCENE

**Sunday, the Joe Marillo Quartet, jazz, 8:30 p.m. to 12:30 a.m.** Sunday the Dave Hilliard Ensemble, jazz, 8:30 p.m. to 12:30 a.m. Monday the Holly Gentry Quartet, jazz, 8:30 p.m. to 12:30 a.m. Tuesday the Shop Sisters Quartet, jazz, 8:30 p.m. to 12:30 a.m. Wednesday.

**Crow's Top Hat Bar and Grille, 402 Fifth Avenue, downtown, 235-4325.** The John Scoones, blues and rhythm and blues, 9:30 p.m. to 1:30 a.m. Thursday, A.J. Croce and His Band, vintage rhythm and blues, 9:30 p.m. to 1:30 a.m. Friday and Tuesday, the Mike Kelly Band, rock/rhythm and blues, 9:30 p.m. to 1:30 a.m. Saturday, Zoot Case, blues and rhythm and blues, 9:30 p.m. to 1:30 a.m. Sunday, Len Bailey and the Midnight Flyers, blues and rhythm and blues, 9:30 p.m. to 1:30 a.m. Monday, Paddy and the Bluebonnet, blues and rhythm and blues, 9:30 p.m. to 1:30 a.m. Wednesday.

**Duke's Grill and Spirits, 901 Fifth Avenue, downtown, 238-5354.** The J.J. Moore Trio, jazz, 8 p.m. to midnight Friday and Saturday.

**Dick's Last Resort, 145 Fourth Avenue, downtown, 231-0100.** Private Dancers, jazz, blues, and rock, 8 p.m. to 1 a.m. Wednesday through Saturday. Candy Kane and the Swingin' Americans, blues and rhythm and blues, 9 p.m. to 1 a.m. Sunday. Private Dancers, jazz, blues, and rock, 8 p.m. to 1 a.m. Monday. Private Dancers, jazz, blues, and rock, 8 p.m. to 1 a.m. Tuesday. Private Dancers, jazz, blues, and rock, 8 p.m. to 1 a.m. Wednesday. Private Dancers, jazz, blues, and rock, 8 p.m. to 1 a.m. Thursday. Private Dancers, jazz, blues, and rock, 8 p.m. to 1 a.m. Friday. Private Dancers, jazz, blues, and rock, 8 p.m. to 1 a.m. Saturday. Private Dancers, jazz, blues, and rock, 8 p.m. to 1 a.m. Sunday.

**Harmon's Grand Hotel, 311 Island Avenue, downtown, 541-1880.** The Rhythmic Trio, jazz, Thursday the Mike Gerson and Holly Hoffman Quartet, jazz, Friday and Saturday. Showtime is 8:30 p.m. on all nights.

**Hausman's, 1418 Mission Ave., 2241 the Island Drive, Shelter Island, 224-3577.** Indoor stage. Bill MacPherson and Third Best, Afro pop, 8 p.m. to midnight. Sunday the Bill Shewee Quartet, jazz, 8 p.m. to 1 a.m. Monday.

from 5 p.m. to 10 p.m. Tuesday through Saturday in the lower lobby.

**Dixie's Pub, San Diego Marriott Hotel and Marine, 133 West Harbor Drive, 234-1500.** Rita Muen, contemporary jazz, 8:30 p.m. to 1:30 a.m. Tuesday. The Shop Sisters Quartet, jazz, 8:30 p.m. to 1:30 a.m. Wednesday.

**The Europa, 421 University Avenue, 545-0001.** Andy Anderson and Greg Ackerman, vintage popular music, Friday, Peggy Minifie, jazz, 9 p.m. to 1 a.m. Friday live music, Saturday.

**For Chico's Camp, 2137 Pacific Highway, downtown, 232-0808.** Live music, 9 p.m. to 11 p.m. Wednesday through Saturday, jazz club for information.

**Gale's Vero Caffe, 1531 India Street, downtown, 239-2209.** Dave Howard, original folk music, 9 p.m. Sunday.

**George's Greek Taverna, 1765 Union Street, downtown (in Charles's Motor Lodge), 239-5393.** Tawell Tawell and His Band, 18th Street music, Thursday through Saturday.

**Goodman's Grill, 4107 Taylor Street, Old Town, 265-5111.** The Latin Soul Band, salsa, cumbia, and cumbia, 8:30 p.m. to 1:30 a.m. Friday and Saturday.

**Hammond's, 6116 Wallace Street, Old Town (in the Rector del Muro), 235-0846.** Charlie Moore, contemporary, Friday and Saturday. Daily Smooth, 939 Fourth Avenue (below Beryl's 7th St.), downtown, 233-9439. Peter Sogard and Steve Knapik, jazz, 9 p.m. and 11 p.m. Friday and Saturday.

**Harmon's Grand Hotel, 311 Island Avenue, downtown, 541-1880.** The Rhythmic Trio, jazz, Thursday the Mike Gerson and Holly Hoffman Quartet, jazz, Friday and Saturday. Showtime is 8:30 p.m. on all nights.

**Hausman's, 1418 Mission Ave., 2241 the Island Drive, Shelter Island, 224-3577.** Indoor stage. Bill MacPherson and Third Best, Afro pop, 8 p.m. to midnight. Sunday the Bill Shewee Quartet, jazz, 8 p.m. to 1 a.m. Monday.

**Imperial Hotel, 305 Kalamia Street (at Park Boulevard), 444-0001.** 234-3323. Warner Jett, jazz, 8:30 p.m. Wednesday through Saturday.

**J.B.'s, 2004 Pacific Highway, 297-0866.** Karaoke entertainment with Diane D'Ashley, 7 p.m. to midnight, Friday.

**Johnny's 801, 801 Fourth Avenue, downtown, 233-1311.** Rockin' Joe and GT, vintage rock 'n' roll music, 8 p.m. Thursday, the Joe Croce, light jazz, 5:30 p.m. to 7:30 p.m. Friday, Willie "the Texas Hurricane" Ray, blues and rhythm and blues, 10 p.m. Friday and Saturday. Candy Kane and the Swingin' Americans, blues and rhythm and blues, 9 p.m. to 1 a.m. Sunday. Paddy and the Bluebonnet, blues and rhythm and blues, 9 p.m. to 1 a.m. Monday.

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### NITE LIFE

SAN DIEGO'S NUMBER ONE FEATURE SHOWCLUB

GRAND PRIZE WIN \$1,000 WEEKLY WIN \$200 IN PRIZES AMATEUR BEAUTY CONTEST every Wednesday 9:00 pm

Pool Tournament Monday 9 pm - EAST Tuesday 8 pm - UPTOWN

T-SHIRT RIP-OFF PARTY Thursdays both clubs

### Daily Buffet \$2.00

COUPON with this ad Expires 5/20/93

Free membership with this ad

Uptown 4307 Ohio San Diego 284-7435

East 8290 Broadway Lemon Grove 589-7337

### PATRICK'S

LIVE ENTERTAINMENT • DANCING • BILLARNEY & BOOZE

Friday & Saturday RUBY & THE RED HOTS "Sassy Rhythm & Blues"

Sunday JONNY VIAU & THE BLUES ALLSTARS

Monday HOT HEADS

Tuesday POSITIVE APPROACH

Jazz, Blues, Boogie & Rock Happy Hour prices till 7:30

428 "F" Street 233-3077 Across from Horton Plaza parking

**Yamaha Golf, at the Paladium, 777 Front Street, downtown, 234-9169.** Tommy Smith, jazz, lounge, rock, and pop music performed on piano, organ, and synthesizer, with vocals, noon to 4 p.m. Thursday through Saturday and 5:30 p.m. to 11 p.m. Sunday through Saturday.

**Yamaha Golf, at the Paladium, 777 Front Street, downtown, 234-9169.** Tommy Smith, jazz, lounge, rock, and pop music performed on piano, organ, and synthesizer, with vocals, noon to 4 p.m. Thursday through Saturday and 5:30 p.m. to 11 p.m. Sunday through Saturday.

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### Volcano Club

EVERYTHING A DANCE BAR SHOULD BE

TUESDAY: 8 PM MOLTEN METAL

WEDNESDAY: 8 PM DISCO INFERNO

THURSDAYS: 8 PM LADIES NIGHT

FRIDAYS: 5 PM HAPPY HOUR

SATURDAYS: 8 PM THE WHOLE PLACE GRATES WITH GREAT PEOPLE

SUNDAYS: 8 PM RITUAL

3093 CLAIREMONT DR. 1 Mile East of I-15 276-2401 (In front of Clairemont Bowl) 21 and over, please

AN OOOOOZZZZING GOOD TIME!!!!!!

### SIZZLIN' SUMMER NIGHTS!

WITH VERY COOL LIVE ENTERTAINMENT & GREAT PATIO DINING

### Coast CAFE

HAPPY HOUR Wednesday thru Friday 5:30-8:30 pm

LIVE MUSIC • PATIO BUFFET • DRINK SPECIALS • FREE PARKING

### FM98 KFM "Sunset Jazz Party"

Wed., May 19, 5:30-8:30 pm

BILL MACPHERSON & THIRD BEAT with vocalist Angel Sheppard Calypso • African • R&B with best Ron Garrett - Prices, giveaways and more!

Ruby & The Red Hots (Funk & Blues & Rock & Soul) Thursday, May 13, 20, 27 5:30 - 8:30

Dr. Chico (Fridays) May 14, 21, 28 5:30 - 8:30

4550 LA JOLLA VILLAGE DRIVE • 453-1126

### LIVE JAZZ

YOU ARE INVITED TO ENJOY THE SWEETEST JAZZ WITH THE BRITISH AMERICANS

FEATURING VERN SIVERTSEN ON BASS JOE URBANEC AT THE PIANO BOBBY GORDON ON CLARINET JOE CARANO ON GUITAR JOHN JAMES VOCALIST DAVE WILLIAMS ON DRUMS

EVERY THURSDAY, FRIDAY & SATURDAY 7 PM-11 PM EVERY SUNDAY 6 PM-10 PM

5700 LA JOLLA BLVD. 453-7511

### Sibyl's

FREE ADMISSION TICKET FOR FRIDAY!

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Andy and Deanna: Blue Bayou Lounge  
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Steve Brown: Island Saloon, McP's  
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Jerry Burroughs: Dock's Landing  
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Ray Curran: Hilton Hotel  
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Bruce Dallas: Rockin' Ray's Lobster  
David Daniels and Pleasabebe  
Rancho Bernardo Inn  
Diane and Stanley: L.B.'s  
Bill DeLoach: Marine Room  
The Elements: the Yacht Club at the  
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Ridde Viles: Ironwoods Lounge at the  
Hendley Hotel  
Linda Lewis's

**Ray Harris** the Colony House  
**David Hansen** Hennessey's  
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 Meyer/The Crossroads Center  
**Impassioned** Ina L'Auberge Del Mar  
**Island Magic** the Grove  
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**Ric Kautman** Kink Cafe, Miracle's  
 C  
**Larry Kapp** the Alley  
**John Kelly** Molly Bee's  
**Mike Lamy** Hotel del Coronado,  
 Mille Flavors Restaurant  
**Steve Langston** O'Hungry's, Joey's  
**Gary Langston** Club Inn's  
**Michael** the Crackles with the Wild  
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San Diego Reader May 13, 1993







## Calendar MOVIES

**Benny and Jon** — Intolerably two romance that fuses the border between modern and ancient. A classical romance (breakfast of milk, peanut butter, Cap'n Crunch in the blender) "wins" a semicentennial, Chaplin-and-Keanu-emulating down during a poker game, and discovers in him a true romantic (chase sandwiches grilled by clothes iron, potatoes mailed by tennis racket). With Mary Stuart Masterson, Johnny Depp, Aidan Quinn, Julianne Moore, directed by Jeremiah Chechik. 1993.

★ **DEL MAR HEIGHTS**: GALAXY 6, GROSSMONT THEATRE, GROVE 7, HAZARD CENTER 7, LA JOLLA VILLAGE, MIRA MESA 7, OCEANSIDE 6, RANCHO BERNARDO 6, SAN MARCOS CINEMAS, SANTEE VILLAGE 6, STRAND, FROM 5/14, LA OREGA

VISTA 6, LA GLASSHOUSE 6, VILLAGE, WISGARD PLAZA

**Bodily, Heat and Motion** — Slightly cerebral romantic comedy (the title derives from Newton's First Law of Motion) about the attachments and disconnections of a quarter of under-thirties in Fairfield, Ala., over a single weekend. It is just cerebral enough to be more than slightly pleased with itself; just enough to be more than slightly annoying. The occasional clowder of maps and road signs hardly place Michael Steinberg in a class with Peter Greenaway (neither in level of celebration nor level of annoyance). And the sophomoric philosophizing hardly places him, or screenwriter Roger Hildren, in a class with Eric Rohmer, either. (We are not surprised to find out that the glibly script originated as a stage play.) Perhaps the wacky, bawdy, droopy romanticism places them somewhere nearer Alan Rudolph, Neaver him, anyhow, than Cameron Crowe or Ed

Zwick. Bridget Fonda, for whom nothing is more natural and casual than appearing in front of a camera, is enjoyable to watch as always, but not at the price of also having to watch Tim Roth, busy, wadful, self-conscious, posturing. (Or to listen to him: the incomprehensibly suppressed British accent and the robotic drone in his place.) Phoebe Cates and Eric Scott complete the quartet. Best line, Shultz to Roth: "Do me a favor. Act normal." 1993.

★ **DEL MAR HEIGHTS**: GALAXY 6, GROSSMONT THEATRE, GROVE 7, HAZARD CENTER 7, LA JOLLA VILLAGE, MIRA MESA 7, OCEANSIDE 6, RANCHO BERNARDO 6, SAN MARCOS CINEMAS, SANTEE VILLAGE 6, STRAND, FROM 5/14, LA OREGA

**The Bodyguard** — A romantic thriller of such ridiculousness that it could be difficult even again to take seriously anyone connected with it. That would include Lawrence Kasdan, who wrote the script, at best seventeen (or was it nineteen?) years previous, which might partially excuse him if he were fifteen years old at the time. And Kevin Costner, whose haircut becomes more explicable if not better looking on him when you know that the role was conceived originally for Steve McQueen, the pudgy yet lightweight Costner is as poor a second choice here for McQueen as he was for Eastwood in *Runaway*. And Whitney Houston, who can be forgiven for wanting to launch an acting career (she photographs well, but not for functioning in the role of an established screen superstar who is currently up for an Academy Award as Best Actress (in addition to being a top-of-the-chart singer of a nominated Best Song: a hit like Cher, but bigger in the movie business, a hit like Madonna, but bigger in the film business). The whole thing plays like the bedtime fantasy of an adolescent male whose corniest vocabulary word and highest conceivable accolade is "cool." Accordingly, it produces no thrills but rather some laughs. Directed by Mick Jackson. 1992.

★ **DEL MAR HEIGHTS**: GALAXY 6, GROSSMONT THEATRE, GROVE 7, HAZARD CENTER 7, LA JOLLA VILLAGE, MIRA MESA 7, OCEANSIDE 6, RANCHO BERNARDO 6, SAN MARCOS CINEMAS, SANTEE VILLAGE 6, STRAND, FROM 5/14, LA OREGA

**Close to Eden** — Foreign film in the over-popular present genre, with the over-popular weaknesses of sentimentalizing and embellishing the subject. This time the peasants are a family of inner Mongolians in a French-Burman co-production originally titled *Up in the "Did you see that red flag on my wall?"* Apart from the urge itself — a lance at the end of a pole, which doubles as the film's "dramatic" sign — and an unappearing — given the heritage of Kenneth Framing, Nicholas Blake, Michael Innes, et al. — would this metaphorical literary phenomenon be thought grounds for blackmail? And why, when the secret is so obvious, would it be thought necessary to pop up to express his disparage in a scene of Dorothea's last day. And the movie remains itself further from documentary verities in a scene-fictional crystal ball code. Directed by Nikita Mikhailov. 1992.

★ **DEL MAR HEIGHTS**: GALAXY 6, GROSSMONT THEATRE, GROVE 7, HAZARD CENTER 7, LA JOLLA VILLAGE, MIRA MESA 7, OCEANSIDE 6, RANCHO BERNARDO 6, SAN MARCOS CINEMAS, SANTEE VILLAGE 6, STRAND, FROM 5/14, LA OREGA

**The Crush** — Teenage Total Attraction. The crush is the very day he is awarded an art scholarship, and goes nowhere. When the one eventually gets out of the service and back on the streets as a poet, he may then be allowed to get back in the movie, but only infrequently. This seems a waste, because the actor, Benjamin Bratt, is the most charismatic snarler and snorter in the cast. With Dennis Quaid, Jesse Borrego, Enrique Castillo. 1993.

★ **DEL MAR HEIGHTS**: GALAXY 6, GROSSMONT THEATRE, GROVE 7, HAZARD CENTER 7, LA JOLLA VILLAGE, MIRA MESA 7, OCEANSIDE 6, RANCHO BERNARDO 6, SAN MARCOS CINEMAS, SANTEE VILLAGE 6, STRAND, FROM 5/14, LA OREGA

**The Crying Game** — The initial situation is so movingly static and stage. A team of IRA terrorists in Northern Ireland have abducted an occupational English soldier. Peter Whittaker, with secretariat scores, one of whose captives (Stephen Rea), while waiting a prisoner-warfare deadline, gets to know the man intimately, even leading a playing hand when the hands-off behind-the-back captive needs to have a pee. (Newspapers in the annals of the Brotherhood of Man.) After a slow forty minutes or so and a ruffling of the frog and scorpion, his first heard on screen in Welles's *Mr. Arden*, this situation thankfully goes to an end in a hail of slow-motion bullets, but not before a certain hopefulness has settled upon us. Thereafter the sympathetic terrorist looks up the Loved the pictured in the captive's wallet — a photograph of a woman with some unattractive features — and things get a bit more interesting, whether or not "surprising" as the filmmakers had hoped. With Miranda Richardson, Jaye Davidson, and Jim Broadbent, directed by Neil Jordan. 1992.

★ **DEL MAR HEIGHTS**: GALAXY 6, GROSSMONT THEATRE, GROVE 7, HAZARD CENTER 7, LA JOLLA VILLAGE, MIRA MESA 7, OCEANSIDE 6, RANCHO BERNARDO 6, SAN MARCOS CINEMAS, SANTEE VILLAGE 6, STRAND, FROM 5/14, LA OREGA

**The Dark Side** — Stephen King's jellid Hyde variation is as convoluted and garbled as we have come to expect. A college L.A. professor and writer of "serious fiction" is threatened with the exposure of his pulp-novel pastimes. Why on earth — given the heritage of Kenneth Framing, Nicholas Blake, Michael Innes, et al. — would this metaphorical literary phenomenon be thought grounds for blackmail? And why, when the secret is so obvious, would it be thought necessary to pop up to express his disparage in a scene of Dorothea's last day. And the movie remains itself further from documentary verities in a scene-fictional crystal ball code. Directed by Nikita Mikhailov. 1992.

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**Dragnet: The Bruce Lee Story** — In his own, his biopic, on the Hong Kong film star and so much more: cultural ambassador, martial-arts revolutionist, mixed-race family man. The source material is the memoir of Lee's widow (subtitled: *The Man Only I Know*), so you know not to expect much iconoclasm. Even so, you might not have expected the musical score to take its cue from so grandiose a model as *JFK*. And the hero's early death (not to mention that of his actor son, Brandon) would seem to throw some doubt on the depiction of his triumphant *enter-a-man* versus his inner Demon, an armor-suiting biographer who had pursued him since childhood. That aside, Leon Scott Lee (no relation) is a strong enough screen presence to stand in acceptably for The Legend, and Lauren Holly (in *Julie, AMC*) — as the soap-opera negative would put it — is his

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her own. With Robert Wagner and Nancy Kyes, directed by Rob Cohen. 1993.

★ **DEL MAR HEIGHTS**: GALAXY 6, GROSSMONT THEATRE, GROVE 7, HAZARD CENTER 7, LA JOLLA VILLAGE, MIRA MESA 7, OCEANSIDE 6, RANCHO BERNARDO 6, SAN MARCOS CINEMAS, SANTEE VILLAGE 6, STRAND, FROM 5/14, LA OREGA

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<b>ROLLING STONE</b> "DELICIOUSLY FUN, TWO RETRAYS BEST COMEDY SINCE "CONSTRUCTORS"	<b>SINKAL &amp; EBERT</b> "TWO THINGS YOU DON'T WANT TO MISS"	<b>THE WASHINGTON POST</b> "A FUN, GAY LAUREL OF LAUGHTER"
<b>US MAGAZINE</b> "AN IMMENSELY APPEALING COMEDY"	<b>ENTERTAINMENT WEEKLY</b> "A FUN, GAY LAUREL OF LAUGHTER"	

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