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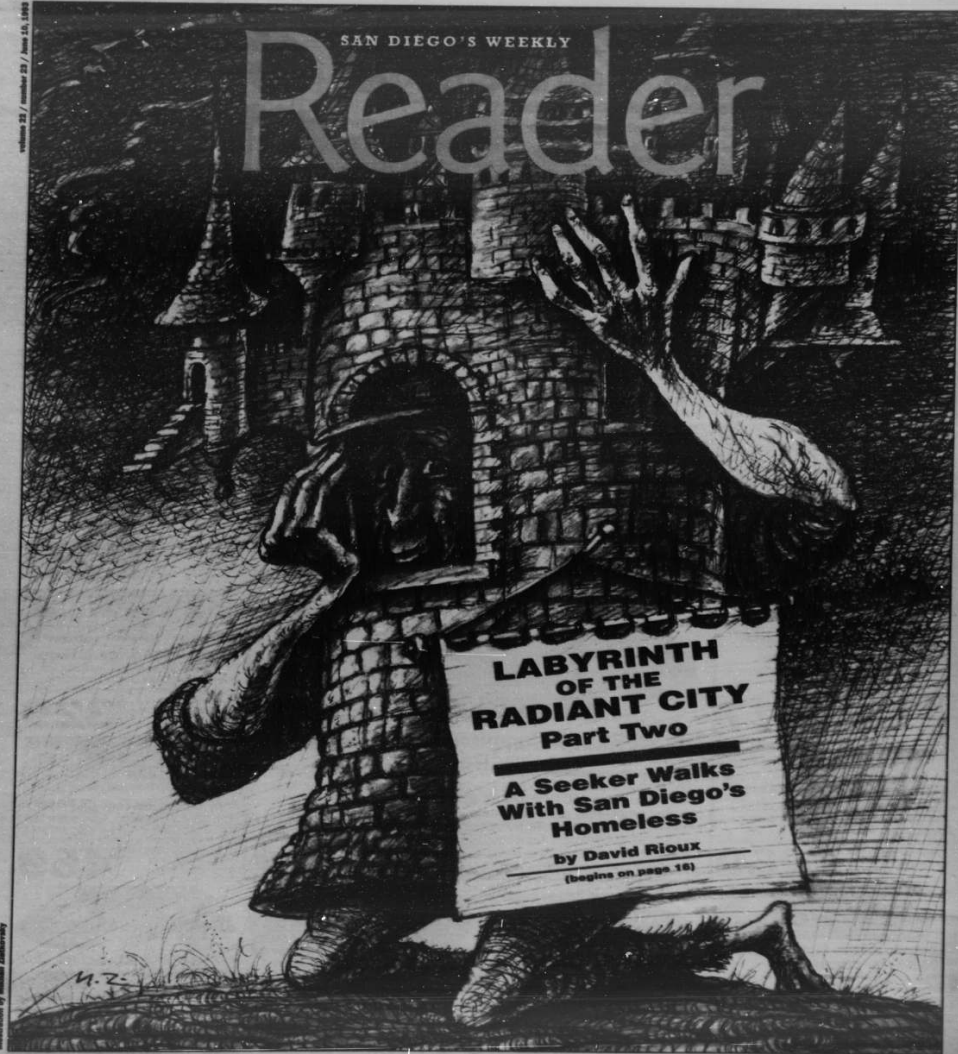
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SAN DIEGO'S WEEKLY Reader

Volume 25 / Number 25 / June 15, 1990



JUN 10

CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

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mitted to civil rights and equality for lesbians and gay men." Rosenthal says the 70,000-member PAC is especially interested in the passage of the lesbian/gay civil bill, which will grant equal rights to gays and lesbians. The PAC is supported

by member contributions. Filner and Schenk also received money for their support of pro-choice legislation. The National Abortion Rights Action League contributed \$10,000 to their respective campaigns. Filner received a \$102 donation from a PAC called

Your Pro-Choice Voter Guide, and \$1000 from the Voters for Choice, Friends of Family Planning. Republican candidates who endorsed pro-life ideology received \$3,000 in donations from pro-life PACs. Hunter, Cunningham, and Packard

each received donations from the National Right to Life PAC and the California Pro Life Council, totaling about \$1000 each. Their position also helped them to win financing from conservative business PACs like The Ruff Political Action Committee, RIR

Nabisco, and the Golden Eagle Club. Duncan Hunter received money from two conservative special-interest lobbying groups, the Free Congress PAC of Washington, D.C. and the Pro-Hispanic PAC of Paoli, Pennsylvania. The Free

Congress spoke-person was the decision to give Hunter \$5000 came from examining his past political voting records. The PAC supports candidates who believe in "traditional values." The Pro-Hispanic PAC, the only conservative action committee for Hispanics, gave Hunter \$1,000. "Our main concern is to raise money to get Hispanics registered to vote in the Republican party. We also donate money to people, like Duncan Hunter, who have Hispanic concerns in their district," says spokesman Alfred Gonzalez. He indicated "budget restrictions" kept the PAC from donating to other San Diego Republicans. The tobacco industry, which has a traditionally heavy lobby, didn't contribute much to the coffers of San Diego delegates. The Tobacco Institute PAC gave \$400 to Hunter and \$225 to Cunningham, while the U.S. Tobacco Executives, Administrators, and Managers PAC gave \$1,000 to Filner's campaign. ■

Not Much Different

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Inc. Another San Diego company, BioMagnetic manufactures medical diagnostic devices, including a \$2.5 million "brain scanner," which can provide physicians with information on where a patient's brain can be cut without damage. BTI reported operating losses totaling more than \$93 million for the last two years, and optimism over its brain scanner is tempered by uncertainty over President Clinton's health care reform.

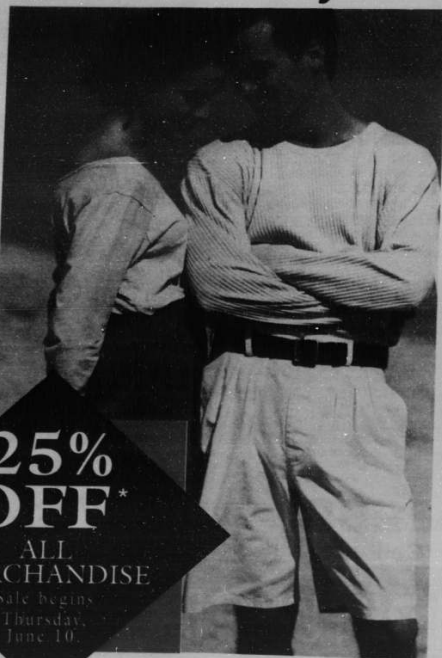
Stephen James, BTI's chief executive officer and president, did not return repeated phone calls. Lowery says he's going to try to help the company market its brain scanner and other devices in Japan. He says he's known James for more than two years, ever since the executive hosted a "meet-and-greet" party for Lowery at his Rancho Bernardo home on the eve of Lowery's campaign for a sixth term.

• The San Diego State Foundation. Lowery's alma mater — he graduated in 1969 with a degree in public relations — is keenly interested in retraining defense workers, particularly if the government is picking up the tab.

According to Foundation spokeswoman Stephanie Burnett, Lowery and his partners were hired to "do a feasibility study to assess federal funding sources" for the retraining of defense workers to be "biotechnicians, environmental engineers, and health advisors." Again, Lowery and the

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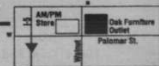
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continued from page 8
Foundation have a long working relationship, Barnett adds. "The Foundation does more than \$60 million a year in federally funded research, so we are in close contact with our

congressional representatives. And as the congressional representative for our district, we were in frequent contact with Bill Lowery. That's why we selected his firm for his expertise in Washington and knowledge about the needs of San Diego as well as the resources available at the university."

least a year before they lobby Congress. The so-called "revolving door" law was designed to prevent members from currying favor with prospective clients or employers, cashing in on inside information, or having unfair special access to the government.

The law has not been of much help, Public Citizen's Pam Gilbert charges. Her organization is currently updating the *Common Cause* study of 1991, and "while some of the members who left office in 1992 are still getting settled in and looking for jobs, I'd say that based on preliminary results, if you look at the folks who left in 1992, that one-five figure would be a little low."

Critics say Lowery is just one more example of the "revolving door" between the federal government and the private sector. According to a 1991 study by *Common Cause* magazine, nearly one out of every five Congressmen who left office since 1980 has formally registered to lobby Congress. Also in 1991, a new law took effect that requires retiring members to wait at

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It dawned on me that I had failed to contemplate the physical nature of the earth itself.

Unnatural Thoughts

By Rick Heller

I was the summer of 1980 and it was a time of major change for me. I had just graduated from the University of California with a bachelor's degree in biology. The process of obtaining the baccalaureate had taken ten years, more than twice as long as it did for most people. This is because I was battling bipolar disorder (formerly called manic depression). I spent the winter of 1979 wandering, psychotic, through the campus of the university. By 1980 I had experienced five major psychotic breaks. So I thought of the summer of 1980 as a time of rest and relaxation, a time to heal and regroup.

I worked in a summer camp and read a lot and contemplated the meaning of life. I was 28 years of age and was passing from that glorious period of languorous youth to a new phase of cynical striving. I was in step with the times. Ronald Reagan was soon to be elected and it almost seemed that one era was ending and a new one was beginning.

My boss at the summer camp teased me and enlisted me to be a star of the camp's weekly ski night. "You are the most contemplative person I have ever known," he told me once. The statement gave me something to think about.

On my days off, I rambled about with my good friend Gary, a brilliant man of Indian and Mexican extraction; he

had a rapier wit. One day in the back country, I walked up to Gary as he was trying to dislodge a piece of Indian pottery from a creek bed.

"Gary, I've had a vision," I announced. I had just had a transient psychotic moment, a flashback of my disease. "You, you look fucked up," he answered.

It seemed the ancient Southern California hills and Gary were my only sources of solace. The rest of life seemed forbidding and hostile.

And yet I contemplated existence from my alienated perspective. Nature was a soothing spiritual environment. I measured in my mind various perspectives about the natural world. After reading a book about the biology of dinosaurs, I imagined looking up through the trees and seeing birds scattering as a great thunder lizard pushed through the foliage.

On another occasion, I contemplated a deerhorn cholla cactus and thought of what an odd and alien life form it was. I tried to imagine if extraterrestrial life on another planet would look similarly misshapen.

For the summer camp I studied and collected insects. At one point, I went to Riverside to visit my old mentor, Dr. Edmund C. Jaeger. Dr. Jaeger was an educator and a desert naturalist who had written a number of books about desert



plants and animals.

As we sat in his garden, a large bumble bee flew by. We discussed whether the creature was a bee or a fly, two separate classifications of insects. "At your age many things appeal to you. You should follow those things," he said.

It was the last time I saw Dr. Jaeger alive. He died a couple of years later at the age of 96. I would come to miss his gentle wisdom.

While working at the camp, Gary and I found an unusual species of what appeared to be a native cockroach out in a willow grove by a spring. Gary was sipping on the ground as I cooked a can of soup. The

aroma of the soup wafted into the willow trees and soon small winged cockroaches about an inch long volplaned out of the trees. Volplaning is a type of flight wherein the insect flaps its wings but does not gain height. The roaches glided down at an angle out of the tree tops, following the scent of the soup.

A professional entomologist I consulted was excited at the prospect of obtaining a previously unnamed species of insect. However, when I returned to the willow grove, the soup failed to bait the insects a second time.

It was by this willow spring that I discovered something

new about my intellectual pursuits. I had studied field biology at the University of California. But rather than specializing in one group of organisms, I had attempted to know a little bit about all the major groups of living creatures on the earth.

I had also majored in anthropology. I would have graduated with a double baccalaureate had I not gotten psychotic in the winter of 1979. As it was, I had enough units to graduate with a bachelor's degree in biology. So I took the degree and ran.

At this willow spring, I contemplated my academic pursuits. I was interested in all

of life on earth. I was also interested in the planet's culture, the human adaptations to the environments of the earth.

Then it dawned on me that I had failed to contemplate the physical nature of the earth itself; the biosphere was known to me but the atmosphere, the lithosphere, and the aquasphere were something I had missed. To me the air, the rocks, and the oceans were only props for the life forms and human cultures that existed among them. I launched a program to bootstrap myself into a deeper understanding of the nature of our home planet.

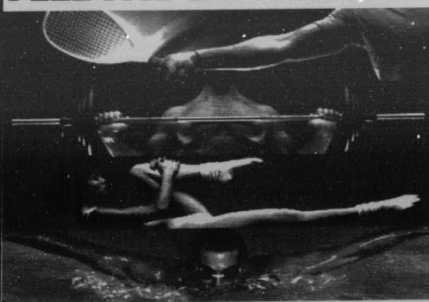
As I slowly gained an understanding of the planet's processes and nature, I soon realized that our planet is an astronomical phenomenon. The stars and galaxies, planets and asteroids, the history of the universe itself were all unfolding in my intellect as part of a new perspective of the world I lived in. I finally hit upon the idea that there might be other planets in the universe that could support advanced civilizations.

With this expansion of my horizons, I was in fine shape when I was accepted to a therapeutic community located in San Diego's North County, for the treatment of psychosis. Along with some clothes and a few records, I moved in with a small science fiction book by Ursula Kroeber-Le Guin.

The Wind for World's End became my entertainment as I settled into the radical treatment system there. The treatment I was participating in did not use psychotropic medications to control psychosis. The staff insisted that the medications dampen down our feelings and that we needed to be in touch with our feelings to come to terms with what had caused us to be

continued on page 14

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Unnatural Thoughts

continued from page 12
psychotic.
So it was that I was asked to

stop taking the neuroleptic medication I had been prescribed. When I did so I slowly became psychotic and delusional. As the delirium was built in intensity, things that I was normally quite interested in

became distorted and elaborated.
After New Year's of 1981, I had become firmly convinced that an outer space invasion had started. Building on the ideas in Kroeber-Le Guin's

book, I decided that the Milky Way galaxy and the earth within it were being invaded so that our natural resources could be plundered and exploited. The Andromeda

Galaxy was where the invasion originated.

In my delusions, which I was not to be talked out of, there was a species of humanoid creatures from all over our galaxy who had banded together in a coalition. As in *Star Trek* and the *Star Wars* movies, these species interacted and communicated. I decided that there were three main types of humanoids represented in the Andromeda invasion and in our own Milky Way galaxy. One was a fully placental mammal like ourselves. In addition there was a simpler, more primitive marsupial type, like the creatures of Australia. Finally, a large, incredibly strong reptilian type was represented.

The longer I was off the medication, the more acutely psychotic I became. A marker of the intensity of my insanity

was the tenor of my delusions. By the time I was wild and paranoid, I believed that the Andromeda invaders were winning the war I ended up at County Mental Health.

I was eventually stabilized on antipsychotic medication and was placed in a board-and-care home. There I had plenty of time to relax and re-orient myself to the conventional reality that most of us take for granted. One day I was out in the yard of the board-and-care home when one of the large hounds

that frequent the local environs flew by. I gazed at the bee and remembered watching the bee in the garden of Dr. Jager and his advice. I was trying to follow the things that appealed to me. But somehow it seemed the things would never be the same again. ■

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Pacific Beach San Diego Cyclery 1405 Camino Ave. Pacific Beach 272-2530
W.K. Bike Shop 3645 Alvarado Dr. San Diego 222-0920
The Bike Shop 4537 College Ave. San Diego 583-9121

LABYRINTH OF

Part Two

Wirling like a leaf in the breeze, just released from the top of a birch, I float down from one world to another. My eyes flutter open.

Where am I? Oh, yes, Embarcadero Park.

Another night on the streets drags to its end. What am I doing here? I take a deep breath. Rub the sleep from my eyes. The last three days come back to me in a rush. As do my motivations. To find truth. To learn of homelessness by living as a homeless person. Three days and three nights on the streets. I've barely scratched the surface. There's more to learn.

A clanging trolley bell punctuates another volley of noise from the ferry, both helping to direct my mind's attention. I am confronted with the day's task. No time to waste. Must find shelter. But first, something to eat.

My clothes are moist from a night on dewy grass. I try to rub the damp from my sweater, but that only makes me shiver.



From my bag I dig out the Infoline referral card given to me yesterday at St. Vincent de Paul's. I scan the index of San Diego meal centers before returning to a name near the top of the list. God's Extended Hand. On 16th Street. It's early yet. But first come, first-served meal centers fill up fast. I don't want to miss what could be my only chance to eat for the day. I'll set out for God's Extended Hand this morning.

Approaching a bus stop at India and Broadway, I wait for traffic to clear before crossing. The roar of a departing bus pierces my ears. Strained gears clank loudly. A plume of bluish-grey discharge left in its wake engulfs me. Broadway's too crowded and noisy today. I skip across the avenue, turn onto C Street, and head east.

Further along a tree-lined walk, morning light bathes buildings on either side of the street. A maintenance man sprays the walkway of an office complex. The jetting stream arches over the shrubbery, forming pools of water on sidewalk and street.

A cafe on the corner of First has its door wide open. I stroll in and order house blend. When I reach in my pocket, I feel the bulge of change. It's shrunk since yesterday. Funds are running low. I'll have to make more economies.

At a table near the window, I savor each creamy drop of coffee. I escape for a while the demands of my street life. But just for a while.

I drink the last drop. My cup is empty. Time to leave.

On Ninth I step into a market deli and thumb through magazines. More escape from the dreary routine of the streets. Still early enough to kill time before I wait in another food line.

Reading the headlines of the papers, I hear a young man open the door and shuffle in. A woman and an older man follow. The woman moves hesitantly at first, then picks up speed past the cashier, a large canvas beach bag squeezed between her arm and her ribs.

When the first man steps up to the counter, he grabs a cup and passes. The other two walk past. I notice the woman side-glance the man at the counter while he pours himself a coffee. He nods at the woman as she brushes by.

From the magazine shelf, I can see in the corner of my eye the man and the woman at the far end of the store.

The first man approaches the cashier with his coffee.

"Ninety-five cents, please."

Just as the man reaches in his pants pocket, his cup tilts and the contents splash over the register.

"Jesus!"

"Sorry 'bout that," the man says. "Guess I'm still half asleep. I'll get some napkins."

"Not I've got a rag."

tune notes played on a piano.

"Bringing in the sheaves. Bringing in the sheaves. We will come rejoicing. Bringing in the sheaves."

A man greets me at the door with a handshake. "Welcome. Sit right here," he says, and ushers me to a table near the front door. The interior of God's Extended Hand: same color as the exterior. A dark green covers all four walls. Religious pictures hang from each wall. To my extreme left is a makeshift altar, equipped with miked lectures and crucifixes. To my right, a large rectangular mirror stretches the wall's length and gives the illusion of greater dimension. The wall in front of me has a couple of banners: "Our 69th year" and "This Compassion Falls Not." Between the two hangs the room's largest picture, a smiling Jesus, stuff in hand, crowded by a flock of sheep.

Many of the shelter regulars I've come across these past few days are here. Most have stood in line with me at St. Vincent de Paul's. They'll come here for an early lunch. Then head to St. Vincent's for another.

At the back of the room a man and woman go through the contents of a canvas bag mishapen by the items within. I look closer. Then realize who they are. The trio that ripped off the market deli on Ninth Avenue. Their accomplice, the young man who spilled coffee over the cash register, enters the building just then and strolls by me when the woman waves him over.

"Bringing in the sheaves. Bringing in the sheaves. We will come rejoicing. Bringing in the sheaves."

God's Extended Hand is near capacity this morning. One last man is greeted at the shelter's entrance, then directed to the seat at my side. The clumping sound this newcomer makes draws my attention. Such a tiny man producing such a loud noise. He's short. Barely four feet tall. His club foot drags behind him, slowing his gait.

A painter's smock stained with blotches of color hangs loosely over his shoulders. It covers his upper body, the hem stopping just above his knees. A maniac beret sits flat atop his head.

His pointed goatee and round-rimmed glasses make him a dead-ringer for Toulouse-Lautrec. After a painful five steps from the door to our table, he slams his sketch pad and paint box on the floor and plops himself into the chair next to me. Once seated, his feet barely reach the linoleum.

He takes off his beret and rests it on his lap. Then runs a hand through his hair with a sigh. When he turns toward me, two hard black eyes latch onto mine.

"What the fuck are you looking at?"

"I'm sorry, I say. 'Didn't mean to stare.'"

"Then don't."

"I noticed that sketch pad. Your watercolors."

"What about 'em?"

"I paint, too," I let him know.

"Draw mostly."

The suspicion and hardness in Toulouse-Lautrec's eyes begin to melt. He seems pleased to find someone who shares a common interest. A few moments into our conversation and the little artist opens up to me with his story.

"Got here a few weeks ago," he's telling me.

"Where you from?"

"Tacoma. Left there round January. Tried the Bay Area. Decent place for artists, but got nowhere myself. Almost booked up with a gallery in San Francisco. Then one of the owners made a pass at me. No fucking. Woulda been all right if it'd been a woman making the pass. Both owners are guys. Well, sort of."

"Oh."

"God damn faggot! Had a nice shower, too. Enormous. Heideide. They showed me their mailing list. Big-wig collectors from Long Island, Chicago, Beverly Hills. They loved my work the owners. 'Gimme. Have a first-class show for you,' the faggot said. Lots of publicity. Have a party for the opening. Shove the works."

"Sounds pretty tempting. What happened?"

"We're going over my portfolio, picking out which paintings they want

"This is the pits," he said. "A mother using her kid to panhandle money."

In the corner of 16th and Island stands a green, two-story building of wood and stucco. God's Extended Hand. Stepping inside the building, I hear a theory buttressed with out-of-

RADIANT CITY

BY DAVID RIOUX
PHOTOGRAPHS BY
ROBERT BURROUGHS

to hang. Then the faggot partner bends over my canvas. Gets real close to me. And ya know what he does?"

I hunch my shoulders.

"Out of the blue he reaches over and plants a big sloppy wet one right on the kisser. Tongue and all. Jesus! I nearly pissed my pants."

"What'd you do?"

"I tell him right there, 'Hey, pal, back off before I stab you with my palette knife.' Then I grab my things and run like hell out of that gallery. Got nothing 'gainst guys. But, Jesus Christ! Don't wanna sleep with 'em neither."

"Then you came to San Diego?"

"No. Checked out Los Angeles first. Waste of time. Fucking la-la land," Lautrec says. He shakes his head and whistles through his teeth. "If I hada gone I'd say damn near every freak in the world must live in that town. One time or another."

"How long did you stay?"

"Lasted about three days. Saw all I could stand. Then blew outta there faster than shit through a goose."

"And that's when you came to San Diego?"

"Uh-huh. Been here ever since. Kinda like it, too. San Diego doesn't have much of an art community. But I've been comfortable. Not a bad place to paint neither. Sunlight's super. Specially in the afternoon."

A call for silence from the altar interrupts our conversation.

"Well, here we go," breathes Lautrec.

A middle-aged man, pleasant and dignified, stands behind the lectern waiting for the voices to quiet.

"I appreciate your cooperation," the man says, hardly above a whisper. He introduces himself as one of the directors of the center. We can barely understand him, his tone is so low. Reminds me of Mister Rogers, this director, with his mild manner and gentle demeanor. "Most important thing you could listen to is the word of God. And we have a guest to offer the ministry of His word. So, without further wait, I present to you Reverend Bobby Washington."

Half-hearted applause greets the visiting minister, a copper-skinned man wearing an ill-fitting shrill suit and a Little Richard hairdo. He steps up to the lectern and spreads open his big Bible.

"See? What'd I tell ya?" Lautrec says. "They gotta save our souls before they kill our stomachs."

"There are other meal centers out there," I suggest.

"Not really. Those places aren't always open. I'd go to Saint Vinnie's, but this center is the lesser of two evils. Sit through the Sermon on the Mount or wait two hours in a fucking line with a bunch of degenerates. I go for the sermon. At least I get to sit down."

"Good morning, Brothers and Sisters," the Reverend begins. "Today's reading is from the Book of Psalms..."

The reverend ministers to the hall, his words echoing over rows of heads hung in prayer. Though most really hang in sleep. The sermon ends with a call to hold hands.

"Look to the brother and sister on either side of you," the Reverend commands. "And take him by the hand."

"Holy crap!" Toulouse-Lautrec shrieks. "I ain't holding his hand," he says, leaning away from the man to his right. All eyes turn to the little artist sitting by my side. "Christ! Just two minutes ago the guy had his finger buried up his nose. And now you want me to grab that shit-picker? No fucking way!"

"Shhh!"

"Alleluia! Alleluia!" the Reverend calls out. "This sermon's complete. Praise be to God."

"A-fucking-men!" Lautrec shouts back to the preacher. "Now how 'bout some chow?"

Lunch is brought to our tables. Looks and tastes much the same as the food served at St. Vincent de Paul's. Nutritious enough and filling.

After we clean off our trays, Lautrec and I step outside.

"There's an art store in Little Italy," Lautrec tells me as he wipes away crumbs from the hair on his chin. "Ever been there?"

"I stopped in a couple days ago."

"How was it?"

"Not bad. Decent art supplies. Good quality."

"I'm gonna do a little sketching down in the Gaslamp Quarter. Then I'm heading for that store on India Street. Why don't you join me?" he asks. "You can sketch if you want. Got extra paper here if you need some. Maybe we'll go for coffee, too."

Whatta ya say? You game?"

Lautrec and I plan our rendezvous, then I head for St. Vincent de Paul's to arrange for shelter.

Crossing to St. Vincent's main entrance, I spot a familiar face in the meal line: the black fellow I stayed with in Balboa Park two nights before. Uncle Remus's companion, the quiet man.

"Hello," I say, cutting into the courtyard.

"Hey. How ya doing, son?"

"Good, thanks."

"Sleep all right the other night?"

I nod.

"Sorry we left without sayin' nothin'. You was out like a light. Didn't want to wake you."

"That's okay. I needed the rest."

Remus told me that if I saw you, then I should say good-bye. And thanks for the chicken sandwiches."

"How'd he make out?" I ask. "He got on the bus all right?"

"Never got on no bus," the quiet man tells me.

"Oh, no. What happened?"

"He called up his sister like she told him to. And she had a surprise for him."

"A surprise?"

"Yeah. She said for him to forget the bus. Bought you a plane ticket," she said. "Get to the airport. You're flying first class." Remus got so choked up. Thought he was gonna start bawling right there on the phone."

"And he got to the airport all right? No problems making his flight?"

"Oh, yeah. He got there without a hitch. I made sure



of that. Went with him right to the terminal. Watched him fly out."

"Sorry to see him go," he says after a moment. His eyes moisten. "Gonna miss the ol' goat. But it's the best thing for him. Finally get his butt off the streets. Once and for all. Much better for him to live with some family. I wish him the best."

The quiet man breaks a momentary silence. "Tried to call him at his sister's place. See how he made out with his flight. Didn't have enough change for no long-distance call."

"Too bad."

"Yeah."

"Well, I better be going," I say and pick up my bag.

Halfway out the courtyard, I stop and turn back to the quiet man. "How much were you short for that phone call?" I ask.

"Three dollar."

"Here's four," I say and hand him a crumpled roll of ones.

"Son, you don't have to do this."

"I know. But I want to."

"You're sure?"

"Yeah."

"Well, I better be going," I say and pick up my bag.

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"Son, you don't have to do this."

Following the walkway that circles the big fountain at the plaza entrance, I turn onto Broadway. A woman stands on the corner with a baby sleeping in a carrier by her feet. Her eyes catch mine and lead me to the cardboard sign she's holding high against her chest: Homeless. Hungry. Just got in town. All our things were stolen. Need diaper money for baby. God bless.

I pull the referral card from my bag and am about to hand it to her when a tap on the shoulder takes me away. I turn around. It's the homeless girl I met last night at Embarcadero Park. The pregnant runaway from Oakland.

She looks different today. All smiles. She's beaming. Standing on the balls of her feet. She's cleaned up. No trace left of that sad street waif who sat crying on a park bench hours before. With her prize hairdo and fire-ale-covered cheeks, she could be cast in a Disney picture.

"Hey. How are ya? You look better than last night."

"Got some news," she says.

"What's that?"

"My sister's coming to rescue me."

She nods again. "I'm hoping she'll let me stay with her. I think she and Tom will let me. We haven't talked about it yet."

"Sounds like a good option if they'll let you stay."

"Oh, about that other thing," the girl says and puts her stomach.

"Yes?"

"My sister thinks I should keep it."

"What do you think?"

"I dunno. It's early yet. Still got some time to decide. We're gonna talk it over on the way home."

"I wish you luck with whatever you decide."

"Well, good-bye." The girl touches my arm again. "Thanks for all your advice."

"I really didn't give any."

"Then thanks for just listening."

She smiles and waves, bouncing along through the pedestrian traffic on Broadway.

When the young runaway disappears into the crowd, I feel another tap on the shoulder. "Hey, sport."

It's Toulouse-Lautrec.

"Hello."

"Sorry I'm late."

"How was the Gaslamp district?"

"Ended up on El Cajon."

"What's there?" I ask.

"Sluts."

"Sluts?"

"Yeah. Streetwalkers. Hookers. Prostitutes. Ladies of the evening."

"Oh."

"They make great subjects to draw."

"Really?"

"Oh, yeah. Some of 'em even pose the shit with, too. You wouldn't believe the stories I've heard."

Crossing the street near Horton Plaza, Lautrec spots the homeless woman panhandling with her baby. He stops to read her sign.

"Spare any change?"

Lautrec blinks at the sign.

"Anything you can spare will help."

"Hey, listen, sweetheart," Lautrec says to the woman. "I been living on the streets a pretty long time. All kinds of places, too. Up and down the coast. I gotta tell ya. This is about the most pathetic thing I've seen yet."

"Mind your own business, you little monkey."

"When you scam people on the street, honey, then it's everyone's business. But really, this is the pits. A mother using her kid to panhandle money." Lautrec whistles through his teeth. "Fucking low, man. Real fucking low."

"How is it out your ass, you stupid dwarf?"

"Well, that should tell you something."

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"Meet her on El Cajon?" Lautrec laughs. "No. That's my mother."

"She's beautiful."

"Thanks. Haven't seen her since I was a boy. I've drawn that picture so many times I can do it from memory."

There's a pause in his story. He's hesitant to tell me more at first. Then just as he's about to continue, a man and a woman approach.

"For the love of God!" the man is telling the woman as they pass. "Even a place of worship isn't safe from that bunch."

Lautrec leaps from the church steps to the sidewalk. "Hey, pal," he calls to the couple. "Excuse me. Don't wanna be rude. But why don't you kiss my ass?"

The man and the woman glare over their shoulders but don't stop.

"That goes for the lady, too."

The couple round the corner. Lautrec snatches the drawing pad out of my hands.

"Assholes! Think they own the world."

"People get territorial," I say. "Especially with religious sites."

"Bullshit! These places are for everyone. Didn't Christ walk among the lepers and the sinners, too? I'm not stupid, you know! I've read the Bible. Maybe I don't park my ass in a pew every Sunday, but at least I'm not a hypocrite like that bastard who just walked by."

Lautrec starts to rock on the balls of his feet like a prize fighter waiting for the bell to sound.

"I'm going for a drink," he says, glancing in the direction of the couple. "Wanna wash the bad taste out of my mouth."

"Nah. I'm more in the mood for a Charreuse jaune, money permitting. Then I'm going to that art store. You coming?"

"I should get to a phone," I say. "Make arrangements for a shelter tonight."

"Well, I'm out of here."

"Maybe I'll see you at God's Extended Hand again."

"Maybe," Lautrec says and fingers away some sweat from his nose.

He orders his sketch pad and takes a quick peek at the last drawing in his collection. The one of his mother. He shuts the pad closed and heads down the street.

"Be seeing ya."

"So long."

"Listen, sport. Whatever shelter you end up in, be careful when you take your shower. Make sure to have your back to the wall when you bend down for the soap." Lautrec calls out and I hear him laugh as his tiny figure vanishes down the crest of a hill.

"Well, that should tell you something."

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NO EATING IN TV LOUNGE.
It causes the roach problem
to spread through the couches and lockers.
Jim.



I sink deeper into the couch,
A shout from the reception
counter reminds the visitors it's time
for bed.
"Lights out in ten minutes,"
Jim, the assistant supervisor, calls
out.
I pick up my pillowcase and

bed sheets at the reception counter and follow the line of residents
into the sleeping area. I push through two doors that lead to a
gymnasium transformed into sleeping quarters.
A stench of sweat and urine saturates the air. Hard to breathe.
Sheets of dim light drip from ceiling fixtures and soften the gym's
obscurity. Standing on the basketball court amid rows of metal bunks,
I'm having trouble seeing my way as I weave around residents
preparing for bed. Where is cot number 51? After some 15 minutes
of searching, I come to the hall's most remote corner and find my
cot for the night. It's a bunk bed, the top part unoccupied. Number
51 is on the bottom.
Four men lie quietly on the bunks on either side of mine
while I drape my bed sheet over a two-inch-thick mattress, old,
shoddy, and damp. When I lift my pillow to put on its case, some
stuffing oozes out of a tear in the fabric. Then a family of silverfish

fall from the same hole onto my mattress. I swipe at the tiny insects
racing across my bed sheet.
"Oh, my God!"
A black man in the bunk to my right starts laughing.
"Your first night here?"
"Yes."
He laughs louder and rolls onto his side.
"I think I'll get another pillow," I say and drop the one I have
on the floor.
"Forget it," the laughing man tells me. "One per customer."
"But this one's got bugs!"
"No shit."
Sitting on my cot, I survey my surroundings.
Most of the bunks are taken. Some men are already sleeping.
Others read books or write letters. Some sit and stare. An older



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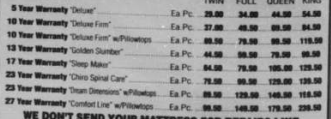
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man sneaks drinks from a bottle tucked in a brown paper bag beneath his cot. Another man hides a porno magazine in a newspaper. More men enter. A young man in his early 20s approaches my bunk.

"Looking for number 50?"
"It's the one on top," I say, and point to the bunk over my head.

He flings his belongings onto the top bunk and steps back a few feet.

"Watch out for the silverfish," I warn him.

"Never mind them," the laughing man to my right says.

"Two-legged bugs are the ones to look out for," the young man shrugs, then asks if I'd help him up to his bunk.

"A little tough to climb," he says, and with his chin gestures

to his left shoulder. His shirt sleeve is empty. He has one arm.

After I help the young man to his bunk, I take out my drawing pad and attempt a sketch. I squint my eyes. Look all around me. It's no use. Can't see in this lousy light, so I put back the pad and stretch out in my bunk.

I'm using my bag as a pillow. I reach behind my head and rummage for two special cards. Pictures of works by Van Gogh. One is a pencil sketch of pollard birches and a shepherd. The other, a reed pen drawing of a sower in a wheat field. I hold them up to my eyes but can hardly make out the two drawings. It's okay. These images are etched in my mind, and that's enough to assuage the loneliness.

A muffled sound from above. Can't make it out at first. I look up but only see the stained underside of a mattress squeezed through a cross-cross of springs. The mattress has taken the shape

of its occupant, who's lying stomach down, face buried in his pillow. The strange sounds become clearer. The one-armed man is sobbing. I consider saying something to him. Try to comfort him. Better to leave him alone, I decide.

I lay my Van Gogh cards on my chest and close my eyes. There's a voice in Vincent's company. My mind turns to thoughts of home: cherished books, a warm bed, home-cooked meals, a lover's caress, and my father. I miss him most of all.

Fatigue falls over me like a shadow. I yawn. Open my eyes one last time, then go to sleep.

Early the next morning, I am summoned back to consciousness. Something's crawling around my ankle. No. Go back to sleep. You're dreaming.

Feel something at my ankle again. It's not a dream. I'm wide awake now. I sit up on my cot and reach to my feet. Oh,

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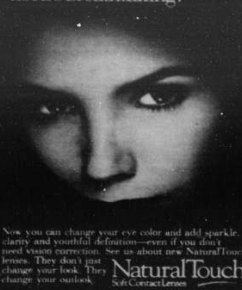
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Jesus! Vermin! A parade of these reddish bedbugs march from a hole in the mattress where the seam's come undone. I swipe away the little regiment at my feet, but the army's too large.

I grab my bag and hurry toward the bathroom. Then slow myself down. Be calm. Don't panic. In the john I pull off my sweater and shirt. Then my trousers. I shake them in the air and smack them against the bathroom floor. That's not enough. I want to burn my clothes. Bury the ashes. But I've nothing else to wear.

I shake and smack my shirt and pants over and over. One final smack before I inspect them. They seem bug free as I lay them over a bench and head for the shower.

The hot water pours over my body. I bend my head and allow the stream to jet down my spine. Getting lost in what comfort the shower brings. Wish I had some soap. I open my eyes, glance down. There's something crawling on the floor. I blink away the water from my eyes. Look closer. Cockroaches!

Damn! Let me the hell out of here!

I get dressed and grab my things, run up the stairs and out the door into the early morning cold. Two hours later I'm still walking the streets, hungry, weary, confused.

At the end of Ash Street, I come to an office building that seems deserted. I walk into the lobby. Nobody's around. I try the men's room door. That's locked, too. Every john I go to from the lobby to the 18th floor is closed.

On the 19th floor I pass by the open glass door of an investment management office. A woman bent over her desk filing papers is startled when she sees me walk in.

"Excuse me," by the look on her face I can tell there's no way she'll give me the men's room key. I notice an office name just outside her door with an employee listing. The name Harold Siegel tops the list.

"I'm sorry." Her tone is strictly business. "Our office isn't open just yet."

"Yes I realize I'm a bit early. I'm here to see Harold Siegel. Actually, I have some figures to add to a fiduciary prospectus he's adjusting for a client. I'm with an investment advisory firm on Sixth. Harold said I could drop off the folder anytime," I say, and gesture to my bag.

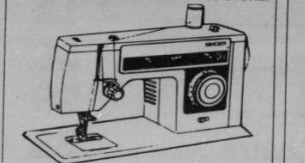
"Mr. Siegel hasn't left a memo. And I don't recall him saying anything to me."

"Well, he rang me at home last night. Excuse my appearance. Didn't have time to change. You see, I do volunteer work at a local homeless men's shelter," I explain.

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"Oh, I see." Her expression softens. "Well, Mr. Siegel won't be in for at least another hour," she tells me. "Why don't you leave your folder with me? I'll get it to him."

"I should do that. Have such a busy schedule," I say and glance at the clock on her desk. "But I think I'd like to give it to Harold in person. Want to make sure the prospectus is in order. I'll just go to the coffee shop downstairs and come back. My name's David Riosux."

"You're welcome to wait here, Mr. Riosux. I've just put some coffee on, if you'd like a cup."

"Wonderful. I could use a cup. Oh, and might I have the key to the wash room? I'd like to freshen up a bit."

"Certainly," she says and hands me the key.

In the bathroom I undress and wash myself with a damp paper towel. I feel guilty having lied but can deal with that better than I can deal with the crawling flesh feeling I had when I walked in.

After I share a cup of coffee with Mr. Siegel's secretary, I make my excuses and leave.

Heading North on India Street, I am passing a photography shop when a hand reaches out from the doorway and grabs at my ankle. A woman groping on her knees struggles to get to her feet. When I take the woman's elbow and help her up, I nearly lift her off the ground she's so light and frail. My fingers wrap all the way around her biceps.

She balances herself against the building and steps into the sun. A film of dirt covers her body. Raw, red eyes try to focus through a drunken haze. Her cheeks are sunken. Her gums toothless. I get a strong whiff of whiskey breath when she opens her mouth to speak.

"Can you help me?"

"What's the matter?"

"I need some money?"

"For food?"

She nods.

"There's a diner on the next corner," I say. "I'll buy you a cone and some milk. Okay?"

"You don't understand. I want to go cross-town. There's a rehab center there that can help me. But I ain't got no money for cab fare. Not even enough for the bus."

"You can't walk?"

She shakes her head weakly.

"I don't have much money."

"If I can just get enough for the bus."

I give her money and leave her sitting on the bus bench, laying the dollars across her lap.



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Thursday afternoon in Balboa Park. I head down a path that cuts through a thicket of shrubbery and tall eucalyptus near the zoo. In a clearing to my right, I spot the squirrel lady! I met my first day on the street.

"Hello. Remember me?"

The woman who gave me directions to a meal center.

When she turns slightly to one side, I am shocked by the sight of blood-caked wounds spread over her cheeks and forehead. Her face is swollen. Both eyes are blackened, one shut closed. Red welts cover her neck and shoulders.

Her gaze is fixed on the squirrel at the edge of the clearing. From the paper bag on her lap she takes a peanut and lays it by her ankle. Her friend retrieves his present and returns to the edge of the path.

"I finally found a shelter to stay in," I tell her.

She says nothing and shows me her back.

"Scary place. Can't say much for the accommodations. Have you slept in many shelters yourself?"

Still no response. She takes another peanut and waits for the squirrel to approach.

"Maybe you're right. What you said about the parks being more comfortable than the shelters."

"Beat it! Will ya?"

"I hope L..."

"Hit the bricks," she screams and turns around to face me.

"Can't you see I'm busy. Ain't you got eyes in your head?"

I pull a dollar out from my pants pocket and hold it to her.

"Here. Buy some more peanuts for..."

"Take your fucking money and leave me the fuck alone."

I shove the dollar back in my pocket. Consider asking if she's all right, if there's anything I can do for her. But I don't. Then leave the woman by herself, feeding another peanut to her squirrel friend.

It's Thursday evening at the Salvation Army men's shelter. Learning against the side of my bunk in the sleeping quarters. Carlos has passed. All around me, men prepare for bed. Lights are about to be turned off for the night.

Jim, the shelter supervisor, comes around a dark corner escorting a new arrival to his bed, a young blond man barely 20, cheeks and forehead covered with acne, twitching facial tic, his blue eyes darting nervously from one filthy bunk to another. When Jim spots me he stops.

"Hey, it's Riosux, right?"

"Right."

"No trouble last night, huh?"

"No. Not really. But there was..."

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A woman shuffles wearily into the courtyard, the woman I met yesterday on India Street. The drunk trying to get to a cross-town rehab center. "It's way out in Chula Vista," she's telling a sympathetic passerby. "I'd take a cab, but I ain't even got enough money for bus fare. Whatever you can spare would help."

The quiet man brushes aside my arm and gives me a hug. I hug him back. Then we leave.

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1993 2

with her baby. She's holding a different sign today: Hungry baby and mother. Homeless. Need money for food. God Bless.

"Spare any change? Whatever you can give, it'll help."

I reach in my bag and pull out the referral card.

"Why don't you look at this?" I tell her and hold out the card.

"It's a listing of social services available here in San Diego. You can get connected with a shelter. Won't be the Marriott, but at least you'll have a bed and some food for you and your baby."

She takes the card. Glances at it. Then flings it in my face.

"Buzz off!"

When I pick up the card from the gutter, her baby starts to cry. For a moment I am tempted to

hand her the card again. In fact she at least consider an alternative. I look into her eyes. I see bitterness, resignation. I put the card back in my bag and leave her alone with her child and her sign.

Walking south on C Street I'm thinking of the quiet man's smiles. How happy he'll be, reunited with his old friend.

Go by the first Lutheran meal center again. Won't be eating there today. Too late. Dinner's been served.

Without an itinerary I decide to visit the waterfront on Harbor Boulevard. But first I'll swing by Balboa Park. Perhaps I'll run into some familiar faces.

Heading north on Third, I reach St. Joseph's church and sit on the same steps Toulouse-Lautrec and I rested on two days before. I remember what he said to that nude couple. And I remember how disgusted they seemed by the likes of us. So brazen to sit on their church steps.

A woman approaches me just then. I look away to the wall so I won't make eye contact. Don't want another confrontation. The woman walks right up to me. Can't avoid her. I turn to her. She's smiling.

"Hello."

I smile back.

"Didn't I see you here the other day?"

"L...ah...yes. I suppose. It's all right to sit here?"

"Oh, sure."

"I don't mean to trespass."

"You're not," she lays her hand on my shoulder. "You're more than welcome to rest on our steps."

"Thanks."

She's about to walk away, then hesitates.

"You have a place to stay? Gets cold at night this time of year."

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"Oh, yes, I have somewhere to go."

"Good."

"Thank you for asking."

She smiles again and walks away.

It's late in the day when I finish my rounds through Balboa

Park. What time is it really? Probably around four. But I

don't know for sure. Morning slips into noontime and dusk

into night with barely a notice.

On the Prado, I hear left on my way out of the park. Festive

sounds of a party stop me at the entrance to the Casa Del Prado.

At the doorway my eyes scan over the guests of a wedding party.

A silver-haired Mexican dressed in a tuxedo stands by a

buffet table where a five-tier cake is displayed. Another man, dressed

similarly, rushes up to him, a cordless phone in his hand.

"Here ya go, Dad."

"They here yet?"

"No."

"Good. Gives me chance to straighten out this pain in the

ass," he says, cupping the receiver in the palm of his hand. "Big account,

though. Six figures. Wouldn't want to lose 'em."

The son nods.

"Let me know when their limo pulls up."

The son nods again.

"Hey, how are ya?" he bellows into the phone. "Look, here's

what I think we should do."

By the sound of the conversation I overhear, the businessman

moves around large sums of money the way most people deal with

change.

"Look," he says into the phone after his son tugs at his elbow.

"I'm at my kid's wedding. Girl's tying the knot in about ten minutes."

How 'bout if we finish this up Monday? First thing in the morning

Okay! Great!" he says and hands the phone to his son. "That oughta

hold him till Monday, that pain in the balls. They here yet?"

"Limo's on the way."

"About time."

The bride and groom arrive. The ceremony is underway. Vows

are exchanged. The party begins.

At the back of the hall three uninvited guests wander into

the Casa Del Prado. Three men with plastic bags slung over their

shoulders. Businessmen of a different breed, exploiting the room

for prospective opportunities. They stray farther into the hall.

Heads turn. Shocked looks. Mouths open. The hurried footfall of

security personnel rushing from the front of the room.

Before the three entrepreneurs can fully investigate trash

cans that dot the hall, the officers converge. The three businessmen

are escorted back to the streets.

Walking down Laurel Street's hills, I arrive at Little Italy. A

woman moving in my direction slows her pace when she spots

me. I recognize her. The toothless grin. The painful gait. It's the

woman I helped the day before on India Street. The same woman

who pitched her story at the First Lutheran meal center earlier

today. She's about to say something. I know what's coming.

"Excuse me, sir. Could you spare some..."

"Didn't I see you just this morning?"

Her eyes narrow. Try to focus. She doesn't remember me.

"You see, I ain't got no money," she says, "and I wanna get

cross-town to..."

"To a rehab center."

"Can you let me have some money so that..."

"No!"

"Just enough so I can take the..."

"No!"

"God bless," she says, and

proceeds across Laurel to a man

walking the opposite way.

Heading south on Harbor Drive.

The man yawns deeply as he takes a last look at the bird

neck. I'm thinking of Lauret again. Wondering if he's sketching

streetwalkers on El Cajon today.

I cross the Pacific Coast Highway and approach the San

Diego County administration center. A man lies at the entrance

to this grand building. Sprawled on the steps. A sign leans against

his legs, an open, empty shoe box at its side: Homeless & Hungry

Anything you give will help. God bless.

My eyes move from the plea on this street person's piece of

cardboard to the pronouncement etched in stone above the entrance

to the building. It reads: THE NOBLEST MOTIVE IS THE PUBLIC

GOOD.

Another similar message runs above the entrance on the

opposite side of this same building: GOOD GOVERNMENT

DEMANDS THE INTELLIGENT INTEREST OF EVERY CITIZEN.

The man with the sign opens his eyes for a moment. He

scratches his neck, and his gaze sweeps lazily over the harbor. The

sun makes the man squint. He shields his face with his hand and

squints harder still as his eyes latch on to a bird.

He watches the bird circle. It hovers, then changes its course.

In a wide, sweeping motion, the gull descends to the water, plucks

its prey from the ocean, and heads back for the clouds.

The man yawns deeply as he takes a last look at the bird

before it vanishes in the offing. He closes his eyes. Reclines back

on the steps and falls back to sleep.

A swooping bird. An inert mass of humanity.

Therein lies the truth. What I had set out to find when first

venturing into the world of San Diego's homeless. Survival. That

is the one absolute.

During my days of street living, I discovered few differences

between those of us with homes and those of us without. Not in

our quest for that absolute. Not when facing the crucible of life.

Survival is our common goal. We all survive it our own way.

For those of us with a conventional frame of mind, it is

difficult to grasp why some street folk seem to invite their circumstance,

as indeed many homeless choose to live as they do.

Again, the one absolute.

The man dozing on the steps of the county administration

building is more at home in the open air. He's found a way to

survive.

Perhaps that is why so many opt to stay on the streets or in

the parks. The sense that what is outside the homes of others

becomes the property of those without. A comfortable illusion? Maybe.

In the end, however, the homeless remain outcasts. Always on the

outside looking in. ■

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Nick bought his heroin at Fifth and Main. The dealer slipped him a job-size ball wrapped in haloson rubber. Nick put the pebble in his mouth and palmed off 15 bucks. Every deal downtown was quick—no one knew when Sammy might be watching.

Sammy was a cop. He kept a beat along Broadway, Fifth, and Sixth. Every bum he met knew him. "Hey, buddy," Nick would say. "What's up with Sammy?"

"Sammy pucin' on us, bro," one would say. "Ain't seen the fucker," another would reply. "Goddamn," said one. "Sammy got me up the head, took five bucks I had!"

Sammy was a code word: Bums vs. Sammy. If you knew Sammy was the man, you were at least half cool. Nick told me Sammy would arrest a guy with 15 bags of heroin and book him for three. If you had some cash, it disappeared. Everyone knows a bum doesn't have any money.

Nick liked to say he'd recently inherited \$180,000. His parents—in Ioplin, Missouri—had died a month ago. He told his friends on the street I was his little brother, mourning our folks and looking for a place to stay.

He'd come into some cash last fall. A guy we both knew who ran a deli hooked Nick up on a tuna boat. He worked four months. The night he got back, he got himself a room at the Marriott and took a walk to contemplate his luck. He got rolled and lost it all—\$180,000. Sliced down the stomach, back of his leg opened up.

"Sammy fucked up my leg worse, though," he had said while we waited to buy the heroin. "I was walking down here, fucker says, 'Stop! I know you got a bag.' I didn't though, so I keep walking. Sammy takes out his stick, comes after me. I pick up speed. But my leg fucks me up, slows me down. Sammy, the fucker, takes me out at the knees. I tell you, buddy, I felt my leg just rip open, you know? Just rip open."

Nick showed me the wound a few weeks before. I'd run into him around midnight, in front of the Pan Pacific Hotel. He'd taken down his pants to show me his leg: from buttock to the back of his knee ran a rift in his skin, open, red, festering. Exposed muscle twitched; about mid-thigh a sliver of bone lay bare. The flesh stank. Nick looked like he was going to cry. He couldn't believe the decay he saw was his own.

Nick claimed he fixed to take care of the pain in his leg. He'd spent a month at the hospital, then moved onto medication from the VA, but they'd cut him off. He had to do something to kill the pain: shooting up was an old habit.

His brother started him on cocaine when he was 13. Before high school was out, he'd been hooked. He was sent to juvenile hall. He remembered playing football there, being a real star. He said he'd kicked hard drugs. What followed then I never quite found out. He said Vietnam, but then he also said he was 34. Not too many 14-year-olds made it into the Marines.

I asked him about the war once. He didn't say much. "Two tours, buddy. I thought I had to do it. Two fucking tours."

"Where?" I asked.

He sighed. "It's not worth discussing, Jeff."

I like to believe he lied about his age. It could be he was trying to give himself time, time to get his act together, to get back on track. It could also be he lied about Vietnam. Everyone has to tell stories to make their lives real. The harder the life, the more extreme the tall tales. But Nick also said he'd fathered two daughters a few years after the war. When he talked about the girls and their mothers, I heard too much regret in his voice to call him a liar. And that'd make him older than 34.

Maybe he was telling the truth when he said that after two tours of war and two daughters, he'd kicked the habit. Maybe he was even telling the truth when he said he'd turned into a drug-store cowboy, writing fake prescriptions for pharmaceuticals, and had ended up serving a total of 13 years for various convictions. During one of those spells, he said, he'd gotten a degree from the University of Oklahoma—in drug and alcohol counseling. "I ain't stupid, Jeff," he'd told me, "but a degree don't mean nothing when your leg is cut open like a baked potato."

Nick limping from the pain by the time we caught up with a buddy of his, an old black man named Roy. We walked up Broadway and across Eighth to the El Cortez. In the shadows of the abandoned hotel was a place the bums called Heroin Row. The three of us squatted in a cove in front of the boarded-up entrance. A small tree hid us from the street. Nick said just about every junkie in the city shot up there sooner or later. And almost every bum, he said, was a junkie.

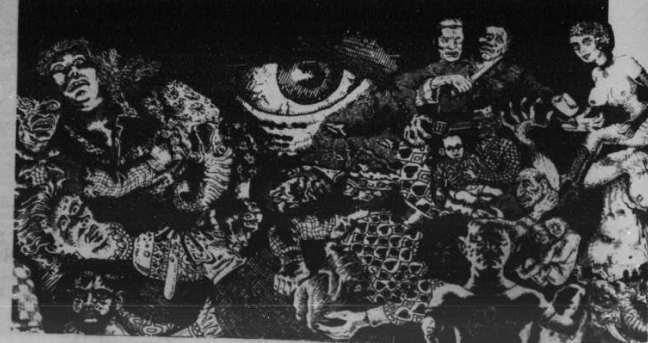
Roy and Nick squatted on one side of the cove. I leaned against the tree, hesitant to move any closer to the needles and the shit on the ground. But Nick gave me a glance that told me I couldn't keep my distance, not there. I squatted in close with them. Nick found a soda cap full of used bleach and mashed a can to make a cooker. He unrolled the dark ball of heroin and placed it on the aluminum. Roy took out a lighter and held it underneath, and the drug melted. Nick tied off. Roy gave him a needle. Nick held the tip in the small pool of liquid, watching the needle suck up the smack. "C'mere, Jeff," he said. "Smell." I sniffed in the bleach fumes and something else. "That's what it is, Jeff. You don't gotta fix. You just watch. I'm gonna show you."



PAIN KILLERS Two Men on a Mission

By Jeff Sharlet

Composite from illustration by Joe Coleman



"You don't ga, Jeff!" asked Roy. His voice was deep and slow, but I never asked for money before, can't you help? Can't you help?" I made 80 cents.

"My little bro' ain't that dumb," Nick explained. "He does pharmaceuticals."

"That's cool," Roy said. "Your brother Nick here a good man, Jeff. You listen to him. Don't ever get strung."

"Ahh! Fuck!" Nick had fumbled the needle. It flipped and pricked his hand before dropping at my feet.

"Shit, man," Roy joked. "You're seriously fuckin' strung."

Nick stopped what he was doing and looked up at Roy. "I ain't strung man. I gotta do this for my leg, okay? It really hurts man, it really hurts."

"I understand, man, I understand. I was just joking. Now you hurry up and fix. I got hurts too." Nick jabbed the needle in three times before he caught a vein. He let the drug slide in, his eyes closed, and let go of the needle. It hung in his arm, dark with blood. Roy warmed up some more. His fix took longer; he couldn't find a vein. Nick finally helped him get a gal in the back of his hand.

"Yeah, baby," said Roy, his eyes intent on the needle. "Don't you ever ga, Jeff. Nick, you hear me, don't let your brother ga. Course, you gotta let him do whatever he gonna do." Roy pulled the needle out. Nick stood up. His weak leg was straight. He was straight. I never saw Nick high on heroin—every bit of the drug poured into the gap on the back-side of his leg.

He leaned over and put his hand on my shoulder. "You all right, buddy?" he asked.

"Yeah, Nick. I'm okay."

Nick held onto my shoulder. "Do you understand?"

Roy looked up. "Jeff," he said before I could answer, "you never can know what a man need to do. 'Cause if you out here, trust me, you need something for the pain. That's the only freedom you got left, buddy. That's the only freedom you got."

You buy crack on a stretch of Fifth Avenue Nick called Crack Alley. Buyers know who sells. Sellers know who buys. And everyone buys, sooner or later. "It ain't just me, Jeff," Nick said as we stood on a corner waiting to make our purchase. "I seen everybody in San Diego down here. I seen guys you gotta let believe. Guys in suits, ladies in skirts. They got the briefcases, or maybe they're rednecks—you know what I mean. I see students down here, clean-cut guys your age, buddy. But mostly it's us. Mostly it's folks on the street, folks got pain and don't know what to do about it, maybe don't wanna do nothing about it."

We crossed the street. A teenager passed by wearing frosted jeans and a thin gold chain. His whole body was scrubbed clean as if he didn't even know what crack was. Nick's arm trailed; eight dollars drifted back. Nick popped the crack in his mouth. We'd spent the lunch hour hand-doling down on the harbor.

"Me an' Sir, down on my luck, get some food, get back on

his hair was puffed out into a small 'fro, which he kept covered with a dirty Chargers cap. He glanced over his shoulder when he walked. When he spoke, he stammered just a little, as if always ready to retreat from what he'd said. Unless he'd been thinking on it—if it was a theory of his, he'd stammer right on through. He'd apologize, but that was the truth, and there's no escaping the truth.

We crossed Market and squatted beside a warehouse facing away from the Convention Center. I felt exposed. Nick undid his pants to show Edward the wound. Crack pipe in one hand, pants at his knees in the other. Cars driving by.

"Goddamn! Goddamn!" said Edward, looking at the gash in Nick's leg. "Y'-you gotta take care of that."

"I know it!" replied Nick. "It's hurting like a bitch right now. I can't even think. Oh, Jesus, let me just get set up here. I ain't right now. Oh Lord, I ain't right."

Nick had been fine until we'd got there. He'd been limping, but he'd joked with Edward and explained things to me as we went along. But when he sat down, I saw he was just holding on until the next fix. Nick had sworn he wasn't strung at the beginning of the day. By noon he said he used more than he liked. There p.m., crack pipe in hand, wincing under Edward's sympathetic stare. "I can't think anymore unless I got it in me. It hurts. Oh Lord, it hurts!" He dragged hard.

That night, we took my car to see the acid freaks on Mission Beach. "I've seen plenty before," I'd said to Nick when he'd suggested it.

"Not like these you haven't," he'd

my feet, just got into town, my wallet stolen, sorry to bother you, I've never asked for money before, can't you help? Can't you help?" I made 80 cents.

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"Yeah!"

"You strung!"

"Don't smoke. Don't fix."

"Tha-that's cool, Jeff. 'Cause you gotta take care your brother here. He on a mission."

Nick looked up at Edward, sitting on a small flight of steps. He handed him the pipe. Edward pushed the rock in with a bit of wire, heated it up, and pulled it in. He closed his eyes for a moment. When he opened them, he left him. Nick moved away when he smoked, got past the stammering, got past clarity into something that was as close as he liked to be to transcendence.

Nick became sharp. The first couple of fixes always went straight to his leg and, like he said, made him "right."

"Edward, buddy," he said, "what did you mean I'm on a mission?"

"I just that, yo, you on a mission. You fixin' to death. Rock ain't gonna help that leg."

"But you don't understand. I can't think without a fix. I got to get a fix w'l can help myself. Jeff here'll help me get to the hospital. Goddamn, I know I'm strung." Nick turned around and looked at me.

"I know I'm strung, Jeff. Goddamn, I do." He wasn't talking to a reporter anymore, and he wasn't talking to his little brother. I didn't know how I'd gotten pulled in, but I was there, and I couldn't separate myself from the fifth or the crack or Nick. Nick knew it, and somehow, Edward knew it.

"You got to know who you are, Jeff. Lots of guys don't. Nick, he know who he is, and he still on a mission." Edward dragged hard on the pipe. "I been thinking a long time about what a guy said to me in the park a while ago. I was smoking. That's what helped me understand, even though Lord knows, I'm strung. He says, 'Ain't no difference between God and Devil, and there ain't nothing you can do about it.'"

"First I thought it was blasphemous, and I asked Jesus to help me. Then, I got to thinking about it and it seemed like, if God and Devil same thing, then maybe I know a little bit about why I'm here. I used to ask Jesus how he let me do this to myself. Oh Lord, it hurt then. I just wanted help from Jesus and my mama. But I see it now." Edward smiled at me, holding the pipe in my direction. "You see it, Jeff? You know who you are?"

"No, man," Nick said. "My bro' don't smoke." Edward withdrew the pipe. I sat still.

"N-no, no, Jeff," Edward said. "I don't matter who the Devil is, and it don't matter who God is. It don't even matter Nick on a mission. Maybe he know what he doing. Maybe not. You just find out where you belong, buddy."

Nick clapped his hand on my shoulder, taking the pipe from Edward with the other. "He taking right here with his bro'," he said. "And I ain't gonna take him on no missions."

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That night, we took my car to see the acid freaks on Mission Beach. "I've seen plenty before," I'd said to Nick when he'd suggested it.

"Not like these you haven't," he'd



replied, "You wanna know what it's like to need something so bad without even knowing what it is? Then you gotta see these folks on the beach." The streets around the beach were empty except for a few stragglers stumbling home from the bleary-eyed. The beach was deserted.

"Nick," I said, "I thought you said this place would be crowded!"

"It usually is, buddy. I don't know where everybody is. I got a friend down here, a real fine guy named Fat Tommy. He's always here. He must be further down the beach. Let's walk down there." I looked into the gloom. I didn't see anyone. "C'mon, buddy," Nick said. "Would I take you anywhere that wasn't safe?"

We walked without talking down the sidewalk between the restaurants and the sand. Nick looked through his pockets for something, forgot what it was, swore, remembered, and began to look again. I listened to the ocean and looked for acid heads.

Then my foot caught an edge in the sidewalk, not big enough to trip me, but enough to cause me to pause for a moment. Nick stopped and looked at me. I couldn't see his eyes deep in his face, but I saw his shoulders pull back, his lips

press together, and his head tilt. I didn't know whether I should be afraid or ashamed. "What's wrong, buddy?" Nick asked slowly. I didn't say anything. "You scared of something?"

"No, Nick, it's just that nobody's down here."

"I can see that, buddy. I can see that. But, Jesus, buddy, we're

"You don't gotta fix. You just watch. I'm gonna show you."

here." He paused, studying me. "Don't get like the rest of them. Not now."

"Yeah. You're right. I trust you, Nick."

"That's good, buddy, 'cause I trust you too."

That night, Nick slept on the train tracks across from the county administration building. I returned to my room at a budget hotel.

The next day I washed up, shaved, and put on some clean clothes. We went to Mercy Hospital. The VA, Nick said, wouldn't take him anymore.

Neither would Mercy. He'd stayed straight to get in, but they'd seen the tracks, and he didn't lie. The best they could do, they told him, was a reference to a clinic. Nick left the hospital crying.

He said he'd go to the clinic, but he needed a fit first. A little something to help him think, to let him walk in the clinic like a human being. He said I should go back to work and that he'd meet me at India and Date at 3:50 p.m. For once I didn't believe him.

I waited until 5:30, but Nick never showed up. It was my last night in San Diego. I had to catch a plane back East that night.

I saw Nick on my way to the airport, down on Pacific Highway, as I returned my rental car. He was walking with a buddy of his, sucking on a crack pipe. "Jeff," he said, hugging me goodbye, "I'm gonna go to the clinic tomorrow. This time I'm really gonna do it."

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-Inquisitive Parent

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Indeed, punishment may be necessary under certain circumstances, but it should not be the automatic response immediately drawn by a parent from their arsenal of discipline. A book I have found useful in this area is entitled *Discipline*, by James Whitall.

-Dr. Mich Perلمان

Dr. Perleman is a Licensed Clinical Psychologist (L.C.P. #10080). Questions for his column are always welcome. Write to him at Dr. Perleman, c/o 429-423-1231. For subscription, help or to discuss your mental health options, call Alvarado Parkway Institute toll free at 1-800-766-6474. There is a charge for your actual call.

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I'm not getting any younger, and in a weak moment of fret and worry, I foolishly took to my bed with *Cosmopolitan* magazine editor-in-chief Helen Gurley Brown's *The Late Show: A Semiridical But Practical Survival Plan for Women Over 50* (now in its sixth printing).

Although I'm sure I've flipped through *Cosmo* in waiting rooms, I'd not read any of Brown's previous six books, which include the 1962 best seller *Sex and the Single Girl* ("single girls can have better sex lives than married ones") or the 1982 *Having It All: Love, Success, Sex, Money, Even If You're Starting With Nothing* ("...mousy girls can own the world if they dig in and work hard"). I wasn't prepared for the Brown style, the breezy sentences ("I've always been so little and cute, and, well, young"). I wasn't prepared for the beauty hints — mix Preparation H with moisturizer and spread on your face to "plump up wrinkles, make skin look baby-fresh!" I was rattled by so much *indicated* and *CAPITALIZED* gush, by so many exclamation points and by sentences that began cosily with "Darling."

I was dazed by the one after another dropped names: "Divine Ann Getty," "My darling friend Gloria Vanderbilt," "New York society belle Babe Paley." (The latter, according to *The Late Show*, "had her secretary cut the pinked edges off all postage stamps so they would be neater.") And, "Donald Trump told me the other night at a United Cerebral Palsy gala, 'Baby, you look beautiful.'" And, "Hair is what life is all about," says my delicious friend Nancy Collins of *Prime Time Live*.

HGB — which is the way Brown signs herself in her monthly *Cosmo* column, "Step into My Parlor" — explains how she came to write the book. It was late afternoon, time to leave the West 57th Street *Cosmo* office, with its flowered wallpaper, fake Queen Anne desk, and HGB's sofa pillows that are pretty "needlespointed" with "Nice girls go to heaven, bad girls go everywhere" and "I love champagne, caviar and cash." She was headed to the triplex overlooking Central Park, where she lives with David Brown, her husband of 34 years, producer of *Jaws II* and more recently, *A Few Good Men*. She propelled her cruciated size two, then 64-year-old frame onto a crowded bus. A woman in her 20s offered her seat.

HGB was rattled by "rage, sorrow, and disgust" that she had been "mistaken" for an old woman instead of someone "adorable and cute and young.... I thought nobody, including me, would be able to tell I was older because I was doing Everything Right — musical exercises (over an hour a day), nutcase dieting (a steady 105 pounds — 4 pounds skinner than when I was 17), making regular "payments" to save the outside (silicone injections, face exercises, a little cosmetic surgery) as well as investing in the inside (estrogen supplements, vitamins, veggies) — so how could I age?... I expected to go forever, the serious, studious, small-boned little waif-girl right into my 90s.

The "little cosmetic surgery" includes "dermabrasion, rhinoplasty (nose), blepharoplasty (eyes) and one complete lift." She also has had eyebrows and hairline tattooed. And HGB's "skinner dermatologist" injected "tiny amounts of silicone into my face and hands every two months for years until the FDA made it illegal. They were wrong."

Querying herself as to whether all this plastic

AGE before BEAUTY

Cosmo Girl in the End-Zone
by Judith Moore



Illustration by Mikhal Harkavy

surgery isn't indicative of insecurity on women's part, HGB answers by saying, "Well, Darling, if penises could be enlarged by surgery, I'd have sex with a 10-foot penis. I'd have sex with a penis that was short of having a ruptured appendix — in less than a year — they'd be in all the beds.... Women are simply not the only insecure ones."

To return to how HGB came to write *The Late Show*, she confesses, "...there's always been this edge of melancholy that creeps in if I don't watch it, and it gets worse when I finally wake up and realize how old I was. The truth is I was ready to throw myself in front of a Mack truck." HGB rushed to a therapist. The therapist suggested HGB write about her responses to aging. She took the therapist's advice. Hence this best seller.

The Late Show's 12 chapters jumble autobiography, advice, anecdotes about the famous, and friends' whispered confessions. HGB was born Helen Gurley four days after Valentine's Day in 1922 in Green Forest, Arkansas. Her father died when she was ten, leaving her mother and older sister and herself poverty stricken. HGB recalls that her mother used to take to her bed and weep with despair and terror. As 18, HGB's older sister contracted polio and never recovered her ability to walk. "And we," HGB writes, "I have this built-in sadness and pain. Oceans and oceans of bottomless pain."

After high school, HGB got herself to radio station KJH in Los Angeles, where she became an announcer. Later she worked as a secretary (at 17 different jobs) and ad agency copywriter. In 1959, when she was 37, she married Brown, a twice-divorced movie producer six years her senior. Brown persuaded his wife to write what became the 1962 best seller *Sex and the Single Girl*. From 1963 to 1965 she wrote "Woman Alone," a syndicated newspaper column. Brown helped HGB parlay the column and book into a magazine proposal, which the couple offered to the Hearst Corporation. Hearst turned over to HGB the 79-year-old failing *Cosmopolitan*. HGB produced her first issue in May 1965, introducing "That *Cosmopolitan* Girl," an ambitious single young woman without husband, children, or house. "The Girl I had her quite clearly in mind," recalled HGB, who was 43 when she took over *Cosmo*. "She was me, 20 years earlier, the girl with her nose pressed to the glass. She knew she couldn't sleep her way to the top, or the middle. It wasn't that one didn't have affairs at the office — where else would you meet nice men? But the only way up was to work at it, to do it."

HGB clearly delivers something women want. *Cosmo*, in its 28th year under HGB's direction, sells almost three million copies per month. It has been one of the top five newstand sellers for the last 26 years, number one among women's magazines, leading *Glamour*, *Vogue*, *Mademoiselle*, and *Mirabella* in circulation. *Cosmo* is distributed in 27 editions in 80 countries and for the past 13 years has remained the best-selling magazine on U.S. college campuses.

The Late Show's chapter on sex is the book's second longest. (The longest chapter is about food or, more accurately, about weight and how to keep the numbers on the scale low. "I would like to put in a good word for diarrhea," HGB writes. "The pounds melt away.")

HGB urged the *Cosmo* girl: "Always wear your good underwear on a date, just in case." Now she recommends that older women pack vaginal lubricant in purses to have at hand should

opportunity for a "quickie" present itself.

She exhorts older women, wed or unwed, to do whatever it takes, including paying for it or nabbing their friends' husbands, to continue having sex. "Sex with a man somehow removes you from being a prim, stuffy, puffy, correct, respected, respectable, finished old person! You're still womanly."

HGB quotes her friend Alison about a novel way that older women can make sexual contact. Alison has a "very special internist...in his seventies...who treats half the wealthy patrons in Beverly Hills.... [He] sometimes just lets me rub up against him but not to the point of orgasm — just scrunching against him because he's a man and it feels good...something I used to do when I had lovers. Occasionally he kisses me lightly — very lightly — dry lips — and if I rub too much and he gets an erection, he stops instantly. I have no doubt he performs this 'service' for other of his older women patients."

HGB cites a woman in her 90s who entertains three male lovers per weekend and quotes a Park Avenue obgyn as saying that his 70- and 80-year-old patients continue to have frequent sexual encounters. "If we can sub-somewhere, we can do it," writes HGB. "Vaginas can be lubricated with Vaseline, Astro-Glide..." (page 59).

HGB admits that looking glamorous for intercourse isn't that easy for older women. She

suggests that one slip into a kimono that can be slipped off in bed so that the lover won't see the fawn breasts, belly, buttocks, the cellulite. She suggests that after lovemaking the older woman back out of the room so that the lover will not see her back, which HGB believes is usually even less attractive than the "front."

HGB and King commiserated about age. "The pits!" squealed HGB. "It's absolutely unendurable. If you say it's great to be old, I think that's quite insincere, because the older you are the closer you are to croaking."

King nodded agreement. "Terrible," he said about aging. "Terrible."

COSMO
for the past 13 years has
remained the best-selling magazine
on U.S. college campuses.

Larry King interviewed HGB on his nightly CNN show and I watched. The diet regime that produced HGB's terrible thinness made her head appear too large for her unfed body. She had the look of an astonished neonate over whose tiny unfinished shoulders a Pucci print dress had been wrapped.

King asked what HGB meant by the "Semi-wild" in her title. HGB revealed, then, to what would become an increasingly befuddled appearing King, that by "Semiridical" she meant her "little chapter suggesting that you ought to stay sexual if you're a woman over 50, 60, or even 70. And sometimes that's not so easy to do, because

who is trying to go to bed with a 67-year-old woman? You can't come on with them very strongly or you'll drive them right straight away. So you have subtly to be seductive until you find somebody who will go to bed with you."

King gulped, asked, "Do orgasms stop at 60?"

"No, no, no, no," assured a smiling HGB. "There's always masturbation."

The Late Show is a far more readable book than it might be if for no other reason than that Helen Gurley Brown ("I am still this high-strung little person") is so goofy and touching. "Do you empathize," she writes, "with inanimate objects? It never occurs to me that bobby pins, hair curlers and paper clips do not have feelings."

At book's end HGB provides what she describes as a "wrap-up list" of what she thinks the pleasures are in "our lives as of now" (our lives are the lives of older women). She makes this list under three separate headings: Small Pleasures, Medium Pleasures, Big Pleasures. Under Small Pleasures she lists:

- Rubbing off dead skin
- Smelling your parties
- Men should not read this book.

The Late Show: A Semiridical But Practical Survival Plan for Women Over 50 (William Morrow & Co., \$23).

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LETTERS

Continued from page 3
Blues" (May 27), is largely a man's recollection of having to sing and beg on buses as a child. Rather than emphasizing Jesus's successful move from poverty to abundance, the author showcases the

man's humiliation and excessive drinking.
As tension continues to mount in San Diego over immigration, NAFTA, and other border issues, it is more important than ever that we gain a real understanding of our "neighbor to the south." I am in no way suggesting that the *Reader* stop running stories about the "dark side" of Mex-

ico. However, I would like balanced coverage that emphasizes what is good about Mexico. There are too many beautiful aspects of Mexican culture to continue focusing on the negative.

Kurt Engstrom
San Diego

A Tiny Personal Circus Of Sarcasm From Tijuana

It is really fortunate that a paper as short on intentional humor as the *Reader* can generally count on its so-called readers to provide laughs with their letters. You can scan the rag's ads and realize that any one who would pay serious at-

tention to it is going to be one of those spoiled yuppie wannabes who cloak their guilty inability to enjoy their privileges by taking on the trappings of "hip" and laboring to be the first to divert scorn to somebody else. But the recent flood of letters about the front-page quote from Ana Maria Corona's ex-

cellent gambling article entitled "Gambling Is Deep in the Heart of Mexicans" indicates they either don't read *the* bold type or they don't know the difference between a writer sounding off his/her own opinion and reporting that of opinion and reporting that of somebody else. Granted, this is hard at the *Reader*, where most of the writers are self-imposed, overpaid attitude police with little interest in reality or the opinions of lowly non-writers. But Ms. Corona is a special case, and anyone who has followed her outstanding articles should know that she is head and shoulders above the usual *Reader* mediocrity.

But letter writer Mason Hall accuses her of being racist, a word that used to mean something before it became an "I'm-hip-and-un-touchable" buzz word. Evidently Corona, a Mexican, is racist against other Mexicans because she didn't censor the remarks of another Mexican who, like everyone I know in Tijuana, thinks the city is ugly. Using that criterion, Loraine Costa must also be a racist, since she criticizes San Diego architecture. (Odd for a founder of "Friends of San Diego Architecture." What? Maybe there could be a "Friends of Loraine Costa Club" to publish letters about how stupid and ugly she is. I'd join.) My Tijuana neighbors laughed themselves sick over her claim that TI is a "heat for the eyes." Not to mention "passionate," another word we are losing to buzziness.

Another nominal reader says Ms. Corona should stay off *Revolucion* (evidently having missed her past articles that make it clear she has lived in a Tijuana colonia for several years) but at least gets specific instead of just joining the others in screaming that there are "thousands" of "beautiful" buildings in TI. She mentions the Cultural Center (called the "golf-ball," generally considered a hideous joke in white plaster and known by those who see it close up instead of in contrived photographs to be shabby, inhumanly scaled, and bristling with rebar and construction boo-boos) and "the hospital" (Lord knows which one she means, but will no one come forth to accuse her of racism for insinuating that Tijuana is too backward to have more than one hospital).

Then a publisher, no less, accuses Corona of deliberately putting down all of Mexico by writing about two or three gamblers. And then he claims it ain't so by stating statistics showing there is less gambling there (where it is illegal) than here. He acts like he knows Mexico but doesn't seem to realize that the new bills aren't in wide circulation yet and everybody (those ignorant Mexican knuckleheads) will say 20,000 pesos instead of 20 pesos that will be formally valid in seven months. So, Ms. Corona's failure to change her subject's

quote to \$6.67 indicates a subtle scheming to paint her countrymen in a bad light.

Myself, I have lived in Tijuana for years and like it, but I'd go along with the natives here who consider it an ugly, raucous town with a lot of heart and a thicker skin to wards imagined insults than pumpeared, patronizing gringos give it credit for. May I suggest that people who lose it over two lines of type in a scandal-rag like the *Reader* might redirect their energies into actually comprehending what they claim to be reading or going out and getting a life! On the other hand, I guess some body's got to provide the laughs.

Rod Blessing
Tijuana

Sarah's Last Statement Is 100 Percent Wrong

Just to set the record straight regarding the article "Thirty-Seven Years and No Free Lunches" (May 20), Ms. Lamadrid gets 58 dollars a month in pension benefits for 17 years of reported credited service; not 42 years as stated in the article. The Hotel Employees and Restaurant Employees Pension Fund originated in 1908, and Hob Nob ceased being a union establishment in 1983. Therefore, even though Ms. Lamadrid continued her employment at the Hob Nob, there were no further hours reported on her behalf to the Pension and Health and Welfare Funds.

The reason why Hob Nob is no longer Union is because Mr. Hoersch was not prepared to continue paying the Union Benefits Package for his employees, which included pension and health and welfare benefits. Sarah's last statement is 100 percent wrong. Every waitress working in a union establishment is eligible for free medical and dental benefits, not to mention job security, holiday pay, sick pay, and up to four weeks' vacation pay. So, yes, waitresses do have medical coverage and more — when they work at union establishments!

Nancy Browning
Business Manager,
Hotel Employees and
Restaurant Employees Union
San Diego

Pet Philosophy Bankrupt

Woe betide anyone who speaks critically of prominent activists. Marcia Newbury must have known that she would incur the wrath of local intellectuals when she made her case against Angela Davis in her May 6 preview "An Icon of a Religion that Scarcely Exists." Angela Davis may be a nice person, sensitive to the plight of the down-trodden of the world, and admirable in many ways. But criticizing a prominent intellectual does not amount to simple right-wing rhetoric.

Angela Davis was not merely a free-form radical, a stance that would allow ample room for improvisation and maneuver. She was a self-described Marxist-Leninist, a creed that carries with it considerable baggage. And it is on that basis that Marcia Newbury was quite justified in her criticism of Angela Davis.

Good intentions alone cannot justify the dissemination of a philosophy as bankrupt as Marxism. Marxism is a complete moral and intellectual failure. It failed as a theory of history, of economics, and of political governance. About the only thing it succeeded at was as a franchise operation for aspiring dictators. And since the home office went

belly up, it's not even good for that anymore. The remaining Communist states in the world are vestigial governments that will not survive the passing of their present leadership.

The Communists institutionalized terrorism as a primary tool of statecraft and bureaucratic genocide to a

level even the Nazis couldn't match. To choose just one example from an overstuffed menu of atrocities, I will cite the engineered Ukrainian famine of 1932, when between 7 and 12 million people died, a crime that was effectively covered up with the willing duplicity of American leftist intellectuals for over 50 years. Intellectuals will not let the

total public collapse of Marxism-Leninism stand in the way of their pet philosophy. They lay the blame at the feet of the United States, which did not adequately back Gorbachev in his bid for reforms. Now Gorbachev leads a plush life as an international pundit who writes op-ed pieces for newspapers, hoping that the world

Continued on page 40

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continued from page 39
will conveniently forget that he was the protégé of the head of the KGB and a willing student of the arm of internal state terror.

Marxism has become irrelevant in the modern world. The future conflicts will be over trade, natural resources, and technology. The dogmas of the future will be religious.

nationalist, tribal. Socialism in varying forms will co-exist with multinational corporate networks that will knit the world together, while tribes tear each other apart. The various factions can murder their neighbors, but they will all use the same phone system, they will all have Visa cards in their pockets and CNN on the tube. Even Russia has to integrate it-

self into the world trading community if it hopes to survive. To go back would be suicide.

As a social critic of the United States, Angelo Davis is often right, perceptive, and accurate. It is her prescriptions that don't make any sense.

Robert Houghton
San Diego

We Too Suffer

I read with concern the statements attributed to Patrick Frega regarding the assertion that criminal defense lawyers don't care about their clients ("Moguls of Misfortune," April 22). I have talked to Pat about this and understand that he was misquoted.

Just to set the record straight...

The majority of criminal lawyers in this community serve the highest ideals of society. With the exception of the "Sun Spots" who exist in every area of society, we are the barrier between the oppression of the state; the overreaching of law enforcement; and the all-too-often punitive and vindictive conduct of judges against our clients.

We labor similar hours with significantly less financial compensation than many in the plaintiff's civil bar. But we do this labor with genuine concern for our clients and for the purpose of insuring that the rights of all society are protected.

We too suffer the tremendous stress and emotional toll of the task of the trial lawyer. This is an occupational hazard that is not specific to the plaintiff's civil bar. Of course, a fundamental difference between us is that if we criminal lawyers slip up, our clients can suffer severe losses of personal liberty and even death.

We labor to insure that the guarantees of the Constitution apply; we seek to insure that such concepts as equal justice under the law and freedom from unreasonable searches and seizures are more than just words written some 200 years ago.

Steven E. Feldman, Esq.
San Diego

Joannette De Wyse replies: Mr. Frega's remarks were transcribed directly from his taped, recorded interview with me.

UCAN Has No Choice

In an article dated April 22, entitled "Public Utilities Give Peace More Than a Chance" by Thomas K. Arnold, I am quoted as condemning Assemblyman Peace for authoring legislation that would eliminate the Public Utilities Commission's Division of Ratepayer Advocates. My quote was elicited from Mr. Arnold's response to his representation of the legislation as resulting in the elimination of the Division in question.

After the running of the article, Assemblyman Peace sent me copies of the legislation in question. It turns out that the legislation, when viewed in toto, does not threaten to eliminate this important consumer protection department within the Public Utilities Commission. Mr. Arnold apparently relied upon an incomplete version of the bill in question.

As a result, my comment that the alleged bill was "astute" was correct — primarily because there was no legislation. Unfortunately, the article suggests that Peace sought to eliminate such a department, and the article was wrong.

It is unfortunate that this occurred, primarily because it taints the credibility of Assemblyman Peace, the Utility Consumer's Action Network (UCAN), and Mr. Arnold. In the future, UCAN has no choice but to compel Reader reporters to provide verification of any representation.

Michael Shames
Executive Director, UCAN
Downtown

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60 Minutes said 58% of all chickens contain salmonella poisoning. Some dog food companies could buy this contaminated chicken. Poultry by-products could mean beak, feet and feathers — no nourishment there. Solid Gold never uses chicken. We use fish and lamb.

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Reader

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Swan Song

Progress Crushes McEvoy Sheet Music Operation

DIDL: Why are you crying?
GOGO: My cat died.
DIDL: A cat's not such a big thing.
GOGO: Yes, but he was my cat.

To most San Diegans, it may not seem much of an event that a music store is closing down its sheet-music operation. But to those affected by the loss of this service at McEvoy Music Center, owner James McEvoy's decision is causing real distress.

La Jolla voice teacher Frank W. Kelly, who made particular use of McEvoy Music's extensive collection of operas and vocal music and regularly sent his students there, calls the closing a very sad moment for San Diego music professionals — virtually a tragedy.

Nicholas Revels — pianist, teacher, and choral director — laments the passing of "the closest thing we've had in San Diego to Paderewski's in New York, the huge sheet-music store behind Carnegie Hall." And José Calviera, piano teacher at the Casa de la Cultura in Tijuana (for McEvoy's reputation extends over the border), had tears in his eyes as he said, "For me it was a shock. I wasn't prepared

for it. It's going to affect my life. It's as though someone died."

What these customers are in mourning for is generally acknowledged as the best-supplied classical sheet-music store in the area. Specializing in piano, voice, organ, and choral music, McEvoy's has offered an immense and wide-ranging collection, displayed in open bins so that the visitor to the store on 40th Street could browse to his or her heart's content, making delightful discoveries along the way. There are a hard-to-find scores and editions from music publishers all over the Western world — Germany, Austria, England, South America. What the store does not have in stock it has ordered. Bob Farris, erudite manager of the sheet-music section, knows his stock thoroughly and has helpfully discussed problems of selection with hundreds of customers. The friendly atmosphere, enhanced by James McEvoy's personal warmth, has made the store a gathering place for musicians, who encounter old friends there while shuffling through Mozart

sonatas or Vaughan Williams choral works. The store has had an especially helpful relationship with choral directors, to whom it has offered annual choral reading sessions to introduce new publications in that field.

McEvoy's has been notable for featuring the best editions of musical works, a subject on which Farris has been able to offer shrewd advice. Non-professionals may not realize how important the choice of editions can be, nor how many different editions there are of the classical composers. Chopin, Haydn, Schubert,

Beethoven — all are available in editions varying greatly in their completeness, accuracy, and usefulness. What a pianist wants in editions of Chopin, for example, is a careful, critical musical text based on the most reliable sources, along with an intelligent editor's commentary on matters of style, execution, ornamentation, fingering, pedaling. Even the most experienced professional pianist may feel at sea among the numerous Chopin editions available. But at McEvoy Music, with its large collection and its knowledgeable management, musicians have been able to come away with exactly the edition they need.

McEvoy, an affable Northern Irishman, has been in the music business since his five-year apprenticeship in the late 1940s with the Belfast firm of M. Crimble, Ltd. He came to San Diego in 1959, working for Thearle's Music for two



Calendar LOCAL EVENTS

include sheet music as well as pianos. But during the decade and a half in which the sheet-music section was establishing itself as irreplaceable, CalTrans was gradually formulating its plans to expand Route 15 — plans that posed a threat to many businesses along 40th Street. Numerous changes in the CalTrans project and the uncertainty of the future have led most of McEvoy's neighbors to relocate, leaving McEvoy Music in a seedy limbo. The abandoned

building across the street once belonged to Kentucky Fried Chicken. The neglected, weed-infested lot next door is CalTrans property.

This dreary environment is not likely to improve if CalTrans goes ahead with its plan to make 40th a frontage road for the freeway. With McEvoy Music isolated and facing a cut-de-sac, customers coming from the nearest freeway exit would have to go around a block and come up an alley to get to the store's parking lot. It isn't a promising atmosphere for a business that has to invest in goods that may not sell for many years.

With the annual date for

placing his sheet-music stock orders swiftly approaching, McEvoy had to make a difficult decision. A retailer of music publications must buy in large quantities, in order to receive a major discount (sometimes up to 45 percent) from the publishers. If McEvoy were not to buy in quantity, his discount rate would be reduced to the point where his margin of profit would disappear. But in the present circumstances, with things unlikely to get better, he judged it unwise to make such a big commitment to an uncertain future. He determined to put an end to the sheet-music side of his business while retaining all

the piano services, which are easier to manage and far less dependent on customers finding their way to the store. The results of his decision are many. McEvoy Music will not disappear, but it will now be devoted exclusively to pianos. The teaching studios upstairs will remain in operation, but the choral reading session scheduled for August will be canceled. Bob Farris will leave, going full-time into voice teaching (a profession he has up to now been engaged in part-time). Other members of the staff will go their separate ways. The \$200,000 sheet-music inventory will be sold off at a 20 percent discount (there

will also be a sale on new and used pianos). And musicians in San Diego will have to find somewhere else to browse through a really large collection of classical sheet music — which for many will mean trips to Los Angeles, just what they had to do before McEvoy opened his 40th Street establishment.

Is the McEvoy sheet-music section gone forever? Tijana's Cabrera suggests that "maybe we could all get together and see if there's some way of saving all this." But McEvoy does not seem sanguine on the issue, refusing to commit himself to resurrecting the sheet-music part of his business even if he

should move McEvoy Music to another location at some time in the future. In response to an interviewer's expression of hope that eventually he might get back into sheet music, McEvoy dryly commented, "That would be neat." But he didn't sound as though he believed the dead could be brought back to life.

—Thomas Arne

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Calendar LOCAL EVENTS

Long-Lost Brothers, Long-Lost Sisters

Indian Fair Hosts Bi-National Reunion

There is a prophecy reportedly common to several groups of North American Indians, but best known as an Aztec legend. Some day, these ancient people said long ago, we will be visited by blue-eyed foreigners from across the sea and they will dominate our land for a while, and then the land will return to us.

In many ways, it is what you might call a "typical" prophecy, or a prophecy that might sound familiar to any modern American acquainted with the received prophetic tradition detailed in the Bible: an enemy will come, will conquer, but in the end, justice will be done.

Americans have for so long seen their country's history re-

28, 1992, Tecate Peak, a 3,000-foot mountain straddling public land on the U.S.-Mexico border, became the first property listed on the National Register of Historic Places solely for its importance to the Kumeyaay Indians of San Diego County and Baja California. The religious sites of the blue-eyed men have turned to dust, but Tecate Peak, a holy mountain to the Kumeyaay, has endured.

Kumeyaay culture also has endured in other ways. When San Diegans utter certain local place names, Jamul or Jamacha, for example, they are uttering Kumeyaay words. (The "ja" in these names means "water.") These words are traces, or rem-



ing continued for centuries until the Spanish came and erected their missions. Anthropologists estimate that at the time of the Spanish arrival, 40,000 to 50,000 Indians lived in Baja California; today there are only a thousand left who speak an Indian language and pursue a traditional way of life.

Most San Diegans, when thinking of the Indians of Baja California, if they think of them at all, probably remember the colorfully dressed women along Revolución in Tijuana. These short women, with babies slung across their backs, hawking dolls, or gum, or necklaces, are in no way related to the Kumeyaay or the Paipai, another group indigenous to the area, but instead are usually Mistecs from Oaxaca.

The Paipai and Kumeyaay living in San Diego and Baja California are actually part of a larger family group found in pocket-

ets scattered as far south as Nicaragua. Tribes related to the Paipai exist throughout Arizona — the Yavapai, the Hualapai, and the Havasupai who live in the Grand Canyon. Even after the border was established, there was considerable contact between all these groups until the 1960s. Until that time, the INS allowed these people, who rarely held passports or entry visas, to cross the border to visit their ethnic companions on the other side. For reasons that are still unclear, the INS discontinued this practice, and for almost 20 years, cultural exchange between the var-

low, and river grass that their ancestors used thousands of years ago.

Although Wilken's organization has been incorporated officially for only nine months, he and his 50 volunteers have already orchestrated several Kumeyaay and Paipai get-togethers in San Diego, Escondido, and in various parts of Arizona. These informal meetings have been very successful, Wilken says, and both the Mexican and American Indians have been delighted to meet each other. "Not long ago, I took a group of Paipai elders from Baja to meet a group of

distance, still ethnically related. He adds that the Kumeyaay and Paipai have expressed interest in sharing more than culture. "Whenever I visit them in the U.S. or here in Mexico, the elders always say, 'Bring us the young people. We want to meet the young people. They'd like to see some marriages between them. They're all actually doing well. Although the communities are small, they're thriving. And they get tired of having people say to them all the time, 'You know, you guys are on the brink of extinction.'"

This weekend, June 12 and 13, you'll have an opportunity to witness one of Wilken's happy reunions when the San Diego Museum of Man will host groups of both Mexican and American Paipai and Kumeyaay as part of the museum's Indian Fair. The Paipai have planned demonstrations of their crafts and native songs, and Wilken will offer slide shows and lectures on the history of Baja Indians. Artists and performers from more than 30 other Indian tribes also will participate: a Santa Fe-style market, dancing, drumming, singing, and storytelling are planned. Traditional Indian foods will be sold and children will be able to make Indian crafts for a small fee.

—Abe Oppen



ious indigenous groups has been very limited.

Anthropologist Michael Wilken, who directs the Native Cultures Institute near Escondido, is a sort of bi-national matchmaker who hopes to reintroduce these people to each other. The American Kumeyaay and Paipai especially have much to gain from their Mexican counterparts, he says. The Baja Californian Indians, because of their greater geographic and cultural isolation, have preserved more of their language and traditions. One indication of Indian culture's continuity south of the border can be found in the names of many Paipai ranches still dotting the peninsula. They are the same names mentioned in the accounts of the first Spanish to explore the area. And the Baja Indians, Wilken says, still build their homes and make their native crafts from the same kinds of clay, wil-

low, and river grass that their ancestors used thousands of years ago.

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—Abe Oppen



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Scott: Our next date we went to the gym, and afterwards the Soup Plantation. The power suddenly went out. It was neat. Standing there in the dark I stole my first kiss.

Carol: At first this seemed risky and out of character for me, but it ended up being the best thing I ever did for myself. Scott is my dream made into reality.

Scott: A lot of people think that only losers use these personal ads. I had a doctor, an ex-C.I.A. agent, entrepreneurs, lawyers, etc. — all left messages. But from the moment I met Carol, I ignored all my messages and we've been together for over a year now!

Carol: We were sitting on the couch — all three of us — when he asked me to marry him. I said, "Wait a minute. I have to have a little conference with my daughter." She said, "Say yes!"

Scott: It's rare to find a beautiful woman who's even more beautiful on the inside, but I found her and I'm a happy man.

Scott: I'm the manager of a glass company in North County, and the girls there put the ad in. They knew I was going through a divorce. At first I thought they were playing a joke on me. I had no idea what the ad said.

Carol: Between working, going to the gym and being a single mother, I didn't have much time to meet men. I liked his ad because it was different. I didn't plan on leaving a message, but he sounded so nice and sincere, I did anyway.

Scott: One evening, while I was reviewing my phone messages, she called. I freaked her out by calling her back within two minutes.

Carol: We talked a long time. My dinner burned.

Scott: She was apprehensive at first, so I suggested a low-risk date. We went to Chuck E. Cheese's.

Carol: It was convenient for me to take my daughter; besides if I didn't like him, she would

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Let's say the bridge club's coming out at seven.



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Let's say you need to let all of them know.



Let's say there are 22 of them.

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Calendar LOCAL EVENTS

"Can the Nations Save the Planet?" James Arnold is the founding chairman of the UCSD chemistry department, a veteran of NASA lunar studies, and a 40-year member of the World Federalists. He offers his perspective on the global conditions, Monday, June 14, at 7:30 p.m. in Bard Hall of the First Unitarian Church, 4190 Forest Street, Hillcrest. Free. 223-4007.

"Incisive into the Permanent Collection." This month's edition of this ongoing series of gallery talks at the San Diego Museum of Art in Balboa Park covers the work of Winslow Homer. Young Women with a Rose and The Life Line are in the museum collection. The first talk is set for Tuesday, June 15, at 10 a.m. in the museum's lecture hall. Free with museum admission. 232-7931.

For ticket prices and daily show times, call 238-1233. The theater is located in Balboa Park.

LECTURES

More than Just Hat Ale, a guest speaker from Bigger Than Life, the company that designs and markets trendy promotional balloons for Walt Disney, will be speaking at a meeting of the San Diego County, Sunday, June 12, at 7 p.m., at the Joyce B. Kippen Community Center, in the complex in the 3900 block of University Avenue in Hillcrest, adjacent to Crown's California Broom. The Dremers are a local chapter of the National Fantasy Fan Club, "dedicated to preserving the legacy Walt Disney left us." Free. 747-2990 or 283-3075.

RV Safety is addressed by a CHP of the San Diego County, Sunday, June 12, at 7:30 p.m., at the amphitheater at Lake Mead Park, 10108 Ram Road, Lakeside. You'll hear about rules of the road, trailer and motorhome handling, and other safety tips. The lecture is part of the summer series of talks sponsored by the county department of parks and recreation. They're free, but there's a fee for parking entry. For information call 694-3049.

Animals of the Forest, you'll be introduced to them in a talk by park ranger Paul Kucharsky, Sunday, June 12, at 7:30 p.m., at the amphitheater at William Henry County Park, 4905 Hens Park Road, Julian, Free, but there's a fee for parking entry. 694-3049. It's part of a weekly summer series.

Indians of the Laguna, county park ranger Trishna Green will illustrate her talk about the prehistoric residents of the area with slides, Sunday, June 12, at 8 p.m., at the amphitheater at Potrero Park, 24800 Potrero Street, Potrero. The talk is free, but there's a fee for parking entry. 694-3049.

"Current Alternatives to Merit-June Lane," Diane Arnold, chair of the local chapter of NACM, addresses this topic at a meeting of the Humana Association of San Diego, Sunday, June 13, at 7 p.m., at the El Comodoro Hotel, 1805 Upper Street (a block east of Park Road), across the street from Roosevelt Junior High School, in North Park. Free. 460-1301.

Museum Director Steve Beeson of the San Diego Museum of Art, Balboa Park, will discuss the museum's new membership drive. The talk is at 7 p.m., Sunday, June 14, at 10 a.m., at the Solana Beach Performing Arts Center, 4000 Santa Fe Drive and Stevens Avenue, Solana Beach. Free. 485-0910.

Avenue, Solana Beach. Free. 485-0910.

"Climbing Adventures" show is set for 7:30 p.m., at the Adventure Book Store at 143 South College, Solana Beach. Free. 485-0910.

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Calendar LOCAL EVENTS

The San Diego Council on Literacy benefits from the Fourth Annual Union-Trib 10K, a 10K and 5K run and walk, Sunday, June 13. The course follows Pacific Highway and Harbor Drive, ending in Embankment Plaza, adjacent to the convention center. The 5K run and walk begins at 7:30 a.m. at Horton Plaza, at the corner of Broadway and Third Avenue, downtown. The 10K run and walk begins at 8 a.m. near the Museum of Man in Balboa Park. Cash prizes are awarded to the top 10 men and women finishers in the 10K run. Medals are awarded by age category to other winners.

Day-of-race registration for the 5K will take place at Horton Plaza from 6:30 a.m. to 7:15 a.m.; registration for the 10K is at the origin point in the park from 6:30 a.m. to 7:45 a.m. Pre-race registration will

take place at the Sheraton Harbor Island East hotel on Harbor Island, Saturday, June 12, from 10 a.m. to 4 p.m., at the pre-race expo. Individual entries are \$15; \$25-\$99.99.

Horton Plaza, there will be a brick 10K (5-mile) hike led by Jara Perryman through Los Peñasquitos Canyon Preserve on Sunday, June 13, beginning at 8 a.m. You'll hike out to the waterfront and back. Meet the group in the lot on Black Mountain Road opposite the preserve entrance in Mira Mesa. Free. 484-3219.

SPECIAL

Items from the Collection of the San Diego Lesbian and Gay Historical Society of San Diego are on display in the first-floor lobby of the San Diego Public Library, 820 E. Street, downtown, throughout the month of June. It includes books by gay and lesbian authors, information on gay and lesbian in the military, and a portion of the organization's historical time line. Viewing is free during library hours.

"Healing Racism," San Diego's Baha'i community is sponsoring three days of lectures, entertainment, workshops, and discussions on the subject of racial unity. Friday, June 11, beginning at 6:30 p.m., with a presentation by African American performance artist Ladajanya dramatizing the African experience in America. The keynote speaker this night is Douglas Torres. Music provided by Kathy Conner. The event is held at the Baha'i Center, 6545 Alcala Knolls Drive, Linda Vista.

Events on Saturday, June 12, run from 8:30 a.m. to 4:15 p.m., with workshops, an address by Douglas Torres, and music by the San Diego Interfaith Choir in the Manchester Conference Center on the USD campus. Akala Park, Linda Vista. Lunch and parking are free.

The race unity picnic on Sunday, June 13, from 10 a.m. to 4 p.m., will be held in Encinitas Park, at Fourth and Cile Chula Vista. Bring your own picnic and food to share, plus

blankets or lawn chairs. All events are free. No donations will be accepted. For additional information, call 268-3999.

The Teatn Annual American Indian Fair, organized by the San Diego Museum of Man, this year broadens its horizons to include representatives from another part of the Americas. The Paqui Indians, from Santa Catarina, east of Ixmiquilpan, are special guests. They are related to San Diego County's Kumeyaay Indians but rarely travel north of the border because of their immigration status. In addition to meeting with local Kumeyaay, the Paqui will demonstrate traditional crafts. At 1:30 in the afternoon of each day of the two-day event, anthropologist Mike Wilken, director of the Cule Institute, will give a slide-illustrated lecture in the museum on the history of the Indians of Asia, cut off from their northern relatives by political boundaries established in the mid-1800s.

More than 30 tribes will be represented by artists and performers,

including Sioux, Cherokee, Hopi, Navajo, Zuni, Pima, and Apache, in addition to the local Luiseño, Jumanó, and Kumeyaay. Jumanó artist Abel Salas, a Jumanó, is Saturday's master of ceremonies. The plans Indians' "grass dance," once done to prepare a field for ceremonies on building, will be performed, along with other traditional dances, drumming, and singing at various times throughout both days. The preparation of foods like piki bread, cooked on a hot stone, and Hopi stew and fry bread will be available for purchase. Children can participate in a head-stringing and other crafts in a special area.

The fair this year will be held on Saturday and Sunday, June 12 and 13, from 10 a.m. to 4:30 p.m., adjacent to the Museum of Man in Balboa Park. Courtesy events are free, but there is a \$4 admission charge (for adults) to the Indian market, where jewelry and crafts will be sold. This ticket includes the price of admission to the museum mall. Desert and other crafts in a special area. The society provides cups and nap-

kins. Bring your own table service. It's Saturday, June 12, noon, at 55. Dunsen's Episcopal Church Parish Hall, 6500 Park Ridge Boulevard, in the San Carlos area. 575-5362.

Concours d'Elegance Deer Park's annual event will feature about 100 antique, classic, sports, contemporary, and muscle cars on display for judging. (Members of the Southern California Ferrari Club will be visiting as a group and will create their own impromptu display in a central parking area.) The Cat-dallas will play "20th rock, and there will be a chicken barbecue and a vintage clothing contest. The Deer Park winery building will also be open. Sales of beer and wine benefit the San Diego Automotive Museum in Balboa Park. The event will be held on Sunday, June 13, from 10 a.m. to 5 p.m., at Deer Park, adjacent to the Lawrence With resort, is located at 29013 Champagne Boulevard, nine miles north of Encinitas. Eat 1:30 Deer Springs Mountain Meadow. Admission is \$6 for adults; children under 12 years are admitted free. 749-1666 (from San Diego, 406-1666).

Who Could Resist These Great Big Eyes? FOCCAS, the Friends of County Animal Shelter, is at it again. Making us an offer that's hard to refuse. They show off shelter-rescued pets available for adoption, this weekend at the Birch Aquarium-Museum, Scripps Institution of Oceanography, on La Jolla Shores Road in La Jolla, on Sunday, June 13, from 11 a.m. to 3 p.m. 485-3536.

Ice Cream Social, an old-fashioned get-together is sponsored by a fundraiser by the La Mesa Historical Society, Sunday, June 13, from noon to 3 p.m., at McKinley House, 4649 University Avenue (at Pine), La Mesa. The home, operated by the society, was built in 1908. You can purchase ice cream and hot dogs with the funds and be entertained by the La Mesa Middle School Symphonic Band. There's a drawing at 2:30 p.m. for a handsome quilt. Admission is free. 466-0197.

A Mystery Tour, perhaps magical, is being sponsored as a fundraiser for the auxiliary of EYE Counseling and Crisis Services in Encinitas, Sunday, June 13, beginning at 12:30 p.m. Participants drive a planned route in the Encinitas area and find clues to help answer a set of questions. Answer the most and you win a prize; speed is not the object. There's a handshake for all entrants following the tour at the star/finish point, Kit Carson Park, Sunset Drive at 1:15, in Encinitas. Entry fee is \$10 per adult and \$5 per child; there must be at least two adults in each car. Registration is from 12:30 to 1:30 p.m. at the soccer fields parking area in the park. For more information, call 744-3117.

Lithuanian Songs and Dances can be enjoyed in this week's program sponsored by the House of Pacific Relations in Balboa Park. The House of Lithuania event is set for Sunday, June 13, at 2 p.m. Free. 522-1316.

Ghost Stories and plenty of them in this guided bus tour of local "haunted" sites. Sunday, June 13, hosted by Downtown San. Among the photos visited will be Kate Morgan at the Head End, San Babuen at the Whaley House in Old Town, and Presidio Park's Lucy, who's a real doer. The tour runs from noon to 4 p.m., costs \$25 per person, and requires reservations. Call 999-1390 to reserve your space and get more details.

Shout Music and More About Me, McEvoy Music, which for years has sold and rented pianos at its 40th Street at University Avenue location, has also had one of the most extensive collections of classical sheet mu-

sic for voice, piano, and organ. With the coming of 1-15 through City Heights, the store will be moving. Monday, June 14, McEvoy will be selling its inventory of sheet music, valued at nearly \$200,000 and which includes special editions from around the world. Sale hours to the general public are 9 a.m. to 5 p.m. The store, for the moment, is located at 4320 40th Street. 280-8440.

Art Demonstration, Linda Schroeder Golding, a watercolorist and printmaker, will be in Ede Hall at Quail Botanical Gardens at 1:30 p.m., Monday, June 14. The demo is free, but there is a \$1 parking fee. The gardens are located at 231 Quail Gardens Drive, Encinitas. 753-4366.

"Wheels and Squeals," just when you thought the theme couldn't get any sillier, the Del Mar Fair comes up with this one. This year's 20-day summer extravaganza is a salute to the ferns wheel and pigs. The 90 fair opens on Tuesday, June 15, for three weeks of rides; big-name entertainment (everybody from Mel Torme to Foreigner this year); game booths;

agricultural, horticultural, and arts exhibits; and, of course, food, food, food. Maybe it's just truth in advertising: everybody goes out at the fair. It's easy to find. Just get in line behind all those cars exiting 1-5 on Via de la Valle in Del Mar. You can enter the fairgrounds from 9 a.m. to 10 p.m. daily. The grounds close at 11 p.m. For more details, call the recorded message at 753-5555.

It's Bloomsday, Wednesday, June 16, and UCSD's bookstore will be celebrating with a continuous 12-hour reading of James Joyce's

work, 8 a.m. to 8 p.m. Volunteer readers receive a Bloomsday T-shirt. For information call 534-7323.

"Jasmine Pudding" is the offering by the McIntire Pepper Pipers, on Friday, June 11, at 10 a.m., and on Saturday and Sunday, June 12 and 13, at 11 a.m., 1, and 2:30 p.m. There's lots of singing and audience participation. Enjoy the shows in the Marie Hinchcock Pepper Theatre, located near the Aerospace Center in Balboa Park. Tickets are adults, \$1.50; children, \$1. For more information, call 485-5045.

Music, the Singing Strings perform at the Reading Patch Children's Bookstore, 288 North El Camino Real, Encinitas, on Friday, June 11, from 7 to 8 p.m. All ages welcome. Admission is \$1. 632-0301.

Defying 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. Re-

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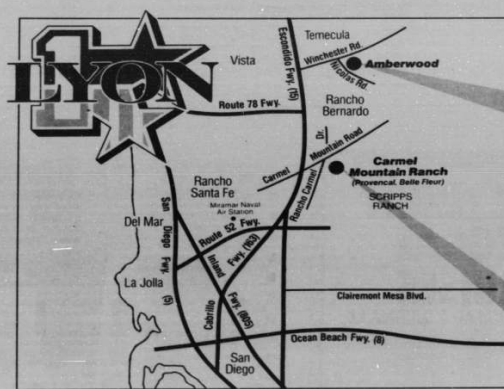
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Calendar LOCAL EVENTS

erence is welcome to the free reading, which will be most interesting to those two to eight years old. Call 692-4910 for more details.

A Treasure Hunt is the special activity in the Children's Room of the San Diego Public Library, 420 E. Street, downtown, this Saturday, June 12, at 10:30 a.m. Free. 236-5800.

He Doesn't Look a Day Over 60's, Peter Rabbit's 100th anniversary. Celebrate with stories and a visit by Peter himself, Saturday, June 12, from 11 a.m. to noon, at the White Rabbit Children's Bookstore, 7735 Grand Avenue, La Jolla, 434-5518.

Another Runway, this time it's The Velez Brothers. Theater Moves presents a stage version of the popular book, Saturday, June 12, 11 a.m., at Better World, 4010 Coldbrook Street, Mission Hills, 53-200-8007.

Heer & Taub at a story time for youngsters aged three to five years, held at the La Jolla Branch Library on Tuesday at 10 a.m. The series is free and registration is not required. The library is located at 7555 Dreyer Avenue. Call 552-1677 for further information.

More Theater Are Told on Wednesday at 10:30 a.m. for children three and older at the White Rabbit Children's Books, 7735 Grand Avenue, La Jolla. Free. For more details, call 434-5518.

Story Time at the Athenaeum happens every Wednesday at 3 p.m. for kids aged five through eight. The program uses readings from children's classics. 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 434-5872.

MUSEUMS

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

Antique Gas and Steam Engine Museum, the museum's activities include lecture, 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 hammering, 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 1/2-scale train. 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 accepted. For further details, call 941-7911.

Bancroft Ranch House Museum houses indigenous Indian artifacts

As seen on TV

SIGNALING THROUGH THE FLAMES By Abe Opincar

Not long ago, on a Friday evening, TV watchers in New York's Westchester County were startled by something on their television screens. Weilding a baseball bat, a black man screamed, "We're going to be beating the hell out of you white people! ... We're going to take your little children and dash them against the stones! We're also going to rape and ravish your white women!"

This was not a clip from a satirical show on *Living Color*, nor a "booster" from *The Cosby Show*, nor was it an outtake from *Spide Lee's Do the Right Thing*.

The fellow hollering menace at wide-eyed Westchester suburbanites lounging in their La-Z-Boys, choking, one would imagine, on their low-fat microwave popcorn, was Tahir, a high priest of a Black Israelite sect based in Manhattan. Tahir, whose name means "pure" in Hebrew, was one of many Americans to have taken advantage of public-access cable, the federally mandated forum for ideas and opinions. Tahir's tiki-tiki in this particular freedom-of-speech sweetstakes is a weekly show he and a handful of his followers produced called *It's Time to Wake Up*.

If it is true that there is no such thing as bad publicity, then Tahir has been something of a winner. Shortly after the episode in question aired, the New York Times took notice of it and made *It's Time to Wake Up* a worst-case example of free-speech limits, or lack thereof, on public-access television. Can people just run around saying whatever they want on television? The Times, in essence, asked, and found, after interviewing cable providers and FCC officials, that the answer was a begrudging though unequivocal yes.

It's Time to Wake Up is a document from the

ties of late 20th-century America's racial-identity politics. The program begins with footage of mushroom clouds erupting from the 1940 Bikini atomic bomb tests and grows even more apocalyptic when the show cuts to Tahir's homemade baby-blue studio and he and his crew start to speak. *It's Time to Wake Up* vents racial rage so chaotic, so virulent that views expressed by Louis Farrakhan, and Tom Metzger are tepid in comparison.

The doctrine behind *It's Time to Wake Up* is an amalgam of Black Hebrew teachings that have circulated in urban America since the 1920s. But while other Black Hebrew groups

contend that African-Americans are the only true Jews, Tahir's sect is generously inclusive. *It's Time* describes how late 19th-century Jews found in the New World are truly descendants of the Twelve Tribes of Israel. The tribal map is exact: "Negroes" are the tribe of Judah, Haitians are the tribe of Levi, Mexicans are the tribe of Issachar, and so on. The people on the other end of the melanin spectrum, namely white folks, are wicked slaveholders who will soon pay with their blood for their historical misdeeds.

Fair enough. *It's Time* eschatology, taken alone, is a vague approximation of beliefs propounded by fire-and-brimstone Christian fundamentalists. But apocalyptic rhetoric aside, Tahir and his followers are bona fide theists. Tahir's time is a hybrid of historian's hushionics and George Clinton's space-age funk-aesthetic. Tahir and his crew wear lavish caftans, silvery scarves, and spiky-studded headgear and boots. And they loathe portraits of white Jesus. The white Jesus, they say, depicted in Christian devotional paintings, is actually a portrait of Cesare Borgia. "The second son of Pope Alexander, and a homosexual, a faggot, and a child molester," As proof, Tahir cites that the hair of Jesus in these paintings is "straight and doggy," and not wooly, as the Bible describes it.

Tahir and his followers devote much of their programs to abusing a framed portrait of white Jesus. They've scrawled crude black horns sprouting from Jesus' brow. They rap on his face with their knuckles. They toss the portrait to the ground, jump up and down on it in their spiky boots and, in one amazing sequence, hang it on the wall and hit it with a bullwhip. These antics are interrupted for camera cuts to a Black tarantula portrait of the

"true" Jesus. He's a dark, muscular, red-eyed punk dressed like a futuristic samurai, brandishing a sword. White Jesus and white folks, however, are not the only targets of Tahir's violent animosity. In keeping with an overriding obsession found on American public-access cable, Jews are held up as "imposters," as agents of global evil. At the finale of one very lively *It's Time to Wake Up* episode, Tahir holds over his head a portrait showing a yarmulke-wearing older man with a little girl lighting Hanukkah candles.

"And let me say this here," Tahir yells, waving the poster in the air. "These bastards that call themselves Jews—what Hitler started, the real bastards are gonna finish 'em. GONNA BURN YOU BASTARDS! BURN, BURN, BURN!" There is more. Tahir's kingdom come will be a crowded bloodbath. "Faggots must be put to death," he assures us. And worshippers of white Jesus will meet a similar fate if they do not mend their ways.

As outrageous as *It's Time to Wake Up* seems, it is an accurate barometer of the world's rising levels of tribal hatred. Tahir's words are worth watching on those sunny days when Datcher and Borna-Herzogovina seem very far away.

Information on obtaining copies of Black Israelite videos, write to: It's Time to Wake Up, 314 P.O. Box 1377, White Plains, NY 10602

North Pacific Street, Oceanside. Take I-5 and exit at Mission Avenue. Head west 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.

Coronado Beach Historical Museum, housed in a restored 1898 house, traces the history of Coronado, the recently photographed. The museum shows the construction and early days of the Hotel del Coronado, the first school and restaurant, and the lighthouse. One room is dedicated to the story of early aviation at North Island. Find the museum at 1162 Loma Avenue, in Coronado. Hours are 10 a.m. to 4 p.m. Wednesday through Sunday. Call 435-7243 for further information. Admission is free.

George White and Anna Gunn Museum, housed in San Diego architect William Hildred and Irving Gil designed this fine example of turn-of-the-century architectural style and design, with an emphasis on the decorative arts and the Arts and Crafts movement. Currently on exhibit are American Arts and Crafts furniture and decorative arts made by the Roycroft Shops of East Amherst, New York. The museum is located at 3525 Seaside Avenue, Hillcrest. Hours are Friday through Sunday, noon to 6:30 p.m. Adults \$3, children under 13 free. 238-7142.

Heritage of the American 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. These are winged sandals to natural history, archaeology, education, anthropology, and fine art.

Through Tuesday, June 15, see a show in the art wing entitled "Western Heritage," with horses by Jack Riley, oils by Marjorie Reed and Carl Wiegman, and prints by Alfredo Rodriguez and "Yule" Johnson.

Find the museum on the Capa-colla College campus, 2857 Jambula Road, Rancho San Diego. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday, 10 a.m. to 3 p.m. on Sunday. Adults \$3, seniors \$2, students with ID \$1, children 12 and under free. 476-5194.

The center is open from 10 a.m. to 5 p.m. Tuesday through Sunday. Visitors meet a shuttle bus at the Bayfront Street Trolley Station, or at the parking lot at the foot of E Street and Bay Boulevard, in Chula Vista. Round-trip shuttle fare is 50 cents for visitors 12 and over. Admission to the center is \$2.50 for adults, \$2.50 seniors, \$1 children. For more details, call 432-2473.

Maritime Museum of the World, artifacts from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated to ribbons and medals and to the Borel Revolution. Hours are Tuesday through Friday from 10 a.m. to 4 p.m., and weekends from 10 a.m. to 5 p.m. Free. The museum is located in Building 26, just inside Gate 4, off Pacific Highway, 324-4038.

San Diego Heritage Museum features glimpses of Chula Vista's past. The opening exhibits include items packing crates, labels, photographs of downtown Chula Vista, doors and ashtrays from the original Sun newspaper building, and relics from the Chay Wanch Company. Regular museum hours are 1 to 4 p.m. on Tuesday, Wednesday, Thursday, and Saturday. Find the museum at 340 Third Avenue, Chula Vista. For additional information, call 420-4916.

San Diego Native Interpretive Center, an interactive living museum devoted to the endangered Southern California condor, is located in the middle of Sweetwater Marsh National Wildlife Refuge. The facility is home to felines and scavengers that inhabit the marshlands and members of the San Diego Bay. Visitors can use a Bioscience to view animals macroscopically, use a WetSpec for views of microscopic organisms found in the "Sweetwater Soup," and interact with computerized videos exploring how tide affect the bay in the "Mudmud, Tides, and the San Diego Bay" exhibit. After exhibits, visitors can pet sharks and rays, see burrowing owls and migratory birds, and enjoy the zoological gardens.

On Saturdays at 1 p.m. and Sundays at 2 p.m., there are behind-the-scenes tours of the center. Free bird-watching walks are offered on the first and third Saturdays, while encounters are every second Saturday, and nature walks are on the fourth Saturday of every month.

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Calendar LOCAL EVENTS

Spied the most rare aircraft in the museum's collection. It will remain on permanent display. The museum's latest acquisition (previously mounted in front of the museum) is the Blackbird, a bomber of the airplane that led the world's altitude and speed records for more than 20 years.

The museum is located in the Ford Building in Balboa Park's Palisades area. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$4, 6-17 \$1, For more information, call 234-6291.

San Diego Automotive Museum. More than 60 automobiles and motorcycles from horse-drawn 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 road architecture, signs, and other memorabilia of the time, as well as the cars that were built during the time. The Route 66 exhibit continues through August.

Located in Balboa Park near the fountain. The museum is open from 10 a.m. to 4:30 p.m. daily. Adults \$4, military, seniors, and students, \$3; children 13 to 17, \$2.50; 6 to 12, \$1.25. Call 234-6291.

San Diego Hall of Champions Sports Museum. San 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 \$5, under 12 \$1.25. Call 234-2544.

San Diego Maritime Museum. The museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego Commodore Perry, the tuna fishing industry, and the military. The museum also features the 1863 bark Star of Jude, the 1898 San Francisco fishboat Redfish, and the 1901 Scottish masted schooner Maud. There are also exhibits on ship carpenters, nautical exhibits, ship models, model building, ships in bottles, woodcarvers, and a complete research

library.

The museum is located along the Embarcadero at the corner of North Harbor Drive and Ash Street, downtown. Hours are 9 a.m. to 5 p.m. daily. Adults \$5, 6-12 \$1.25. 234-9153.

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 museum that cycles every five minutes. The N-scale Carnton Gorge exhibit is almost complete and can be viewed.

An exhibit called "Railroad Women" includes photos and documents dating back to 1855.

The museum, located at 1649 El Prado, Balboa Park, is open 11 a.m. to 4 p.m. Wednesday through Friday, and Saturday and Sunday from 11 a.m. to 5 p.m. Adults \$2, children 15 and under free. 696-0199.

San Diego Museum of Man. "Rebirth of Art of Man" is the newest exhibition on view at the museum. Traditionally they are best shaped with wood, but the ritual offering to the god Wariamu, protector of herd animals, traditionally they are best shaped with wood. The exhibition features the work of Nicasio Jimenez, from Acapulco, along with masks by his father and others done in the Cuzco style. See the exhibit through September 6.

"Babagool, Ood, and Animations" 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.

"Life and Death on the Nile: San Gods and Mummies in Ancient Egypt" is an ongoing exhibit that includes coffins and mummy masks, sacred animals, falcon shrines, mummified animals, and a human mummy of the Ptolemaic period, along with art and utensils of daily life in the Amarna Period, from 1360 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 \$1.50, the third Tuesday of each month, 234-2001.

San Diego Natural History Museum is currently exhibiting "Insects Face to Face." Giant robotic insects, 30 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.

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Displays concerned with the economic importance of insects, biological information, 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 daily from 9:30 a.m. to 6:30 p.m. During the summer months, the museum remains open until 9 p.m. on Thursdays, with admission half price between 5 and 12 p.m. Regular admission is adults \$6, seniors \$5, children 6 to 12 \$1.50, and 6 to 12 \$1.25. Call 234-2001.

San Diego Railroad Museum maintains an extensive collection of restored trains in several locations. At the Campo Depot, the museum offers vintage train trips on Saturdays and Sundays (and on many major holidays, including Thanksgiving and Christmas), departing at 12:01 p.m. and 2:30 p.m. for a one- and a half-hour trip to Miller Creek, in San Diego's back country.

At the Campo 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, \$5 for children 6 to 12, children 3 and under free. The Campo Depot is about a one-hour drive from San Diego (roughly 50 miles east). First the depot at Highway 94 and Torrey Pines Road. Question? Call 744-9937.

The La Mesa Depot, 4695 Del Norte 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, artifacts, and a 1904 model of the Southern Pacific, along with a 1926 locomotive and caboose, and a 1940 model of the depot as open 1 to 4 p.m. Saturday and Sunday. For more information on either location, call the main office at 595-3000.

San Diego Heritage Museum. The museum celebrates the heritage of old and new Encinitas, Cardiff, Oceanside, Encinitas, Rancho Santa Fe, Solana Beach, and Del Mar. It is 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 Saturday, 10 a.m. to 4 p.m. Call 632-9711 for admission and other information.

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

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

The aquarium is located at 2300 Expedition Way off North Torrey Pines Road, south of La Jolla Shores Drive. La Jolla. Hours are 9 a.m. to 5 p.m. daily. Admission is \$6.50 for adults, \$5.50 for seniors, military and 13 to 17-year-olds \$4.50, \$3.50 for children 4 to 12. For more information, call 524-1294.

Vila Museum. Built in 1887 for a nationally celebrated author and musician Jesse Shepard, serves as both a historical house museum and cultural center. Hours are Friday through Sunday, noon to 4:30 p.m. at 1925 S. Street, downtown. Admission is \$3 general admission, children 12 and under free. Call 239-2211 for more information.

HELL.A.

Places of Magic and Wonder in Smogland By Adam Parfrey



Some people never grow old. They never get it through their heads that their obsessions, held over from adolescence, are less honorable, less mature, less becoming than the typical gray flannel pursuits. It is like those potential kids have fettered and confined their teenage turns into an art form.

Cuz, let's face it, the eternal glories of what we can rightfully call California culture have something of other to do with sun, fun, rock 'n' roll, custom cars, and twisted comic books. When the definitive history of Left Coast cultural luminaries is written, Robert Williams — painter, cartoonist, not reader — will merit several chapters of his own.

In the current art-depressed market, where galleries are dropping the free and last week's six-digit doodlers are falling into the memory hole, hundreds are eagerly placing their names on a waiting list to buy one of Robert Williams' canvases. The reason? Williams delivers. Each one of his paintings is a meticulously crafted exemplar of an outrageous, fun, and dark imagination.

A long-time North Hollywood, Williams has never strayed from fellow hot enthusiasts, driving out to the burger joint hangouts in either his choppers "34 Ford or his decade roadster, "Eighties 'N' Aces." You get to remember that Williams out his chops conjuring twisted advertisements for Ed "Big Daddy" Roth's Rat Fink creations. And as a founding member of ZAP comics, Williams and cohorts R. Crumb and chiroptology. Coochie Coote, Williams' ZAP creation, was the irrepressible id monster who did as he pleased and spoke as he thought. Which was — and is — pretty dangerous, even for a cartoon character.

Despite his fevered imagination and exuberant humor, Williams has been accused of being "a commercial artist," or worse, an "illustrator." Even after a splash at the Museum of Contemporary Art's "Yester Shafter" showing a couple years back, snooty art world credibility hasn't been extended to Williams because, unlike the artist-obsessed puritans, he's never been one to deny his audience its pleasure. It also probably gets the Baskin-Robbins and Ruchas and Borsari that Williams is a painter who knows his craft. He's talented enough not to be forced to posture.

San Pasquel Battlefield State Historic Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoons, bolstered by sailors and volunteers from San Diego, and California militia. A narrated slide-show screens throughout the day, telling the story 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 located at 1500 S. Pasquel Valley Road, Jacinto. Admission is free. Call 238-5380 for additional details.

The aquarium is located at 2300 Expedition Way off North Torrey Pines Road, south of La Jolla Shores Drive. La Jolla. Hours are 9 a.m. to 5 p.m. daily. Admission is \$6.50 for adults, \$5.50 for seniors, military and 13 to 17-year-olds \$4.50, \$3.50 for children 4 to 12. For more information, call 524-1294.

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conscience of the Romantic artist was nowhere to be found — and that certainly could not be the right way to interpret this music. Yet there was a kind of brilliant objectivity in Karis's style.

If what he was finding in the *Fantaisie* and *Carneval* seemed to resemble what Chopin and Schumann had put there, he gave the commanding impression of having liberated the compositions from the psyches of their composers and of giving them a fresh, irresistibly vivid life. This playing was undoubtedly ornery. It was outrageous. But its claim to validity was incontestable — not in history, not in proper notions of music history, but in the sheer excitement of the listening.

Karis's *Athenaeum* recital, I must confess, did not quite have this effect, although there were intermittent glimpses of it. The problem, perhaps, was that a piece played in a recital has only one chance to make its points: the audience cannot send the laser back to the beginning of the piece and give the performance a second chance. The (I am thinking of artists as diverse as Rubinstein, Horowitz, Cortot, and Arrau.)

My first audition of Karis's CD convinced me that he did not understand the Romantic temperament or vision and that, for all his consulting fingerwork and powerful sonorities, he was actually playing against the music. Listening a second time, I became aware of how stimulating this approach was. Karis seemed to be splashing the whimsical, dramatic, emotionally illustrative scores of Chopin and Schumann with a dazzling new light. The central, dreaming, reality-creating

consciousness of the Romantic artist was nowhere to be found — and that certainly could not be the right way to interpret this music. Yet there was a kind of brilliant objectivity in Karis's style.

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When Karis Played Chopin, Who Won?

The central, dreaming, reality-creating consciousness of the Romantic artist was nowhere to be found.

Pianist Aleck Karis gave an intriguing recital at the Athenaeum — intriguing because of the combination of brilliant technique, engaging personality, remarkably original interpretive choices, and a certain ineffable strangeness. The result was to spellbind the listener's attention while at the same time creating a curious sense of unease, as though a familiar language were all at once heard as foreign.

Karis has achieved a distinguished reputation as a performer of contemporary music. His exceptional ability to master the most difficult modern scores — not only technically but also in terms of communicated musical meaning — has made him a much-sought participant in such important contemporary music ensembles as Speculum Musicae, with which he has made numerous recordings. But he has also performed and recorded music of the standard 18th- and 19th-century repertoire, in a decisive — and sometimes disconcerting — non-Romantic style that is inherently controversial, because there is virtually no one else who plays these works in this manner.

Karis's talents and idiosyncrasies are comprehensively illustrated on his solo compact disc (Bridge BCD 9001) peculiarly programming Chopin's *Fantaisie* and Schumann's *Carneval* with Elliott Carter's *Night Fantasies*. The brain-curdlingly difficult Carter work, utterly ruthless and cerebral, is no doubt played with great mastery — though who really cares? But the Chopin and Schumann classics present a fascinating experience. Both are played fast and hard, with absolute clarity, in absolute obedience to the letter of the score, and with not a touch of the pliable, yielding, imaginative, inward expressiveness that characterizes traditional pianists playing this type of repertoire. (I am thinking of artists as diverse as Rubinstein, Horowitz, Cortot, and Arrau.)

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Aleck Karis, piano
Athenaeum Music & Arts Library
Mozart, Sonata in A Minor, K. 310. Stravinsky, *Serenade* in A. Rostropovich, Chopin, *Berceuse*, Opus 57; *Barcarolle*, Opus 60; Sonata in B Minor, Opus 58.

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those inimitable Stravinsky chords. But Karis's Mozart (the A Minor Sonata, K. 310) and Chopin (nothing less than the *Berceuse*, the *Burlesque*, and the B Minor Sonata) were undeniably odd. The Mozart was played on discreet dynamic levels without crescendos (and sometimes, as in a driving passage of the second movement, without structural coherence), in a style some musicologists have insisted on as appropriate for Baroque music, but which scarcely suits — at least on first hearing — the impassioned pre-Romantic drama of this Mozartean masterpiece of 1778. Phrases were shaped in a way no previous performance by anybody could have led one to expect. In both the Mozart and the Chopin works, Karis's pedaling was minimal. Cadenza chords were abruptly cut off (at times the strings actually buzzed as if the sustaining pedal was released).

The dominant articulation was *non legato* throughout, with a good deal of *staccato* thrown in. This was by no means a matter of technical insufficiency on Karis's part, as a number of passages demonstrated (such as the wonderful flowing legato arpeggios in the slow movement of the Chopin Sonata). When he wanted to make the instrument sing, Karis knew exactly how to do it — and ravishingly so. But he didn't want to do it very often. Much of the time, he seemed to be trying to play Mozart and Chopin as though they were Stravinsky.

This was most damaging in the *Berceuse*, a gentle, intimate, floating, hypnagogic piece which I cannot believe will ever yield its essence to an approach like Karis's. Elsewhere, I felt not be sure how I felt about what the pianist was doing to this well-known music. When his playing sounded willfully wrong, insensitive to the music's meaning and to the cultural world out of which the score arose, I had to remind myself that the Chopin *Fantaisie* and the Schumann *Conradine* had struck me just the same way the first time I listened to them on Karis's CD, and that I had subsequently been forced to change my mind.

No — not exactly to change my mind, but rather to recognize that Karis's stubborn insistence on doing things his own way, without regard for tradition, could have as its origin not quirky insensitivity but the driving power of an authentic individual vision, one that might eventually get me to revise in a more or less permanent manner the way I listen to Romantic music. His performances on the Athenaeum program did not make so persuasive a case for the possibility of a new Chopin, a new (non-Romantic) Romanticism. But Karis's mastery of his instrument — and his self-confidence in what he must know is an up-to-date original style of playing — make me willing to be persuaded further. I hope to try him again: he — and Chopin — deserve no less.

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday issue for publication. Send complete information to Reader Classical Music, P.O. Box 50801, San Diego, CA 92166-5081.

"Mozart's Mozart" 1995. David Allerton conducts the ensemble for the fifth "Mozart's Mozart Festival," which concludes Sunday, June 13. Guest lectures will offer insights into the musical program one hour before each evening performance. The program for tonight, Thursday, June 10, at 8 p.m., features pianist John Lill and the Cleveland Quartet in a program that includes Haydn's String Quartet in D, Mozart's Piano Quartet No. 1 in G Minor, and Dvořák's String Quartet in A Flat.

Lill is again featured in a recital on Friday, June 11, at 8 p.m. He will perform Mozart's Sonata in D, Beethoven's Sonata in F Minor, Chopin's Nocturne in C Minor and Polonaise in F-sharp Minor, plus Schumann's *Carroll*.

Saturday's program (June 12) at 8 p.m. includes Mozart's Symphony No. 40 and Piano Concerto No. 12, performed with Lill as featured performer; Hummel's Bassoon Concerto in F; Steven Dillner, oboe; and Greg's Two Elgic Medleys. Two performances are scheduled for Sunday, June 13, at 2 and 8 p.m. John Lill and soprano Debra McLaughlin are featured. The program includes Mozart's overture to *The Marriage of Figaro*, and Haydn's Symphony (No. 35); Tchaikovsky's *Elgy*; from Handel; Beethoven's Piano Concerto No. 1 in C; and Bach's *Minuet*. Vocalists, for soprano and orchestra.

formation, call 555-1000. For program information or other details, call 233-4241.

Handel's *Stabat Mater*. Young and old perform violin, piano, and cello works for duets, trios, and string chamber orchestra. The recital can be heard on Friday, June 11, at 8:30 p.m., in the St. Peter's Episcopal Church hall, 134 14th Street, Del Mar. 755-3001.

Soprano Deborah Mitchell offers a free recital of opera and musical theater selections, comic and sacred songs, Friday, June 11, 7:30 p.m., at the Church of Jesus Christ of Latter-Day Saints, Mt. Abernathy Chapel, 4741 Mt. Abernathy, Claremont. 270-8832.

"An Evening of Shanties," Kinya Yanoichi performs on this traditional Japanese instrument Friday, June 11, at 8 p.m., in the Westmonte Theatre of the Westmonte Presbyterian Church, 1908 Taylor Street, Point Loma. Free. 224-6283.

Classical Guitar Concert. John Lill is the featured performer, Saturday, June 12, at 4 p.m., at the Better World Center, 4010 Goldfield Street, Mission Hills. Donation, \$200-8007.

Vocal Concert. The La Jolla Singers appear in their premiere concert, Saturday, June 12, at 7:30 p.m., at the CMA Auditorium, Middle Road, at Claremont Mesa Boulevard, Claremont. Most Operatic solos, choral music, and a variety of popular vocal music will be performed. Free. 272-4007 or 274-2820.

Women's Chorus. The Minutes of their spring concert on Saturday, June 12, at 7:30 p.m., at Marston Middle School, 3799 Clairemont Drive, Clairemont. The program includes singing, classical, oldies, and selections from popular music films. Free.

"Fascinating Rhythms," the adult mixed chorus, the San Diego Choralists, offer a mini version of *Gipsy and Didi* (with choreography and staging) and selections from *Beauty and the Beast*, *The Secret Garden*, and *Jekyll and Hyde*. Small vocal ensembles and concert pianist Steven Simon also entertain, Saturday, June 12, at 8 p.m., and Sunday, June 13, at 2 p.m., in the Serra High School auditorium, 5156 Sancho Road, Tijuana. Tickets are \$5 and will be available by door. 277-8980.

Prodigious Nick Nguyen, 18, and Philip Nguyen, 7, perform piano compositions by Beethoven, Mozart, Liszt, Chopin, and others, in the San Diego Museum of Art in Balboa Park, Sunday, June 13, from 1 to 3 p.m. The performances are free, with museum admission. 232-7931.

Spredale Opera Concerts. guest organist Robert Thompson plays Bach, Vienne, Ives, Rodgers, and others on Sunday, June 13, at 2 p.m., in the next installment of weekly free concerts on the 4000 pipe instrument at the Spreckels Organ Pavilion in Balboa Park. 226-0818.

Gospel, Inspirational, and Contemporary Music will be performed by the Rainbow Community Singers, Sunday, June 13, 2 p.m., at the San Diego Women's Club, 2557 Third Avenue, Hillcrest. Tickets are available at the Blue Dove Bookstore and the Pacifica Center. For more information, call 233-9531 or 283-9291.

"How His, Then and Now" is the theme of the concert presented by two choirs from the continuing education division of the San Diego Community College District. The Cedar Center Chorus and the Pacifica Center Chorus will perform selections by Gilbert and Sullivan, Jerome Kern, Oscar Hammerstein, Leonard Bernstein, and others, Sunday, June 13, 2 p.m., at the Pacific Beach Middle School auditorium, 4676 Ingraham Street, Pacific Beach. Free. 272-0280.

Chamber Concert. "The Vienna Connection," a Los Angeles-based chamber orchestra conducted by director Grant, performs in the final concert in the series sponsored by the Lake San Marcos Chamber Music Society, Sunday, June 13, at 3 p.m., in the San Marcos Chamber Music Society, 1140 Mission Road, San Marcos. Tickets are \$15 general admission, \$7.50 for students. Tickets are available at the box office on weekdays or up to two hours prior to the concert, or call 744-0136.

Vocal Quartet. The First Congregational United Church of Christ offers a performance by the Choral Quartet — Kim Hendrix-Racine, Sharon Staley, Patrick Riggs, and Charles Sones — Sunday, June 14, 4 p.m., in the church at 4070 Jackson Street, Mission Hills. The program includes works by Camille, Mendelssohn, Verdi, and others. Suggested donation, \$7.50 for students and seniors. 286-2169.

Mozart, Bach, Beethoven, and Mendelssohn are among the composers whose music will be played in the advanced players of the combined North County and South County Civic Youth Orchestra. The concertmasters of the two groups play Bach's Concerto for Two Violins. The performance is at 8 p.m., Sunday, June 13, at 4 p.m., in the church at 4070 Jackson Street, Mission Hills. Tickets are \$10 and will be available at the hall on the day of the concert. 234-7227.

German Folk Songs are included in the program of music to be performed by the Germana Choir of the German American Society of San Diego, Sunday, June 13, at 4 p.m. The group also performs selections by Mozart, Beethoven, and Brahms. The concert is at Christ Lutheran Church, 4761 Cass Street, Pacific Beach. Donation, 659-0428.

"Doubt or Nothing" is the name of the concert program sponsored by Classics Unlimited. Coronado's Kevin Kemmer, now based in London, will perform Martin's Sonata for Two Violins and Piano and Mendelssohn's Suite for Two Violins and Piano, with Greg Granger and Verna Granger. Other works on the program are not for two violins and harpsichord, one by Handel and one by Vivaldi. Brahms' Hungarian Dances Nos. 1, 3, 5, 7, and 8 and Bartók's Seven Dances for Two Violins. Other featured players are Soledad Desbordes, harpsichord; Edith Orloff, piano; Frank Garcia, clarinet; David Kadoh, violin.

The final performance is set for Sunday, June 13, at 7:30 p.m., at the Carlsbad Community Cultural Arts Center. For ticket information, call Ticketmaster at 278-8497 or 687-3451.

"Welcome to Opera" Series. Rita Santos Cartright, tenor; Andrew Richards, bass; and Irene Santos perform in this installment of the series. Performance time is 7:30 p.m., Monday, June 14, at the Better World Center, 4010 Goldfield Street, Mission Hills. Tickets are \$7.

Four young and talented the Kirk Singers, from Grand Rapids, Michigan, appear in concert Tuesday, June 14, at 8 p.m., at the First Presbyterian Church, 4190 Front Street, Hillcrest. The students represent 13 area schools, and the group has toured the U.S. every year since 1976. 298-9978.

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Never Ask an Artist to Explain

Johnson has given full aesthetic value to the object as object.

San Diego artist Jay Johnson is exhibiting a small, intriguing collection of wall-hung sculptures at the Bakers Gallery. On the evidence of this show, Johnson has a narrow but engaging talent for a certain kind of sculptural form — a talent he vainly tries to magnify with the addition of irrelevant and superfluous philosophizing. To enjoy his work, you must focus on the forms and ignore the accompanying pseudo-thought.

Johnson is at his best in the splendidly entertaining (and — typically — pretentiously titled) "NORRINA" for Louise. This is a set of wooden shelves against a wall, articulated by vertical dividers into thirty rectangular boxes. In each of the boxes the artist has placed four vertical wooden objects, shaped on the lathe into a variety of playful forms. The objects mix and match a number of fundamental shapes: spindles, ninerpins, spinning-tops, cones, tubes, balls, eggs, stepped cylinders, bottle-forms, and so on. Using four colors (black, orange, blue, and the natural blond color of the wood), Johnson has painted the 120 objects in continually varied combinations of horizontal stripes and bands of differing widths. There are basically two aesthetic ideas here.

The first is the set of variants on a fundamental form; the second is the way of arranging them. The fundamental form is that of a vase — a bud-vase, since the neck and opening are usually so narrow. I am reminded of the ceramic vessels in the Mingqi Museum's current exhibit of Japanese folk art, objects of use that assert an individual personality through their unique shapes, colors, and textures. Johnson's "vases" differ from the Japanese ones in that they are made of wood; that they are constructed on a machine and painted with a ruler, and are therefore perfectly neat and symmetrical (as opposed to the Japanese irregularities, which reveal the potter's hand and the accidents of the artistic process); and that they cannot be used for anything other than aesthetic pleasure: since they are solid, you cannot put a flower in them.

They are therefore not vases but imitations of vases, purely artistic objects divorced from everyday existence, to be contemplated rather than integrated into one's life activities. Nevertheless, like the Japanese vases, they delight with their uniqueness, exerting a strong attraction to one's tactile as well as visual senses: you want to take each of them off its shelf and to roll it between your hands. What Johnson has done is to give full aesthetic value to the object as object, without story, without allusion, without representation, without any meaning aside from itself. The neutral inventiveness of the shapes and colors is not only the salient formal characteristic of this work of art, it is what the work of art is about.



"NORRINA" for Louise

Jay Johnson: "Recent Curiosities" The Thomas Bakers Gallery (7470 Girard Avenue, La Jolla) Through June 19

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Such art is limiting, a very small vision of reality, but it is undeniably refreshing. I am reminded of certain kinds of rustic furniture — the attitude toward the wood, the mechanically repeated elements, the lathe-shaped variety of

REVIEW

JONATHAN SAVILE

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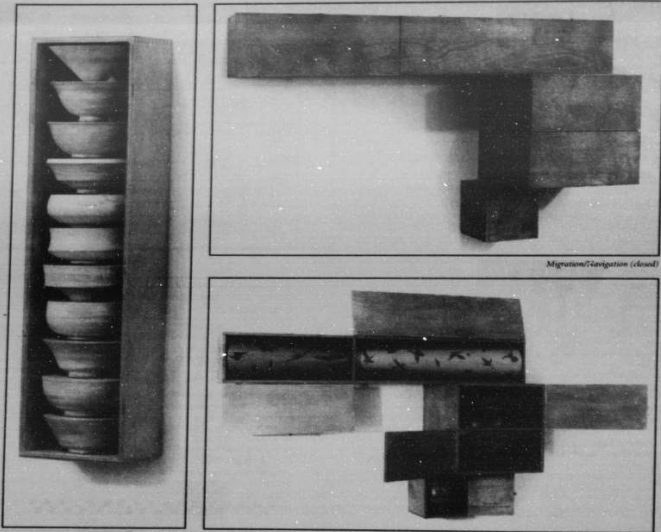
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Calendar ART

elements like table legs — as well as of shelves in a country shop displaying naive, useless, charming bric-a-brac. The atmosphere this work creates is comfortably bucolic and old-fashioned, a pleasant retreat from passions, problems, conflicts, urban anxieties, and the moral disintegrations of the modern world.

A similar piece is *11 of 100*. This is a narrow vertical box, open at the front, and filled from bottom to top with a totem-pole-like pile of round-bottomed, flat-topped, wooden objects, once again shaped on a lathe. If *NRNRNA* rings the changes on solid wood vessels, *11 of 100* does the same thing — in a more limited way — with solid wooden "cups." Again the variations are visually charming, with the exclusion — once again — of irregularities, asymmetries, and the personal touch of the artist's hand. The smooth, shellacked, off-white surfaces are less lively than the brightly painted objects of *NRNRNA*, but they too are sensually appealing. This sculptural assemblage reminds you of how nice wood is; even the simple, unadorned box is nice.

That is all there is here, and while *11 of 100* is not about to rival Michelangelo's David (or Joseph Cornell's subtle, poetic, boxed assemblages), contemplating it in an undemanding mood will convince you that it is an attractive little sculptural creation, completely self-sufficient on its own terms. Unfortunately, Johnson has pretensions to deep metaphysical thought, so that each of the pieces on the Baboor's walls is accompanied with an explanatory label identifying the epistemological idea the sculpture is supposed to illustrate. The idea in this case is the contribution our imagination is



11 of 100

required to make when we look at works of art. *11 of 100* supposedly invites us to recognize the eleven "cups" in the box as only a sample of a hundred such objects that could have been made, and to imagine for ourselves the non-existent 89 others.

It is conceptual-art silliness, made all the more silly by its extreme distance from the

viewer's actual experience of the work. Without the title and the label, no one would ever think that *11 of 100* was making a point about the imagination — and even with the label's prodding, the satisfyingly simple-minded forms of the 11 extant objects provide not the slightest inducement to revery on further variations of the theme.

These comments are equally applicable to *Migration/Navigation*, a lovely sculptural composition on which Johnson has tried to impose a deep (as well as socially fashionable) meaning. This is an array of wooden boxes of various sizes and shapes, the wood (it looks like pine) rubbed with a watery blue stain so that the grain shows through. The work can

be seen in two states with each of the boxes concealed behind its hinged door, or swung aside to reveal the interiors. In the first state, the shapes of the boxes, their arrangement, and the treatment of the wood combine to suggest an abstract evocation of the same kind of rustic furniture implied by *NRNRNA* and *11 of 100*. There

is not much there, but it is all exactly right, a tribute to Johnson's intuitive feeling for forms, textures, and materials. With the doors opened, the forms are mildly multiplied, always with Johnson's sure instincts for proportion and contrast. In the long, low, horizontal boxes at the top, two narrow, truncated cones are revealed, the shorter one on the left painted gray with black figurations, the longer one on the right showing blue shapes on the bare wood. In the large square box on the right, we see a sphere, divided horizontally into two hemispheres, the upper half has black shapes on a richly variegated blue and salmon background, while the lower half, which is behind glass, has a light blue ground and dark blue images. In the smaller square box at the bottom, there is another sphere, blue and painted with fine horizontal stripes.

This is immensely likeable as pure decoration. But the accompanying label informs us that the sculpture is sending an important ecological message: animals live in harmony with the world (should

be not say "planet" Earth?), while human beings, with their warlike propensities, are destroying it. This unexceptionable truth has leaked onto the sculpture itself. The painted shapes on the cone at the left are of airplanes, rockets, and missiles, while on the right blue birds are flying. The large sphere is covered with black warships above and dark blue fish sporting in the waters

below. The smaller sphere is defined by a legend actually written on the open door of its box: "on a ball that spins in a vacuum."

My own point of view — which you may agree with or not — is that when meanings are attached to a work of art exclusively through instructive printed or written comments, those meanings do not belong to the artwork at all. As for the painted images of rockets and fish, they are really in the same category of supererogatory ideas, for they are mere conventional signs of the things and creatures they refer to, drawn without expressiveness or vitality, almost as though they were stenciled on from an illustrator's template of routine decorative motifs. It is as though a handsome piece of cabinetry in a Tennessee village had been possessed by the spirit of Al Gore's ghostwriter.

In order to enjoy Johnson's sculptures, and to appreciate his authentic talents, you need to ignore every attempt he makes, through words or signs, to give his works meaning. They mean what their nature as objects communicates directly and silently to the viewer, not

what this overly talkative artist insists they mean. *It's Safe* is just a tall, thin, aluminum-framed box enclosing a painted, narrow-waisted wooden dowel behind blue plexiglass — not a warning about possible dangers in the Declaration of Independence. Look in *Out* is just a box containing a vaguely shark-like form covered with tiny glass eyes, one of which can be seen through a hole in the hinged door — not a rumination on the changing perspectives caused by the process of learning.

As for *9 Wonders*, we are told that what we are looking at has to do with the imagination constructing places it longs to visit yet never has actually seen (in Johnson's case, as the label poignantly notes, because he has never had enough money to travel). But what is there before us on the Baboor Gallery wall turns out to be a rather dull array of nine square boxes in a horizontal row, eight of them open to display an identical wooden sphere like a painted with an illustration of an exotic travel attraction (the Blue Grotto, the Parrot towers of silence in Bombay, Angkor Vat), and the last one nailed

shut. The open lids are covered with long verbal descriptions of the sites, while a brass plaque on the closed box is inscribed with the word "yours," so that we will know to imagine our own longed-for touristic destination inside.

Alas, *9 Wonders*, unlike most of the other works here, is a very dull piece, without Johnson's usual penchant for visually stimulating variety — and all the works in the world cannot make it more interesting. But even if the sculpture itself were better, it would not be enhanced by distracting

commentary that has nothing to do with the work's actual aesthetic structure and effect. Why does Johnson feel he must be a philosopher in order to be an artist? He should stick to his lathe. ■

ART LISTINGS

Contributions to the Reader's Guide to Art must be received by mail no later than the Friday preceding the Thursday issue for publication. Send complete information to Reader Art, P.O. Box 58083, San Diego CA 92186-5803.

GALLERIES

"Out of Body," the first exhibition of the Women's Caucus for the Arts features work by 29 artists, including Janet Coaling, Joyce Cutler, Shaw, Nilly Gill, Anne Madge, Helen Rodman. The exhibition was juried by artist and Sochi Gallery director Lynn Schutte. The show opens with an artists' reception, Friday, June 11, from 6 to 8:30 p.m., at the Gallery at the Grove, in the Grove shopping center, highway 94 at College Avenue. Gallery hours are 6 to 9 p.m. on Friday and from noon to 6 p.m. Saturday and Sunday.

The show includes works in many media, plus installations and

performances. All explore the cultural definitions of gender, sexuality, sensuality, and the body-mind-spirit connection. "Out of Body," presented by the Combined Organizations for the Visual Arts, can be viewed through August 1.

On Sunday, June 13, 3 to 4 p.m., performances will be presented by Helen Rodman, Laura Crouch, Patty McCormick, and Mandy Towner. On Sunday, June 27, Joan Reber, Gail Butera, and Helen Rodman perform at the gallery. Call CCVA for times and additional details, 234-0928.

"Yesterday, Today, and Tomorrow" is the exhibit of mixed-media works on canvas and paper by Bradford Bremer on view at Origami — An Art Gallery, in the Del Mar Plaza.

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Calendar ART

1155 Camino Del Mar, suite 325, Del Mar. The opening reception is set for Friday, June 11, from 6 to 8 p.m. An artist's walk through of the show is set for Saturday, June 12, between noon and 3 p.m. Viewing hours are Monday through Friday, 10 a.m. to 5 p.m.; Saturday, 10 a.m. to 10 p.m.; and Sunday, 11 a.m. to 6 p.m. 793-9178.

"Silent Streets, A Curbside View of Contemporary Art" is the title of the exhibit currently on view at the Intersection 339/115 Gallery. It features the work of San Diego's Salvador Gonzalez and Richard "Roni" Martinez. Gonzalez does mixed media, three-dimensional works on canvas, marionettes, and sculpture, as well as acrylics, airbrush, and ceramic paint to create his humorous combination of tones, graffiti, and comic art. The show can be viewed through July 4.

An artist's reception is set for Friday, June 11, beginning at 8 p.m. Special plans for the evening will be in Los Angeles artist Willie Heron, well known for his public murals and as lead musician with Los Illegals. The gallery is located at 4247 Park Boulevard, Uptown. Viewing hours are 11 a.m. to 5 p.m., daily. 774-6454.

"Black" from Life: paintings of Black's Beach by Bob Ferguson can be viewed through Monday, June 14, at the Art in the Rough Gallery, 4130 Mission Boulevard, Pacific Beach. Viewing hours are Monday through Friday, noon to 9 p.m.; Saturday, 10 a.m. to 9 p.m.; and Sunday, 11 a.m. to 6 p.m.

10 a.m. to 9 p.m.; and Sunday, 11 a.m. to 5 p.m. 475-9977.

"Numeri Uno" is a 25-year retrospective of paintings, sculptures, and drawings by Nick Applebee at the Art Store Gallery. The show, exploring addiction and spiritual experiences, continues through Saturday, June 12. The gallery is located at 935-A 16th Street, downtown. Regular hours are 9 a.m. to 5:30 p.m. Monday through Friday, 10 a.m. to 10 p.m.; Saturday, 10 a.m. to 10 p.m.; and Sunday, 11 a.m. to 6 p.m. 793-9178.

Young Artists from Foothill Elementary School have an exhibition at the Works of Art Gallery, 729 Juntas Road, in El Cajon, through Saturday, June 12. Gallery hours are Wednesday through Saturday, 10 a.m. to 5 p.m.; and by appointment. Call 598-8875 for further information.

A Multimedia Exhibit integrating and juxtaposing fetiches, spiritual elements, and "symbols of the unknown" can be seen at Gallery Eight through Saturday, June 12. Regular gallery hours are Monday through Saturday, 10 a.m. to 5 p.m.; and by appointment. Call 464-6841 from Jolla, 434-9781.

"Verdite L.A.: Recent Serigraphs from Self Help" is the show at the USC's Grove Gallery, featuring 21 serigraphs from Self Help Graphics and their Screenprint Atelier program. The works reflect life in the city of Los Angeles since the Rodney King verdict was handed down last year. The artists included are primarily Chicano, from East Los Angeles. See the show through Sunday, June 13.

Viewing hours are Tuesday through Friday, 10 a.m. to 5 p.m., and Saturdays from 10 a.m. to 10 p.m. Admission is free, but on-campus parking permits (\$4) must be purchased from the information centers at the Gilman and Northwest Drive entrances. 354-2021.

"Twelve Plastic Artists from Mexico" have work on view through Sunday, June 13, at Exclusive Arts, 5657 La Jolla Village, La Jolla. The exhibit features 14 works in oils, watercolors, acrylics, drawings, sculpture, and ceramics. Gallery hours are 10 a.m. to 5 p.m. Tuesday through Sunday, 544-0563.

Concerns About Popular Culture and the politics of the day are incorporated in the works of Conrad Akimov, on view in a show entitled "Conrad Akimov: Selected Works" at the Mandeville Gallery at USC. Since the mid-'80s, Akimov has used newspapers as the medium for his paintings and prints, reworking from pages, using traditional artists' media, juxtaposing or interlarding the visual images and text. The show continues through Sunday, June 13. The Mandeville Gallery, in Mandeville Center on the USC campus, is open Tuesday through Sunday, 10 a.m. to 5 p.m. Admission is free, but on-campus parking permits are required; they can be purchased at the information pavilion at the Gilman and Northwest Drive entrances to the campus. 554-2864.

"The Black's Beach Series," along with a new series of works combining contemporary Mediterranean architecture and Southern California landscapes by Bob Ferguson, is on view at the Art in the Rough Gallery, 4130 Mission Boulevard, Pacific Beach, through Monday, June 14. Regular gallery hours are Monday through Friday, 10 a.m. to 5 p.m.; and by appointment. 237-5087.

"Children's Book Illustrations" are on display at the Athenaeum Music and Arts Library, arranged in cooperation with Hatterson Brace & Company, through Saturday, June 15. Illustrations from recently published books by Harcourt Brace are on view, and there are a variety of events planned in conjunction with the exhibit. The Athenaeum is located at 1008 W. 16th Street, La Jolla, and is open

Friday, noon to 9 p.m.; Saturday, 10 a.m. to 9 p.m.; Sunday, 11 a.m. to 9 p.m. 463-7748.

Mystical Realism is the characteristic style of Betty Ameron, whose work is on view through Tuesday, June 15, at the Ameron Gallery, 4157 Adams Avenue, Kensington. These recent and past paintings can be seen from 10 a.m. to 5:30 p.m. Tuesday through Friday, 10 a.m. to 4 p.m. Saturday. Call 284-9600 for additional information.

A Woodturning Show is being hosted by the San Diego Woodturners from through Tuesday, June 15, in Studio 21 at Spanish Village in Balboa Park. There will be artists on hand to answer questions and give demonstrations. The objects, created in a variety of domestic and exotic woods, include bowls, boxes, batons, and pens, among other items. See the show from 11 a.m. to 4 p.m., daily. Call 267-4040 for more information.

"Forever Beagle Woogie" is the show of work by Krug Cavannaugh, at the Lewis King Gallery (formerly known as L.A. la femme fine Art), Cavannaugh's work explores the literal "gap" within the semiotics of painting; he seeks to expand beyond the "traditional technique of applying paint to canvas." Also on view are the figurative black-and-white photographs of Dusk Blanchard. The gallery is located at 543 F Street, downtown. Gallery hours are Tuesday through Saturday, 11 a.m. to 5 p.m.; and by appointment. 237-5087.

"Children's Book Illustrations" are on display at the Athenaeum Music and Arts Library, arranged in cooperation with Hatterson Brace & Company, through Saturday, June 15. Illustrations from recently published books by Harcourt Brace are on view, and there are a variety of events planned in conjunction with the exhibit. The Athenaeum is located at 1008 W. 16th Street, La Jolla, and is open

Friday, noon to 9 p.m.; Saturday, 10 a.m. to 9 p.m.; Sunday, 11 a.m. to 9 p.m. 463-7748.

"Emerging Voices: Three African Americans" honors the sculpture of Helen Ramsaran, the photography of Elizabeth Sander, and the paintings of Melvin Garrett. Ramsaran's bronze sculptures reflect her studies of African and her apprenticeship with L.A.'s master papermaker Hironaka Fukunishi. Sander uses mirrors in her photography. Garrett uses "an unusual color." See the show through Tuesday, June 15, at the Porter Randall Gallery. Regular gallery hours are Tuesday through Saturday, 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 Village, San Diego. 551-8884.

"The Prints and the Paper" is the third annual open print competition at the San Diego Art Institute in Balboa Park. The show was juried by Bill Kelly of the Brighton Press and continues through June 27. Gallery hours are 10 a.m. to 5 p.m. Tuesday through Saturday, 12:30 to 5 p.m. on Sunday. 234-1966.

Current Works by Thon Nevis can be viewed through Wednesday, June 30, in the Pan Pacific Hotel in the Emerald-Shelby center downtown. Find the hotel at 404 West Broadway, downtown. The artists' open 24 hours a day. For additional information, call 236-7900.

Post-impressionist Paintings by Peter Catty are on view at the South Street Fine Art Gallery. These are his brightly colored impressionistic landscapes created in oils. See the show through Wednesday, June 30, in the Pan Pacific Hotel in the Emerald-Shelby center downtown. Find the hotel at 404 West Broadway, downtown. The artists' open 24 hours a day. For additional information, call 236-7900.

"The Death Bed Art Show," watercolors, drawings, paintings, and poetry by notorious miscreant Wayne Gacy, Henry Lee Lucas, Charles Manson, William Herron, Elmer Henley, Otto Tiedt, Danny Rollins, Lawrence Rinkler, and Herbert Muller are included in this show

at the Rita Dean Gallery. Creativity by the condemned can be viewed through Saturday, June 26. The gallery is located at 544 Sixth Avenue, downtown, and viewing hours are noon to 5 p.m. Tuesday through Saturday. 338-3153.

"Printed Words", sponsored by South and the art department of SDSU and curated by artist Krug Cavannaugh, this show features the work of six Southern California printmakers: residents Linda Buehler, J.L. Cooing, Amanda Farber, Greg Reser, and Dan Fuller, and Carlo Maruccia, born in Italy and currently living in Los Angeles. The show can be seen in SDSU's University Gallery through June 26. The gallery is located on the fourth floor of the university art building. Hours are noon to 4 p.m., Friday and Saturday; for more information call 233-8406.

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Calendar ART

Thursday 8 a.m. to 8 p.m. Friday: 9 a.m. to 5 p.m. Saturday: 1 to 10 p.m. Sunday: Call 534-5356 for further details.

Parking permits are required on the UCSD campus, cost \$4 depending on the day or \$3 at night, and may be purchased at the Gilman Drive and Northside Drive information pavilions at the north and south entrances to the campus.

ART MUSEUMS

Mingai International Museum of World Folk Art, currently on view is an exhibition entitled "Mingai of Japan." The exhibit features the work of the founders and leaders of the Mingai Association of Japan, which was established in the early part of

this century to assure the continuity of the "arts of the people" (mingai). On view are historical and contemporary objects of daily use made from natural materials of each area's environment. Pieces include the pottery of Shibu Hamada, the paintings and textiles of Kenzō Senzō, acrylics and woodblock prints by Shibu Masakata, pottery by Tatsu Shimada, select pieces from the Asia (abrogates of the Japanese islands), and lacquer, bamboo, and screens. The exhibit runs through July.

Mingai is located in University Towne Centre, La Jolla. Museum hours are 11 a.m. to 5 p.m. Tuesday through Sunday, and 10 a.m. to 5 p.m. Wednesday. Admission is \$3 for adults, \$1 for children. For more details, call 453-3300.

Museum of Contemporary Art, Downtown, the permanent second home of the Museum of Contemporary Art, San Diego, presents "Robert Rauschenberg: Color of Vision," through

August 4. The exhibition includes a selection of 75 works from the late 1960s to the present, in media ranging from color photography, drawings and prints to sculpture, paintings, and written narrative. The show will also include a new large-scale work commissioned by the MCA, Cunningham's image have simple structures with layered resonance, giving them an American sensibility and a "universal power."

Find the museum at 1000 Kettner Boulevard, directly across from the Santa Fe Railroad Depot (at Broadway Street), adjacent to the American Plaza trolley transfer station. Museum hours are 11 a.m. to 5 p.m. Tuesday through Sunday, and 10 a.m. to 5 p.m. Wednesday. Admission is \$2 for adults, \$1 for children and students, children under 13 free. On Thursday evenings, from 5 to 9 p.m., admission is free. 234-1001.

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, Gustilo, 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. and Wednesday, 10 a.m. to 9 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. 454-5541.

Museum of Photographic Arts, "Rolling Stone: 25 Years" is the exhibit of 65 color and black and white photographs that can be seen from Wednesday, June 16, through September 12. The show features the best of two and a half decades of work for the magazine by 20 photographers, including Annie Leibovitz, Mary Ellen Mark, Richard Avedon, Herb Ritts, Albert Watson, Steven Meisel, and Bruce Weber.

A companion exhibit, "Linda McCartney's Nature," is a collection of 55 black and white, platinum, and

color prints of the rock and roll scene of the era. It too can be viewed through September 12.

Located in the Casa de Balboa in Balboa Park, the museum is open daily from 10 a.m. to 5 p.m. Decent tours are available on weekends at 2 p.m. and 3 p.m. and are included in the price of admission (adults: \$31, 239-5362).

San Diego Museum of Art, the museum's permanent collection includes Italian Renaissance paintings, Spanish Old Masters paintings, American art, 19th-century European paintings, Asian art, 20th-century paintings and sculpture, and the Weisman Gallery of contemporary California art.

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

Tinklen Museum of Art, "The Age of Elegance: Fashion in the 19th 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. Preen exhibited include rinceaux costumes created with a range of such

as a pair of rare rose gold from the Sevres Manufacture; Japanese and Chinese porcelain; and paintings by Boucher, Fragonard, David, and Laguerre. The show continues through August 1984. Museum hours are Tuesday through Saturday, 10 a.m. to 4:30 p.m., and Sunday from 1 to 4:30 p.m. Free admission. For more information, call 239-5348.

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 late-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

Big Daddy's Barbecue
This is actually a delicious long stand-up comedy routine in the guise of a theater piece. For over two hours, Jeff Wayne grills burgers in his back yard (in Act one) or sings waltzes in his den (in Act two) and tries to become a Lenny Bruce

for reactionaries. His targets are any person or group tedious for a cause. These range from anti-smokers and "militant vegetarians" to feminists and minorities (though he's quick to cover his potentially racist tracks here, by pointing out that his black neighbor is his best friend). Wayne covers his tracks a lot, in fact. Along the way he pushes two theses: that women are actually the majority and that white men are the oppressed. When he isn't taking random, xenophobic potshots at the world, Wayne has some funny stuff (the notion that there's a solitary, politically "correct" stance for any issue deserves lampooning from time to time), but he's got about 40 minutes' worth, not two-plus hours. The second act — in which he plays a Johnny Mathis record, sings

a Noel Coward song badly, and gives his audience every opportunity to narrow its mind — has all kinds of filler in it and falls flat even as Wayne heads for his high, and highly predictable, notes (the poor-poor Maplethorpe and Shinda Ayn Rand should have run for mensals). Except for some party lanterns that have seen better decades, nothing in the scenery or lighting enhances the show, or, in fact, Wayne's direction barely qualifies for the title. The promotional hype for *Big Daddy's Barbecue* says that Wayne a "makes Bush Limbaugh look liberal" and that he's a "90s version of Will Rogers" — a.) no, and b.) no way.

Hahn Cosmopolitan Theatre, through June 27, Thursday through Saturday at 8:00 p.m., Sunday at

Calendar THEATER

7:00 p.m., Matinee Sunday at 2:00 p.m.

Children of Paradise: Shooting a Dream
The animals came to Noah's Ark in two. In the Theatre de la Jeune Lune's *Children of Paradise: Shooting a Dream*, the principal actors also come in two. Each plays two related characters, and the result is a multi-layered theater epic, rich in the interplay of fiction and fact, of pedestrian history and elevated art. *Children of Paradise* gives us Maryel Carré's movie masterpiece: *Children of Paradise* and also the making of the movie, which was filmed under difficult circumstances in France during World War II (like Gattopardo watched closely, people disappeared, and the stagehands couldn't put food on the table for

the dining scenes, because hungry actors would eat it before the scene could be shot). Even if you are familiar with the movie, a sense of information overload is inevitable. Initially, in fact, the production resembles a dance where you have to memorize all the couples. But for the patient, and for those who have done their homework, seeing the movie and reading the lengthy program notes, the payoff is many. One of the most important rewards is its scope, with all the self-reflexive layers, surprises, and reverberations (in particular, how the actors are and are not like the characters they play). The sweep is breathtaking. And Dominique Serrand's staging, which whips from the creation of artists, illusions in the movie to growing disillusionment about its creators, are hypnotic.

The stage is alive with various perspectives, such as in Shakespeare, making its claim to the truth. When Carré filmed *Children of Paradise*, he wanted to pay homage to the theater. The *Jeune Lune's Children of Paradise: Shooting a Dream* is a film that essentially resembles performers asked to play transcendental movie stars, but in the end, the amazing patterns of the production, and the bi focal nature of its twin stories — the movie and its making — take precedence over its divided efforts. Once one gets past the early bombardment of information, the production is capable of multiple fascinations, many at the same time. *Outstanding*.

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San Diego Reader June 10, 1993

Out of Purgatory They say a critic shouldn't give away the ending. But what if the play doesn't have one? Carol Galligan's *Out of Purgatory* is a long-winded, shabbily organized prologue to a scene she has yet to write. She promises to do so by the time when Crista MacElroy, one of the most co-dependent people in theatrical history, finally confronts her chronically abusive husband Ari and asserts her place in the world. Crista's been trudging up Mt. Purgatory toward that dramatic encounter since the play's first scene. "I'm not a virgin," she tells her boy, "he's gonna do it. She sure will. You bet. Curtain. Everybody take a pose. (That she doesn't do it instills a feeling of catharsis interruptus in the audience, leaving them in their own eternal purgatory on the way home.) *Out of Purgatory* has so many fundamental problems it's hard to see how it could be anything but a let alone being produced at the Cassius Carter Centre Stage. The subject, child abuse and its finger-

ing effects, it's one of the most crucial moments of our time. But the play is a badly crafted melodrama with too many plot twists and turns, and the evil ones at the center of *Cristina* are more a case study than a character. Husband Art hasn't a single redeeming atom in his body. He's so superficially interesting and such a toxic jerk he seems like someone's negative impression of a person rather than a fully formed character. The same is true of *Cristina's* mother. And so on. The writing's a mess. The production of *Purgatory* at the Center Stage is also full of two notable features. One is how Jeffrey Huffman, in spite of a weekly salary part, gives us a wily villain to suffer from the interests of a woman. The other is Jenny Saye Smith's direction: His play is so devoid of subtlety that you can almost think there's a work there. I'd love to see what Ambush could do with a real script.

**Center Stage, Sixteen
Edison Centre for the Performing
Arts, through June 26. Tuesday
through Saturday at 8:00 p.m. Sun-
day at 7:00 p.m. Matinee Saturday
and Sunday at 2:00 p.m.**

The Owl and the Pussycat
The Coronado Playhouse is reprising its popular production of Brecht and Eisler's comedy about streetwise, cat-loving, and fluffy, egotistic suitor Felix.
Coronado Playhouse, through June 13: Friday and Saturday at 8:00 p.m., Sunday at 7:00 p.m.

Personal
Red-headed Striptease Captain sees grown-up first female officer in charge of the "Red Headed Strippers" Vol. 1. The theatre in Old Town's latest "small cat, cutting-edge" musical won't sever too many edges, but it's fun and entertaining — albeit a little dated. *Red Headed Strippers* is the composers of *Godspell* and *Little Shop of Horrors*, the show explores the world of the personal ad, who writes it, who wishes they had the ad, and why. By the second act, the premise almost disappears, and the musical instead explores the constant variety of the singles scene. *Red Headed Strippers* is a second act home alone to

how a married couple finds "A Little Happiness," with emphasis on

gela Bates and Colleen Sudduth also contribute. The show has highlights. But on opening night there were more lows than expected. The last three numbers were uninspired. In fact, any song that wasn't laced with either irony or singles-scene savvy was less effective than those that were. In an instance of life imitating art, the Theatre in Old Town has named all Wednesday-night performances as "singles night."

Worth a try.

The Theatre in Old Town, through July 3; Wednesday through Sunday at 8:00 p.m.

how many women served, since no records were kept. And obviously no records were kept for what they saw, how they coped — or didn't — and the haziness they experienced. Thus, amid Luzzo's predictable arc, stories emerge of a Vietnam both familiar and new, and another chapter is composed that, in spite of some often weak writing, tugs hard at the heart. To my knowledge, *Adulthood of My Heart* is the least typical play selection ever for the Sweettooth Comedy Theatre. As the title of the company suggests, its preference has been for light, upbeat comedies.

country singer out to have a lark. Glen Freist's multi-talented, minimalist style is nicely by William Zuckley, is serviceable. As are the sound and music designs by Orville Smith and Carl Boeck.

Worth a try.

Sweetooth Comedy Theatre, through June 19; Thursday through Saturday at 8:00 p.m.

Play It Again, Sam
The Pine Hills Players present Woody Allen's comedy that laments, "Why can't I be more like the movies?" Humphrey Bogart movies, in particular. Scott Kinyne has directed.

Pine Hills Players, through September 5, Friday and Saturday, dinner

smartest character she could show she became a hole. But an impressive just right, a singles-scene, a tenderness of love in believable Deborah, could like Danny when she does simply about Bernie is an two very an boy, this is characters the condition might have just fine. (3 changes has shown some

more effectively how such an ungiving blacker than that, the cast is as Bryan Bevell's Danny is from a form of innocence to the bit-ness Watkins's Bernie stages. Lisa Viertel's light in the switches often most eloquent isn't say a word and us how repulsive show, were it not for angry singles (and angry play, in the in Mame's anger at she and as Danny turned out together in: Several cast occurred since the in April 1992.)

though, and the pro-
Lawrence Welsh Re-
is unable to overcome
of the acting and
commonplace. Some,
portrayal of Sir Os-
is, so over-the-top it
meaning to "indicated"
re are two perfor-
however, that are terrific.
Betts plays Spats
on dancing boond who
his feet and who —
no mean feat — is both
and funny at the same
Spats' dance scene is one
It takes Tibbets at
minute to Tibbets at
terally! The other per-
role is Buddy Powell's
phone (the Jack Lemmon
the movie). This guy is

analogue awards in
fields, including Best Musi-
cian. It had the same suc-
cessory in 1992. But
it merely repeat the ear-
ly, director Diane Sadak
and, four-person cast have
light and re-staged the musi-
cal new songs have been
original songs reinterpreted.
The topical references up-
the result is a different but
less funny and moving ver-
sion of the original. One reason
is that the lyrics haven't
His music isn't all that
able, but the lyrics are, with
typical "those at high risk
are coming out in
a keen sense of humor
of years of my life were the

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A Piece of My Heart
Shirley Lauro's theater piece follows a familiar path. It's about people who went to Vietnam looking for adventure only to become disillusioned and scarred, then to return home to even greater disillusionment — rejection by strangers, and even friends, who are against the war. But there's a difference. Six of the play's seven characters are women, and *A Piece of My Heart*, which is based on Keith Walker's oral history of the same name, chronicles what women went through as nurses, entertainers, and intelligence officers in Southeast Asia. To this day, the government can't say with accuracy

seen all efforts, this is by far the best production I've ever seen at Sweetwood. The intensity of the cast, directed with assurance by Margo Fisman, overcomes the flaws in the script. There are no weak links among the cast (Patricia Zelinka, Laurie Lehman-Gray, Jeanine Lowe, Kimberly Stanphill, Amy Rogers Derringer, Demetree Davis, and Mark Taylor). They begin almost too goody-goody, as they prepare to leave for Vietnam but when it's time to deliver the dramatic goods, each does — especially Demetree Davis, as the Army intelligence officer who has done a thorough job that no one wants to hear, and Edmund Stanphill, as the

Pine Hills Players, through September 5, Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

Richard III
For its annual All-Gay Shakespeare Festival, the Naked Theatre Club presents Shakespeare's grim historical pageant about a ruthless king. A.M. Charlens has directed. Zoro Gardens, Balboa Park, through September 26; Saturday and Sunday at 4:00 p.m.

Sexual Perversity in Chicago
Anyone on the lookout for a hot late-night comedy should go to the Eerie Theatre and check out David

**Dead
La**

By Ari...

**CRIT
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Don't n...

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by *John Dorman*

note is Buddy Powell's phone (the Jack Lemmon in the movie). This guy is

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Digital Print "Madhouse" by Edward Munch

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The Part Of My Brain That Creates Melodies is Freakish

"It's amazing to me...virtually nobody knows the songwriter behind the great song."

In the early 1960s, FCC Chairman Newton Minow (anyone remember?) described television as "a vast wasteland." The wasteland has spread to an almost planet-sized Sahara as 30 years later Bruce Springsteen notices that there are "37 Channels and Nothin' On." But perhaps it is Weir Al Yankovic who put it best when he parodied M.C. Hammer's "You Can't Touch This" with his 1992 record "I Can't Watch This." Who among us has not channel-surfed through CNN, MTV, CBS, NBC, the Shopping Channel, the Sci-Fi Channel, the Doodah Channel, and the Ding Dong Network? For San Diego pop music fans, at least, someone is out there trying to do something about it, someone on, of all places — and why not? — public access cable.

Forty-year-old Brad Cahill is a musician in the insurance business who is on a mission from the muse. His local television show, *Songwriter Spotlight*, was launched in 1991 and has featured both San Diego- and Los Angeles-based songwriters discussing their craft. Cahill has featured such disparate tunesmiths as Paul Kamanski from Comanche Moon and the Beat Farmers: Steve

Allen; Wendy Waldman (writer for Vanessa Williams and Brad Parker's hit single, "Save the Best for Last"); Sammy Cahn ("Love and Marriage," "All the Way," and "Call Me Irresponsible"); Calum Hart (San Diego Music and Nothin' On); and Andy Goldmark ("Soul Provider," "Love is a Wonderful Thing"). "What we're trying to do," says Cahill, "is focus on songwriters and the songwriting craft."

Songwriter Spotlight can be seen Saturday nights at 7:00 on Cox Cable channel 24 and Thursday nights at 6:00 on Southwestern Cable channel 16. "Unless the show is being pre-empted, usually for something live," Cahill says. And, in fact, taping the show Saturday, May 22, proved impossible as *Songwriter Spotlight* had been pre-empted for a show where women discussed the re-organization of home closet space.

"It's amazing to me," says the boyish-looking Cahill (the kind of looks like a grown, bespectacled version of that kid who played bass for the Partridge Family) "that in most instances everybody is familiar with the hit songs that get airplay, and yet, except in extraordinary cases like

Steve Allen, virtually nobody knows the songwriter behind the great song. The other important thing we're trying to accomplish is to get well-deserved attention for talented but unsigned songwriters by putting them in the company of the national figures."

Between Cox and Southwestern, "The show goes into half a million homes throughout San Diego County," says Cahill. "The format for the 30-minute show is generally about 20 minutes of performance and about 10 minutes of shop talk. They'll discuss projects they are working on or a current CD, reminisce a little... Mark De Cerbo [of Rockwell] was on and he had an album out about two years ago that didn't get the promotion it deserved, so he discussed that and I think it helped bring attention to the record."

The Long Beach-born musician, insurance man, television producer, and talk-show host moved to San Diego where he was nine years old. He attended San Diego State, where he was a music major and studied classical guitar. He moved to L.A. in 1979 and played guitar and keyboards in solo and duo acts when he was not in the insurance office. The genesis of *Songwriter Spotlight* came while Cahill was meditating. "The idea popped into my head that



Brad Cahill
Songwriter Spotlight

I should check out public access TV—which was pretty strange. I thought the worst that could happen would be that I'd end up with some videotape of me performing my stuff. But I never got

Calendar MUSIC SCENE

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Saturday, June 12, 9:15 pm
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around to that. Paul Kamanski and Jerry McCann were two of the first shows we did back in '91.

Brief clips of *Songwriter Spotlight* compiled by Cahill include Paul Kamanski's appearance along with vocalist Karen Campbell. Kamanski performed "Hollywood Hills" and "Road of Ruin" and reminisced about being on the road with the Beat Farmers and with the Fingers.

We realized we didn't have enough material for a whole night [at a ski resort while the Fingers], so we figured we needed an opening band. We did what Dave used to do, became our own opening act. I said, since we're now country, why don't we all wear long underwear and put on ski masks and hoods and open for ourselves, the Fingers as the Ski Patrol? The owner had just opened this club, and all these bankers, his investors, were there. They see this band from California, five guys in ski masks and long underwear rocking out. Our goggles fogged up and we couldn't see, so I lifted the goggles up and looked over at Billy Thompson, and you know how those long underwear have these flaps in the front? Well, we were all kind of hanging out so we had to take a short intermission and put on duct tape. All these bankers and investors just split...

Leaning over a piano, Sammy Cahn, shortly before his death, explained to Cahill about "the architecture of the lyric. I've never seen an act near a rubber tree plant. But the architecture dictates the lyric. Just what makes that dah da da dah...think he'll move a dah da da dah." You don't wanna say rhododendron, you don't wanna say acacia. It has to be rubber tree plant....

Local country singer/composer Calman Hart sang "Red-Eyed and Blue" and "You-alle." He described his days as a dancer on the *Donny & Marie* [Osmond] Show in 1979: "Marie was real charming. I got

"I've never seen an ant near a rubber-tree plant. But the architecture dictates the lyric."

to meet Roy Clark. I just shook hands with Donny once." While most of the shows are taped at the local studios of Cox or Southwestern, for the interview with Steve Allen, Cahill took his videotape camera to Los Angeles, to Allen's cluttered den.

"The part of my brain that creates melodies is freakish," Allen said.

I sometimes compare myself to a slot want. I don't mean like, "Hey, you idiot!" I mean those people who are tragically lacking in intelligence and ability but are diametrically superior in one way. They can do things mathematically that no professor of mathematics can do. They sometimes have a gift for music, sit down at a piano and suddenly start playing Chopin when they've never seen a piano before. That's really strange, some stuff. The part of me that writes tunes is really something like that. I never studied composition or music. I'm a musical illiterate. But I can give you any number of melodies as fast as you want them.

In fact, just a few weeks ago at the International Keyboard Festival in Michigan, in front of about 200 witnesses, I wrote 600 songs in one day. I was a failure because I targeted 500 songs in one day — bombed out, what a bum, huh huh. The audience sat there quietly for the first hour or so, and I finally began to talk to them. They began to talk back, of course, and finally there was just so much comedy going on that it showed me down. Someone called out, "Only you would do this" and of course I wrote a song right there called "Only You Would Do This."

Allen spoke of his parody albums, *The Discovery of Buck Hammer* and *The Wild Piano of Mary Ann Jackson*. For each of these records Allen constructed a fictional persona

complete with "stuffy liner notes." For the second album he had his housecleaner, a woman named Mary Sears, pose at the piano for the cover. "The critics loved me," Allen cracked, "when they thought I was black and dead."

Upcoming interviews include John Bettis, who wrote "Crazy for You" for Madonna and "Slow Hand" for the Pointer Sisters; and Andrew Gold, who wrote "Thank You for Being a Friend," the Golden Girls television-show theme.

Cahill's interviewing technique can be passive, allowing the guest to take the conversation where he will. This works with a Kamanski or an Allen, but his interview with Mark De Cerbo became a private conversation — De Cerbo, in fact, interviewed Cahill about old musical acquaintances. This excludes the viewer and creates the discomforting feeling that the host is not in control of things. In most other ways, *Songwriter Spotlight* is several notches above typical public access fare, and Cahill should have little trouble on his drive to acquire sponsors, up the budget, and graduate to commercial airwaves.

CONCERTS

Mike Wolford and Bob Magnusson: The Ashcroft Music and Arts Library, tonight, Thursday, June 16, 7:30 p.m., 1000 W. Wall Street, La Jolla, 454-5672.

Black Doves: The Volcanos, Inc. Band, and **Whitehouse** Spin, tonight, Thursday, June 16, 8:30 p.m., 2228 Bacon Street, Ocean Beach, 322-8131 or 378-1353.

Julie Kelly: Horton Grand Hotel, tonight, Thursday, June 16, 8:30 p.m. and 10:15 p.m., 311 Island Avenue, downtown, 344-1886.

Ulaude Joe's Big Off Brother, Gary Cabello: and **Wall Street to Hang** Cabello, tonight, Thursday, June 16, 9 p.m., 2012 Kettner Boulevard, 294-9033.

"North County's International Food, Beer, Wine, and Music Festival" featuring **John Vella** and **Equinox**, **Big Ideas**, **Red to Red**, and **Blister Lemon** Industrial Building, Parking Lot, Saturday, June 12, noon, 760 Blackledge Drive, Vista, 736-1122.

Naked Aggression, Unleashed, Black Truck, and Hot Hot Cat Cafe: Saturday, June 12, 8 p.m., UCCD campus, La Jolla, 524-2511.

The Handful Lane Yoda Horton Grand Hotel, Saturday, June 12, 8:30 p.m. and 10:15 p.m., 311 Island Avenue, downtown, 344-1886.

The Beatles and Beatles: Cabello, Saturday, June 12, 9 p.m., 2012 Kettner Boulevard, 294-9033.

The Electric Love Hugs Dream Street, Saturday, June 12, 9 p.m., 2228 Bacon Street, Ocean Beach, 322-8131.

"North County's International Food, Beer, Wine, and Music Festival" featuring **John Vella** and **Equinox**, **Big Ideas**, **Red to Red**, and **Blister Lemon** Industrial Building, Parking Lot, Sunday, June 13, noon, 760 Blackledge Drive, Vista, 736-1122.

Larry Carlson: Collier's Dinner, Sunday, June 13, 4 p.m., 3273 Ranch California Road, Temecula, (909) 699-0099.

"Finger Stomping!" featuring **Frankie McGee**, **Mark Fuchs**, **Shakedown**, **Marlo Griffiths**, **Tip**, the **Music Revue**, **Big Mouth**, and **Shank Starlight Band**, Sunday, June 13, 6:30 p.m., 2012 Kettner Boulevard, 294-9033 or 278-1353.

Olga Belagon Open Air Theatre: Friday and Saturday, June 11 and 12, 8 p.m., San Diego State University campus, 278-1353.

The John Beach Yoda Horton Grand Hotel, Friday, June 11, 8:30 p.m. and 10:15 p.m., 311 Island Avenue, downtown, 344-1886.

Big, Blowing Good, and Cash Dream Street, Friday, June 11, 8:30 p.m., 2228 Bacon Street, Ocean Beach, 322-8131 or 378-1353.

Los Vegas, Radio Wanda, the Smugglers, and the Joe Guevara: Cabello, Friday, June 11, 9 p.m., 2012 Kettner Boulevard, 294-9033.

Burning Hands, Loudback, and Thursday's Friday, June 11, 9 p.m., 528 F Street, downtown, 236-9988.

"North County's International Food, Beer, Wine, and Music Festival" featuring **John Vella** and **Equinox**, **Big Ideas**, **Red to Red**, and **Blister Lemon** Industrial Building, Parking Lot, Saturday, June 12, noon, 760 Blackledge Drive, Vista, 736-1122.

Naked Aggression, Unleashed, Black Truck, and Hot Hot Cat Cafe: Saturday, June 12, 8 p.m., UCCD campus, La Jolla, 524-2511.

The Handful Lane Yoda Horton Grand Hotel, Saturday, June 12, 8:30 p.m. and 10:15 p.m., 311 Island Avenue, downtown, 344-1886.

The Beatles and Beatles: Cabello, Saturday, June 12, 9 p.m., 2012 Kettner Boulevard, 294-9033.

The Electric Love Hugs Dream Street, Saturday, June 12, 9 p.m., 2228 Bacon Street, Ocean Beach, 322-8131.

"North County's International Food, Beer, Wine, and Music Festival" featuring **John Vella** and **Equinox**, **Big Ideas**, **Red to Red**, and **Blister Lemon** Industrial Building, Parking Lot, Sunday, June 13, noon, 760 Blackledge Drive, Vista, 736-1122.

Larry Carlson: Collier's Dinner, Sunday, June 13, 4 p.m., 3273 Ranch California Road, Temecula, (909) 699-0099.

"Finger Stomping!" featuring **Frankie McGee**, **Mark Fuchs**, **Shakedown**, **Marlo Griffiths**, **Tip**, the **Music Revue**, **Big Mouth**, and **Shank Starlight Band**, Sunday, June 13, 6:30 p.m., 2012 Kettner Boulevard, 294-9033 or 278-1353.

Olga Belagon Open Air Theatre: Friday and Saturday, June 11 and 12, 8 p.m., San Diego State University campus, 278-1353.

The John Beach Yoda Horton Grand Hotel, Friday, June 11, 8:30 p.m. and 10:15 p.m., 311 Island Avenue, downtown, 344-1886.

dads & grads SALE

SADE DIAMOND LIFE Greatest Hits 1974-78	SADE DIAMOND LIFE Greatest Hits 1974-78	SADE DIAMOND LIFE Greatest Hits 1974-78	SADE DIAMOND LIFE Greatest Hits 1974-78	SADE DIAMOND LIFE Greatest Hits 1974-78	SADE DIAMOND LIFE Greatest Hits 1974-78
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JUNE 1993

THURS. 10 DOLLAR DRINK NIGHT KIDNEY BEAN PRODUCTIONS	FRIDAY 11 KCLX 102.9 CLASSIC ROCK ROBIN TROWER	SAT. 12 70s SATURDAY NIGHT FEVER WILLI FOX	SUNDAY 13 BEACH BASH COMMON SENSE Party starts at 3 p.m. \$2 drinks • Cash Sale 4-6 pm Bear Wear Giveaway!
MONDAY 14 T.B.A. SPECIAL EVENT Call 488-2000 for information	TUESDAY 15 CHILLERS COMEDY SHOWCASE West in Local & National Comedy Acts	WEDNESDAY 16 WEDNESDAY MUSIC SHOWCASE KIDNEY BEAN PRODUCTIONS BLISTER CHICKEN WILD KINGDOM	THURSDAY 17 ROMANTICS WEDNESDAY, JUNE 23! Coming soon... ROMANTICS WEDNESDAY, JUNE 23! TICKETS ON SALE NOW! Tickets available at all ROMANTICS ticket centers including Robinsons-May, Tower Records, Music Plus, select Wherehouse locations and Chatters - 488-2000 To charge by phone, call 278-1353.

IN CONCERT JUNE

DAKOTA 18
ROMANTICS 23
NOTICE TO APPEAR 23

JULY
STRANGERS 7
FLOCK OF SEAGULLS 16

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On the Beach at Miramar Blvd. & W. Miramar Bay Dr.

Calendar MUSIC SCENE

around to that. Paul Kamanski and Jerry McCann were two of the first shows we did back in '91.

Brief clips of *Songwriter Spotlight* compiled by Cahill include Paul Kamanski's appearance along with vocalist Karen Campbell. Kamanski performed "Hollywood Hills" and "Road of Ruin" and reminisced about being on the road with the Beat Farmers and with the Fingers.

We realized we didn't have enough material for a whole night [at a ski resort while in the Fingers], so we figured we needed an opening band. We did what Dave used to do, became our own opening act. I said, since we're in snow country, why don't we all wear long underwear and put on ski masks and hoods and open for ourselves, the Fingers as the Ski Squad? The owner had just opened this club, and all these business, his investors, were there. They see this band from California, five guys in ski masks and long underwear rocking out. Our goggles fogged up and we couldn't see, so I lifted the goggles up and looked out at Billy Thompson, and you know how those long underwear have those flaps in the front? Well, we were all kind of hanging out so we had to take a short intermission and put on duct tape. All these bankers and investors just split...

Leaning over a piano, Sammy Cahill, shortly before his death, explained to Cahill about "the architecture of the lyric. I've never seen an ant near a rubber tree plant. But the architecture dictates the lyric. Just what makes that dah da da dah...think he'll move a dah da da dah. You don't wanna say rhododendron, you don't wanna say acaia. It has to be rubber tree plant..."

Local country singer/composer Calman Hart sang "Red-eyed and Blue" and "Rosalia." He described his days as a dancer on the *Danny & Marie* [Ormond] Show in 1979: "Marie was real charming. I got

"I've never seen an ant near a rubber tree plant. But the architecture dictates the lyric."

to meet Roy Clark. I just shook hands with Danny once." While most of the shows are taped at the local studios of Cox or Southwestern, for the interview with Steve Allen, Cahill took his videotape camera to Los Angeles, to Allen's cluttered den.

"The part of my brain that creates melodies is freakish," Allen said.

I sometimes compare myself to an idiot savant. I don't mean like, "Hey, you idiot!" I mean those people who are incredibly lacking in intelligence and ability but are dramatically superior in one way. They can do things mathematically that no professor of mathematics can do. They sometimes have a gift for music, sit down at a piano and suddenly start playing Chopin when they've never seen a piano before. That's really weird—some stuff. The part of the first series tunes is really something like that. I never studied composition or music. I'm a musical illiterate. But I can give you any number of melodies as fast as you want them.

In fact, just a few weeks ago at the International Keyboard Festival in Michigan, in front of about 200 witnesses, I wrote 400 songs in one day. I was a failure because I targeted 500 songs in one day — bombed out, what a bum, huh huh. The audience sat there quietly for the first hour or so, and I finally began to talk to them. They began to talk back, of course, and finally there was just so much comedy going on that it slowed me down. Someone called out, "Only you would do this!" and of course I wrote a song right there called "Only You Would Do This."

Allen spoke of his parody albums, *The Discovery of Back Hammer* and *The Wild Piano of Mary Ann Jackson*. For each of these records Allen constructed a fictional persona

complete with "stuffy liner notes." For the second album he had his housecleaner, a woman named Mary Sears, pose at the piano for the cover. "The critics loved me," Allen cracked, "when they thought I was black and dead."

Upcoming interviews include John Bettis, who wrote "Crazy for You" for Madonna and "Slow Hand" for the Pointer Sisters; and Andrew Gold, who wrote "Thank You for Being a Friend," the Golden Girls television-show theme.

Cahill's interviewing technique can be passive, allowing the guest to take the conversation where he will. This works with a Kamanski or an Allen, but his interview with Mark De Cerbo became a private conversation — De Cerbo, in fact, interviewed Cahill about old musical acquaintances. This excludes the viewer and creates the discomforting feeling that the host is not in control of the things. In most other ways, *Songwriter Spotlight* is several notches above typical public access fare, and Cahill should have little trouble on his drive to acquire sponsors, to use the budget, and graduate to commercial airwaves.

CONCERTS

Mike Wallford and Bob Magnusson: The Adhucan Music and Arts Library, tonight, Thursday, June 16, 7:30 p.m., 1000 Wall Street, La Jolla, 434-5872.

Rich Dvorogian, the Values, Inc. Band, and Whitehorse Spin: tonight, Thursday, June 16, 8 p.m., 1130 Buena Avenue, Bay Park, 276-3993.

Julie Kelle Horton Grand Hotel, tonight, Thursday, June 16, 8:30 p.m., 1015 p.m., 311 Island Avenue, downtown, 244-1886.

Uncle Joe's Big Old Drive, Gary Cabell, and Wall Street to Hang Cabell: tonight, Thursday, June 16, 9 p.m., 2012 Kettner Boulevard, 294-9033.

The Paddock Band's, tonight, Thursday, June 16, 9 p.m., 529 F Street, downtown, 236-8988.

The Frank Can Shattner and the Pointe du Lac Tavern, tonight, Thursday, June 16, 9 p.m., 143 South Carlos Avenue, Solana Beach, 481-9822.

HR and the Madmen Woodstock Center, Friday, June 17, 8 p.m., 1845 Hancock Street, 246-9134.

Anna Marston Caplin Symphony Hall, Friday, June 18, 8 p.m., 780 B Street, downtown, 499-4203.

Class of Power and Squawker's KAMA, Friday, June 11, 8 p.m., 555 Union Street, downtown, 239-5034.

Robin Trower's Chiller's, Friday, June 11, 8 p.m., Mission Boulevard and West Mission Bay Drive, Belmont Park, 488-0000 or 278-7133.

The Swifteen Spirit, Friday, June 11, 8 p.m., 1130 Buena Avenue, Bay Park, 276-3993.

Los Lobos Hangover's, Friday, June 11, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

The Set of Quarters, Interspace, Powerhouse, and the Tugboat Chet Cafe, Friday, June 11, 8 p.m., UCSD campus, La Jolla, 524-2111.

Olga Belongs Open Air Theatre, Friday and Saturday, June 11 and 12, 8 p.m., San Diego State University campus, 278-7133.

The John Beach House Tuxton Grand Hotel, Friday, June 11, 8:30 p.m., 1015 p.m., 311 Island Avenue, downtown, 244-1886.

Dip, Rhododendron, and Coast Ocean Street, Friday, June 11, 8:30 p.m., 2235 Buena Street, Ocean Beach, 272-8131 or 278-7133.

Los Vegas, Radio Wendy, the Smugglers, and the San Giovanni's, Friday, June 11, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Burning Hands, Loudness, and Theatricals, Friday, June 11, 9 p.m., 529 F Street, downtown, 236-8988.

"North Country's International Food, Beer, Wine, and Music Festival" featuring John Vella and Equinox, Big Idea, Red in Rock, and Rhine Xanthi Industrial Building, Parking Lot, Saturday, June 12, noon, 760 Blackwelder Drive, Vista, 726-1122.

Naked Aggression, Unleashed, Blank Truck, and Hot Rock Cat Cafe, Saturday, June 12, 8 p.m., UCSD campus, La Jolla, 524-2111.

The Handful Lane Tuxton Grand Hotel, Saturday, June 12, 8:30 p.m. and 10:15 p.m., 311 Island Avenue, downtown, 244-1886.

The Delirious and Bedouins, Saturday, June 12, 9 p.m., 2812 Kettner Boulevard, 294-9033.

The Maricla Live Stage Ocean Street, Saturday, June 12, 9 p.m., 2228 Buena Street, Ocean Beach, 272-8131.

"North Country's International Food, Beer, Wine, and Music Festival" featuring Earl Thomas and Cowboy Kente and Her Band, Armadillo Xanthi Industrial Building, Parking Lot, Sunday, June 13, noon, 760 Blackwelder Drive, Vista, 726-1122.

Leary Carbone, Carbone Valley, Sunday, June 13, 4 p.m., 32575 Rancho California Road, Temecula, (909) 699-0099.

"Ragga Ragga" featuring Freddie McGee, Mark Padell, Shakedown, Marcia Griffiths, Tiger, the Mystic Revolvers, Big Mountain, and Shook Daylight Band, Sunday, June 13, 6:30 p.m., Balboa Park, 296-9134 or 278-7133.

dads & grads SALE

SADE DIAMOND LIFE GREATEST HITS 1974-1978	SANTANA GREATEST HITS GREATEST HITS	BON JOVI SLIPPERY WHEN WET GREATEST HITS 1974-78	THE GAP BAND GAP GOLD BEST OF THE GAP BAND	BLONDE THE BEST OF BLONDE
BEASTIE BOYS LICENSED TO ILL GREATEST HITS	MICHAEL JACKSON OFF THE WALL GREATEST HITS	STEVE RAY VAUGHAN TEXAS ROCK	ELTON JOHN GREATEST HITS VOLUME 1	PETER DINKEL SECURITY
ROCK OF THE BOYS 2 VARIOUS ARTISTS	JAMES TAYLOR GREATEST HITS	THE MAMBO KINGS SONORAL	BOB DYLAN GREATEST HITS	MADONNA LIKE A VIRGIN

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THURS. 10 DOLLAR DRINK NIGHT
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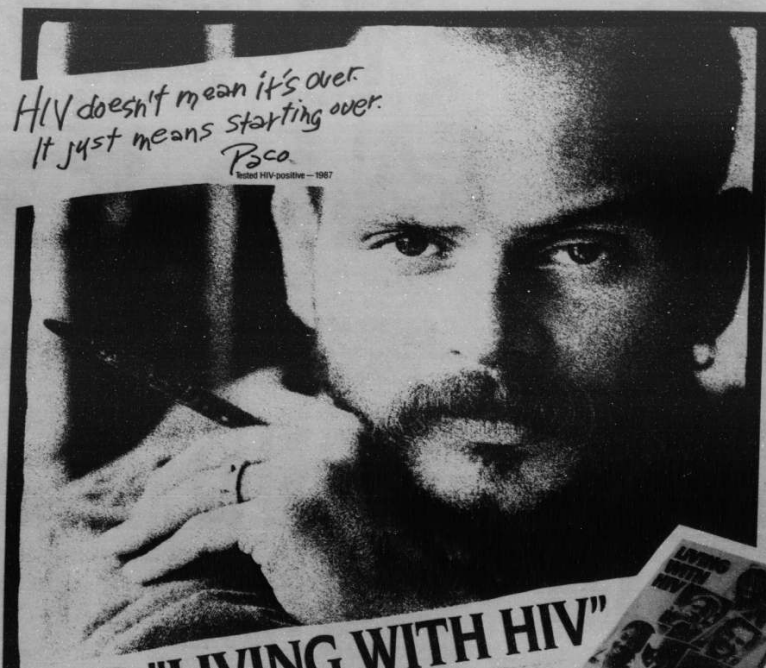
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La Mesa	5500 Grossmont Center Drive	San Diego	3309 Rosecrans Street

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Calendar MUSIC SCENE

South Colton Avenue, Solana Beach, 481-9022.

Kathy Mattea Del Mar Fair Grandstand, Tuesday, June 22, 7:30 p.m., 2260 Jimmy Dunne Boulevard, Del Mar, 793-9355.

The Clipse Open Air Theatre, Tuesday, June 22, 8 p.m., San Diego State University campus, 278-7155.

Willie Nelson Humphrey's, Tuesday and Wednesday, June 22 and 23, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Jeffrey Osborne Del Mar Fair Grandstand, Wednesday, June 23, 7:30 p.m., 2260 Jimmy Dunne Boulevard, Del Mar, 793-9355.

The Rhythm Section s, Wednesday, June 23, 8 p.m., Mission Boulevard and West Mission Bay Drive, Belmont Park, 488-2000 or 278-7155.

REZBORN Belly Up Tavern, Wednesday, June 23, 9 p.m., 143 South Colton Avenue, Solana Beach, 481-9022.

Michael McDonald Humphrey's, Thursday, June 24, 7 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Donald Wiggins and Artie Shapkin The Alhambra Music and Arts Library, Thursday, June 24, 7:30 p.m., 1000 Wall Street, La Jolla, 454-8872.

Ben Joel and the Ten Inch Men Open Air Theatre, Thursday, June 24, 7:30 p.m., San Diego State University campus, 278-7155.

Jefferson Starship Del Mar Fair Grandstand, Thursday, June 24, 7:30 p.m., 2260 Jimmy Dunne Boulevard, Del Mar, 793-9355.

Mawake Mawake Workout Center, Thursday, June 24, 8 p.m., 1945 Hancock Street, Poway, 394-3334.

The Bay Boys Tele Horizon Grand Hotel, Thursday through Saturday, June 24 through 26, 8:30 p.m. and 10:15 p.m., 311 Island Avenue, downtown, 344-1886.

"Cachalot" Covers Pt. 47 featuring **Cashalot, Heavy Vegetables, Strawberry** to **Cham**, and **Big Tension** Cabela's, Thursday, June 24, 9 p.m., 2817 Kettner Boulevard, 294-9333.

Gutierrez Brown and the Crazies Humphrey's, Thursday, June 24, 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Douglas Johnson Del Mar Fair Grandstand, Friday, June 25, 7:30 p.m., 2260 Jimmy Dunne Boulevard, Del Mar, 793-9355.

House of Boasting, Bullfight, Ashes and **Bones** Ciel Cafe, Friday, June 25, 8 p.m., UCSD campus, La Jolla, 534-2311.

Stanley Bush, **Edie Murphy**, and **Sam and Cat** Cabela's, Friday, June 25, 9 p.m., 2817 Kettner Boulevard, 294-9333.

Gregory Glass and **Kingpin** Bodie's, Friday, June 25, 9 p.m., 528 F Street, downtown, 236-8969.

Roger Witherspoon Embury's Marina Park South, Saturday, June 26, 7:30 p.m., behind the San Diego Convention Center, downtown, 499-4205.

Chaka Khan Del Mar Fair Grandstand, Saturday, June 26, 7:30 p.m., 2260 Jimmy Dunne Boulevard, Del Mar, 793-9355.

The McDonald Gospel Fest 1998 Speeches Theatre, Saturday, June 26, 8 p.m., 121 Broadway, downtown, 235-9900 or 278-7155.

Big Ditty Cat, the **Gibs**, and **Supernova** Cabela's, Saturday, June 26, 9 p.m., 2817 Kettner Boulevard, 294-9333.

The Politician and the **Blues** Belly Up Tavern, Saturday, June 26, 9:15 p.m., 143 South Colton Avenue, Solana Beach, 481-9022.

Rick Wakeman Coach House, Sunday, June 27, 3:15 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

B.B. King Humphrey's, Sunday, June 27, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Gusker and the Pans Dredheads, and the **Patterson** Cabela's, Sunday, June 27, 9 p.m., 2817 Kettner Boulevard, 294-9333.

Blameless Del Mar Fair Grandstand, Monday, June 28, 7:30 p.m., 2260 Jimmy Dunne Boulevard, Del Mar, 793-9355.

Breakdown, **One Percent**, **Ben Minkowski**, and **Beastie Boys** Cabela's, Monday, June 28, 8 p.m., UCSD campus, La Jolla, 534-2311.

The Stone Marlin Band and **Michael** Mawake Mawake, Monday, June 28, 8 p.m., 143 South Colton Avenue, Solana Beach, 481-9022.

Forrester Del Mar Fair Grandstand, Tuesday, June 29, 7:30 p.m., 2260 Jimmy Dunne Boulevard, Del Mar, 793-9355.

Jon Bon Jovi Del Mar Fair Grandstand, Wednesday, June 30, 7:30 p.m., 2260 Jimmy Dunne Boulevard, Del Mar, 793-9355.

Chaka Khan Del Mar Fair Grandstand, Thursday, June 30, 7:30 p.m., 2260 Jimmy Dunne Boulevard, Del Mar, 793-9355.

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Chaka Khan Del Mar Fair Grandstand, Sunday, June 30, 7:30 p.m., 2260 Jimmy Dunne Boulevard, Del Mar, 793-9355.

Vince Gill Humphrey's, Thursday, July 1, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Stanley Bush, **Edie Murphy**, and **Sam and Cat** Cabela's, Friday, June 25, 9 p.m., 2817 Kettner Boulevard, 294-9333.

Gregory Glass and **Kingpin** Bodie's, Friday, June 25, 9 p.m., 528 F Street, downtown, 236-8969.

Roger Witherspoon Embury's Marina Park South, Saturday, June 26, 7:30 p.m., behind the San Diego Convention Center, downtown, 499-4205.

Chaka Khan Del Mar Fair Grandstand, Saturday, June 26, 7:30 p.m., 2260 Jimmy Dunne Boulevard, Del Mar, 793-9355.

The McDonald Gospel Fest 1998 Speeches Theatre, Saturday, June 26, 8 p.m., 121 Broadway, downtown, 235-9900 or 278-7155.

Big Ditty Cat, the **Gibs**, and **Supernova** Cabela's, Saturday, June 26, 9 p.m., 2817 Kettner Boulevard, 294-9333.

The Politician and the **Blues** Belly Up Tavern, Saturday, June 26, 9:15 p.m., 143 South Colton Avenue, Solana Beach, 481-9022.

Rick Wakeman Coach House, Sunday, June 27, 3:15 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

B.B. King Humphrey's, Sunday, June 27, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

Gusker and the Pans Dredheads, and the **Patterson** Cabela's, Sunday, June 27, 9 p.m., 2817 Kettner Boulevard, 294-9333.

Blameless Del Mar Fair Grandstand, Monday, June 28, 7:30 p.m., 2260 Jimmy Dunne Boulevard, Del Mar, 793-9355.

Breakdown, **One Percent**, **Ben Minkowski**, and **Beastie Boys** Cabela's, Monday, June 28, 8 p.m., UCSD campus, La Jolla, 534-2311.

The Stone Marlin Band and **Michael** Mawake Mawake, Monday, June 28, 8 p.m., 143 South Colton Avenue, Solana Beach, 481-9022.

Forrester Del Mar Fair Grandstand, Tuesday, June 29, 7:30 p.m., 2260 Jimmy Dunne Boulevard, Del Mar, 793-9355.

Jon Bon Jovi Del Mar Fair Grandstand, Wednesday, June 30, 7:30 p.m., 2260 Jimmy Dunne Boulevard, Del Mar, 793-9355.

Chaka Khan Del Mar Fair Grandstand, Thursday, June 30, 7:30 p.m., 2260 Jimmy Dunne Boulevard, Del Mar, 793-9355.

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NOTE

By Gina Arnold

Remember when merely dressing in a black leotard and red tights constituted being considered punky, or new wave, or so near that it made no difference? Perhaps, compared to her flawlessly dressed contemporaries, Linda Ronstadt and Steve Nicks, **Pat Benatar**'s stretchy clothes and so-called attitude, as evinced in songs like "Me Against the Night," were somewhat groundbreaking, but check it out: this was what was considered feminist circa 1979 — Pat singing, "Before I put another notch in my lipstick case/ You better make sure you put me in the place..." with a come-hither pose on her pretty little lips. Sheesh! Where were the not girls when you needed them, huh?

Meanwhile, in the great tradition of Lulu, Sheena Easton, and the long-forgotten Laura Branigan, Benatar was originally one of those petite but sweet, good-voiced singers who, after being packaged and molded to resemble some old guy's idea of a new Super Star, somehow managed to penetrate the rock 'n' roll market. Unlike Lulu and Sheena, however, she insisted on trying to stay there, a move that has, in the long run, proved to be her downfall. In 1984 or so, she attempted a comeback, via the song — or rather the video for the song — "We Belong," in which Pat, dressed in forest-green tatters, portrayed some kind of hedonist leader of runaway children, who all danced in a triangular formation à la the zombies in "Thriller."

I saw Pat on her tour around that time, and the single thing I can recall from a two-hour show was the extremely cute fringed leather jacket she wore. I haven't heard a peep from her since — although, in point of fact, she's released a couple of albums, one of which is a blues tribute, about which critic J.D. Considine writes: "It seems to be the product of a misunderstanding; traditionally, one must suffer to sing the blues, not suffer listening to them" — i.e., not recommended. Pat will be at the Del Mar Fair Wednesday.

PAT BENATAR, Del Mar Fair Grandstand, Wednesday, June 18, 7:30 p.m., 793-9355. Free with admission to the Fair.



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Calendar MUSIC SCENE

The Mission Inn, 501 East Mission Road, San Marcos 92179: The Legendary Night Boys, vintage rock and roll, 9 p.m. Friday and Saturday.

Molly Mae's, 1901 South Hill Street, Encinitas 92024: John Kelly, classic hits performed on guitar with vocals, 8 p.m. to close Friday through Sunday.

Mountain Bay Canners, 1225 Harbor Drive North, Oceanside 92054: Danette D'Amico hosts karaoke entertainment beginning at 8 p.m. Thursday through Saturday and at 9 p.m. Sunday.

The Naked Bean Coffee Co., 1126 First Street, Encinitas 92024: 434-1347. Open Avenue, folk and classical music, 8 p.m. to 10:30 p.m. Friday. Big Easeter, original folk music, 8 p.m. to 10:30 p.m. Saturday.

Oakvale Lodge, 1490 Oakvale Road, Encinitas 92024: Live country music, 8 p.m. to midnight Friday

through Sunday; call club for information.

Pala Mesa Resort, 2001 Old Highway 795, Fallbrook 92038: Greg Hartline, contemporary, adult, country, and danceable variety music, 8 p.m. to midnight Thursday, and 9 p.m. to 1 a.m. Friday and Saturday.

Paradise Grill, 1470 Esplanade, Encinitas 92024: 943-9977. The Blue Bird Band, blues and rhythm and blues, Saturday.

The Pomerado Club at the Big Stone Lodge, 12227 Old Pomerado Road, Poway 92129: Unbridled, country music, Thursday through Saturday; the Anderson Brothers, country music, Sunday; the Big Stone Band, country music, Tuesday and Wednesday.

Pounder's, 125 West Grand Avenue, Encinitas 92024: Live rock and roll, nights; call club for information. Ralph and Eddie's, 790 Grand Avenue, Carlsbad, 729-2889. Live rock and roll, Friday; call club for information; Redden and the Red Hot, blues and rhythm and blues, 9 p.m. to 1 a.m. Saturday.

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PACHANGA
Salsa
Tonight Thursday, Friday & Saturday!
Pablo Mendez
Agua E' Coco
"Salsa Music & Dance"
Wednesday - Free Salsa, Samba &
Bachata lessons 7pm-11pm
314 Fifth Avenue GASLAMP QUARTER 235-4545
NO COVER • VALET PARKING

ISLAND SALOON & GRILL
FOOD SERVED DAILY FROM 11 AM • SUNDAY BRUNCH
THURSDAY
Steve Brewer
FRIDAY/SATURDAY
Bad Dog
LIVE MUSIC/DANCING
104 ORANGE AVENUE • CARLSBAD • PHONE 435-3456

LIVE REGGAE
Friday, June 11
OBEAH
10:00 pm
DJ Fricco
until 4:00 am
ROCKERS
1645-1/2 Honcocks St.
294-9800

LIVE BLUES!
BLONDE BRUCE
Saturday, June 12
No cover with dinner
Paradise Grill
1470 Encinitas Blvd.
Encinitas • 943-9397

A Great Place For A Great Dad!
Callahan's
PUB & BREWERY
This Father's Day let Dad watch a game on TV, throw a few darts and enjoy the freshest beer possible - along with great food for the entire family!
A Little Hard To Find, Really Hard To Leave.
578-7892

CA-CHING #
The Wherehouse
Your Used CD's Are Like Money In The Bank!

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Buffalo Joe's
Barbecue Grill & Saloon
Awarded *** by Channel 10
Best "Best BBQ" 10/10/2000
Happy Hour Specials
Monday-Friday
New Serving Lunch 11 am - 3 pm
Southern-Style Sunday Brunch
Crawfish Special
Thursday, Friday, Saturday & Sunday
MIDNIGHT STAGE
Wednesday
ROUTE 66
DANCE LESSONS
Learn The Hustle Dance Style FREE!
Wednesdays, Thursdays & Fridays 7-9 pm
5th & Market in the Gaslamp • 236-1616
Optional Valet Parking Thurs-Sat

BAR
JUNE WEEKEND SPECIAL
POOL \$3.00 per hour
DEER \$1.50 domestic drafts \$2.00 imports
WELL DRINKS \$1.00
MINI PIZZAS \$2.00
HAMBURGERS \$2.00
WINGS, FRIES & CALAMARY \$1.00
10:30 am-5:00 pm
Saturdays & Sundays
A social club for the sport of billiards
2828 Camino Del Rio South • 299-6666
Open Monday-Friday, 11 am-2 am,
Saturday & Sunday 10:30 am-2 am
From I-5 east, take the I-5 to I-15 exit
Go east on Camino Del Rio South

SANDBAR
3878 Carlsbad Blvd., Carlsbad
THURSDAY June 10
COLD SHOT R&B
FRIDAY & SATURDAY
June 11 & 12
TOMMY DRIVE
SUNDAY June 13
MUSIC
With DALE LAWRENCE & MISSISSIPPI MUD SHARKS
MONDAY MUSIC JAM
June 14
DUDE JONES
TUESDAY June 15
FRIED BANANAS
\$2.00 Margaritas
WEDNESDAY June 16
DJ
PIZZA PARTY NITE
8:30 pm
At Tamarack & Rte. 101
For more information call
728-3170

CANNIBAL BAR
SAVE THE WORLD BENEFIT
Thursday, June 10, 8 pm
THE RICK GAZLEY GROUP, ECLECTIC GROOVE,
HOT ROD LINCOLN & PLAYBACK
ROCKOLA
Friday, June 11
Happy Hour 7-9 pm
Karaoke Buffet \$1.50 Drinks
Music Starts at 9 pm
DR. FEELGOOD & THE INTERNS OF LOVE
Saturday, June 12
Music starts at 9 pm
STEELY DAMNED
Sunday, June 13
See ad in this issue
THE PELICANS
Coming Friday, June 18
EARL THOMAS AND THE
BLUES AMBASSADORS
CATAMARAN
RESORT HOTEL
3999 Mission Boulevard • 438-1081
VALIDATED PARKING

SELL US YOUR CD'S!
Carlsbad... 3000 Carlsbad Village Dr.
Escondido... 4725 Escondido Blvd.
Imperial Beach... 485 Satoru Blvd.
Oceanside... 3805 Mission Avenue
Pacifica Beach... 1454 General Avenue
Poway... 12630 Poway Road
San Diego... 4185 College Avenue
San Diego... 3750 Sports Arena Blvd.
San Marcos... 1642 W. San Marcos Blvd.
Vista... 771 E. Vista Way
For The Nearest Wherehouse Accepting Used CD's Call 1-800-825-2000

Calendar MUSIC SCENE

The Mission Inn, 502 East Mission Road, San Marcos 92176
The Mission Inn Band, vintage rock and roll, 9 p.m. Friday and Saturday.

Molly Dee's, 1901 South Hill Street, Oceanside 92058
John Kelly, classic hits performed on guitar with vocals, 8 p.m. to close Friday through Sunday.

Manhattan Bar, 1225 Harbor Drive North, Oceanside 92058
Dance 17 Ahab's hosts karaoke entertainment beginning at 8 p.m. Thursday through Saturday and at 8 p.m. Sunday.

The Naked Bear Coffee Co., 1126 First Street, Encinitas 92024
Oscar Avenue, folk and classical music, 8 p.m. to 10:30 p.m. Friday. Ric Kauter, original folk music, 8 p.m. to 10:30 p.m. Saturday.

Oakvale Lodge, 1400 Oakvale Road, Encinitas 92024
Live country, 8 p.m. to midnight Friday.

through Sunday, call club for information.

Pala Mesa Resort, 2001 Old Highway 795, Fallbrook 92081
Greg Hartline, contemporary, blues, country, and acoustic variety music, 8 p.m. to midnight Thursday, and 7 p.m. to 1 a.m. Friday and Saturday.

Paradise Grill, 1476 Escholtz Boulevard, Encinitas 943-9997
The Blue Bird Band, blues and rhythm and blues, Saturday.

The Pomerado Club at the Big Stone Lodge, 2227 Old Pomerado Road, Pomerado 748-1135
Unleashed, country music, Thursday through Saturday; the Anderson Brothers, country music, Sunday; the Big Stone Band, country music, Tuesday and Wednesday.

Ponder's, 122 West Grand Avenue, Escondido 739-1280
Live rock and roll, nights, call club for information.

Ruby and Ruby's, 700 Grand Avenue, Carlsbad 739-2889
Live rock and roll, Friday, call club for information; Ruben and the Red Hot, blues and rhythm and blues, 7 p.m. to 1 a.m. Saturday.

Seaside, 1400 Escondido Road, Escondido 739-1193
Live country, 8 p.m. to midnight Friday.

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PACHANGA Salsa
Tender Thursday, Friday & Saturday!
Pablo Mendez
Agua E' Coco
"Salsa Music & Dance"
Wednesday - Free Salsa, Samba & Brazilian lessons 7pm-11pm
314 Fifth Avenue GASLAMP QUARTER 235-4545
NO COVER • VALET PARKING

ISLAND SALOON & GRILL
FOOD SERVED DAILY FROM 11 AM • SUNDAY BRUNCH
THURSDAY
Steve Brewer
FRIDAY/SATURDAY
Bad Dog
LIVE MUSIC/DANCING
104 ORANGE AVENUE • CARLSBAD • PHONE 435-5466

LIVE REGGAE
Friday, June 11
ODEAH
10:00 pm
DJ Fisco
until 4:00 am
ROCKERS
1045-1/2 Hancock St.
294-9800

LIVE BLUES
BLONDE BRUCE
Saturday, June 12
No cover with dinner
Paradise Grill
1476 Encinitas Blvd
Encinitas • 434-9397

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Barbecue Grill & Saloon
Awarded *** by Channel 10
Best "Hot Spot"
Happy Hour Specials
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10:30 am-5:00 pm
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4 Hk Live Bands
THE ROCK GAZZAR GROUP, ELECTRIC GROOVE, HOT ROD LINCOLN & PLAYBACK
ROCKOLA
Friday, June 11
Happy Hour 7-9 pm
Rockin' Blues & 50's Drifts
Rock, Surf & 9 pm

Thursday, Friday, Saturday & Sunday
MIDNIGHT STAGE
Wednesday
ROUTE 66
US 66

DANCE LESSONS
Learn The Hustle Dance Style FREE!
Wednesdays, Thursdays & Fridays 7-9 pm

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9999 Mission Boulevard • 438-1081
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A Great Place For A Great Dad!
Callahan's PUB & BREWERY
This Father's Day let Dad watch a game on TV, throw a few darts and enjoy the freshest beer possible - along with great food for the entire family!
A Little Hard To Find, Really Hard To Leave.
578-7892

the WHEREHOUSE
Your Used CD's Are Like Money In The Bank!

CA-CHING #

As your CD collection grows, other things tend to shrink. Like closet space and your wallet. Now your used CD's can bring you from \$1 to \$6 credit per title on anything you purchase at The Wherehouse. Trade them toward new music, movies, video games and more. Or get up to \$3.60 in cash on selected titles. We want your used CD's, and we buy just about anything! Show up with Neil Diamond...take home Neil Young. Or bring in AC/DC, leave with R.E.M., and save big money A.S.A.P. It's up to you. We'll give you at least one buck credit for any full-length CD you bring us undamaged and in its original jewel box. Any CD! So let your CD's gather more than just dust. Bring them to The Wherehouse listed below. Or call 1-800-825-2000 for more participating store locations. At The Wherehouse, we know just how you feel about saving

 **Guitar Player** magazine calls this man
"....one of the guitar world's most precious
hidden treasures." No more. *Cruisin'* Deuces
blows Danny Gatton's cover for good.

CASSETTE
\$7⁹⁹
EACH
REG. \$10.99

COMPACT DISC
\$10⁹⁹
EACH
REG. \$15.99

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STOREWIDE SALE
ON NOW**

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music+plus®

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©1993 M & M TOYS & ENTERTAINMENT, INC. 10000 W. 10TH AVE. SUITE 100, DENVER, CO 80202

Meyers Quartet, jazz, 8:30 p.m. to

ELARIO'S
LA JOLLA
RESTAURANT
OUTSIDE/INDOOR
PASTA AND
GRILLED CHICKEN
WITH A
SOUTHERN-FRENCH
FLAVOR
LA JOLLA, CALIFORNIA

Open for Lunch
and Dinner
Free Flow
Happy Hour—\$4.95
per drink
Monday through
Friday 4-7 pm

**MADE FROM
FRESH**

**LA JOLLA
RESTAURANT**
408-8541

**JUNE
ENTERTAINMENT**

BAR • RESTAURANT • NIGHTCLUB
THURSDAY, JUNE 10
DANIEL JACKSON
From 7 pm to 11 pm
Come—Dine & Dance
Listen to Live Jazz Songs
FRIDAY, JUNE 11 & SATURDAY, JUNE 12
HOLLY GATHERY
Sun Shows at 8:30 pm
SUNDAY, JUNE 13 & MONDAY, JUNE 14
**THE PIANO TONES OF
LEE GALLOWAY**
From 7 pm to 11 pm
Come! DANCE, MEET with
DANIEL JACKSON—JUNE 18 & 19

La Jolla's
America's Finest Restaurant • Sizzling
SUNDAY CHAMPAGNE BRUNCH
10:00 am-2:00 pm \$16.95

Dinner at Moderate Prices • NO COVER CHARGE • FREE PARKING

**MAKE US YOUR
SUMMER HOUSE**
IN LA JOLLA
ANY TIME OF YEAR

SUMMER HOUSE INN
A Warm, Comfortable Hotel, We'll Make Your
Stay with Us Truly at Home & With a
SPECTACULAR PACIFIC COAST VIEW

For Reservations
408-5911

\$59
Single in Double
Rate, Taxes
Included

USE WITH OUR 10% DISCOUNT
SUMMER HOUSE INN
7895 LA JOLLA SHORES DRIVE
LA JOLLA, CA 92037

Thursday through Saturday 9:00 pm - 1:00 am

MAKE US YOUR
SUMMER HOUSE
IN LA JOLLA
ANY TIME OF YEAR



COMFORTABLE HOTEL, WE'LL MAKE YOUR
TRIP WITH US TRULY AT HOME & WITH A
SPECTACULAR PACIFIC COAST VIEW

ROOMS
FROM **\$59** (Single or double
Ck. Taxes
Excludes T192)

OR BRING YOUR FREE BROCHURE:
SUMMER HOUSE INN
7995 LA JOLLA SHORES DRIVE
LA JOLLA, CA 92037

CHARGE • FREE PARKING

[illegible]

121
Night Clubs -

150% OFF
on all drinks

STUDENT

FREE

STUDENT

California Express Card
VP Discount Club

*Imagize...
West Coast Style*

CUSTOMER NAME _____

Member Status: VP Preferred

GET ONE \$45.00 \$35.00

Talisman
Rich Kidd
Big Vinny
Full Time Big Time
Perpetual

Open til 4am
Underground Decor

The Spirit Presents
Black Dettington Tonight
SLAM 21 & Up

[illegible]

BZ. Circus of Power,
Track, Hatchback, and
Klavis, rock and roll, 8 p.m.
D

Dwain Under, 500 Fourth
Ave., downtown, 239-9117: The
New Jazz Quartet, jazz, 9 p.m.
on Wednesdays

Gill, at the Paladium, 777
Street, downtown, 234-9169:
Stark, jazz, bossa nova, and
performed on piano,
and symphony, with vocals,
at 8 p.m.; Thursday through
and 5:30 to 11 p.m.
on Saturdays by Saturday

Jean's Lightness, 2150
N. Dixie Hwy., Harbor Island,
10: Melissa King boots a
sing along Thursday through
Friday from 8 p.m., closing
Thursday

Jeffrey Harbor Island,
Front Cafe, 1960 Harbor Island
Road, 291-6700:
entertainment with Jester
Wednesday through
Saturday

John Brown, 6179 University
College Ave., at College and
Highways, 582-1070: Live
rock and roll is offered most nights,
except on Thursdays

KLAVIS, 2251 University Avenue,
last, 585-9426: The Rock
Group, blues and rhythm and
blues, 8 p.m.

San Diego
Hilton
Beach & Tennis Res
4775 East Mission Ba
MU
New location! 4
FRI

IC TRADE
7 Broadway in E

Trade In:
CDs, GET 1
FREE CD* OR
CASSETTE*,
1 FREE CD*
—CD—

sh park. **Q** I asked if we will they add the
new things to our list a time or two. **Frank**

Auto Hotel, 1055 Second

EDUCATION!

10

• **Dr.**

Calendar MUSIC SCENE

The Yacht Club, San Diego Maritime Hall, 333 West Harbor Drive, downtown, 234-1300. The Elements, contemporary, Tuesday through Saturday.

East County

Alonso's Restaurant, 8258 Parkway Drive, La Mesa, 662-3663. Part Cam performs a variety of musical styles including jazz selections on the piano from 7 p.m. to 10 p.m. Friday, David T. Smith, piano variety, 10 p.m. Tuesday through Friday.

Bluesy Stone Pub, 7009 El Cajon Boulevard, El Cajon, 645-2283. Blues Whisker, variety music performed on acoustic guitar, Thursday and Saturday.

Carlin Murphy's, 5100 Government Center Drive, La Mesa, 598-9757. David Hower, rock and roll, Wednesday, Old Ridge, comedy and music, Thursday, Steve Orr, comedy and music, Friday and Saturday.

The Charcoal House, 9516 Murray Drive, La Mesa, 465-7058. Karaoke entertainment nightly.

The Colony House, 773 Third Avenue, Chula Vista, 426-7846. Ray Harris, variety music performed on guitar, beginning at 8:30 p.m. Tuesday through Thursday and at 7 p.m. on Friday and Saturday.

The Crown Room, 1288 Oakdale Avenue, El Cajon, 647-6026. Chad Hart, country and oldies music, 8 p.m. to 1 a.m. Friday and Saturday.

Diek's Horseshoe Lounge, 7664 Broadway, Lemon Grove, 469-4344. Emergency 145, rock and roll, Friday and Saturday; karaoke sing along with Baby Huey and the Backbeats, 9 p.m. to 1 a.m. Wednesday and Sunday.

Duc's Landing, 1185 East Main Street, El Cajon, 442-0238. Jerry Burkhardt, contemporary variety, 9 p.m. Friday and Saturday and

4:30 p.m. Sunday (jam session); Chad Hart, country and oldies music, Monday through Thursday.

Dun's Bar, 13321 Bonita Highway at La Cienega Road, El Cajon, 443-2444. Grand Central Station, country and western music, 9 p.m. to 1:30 a.m. Friday and Saturday; karaoke entertainment hosted by Cowboy Joe from 1 p.m. to 9 p.m. Sunday. Tort tournament Sunday starting at 3:30 p.m.

Experience Coffee, 3709 Avenida Boulevard, La Mesa, 670-9607. Live music, 8 p.m. Friday and 9 p.m. to 10 p.m. Saturday, call club for information.

Funkin' Spring Inn, 15051 Highway 94, El Cajon, 561-3013. Revere and Williams and Ranger Creek, country music, 9 p.m. Friday and Saturday, and also at 7 p.m. Sunday.

The Greek Southerners, 12891 Highway 94, Imperial, 469-1979. Jennifer Kerkorian, contemporary, 8 p.m. to 1 a.m. Thursday.

Kean's Restaurant, 401 West Main Street, El Cajon, 442-7746. Chuck Morgan, pop, contemporary, rock and roll, and variety music on harp and keyboards, 8 p.m. Tuesday and Wednesday and 8:30 p.m. Friday and Saturday; karaoke entertainment, Thursday.

Louis Lewis, 5286 Baltimore Drive, La Mesa, 662-0523. Bruce Sugar, vintage rock and roll, Thursday through Saturday; Leathers and Lave, country music, Sunday and Monday; Karaoke entertainment with Faldinos Freckle and Friends, Tuesday and Wednesday.

Maverick's, 11377 Woodlake Avenue, San Diego, 438-8778. Cafe Reunion and the New Avenue, country music, 8:30 p.m. to 12:30 a.m. Friday and Saturday.

My Week's Restaurant, 10053 Mission Gorge Road, San Diego, 449-4046. Live rock and roll, 9 p.m. to 1 a.m. Friday and Saturday, call club for information.

Music Emporium Garden Cafe, 8384 La Mesa Boulevard, La Mesa, 664-0811. Terry Schickel, folk rock, 7 p.m. Thursday; John Barry and Friends, contemporary Christian music, 7 p.m. Friday; open mike with the Breakfast Club near your pastimes, from 8:30 a.m. to 11:30 a.m. Saturday; Jay Baherty, contemporary, 7 p.m. Saturday; Bob Ridgway and Friends, folk rock, 7 p.m. Monday; the

David May Band, country rock, 7 p.m. Tuesday; open mic, beginning at 8 p.m. Wednesday.

Wang's Golden Palace, 7126 University Avenue, La Mesa, 664-9772. Karaoke entertainment 8 p.m. to 2 a.m. nightly.

Zoo Canyon, 1461 Bonita Avenue, Imperial, 442-9900. Fast Funk, country music, Friday through Sunday.

South Bay / Coronado

Cafe La Mesa, 1441 Highland Avenue, National City, 474-3222. Bruce Robbins, contemporary, Wednesday and Thursday; Sandy Chappel, Burnett Anderson, and Bruce Robbins, pop and jazz, Friday and Saturday.

Center City Steakhouse, 314 Broadway, Chula Vista, 476-1144. Diane Barron hosts a karaoke sing along from 5:30 p.m. to 8:30 p.m. Tuesday through Saturday; Sylvia and Salvador, folk music, 1 p.m. to 4 p.m. Sunday.

The Country Club, 112 Third Street, Chula Vista, 426-0772. Live country music, Tuesday through Sunday.

Pin Valley House, 70841 Old Highway 80, Pine Valley, 473-4708. Thursday through Saturday; live music, 8 p.m. Sunday through Wednesday.

Doc's, 117 Third Avenue, Chula Vista, 426-1566. Danny Lopez, variety music, Tuesday through Sunday.

The Gullies Pub, 1671 Palm Avenue, Imperial Beach, 423-8200. Blindfish and Mother May's, rock and roll, 9 p.m. Thursday; the Brew Dogs, rock and roll, Friday; live music, 9 p.m. to 11 p.m. Monday and Tuesday; Take Two, Wednesday through Saturday.

The Married Cuddles Lounge, 2638 Main Street, Chula Vista, 426-4005. Live music, 8:30 p.m. to 12:30 a.m. Friday and Saturday.

Head of the Commodore, 1550 Orange Avenue, Coronado, 435-6611. Ocean Terrace Lounge, The Commodore Express, contemporary, 8:30 p.m. to midnight Tuesday through Thursday and 9 p.m. to 1:30 a.m. Friday and Saturday; Parrot Michael Lamy performs Broadway musicals on Sunday from 8 p.m. to midnight. In Voices performs melodic dance rock from 8:30 p.m. to midnight on Monday and Tuesday.

Palm Court, Jim Gartin, pianist, performs 7 p.m. to midnight, Friday and Saturday, from 5 p.m. to 11 p.m. Sunday, and from 5 p.m. to 11 p.m. Monday; Jerry Melick, pianist, 3 p.m. to 11 p.m. Tuesday through Thursday.

Mr. D's, 596 Broadway, El Cajon, 442-9076. Street Heat, rock and roll, Thursday; the Legends Due West V, Roll River, vintage rock and roll, Friday and Saturday; Judy Ann and Karaoke Mania, karaoke sing along entertainment, Tuesday.

Moonshine Saloon, 13119 Woodlake Drive, San Diego, 562-1777. T.C. and the Rockin' Revolvers, country music, 8 p.m. to midnight Thursday, 9 p.m. to 1 a.m. Friday and Saturday, and hosting a jam session beginning at 6 p.m. Sunday.

On Bow Inn, 9014 Camino Road, Spring Valley, 469-9616. Bob Lema and Junction 52, country music, with some Blue-style rock and roll, 9 p.m. Friday and Saturday; Karaoke entertainment hosted by Steve Cochran from 6 p.m. to midnight Sunday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-5773. Howard, rock and roll, Thursday through Saturday; live rock and roll, Sunday and Monday, call club for information; Neonets, rock and roll, Tuesday and Wednesday.

Pelican Pub, 7879 Broadway, Lemon Grove, 468-0284. Live music, Thursday through Sunday, call club for information.

Pine Valley House, 70841 Old Highway 80, Pine Valley, 473-4708. Thursday through Saturday; live music, 8 p.m. Sunday through Wednesday.

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Prince of Wales Restaurant, Johnny "Ace" Harris, jazz music on the piano, 7 p.m. to 11 p.m. Thursday through Sunday; Crown Blues, Jerry Melick, 6 p.m. to 10 p.m. Friday, and 4:30 p.m. to 10:30 p.m. Saturday; Tobacco Road, vintage jazz, swing, and boogie woogie, 5 p.m. to 9 p.m. Sunday; Johnny "Ace" Harris, jazz and rhythm and blues music, performed on the piano, 5 p.m. to 8 p.m. Sunday.

Rocky's, 1463 Palm Avenue, Imperial Beach, 423-5479. Rodehouse, country music, Friday and Saturday.

Island Saloon, 104 Orange Avenue, Coronado, 435-3436. Gary Rick, acoustic rock and roll, Thursday; Len Ranney and the Midnight Pharis, blues and rhythm and blues, Friday; the King Biscuit Blues Band, blues and rhythm and blues, Saturday.

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Club 950

APPEARING TUES. SAT. IN HAWAIIAN LOUNGE. SUNDAY TONIGHT

June 11 & 12 "PEOPLE MOVERS"

Performers include: **THE CRANBERRIES**, **CRANES**, **X**, **HOUSHOUS FLOWERS**, **THE TRASH CAN SIMIATAS**, **4 NON BLONDES**, **THE CRANBERRIES**, **CRANES**, **X**, **HOUSHOUS FLOWERS**, **THE TRASH CAN SIMIATAS**, **4 NON BLONDES**.

Don't miss this incredible entertainment in the Club 950. Club 950 opens Friday and Saturday at 7:30 p.m.

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LIVE WITH JOSE ANIBAL Y SU ORQUESTA ALIANZA

San Diego's Biggest & Best Salsa Band
Ladies Free All Night & Drink Specials

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FLAMENCO DINNER SHOW

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\$19.50 per person, includes show and 3-course meal followed by:

Latin Euro House & Salsa Dance Club

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CLUB BRAZIL

FEJORDA BUFFET 8 PM-11 PM

Samba Dance Party till 2 am
Calpiroska \$1.00 and other Drink Specials

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THE CRANBERRIES	CRANES	X
HOUSHOUS FLOWERS	THE TRASH CAN SIMIATAS	4 NON BLONDES

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Wed. Dr. Feelgood 10pm
Thur. Fish & The Seaweed 7pm

Join Us Every Saturday For

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Featuring

DR. CHICO'S ISLAND SOUNDS

8-6PM, 8-Midnight
LIVE MEXICAN MARIACHIS 6-8PM
Tecate Beer, Margaritas - \$2.25
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Taco Barbecue - \$1.25

No Cover Before 6PM or for those wearing luau or hawaiian outfits

EVERY SUNDAY
DR. CHICO 1-6PM, SIERS BROTHERS 7-12 MIDNIGHT

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240-8800 • Live Music
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PALADINS
Friday, June 11
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LEAFHOPPER
Saturday, June 12
GO TO THE SUNSHINE
SUNDAY, June 13
THE JUDY BATS
THE BERNARDINI
Monday, June 14
HOT BOB LINCOLN
TUESDAY, June 15
HOT CORNERS & BORN
WEDNESDAY, June 16
DONALD WILSON
THURSDAY, June 17
SORT OF CHASITY
FRIDAY, June 18
CREEDLE
SATURDAY, June 19
WELL BEING TO BARS

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TONIGHT • THURSDAY
GARY CELEBRITY
COMEDY REUNION PARTY
UNCLE JOE'S BIG OL' DRIVER
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FRIDAY • JUNE 11
LES THUGS
RADIO WENDY
THE SMUGGLERS
ZEN GUERRILLAS

SATURDAY • JUNE 12
SWIVELNECK
THE SWIRLIES
HEMLOCK
THE ELDERGARDENS

SUNDAY • JUNE 13
THORNTON
ROGER MANNING
KIDSON • CABBAGE

MONDAY • JUNE 14
OPEN MIC MAYHEM

TUESDAY • JUNE 15
COP SHOOT COP
THE GOD MACHINE
CHUNE

WEDNESDAY • JUNE 16
CRIMINAL VACANCY
EYES UP
CORTEA GUERRA

THE 2000s

EVERY WEDNESDAY
BIG FINS
All drinks \$1
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MUSIC & DANCING WITH
DJ PIERRE
"DOLLAR A HOLE"
Drinks (\$1 - 8:00-Midnight)

FRIEDS
Blues Report
June 11
8:00 pm

SATURDAY
Blues Report
June 12
9 pm

NEVER A COVER CHARGE

COMING ATTRACTIONS:
Blues Report
Blues Report
Blues Report

Calendar RESTAURANTS

Rudeness Turns to Joy

She lit a fire under her bed and there tried to cook rice and eggs.

After several years on La Jolla Boulevard, the owners of the Peruvian restaurant El Chalan moved their restaurant to Garnet Avenue in Pacific Beach, where they decorated with flocked white wallpaper, grey carpeting, white tablecloths, and glittering chandeliers. In the fall of 1992, El Chalan closed. I miss the unique fish dishes "with Grandmother's secret sauce" as well as the restaurant's luxurious setting.

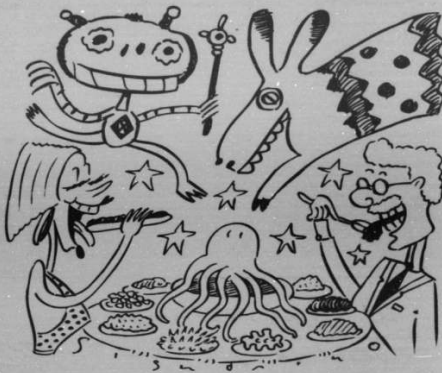
I stepped into Yo España, which occupies the former premises of El Chalan, and was somewhat startled by the changes in decor. Grey cement, splashed with squiggles of pastel paint, has replaced the carpeting. Murals, best described as "Spanish primitive," fill the walls. The eyes and faces of the figures are outlined in black; bodies are clothed in primary colors of yellow, red, and blue. Those areas free of painted forms have been sprayed gun metal.

A bar occupies the right wing of the dining room. Glassless windows are set into the once-solid front wall. Wooden shutters protect patrons in bad weather, but when we arrived at 6:15 p.m. on a warm evening, the windows were wide open. I can understand the aesthetic at Yo España, namely to create a *taverna* similar to those in Spain. But Garnet Avenue in Pacific Beach is hardly a cobblestoned, tree-lined street, and one is not offered a pastoral vision while sitting at an open window overlooking traffic.

When we asked for a quiet table in the back, our young waiter rudely informed us that the space was restricted to large parties. This brusque treatment and the clamorous music made us consider leaving. Fortunately, an older, curvilinear Spanish waiter came forward, spoke with me in Spanish, and led us to the table we desired. What grew into an unpromising event grew into an evening of attentiveness and beautifully prepared food.

Yo España is owned by Anna Marie Baglietto, who is half Spanish and half Italian. She has lived in Spain, Italy, France, and Africa. Anna Marie began to cook when she was five years old. So her mother wouldn't discover what she was doing, she lit a fire under her bed and there tried to cook rice and eggs. She succeeded only in setting the bed on fire. Since then, she has learned to cook beautifully. (She also spent six months doing every bit of the decorating, including the murals.) She worked at El Formo in La Jolla and La Strada downtown, among other restaurants, before deciding to open her own.

Chef Francisco Aguilera (who was born in Mexico and lived for many years in Spain) and Anna Marie prepare 55 Spanish dishes to order: soups, salads, hot and cold tapas (appetizers), seafood, chicken, and meat entrées. The menu features many items I've never tasted in San Diego tapas bars. Even familiar tapas seem innovative here. Moreover, the menu is constantly evolving, so



The Restaurant: Yo España
The Location: 1050 Garnet Avenue, Pacific Beach (74-0990)
Type of Food: Spanish; hot and cold tapas
Price Range: \$1.25 to \$13.95. Dishes for two, \$25.00 to \$26.50
Hours: Open daily, Lunch 11:30 a.m. to 3 p.m.; dinner nightly, 6:00 p.m. to midnight.

FRIES A LA FREE, MAN.



Hey, your new Islands has opened. So we're giving away a free one-pound basket of Island Fries with this coupon and the purchase of any Hamburger, Chicken Sandwich, Taco or Salad. So cruise on down. And back in our island setting. It's a beautiful thing.



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Bring your diploma and your Mom or Dad to Reuben's on Harbor Island, and receive the Graduate Dinner for just 93¢. Dinner includes your choice of one of three entrées, soup or salad, dessert and a non-alcoholic beverage. All for just 93¢.

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Not valid with any other coupon, advertised special, Early Bird dinner or on the '65 and Over Club. Diploma or certificate must be presented to server upon order. Offer expires 6/30/93.

it's possible to select new each time you visit. A few words of caution: Ordering as is like sitting at a sushi bar. If you're not careful, you'll end up with a large bill. Tapas for came to \$38.00, but the cost is almost inedible.

We were tempted by the offered that night — hot tossed with olive oil, topped with walnuts, and served on a bed of romaine lettuce and tomatoes (\$3.50). The combination of hot and cold in a delicate dressing is kind of salad I could eat daily.

Among the cold tapas are potato salad with tuna and vegetables (the Spanish version of French *salade Niçoise*), baked pork tenderloin, marinated calamari, marinated octopus, and ceviche, raw fish marinated in lemon juice. Tapas range in price from \$7.50 to \$5.25. My friend selected *torrillo española*, which

consists of layers of potatoes and onions held together with eggs and baked into a pie. This *torrillo* was perfect in texture and seasoning. Some Spanish restaurants serve a version of *torrillo española* that is so salty it's almost inedible.

The cold tapas are light snacks, but many of the hot ones are as large as entrees. *Pollo empinado* is a lightly breaded chicken breast that is cut into slices and served with a sherry mushroom sauce. It was accompanied by Spanish-style rice — yellow in color either from saffron (very expensive) or crushed marigold seeds. The chicken was moist and flavorful, the sauce pleasantly understated, and the rice was hearty (\$6.25). Furthermore, the portion was huge — the chicken plus a salad was more than enough for a complete meal. We enjoyed the gambas a la plancha, grilled shrimp served with rice. The shrimp,

flowed in from Chesapeake Bay, proved large, fresh, and succulent. We were served six of these shrimp, quite adequate for two (\$8.75). If you like simple, peasant-style cooking, try the *triturada Catalana*, Spanish sausage with white beans in basil sauce (\$5.50).

Our waiter delivered in one visit all the hot tapas we had ordered. I couldn't resist the warm, sweet-and-sour figs served with thick slices of ham and tiny sausages (\$6.25). With the chicken and shrimp we ate our figs as if they were fruit from a tree.

The paella (saffron rice with seafood) and the *paradise de mariscos* (grilled seafood) are prepared for two and cost \$25.00 and \$26.50 respectively. Many restaurants prepare paella for one. Anna Marie claims that accommodation is an Americanization — it isn't done in Spain. Still, here is one Americanization that may be

worthwhile. My companion that evening doesn't like seafood much, and I could scarcely order a \$25.00 portion of paella for myself. However, I look forward to sampling both seafood dishes when I find a friend willing to share.

The variety offered at Yo España could tempt even a jaded palate. Only you can decide whether the music and the setting are as appealing as what's brought to the table.

I regret the sudden closing of Palmer Bistro. Its charm will be greatly missed.

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price

estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. **Low:** below \$6; **moderate:** \$6 to \$15; **expensive:** more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

NORTH COASTAL

THE ARMENIAN CAFE 1126 Carlsbad Boulevard, Carlsbad, 720-2233. If you've never tried Armenian food, you should do so at this charming restaurant located in a cottage. Each item is prepared from scratch including "gorems." Complete meals range in price from \$6.00 to \$14.00. Lamb, eggplant, ground beef in cheese custard are all first-rate. One of the best kept secrets in the area. Armenian breakfast served Sunday and Tuesday. Open daily. Low to moderate.

CHUNG KING LOH 552 Avenida Arroyo, Solana Beach, 881-0148. Hong Kong food is at its best in served here by an efficient, sophisticated management. While sushi, sashimi, and art objects add to your dining pleasure, he sure to try the onion pancakes, lobster or black bean sauce, lemon chicken and any miso dish. The vegetarian menu offers appetizers, soups and 21 vegetable entrees. Chung King Loh may be a bit more expensive than most, but worth it. Open daily. Lunch and dinner continuous.

refill. Charbroiled chicken tacos are also served. Breakfast served Saturday and Sunday include banana pancakes, eggs scrambled and omelets. Patio dining. Open daily, lunch and dinner. Low.

THE BRASSERIE LA COCA 8000 Rte. 163, Costa Del Mar Road off El Camino Real, Carlsbad, 731-7593. This hotel dining room offers breakfast, lunch, and dinner. Of particular interest is the all-you-can-eat fish and seafood buffet which is served Friday night only, costs \$27.50 and includes hot and cold dishes. The cold fish and salads were excellent and so was the smoked salmon. Although the buffet is not amazing, it's very substantial. Lobster was not available when I visited, but King crab was. Service is outstanding. Continental and American diners are served other nights of the week. Open daily, breakfast, lunch and dinner. Expensive.

At Souplantation we make everything pure and simple, starting with these coupons.

<p>\$10.99 Dinner with a friend.</p> <p>Now you and a friend can enjoy our delicious soup and salad buffet for a very special price after 4 p.m. Offer expires July 15, 1993.</p> <p>Souplantation</p> <p>Mission Gorge 4775 Mission Gorge Rd. (805) 580-7087 POINT LOMA 7800 W. Pk. Loma Blvd. (619) 222-7404</p>	<p>\$4.99 All-day Mondays and Tuesdays.</p> <p>On Monday and Tuesday only, our delicious soup and salad buffet is available for only \$4.99. Offer expires July 15, 1993.</p> <p>Souplantation</p> <p>LA MESA 4028 Fairview Hwy. (619) 462-4232 CARLSBAD 1860 Marmon Road (619) 434-9030</p>	<p>\$10.99 Dinner with a friend.</p> <p>Now you and a friend can enjoy our delicious soup and salad buffet for a very special price after 4 p.m. Offer expires July 15, 1993.</p> <p>Souplantation</p> <p>LA MESA 8000 Mira Mesa Blvd. (619) 766-0772 RANCHO BERNARDO 2720 Bernardo Dr. (619) 479-3353</p>
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Father's Day Buffet on the Bay

Served 10 am-4 pm

Fresh fruit & salad bar • Honey glazed Virginia baked ham • Chef carved roast of beef • Turkey & cranberry sauce • Baked Mahi Mahi • Poached salmon

Garden chicken drumsticks • Bay shrimp & cocktail sauce

Barbecued meatballs • Shrimp and crab salad • Risotto, hot & cream cheese

Mashed potatoes & gravy • Fresh vegetables

Breakfast items served till 2:00 pm

Desserts, pastries & much, much more

Complimentary champagne, Bloody Marys, Minisaws & Screwdrivers

\$15.95 Children under 3 - FREE
Children 3-10 - \$8.95

5 pm-10 pm

We will serve our regular menu at our regular prices, plus 12 special fresh catches for Dad!

Salmon House

1970 Quintera Way • 223-2234 • On beautiful Mission Bay

Salmon's

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Hispana show yourself someplace new

one market place, market street and harbor drive, on the boardwalk

687-6080

GIANTRO'S RESTAURANT AND MARKETPLACE 1792 Via de la Valle, Del Mar, 755-8777. This Southern California dining room offers a constantly expanding and changing menu. Among the staples are a full range of tapas, wonderful tortilla soup, skewers, and spit-roasted chicken. Very delicious desserts.

FIDEL'S CARLSBAD 3003 Carlsbad Boulevard, Carlsbad, 729-0903. A sister restaurant to the venerable establishment in Del Mar, the stars here are carnitas, quesadilla with chicken, beef or pork, tostada supreme, and breast of chicken. Open for daily lunch and dinner. Look to moderate.

JAKE'S DEL MAR 1660 Coast Boulevard, Del Mar, 755-2002. Jake's is the archetype of what people visualize when they say "Southern California." One of

The two dining rooms have an ocean view and everyone has a good time, which is as much as the food. Fresh fish is the best, and the food is not too rich by rice or pasta. Steak lovers won't be disappointed. The food is good, but not inspired. Open daily, but closed on Friday dinner nights. Sunday brunch. **PIRETS** 797 First Street, Lumbayland 2200. Tel. 222-1111. \$10-15.

OVERSEAS RESTAURANT 2810 Roosevelt Street, Coralbarb 228-0138. This superior Chinese restaurant offers specialties from all over the world, such as, as well as Mandarin and Szechuan dishes. Some of the best appear on a menu that is written in Chinese, so you have to translate the offerings from that list. Some of the best in the house include the Szechuan Beef, the Szechuan Beef and Cakes placed in a ring of deep-fried mashed potatoes, and shark's fin soup. The food is good, and the preparations are also interesting. Good presentation includes carved vegetable platters. Open daily, 11:30 a.m. to 10:30 p.m. for lunch and dinner. Moderate.

PIRETS 797 First Street, Lumbayland 2200. Tel. 222-1111. \$10-15.

The only remaining Piret's and it serves your old favorites in the black and white. The food is good, but not characteristic dining. Try the fried pier-

meat on Monday night or cabbage and pork pie, homemade sausage, and gourmet pizza. Salads are always a big part of the menu. On Tuesday night Sunday à la carte brunch. Open daily for lunch and dinner, Saturday and Sunday brunch. 550 Via de la Valle, Del Mar. 735-6600. If you like truly fresh, locally sourced food, you'll love this chicken, or fish that's fresh, plain, and unadorned, served in a lovely airy atmosphere. The food is simple and restaurant. Dinners come with corn on the cob or baked potatoes or vegetables. The menu is simple and the service is enough for two people, especially the salads and broccoli. The pub-brewed beer is excellent. 1000 Camino del Mar, Monday through Saturday; diners nightly. Monday to expensive.

dogs, scale and mussels. Among other delicacies are duck, frog legs, and soft shell crabs. It's all glorious. Put Spices on your calendar: Friday, 10:00 a.m. to 1:00 a.m.; lunch, Monday through Friday; dinner, Monday through Friday; brunch, Monday through Friday; special day from 11:00 a.m. to 10:00 p.m. Low to moderate.

NORTH ANKLE

DELICIAS 6106. Pico De Delicias, Rancho Santa Fe, 738-1100. This restaurant serves excellent pastas and very thin crusted pizza à la Spago in Los Angeles. The menu is very creative with daily specials. The room is amazing, but the service and entrees bear improvement. Lunch Tuesday through Sunday; dinner daily. Expensive.

HERNANDEZ HIDE-AWAY Rancho 10000 Via Arroyo, 738-1100. Hernandez, 738-1444. Noted as one of the authentic Mexican cooking and very large menu. Lunch Tuesday through Saturday; weekends are inevitably crowded. That's because the breakfast menu is very good. Open daily, Sunday until 2:00 p.m. offers out-and-

fresh val-de-lake and eggs, chilaquiles, sausage, beans, and omelets. Fine entrées are chicken orzo soup, spicy pork and cheese cassoulet, turkey and chiles rellenos. Because it's not easy to find a good breakfast place in the city, closed Monday: Breakfast/Brunch, Sat. and Sunday, Dinner, Tur.-Fri. 11-11.


LE BON VIVANT 6911 El Camino Real, La Costa, 435-6981 If you remember Angela Hake from the Village Inn, you'll love this place. The owner, who's acquainted with her agent at her most excellent new French restaurant. You may not know her, but you'll love her food, and to a la carte. The best dinner entrées are fresh fish with seasonal vegetables, the lamb chops, and the duck. The service is delightfully spicy. Her salads are not to be missed. Please note that the wine bar, which is open 11-12, is not open on the first-rate for light snacks and wine. Don't miss Le Bon Vivant; it's wonderful. Closed Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, 11-11.

MANDARIN GARDEN RESTAURANT 6800 San Diego Boulevard, Mira Mesa 366-4720. From the *din sum* served Saturday and Sunday to its vari-

North using it out, especially at dinner. Located in the Mira Mesa Mall, it offers a wide variety of food. The menu is noteworthy: main dishes are steamed whole fish, meat-cooked pork (spicy), beef, chicken, and lamb, and vegetable soups. The extensive menu includes standard dishes favored by Americans, such as fried chicken and dinner. Low to low-moderate.

MIKIKI JAPANESE RESTAURANT
AND SUSHI BAR 7023 Carroll Canyon Rd., San Diego 92121. Tel. 594-1111. Open 5:30-10:30 p.m. This is a first-rate sushi bar tucked away in this tiny shopping center. The menu is extensive, with lots in spicy sauce (hotataru), or the special order of baked salmon roll for \$10.95. The food is excellent, and the service is superb. The sushi list, all prepared by a master chef. The cooked combination plates are excellent. The prices are reasonable. You may be disappointed because chairs, not stools, are used and you can't don't miss this one. Open daily, continuous service, lunch and dinner. Low to moderate.

ORIGINAL PANCHE HOUSE 14005
Pomeroza Road, Poway 92136. Everything you loved and loved to love. Open 11:00 a.m. to 11:00 p.m. Tel. 679-6716. Low to moderate.




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such as apple pancakes, Swedish pan-fried potatoes, and fresh cream cheese Open House 7:00 p.m.

If you love punxacas, this is not to be missed.

REAL TEXAS BBQ 4004 Miramar Drive, 566-5238. Texas barbecue consists of meat, chutneys, and links that are laid out on a platter with bread, butter, and the sauce is served on the side. Therefore, don't expect the ribs to be laid out on a platter with butter, and the other half than cranberry. The best beer is the soft and hand sandwiches, baked pork ribs, and the service is excellent. The dishes plus a drink (beer, soft drink, coffee, tea). This meal is filling and low cost. Dinner is served from 4:00 to 9:00 p.m. \$10.00 and also includes side dishes and drinks. The atmosphere is casual and the room is unadorned but very clean; and the barbecue meats are succulent. Dressing is optional. Hours: Mon-Sat 11:00 A.M.-continuous service. Low.

STELLA'S MIDWAY POLISH 1423 N. Loop West, 566-5238. Stella's Midway Shopping Center, 1423N Peninsula Drive, Rancho Penasquitos, 627-3604. Stella's Midway Polish is a family-style eatery serves home-style sausagekraut or dill pickle soup and 16 pungent entrees.



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THAI CUISINE*
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Buy one pasta dinner at the regular
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The Shell restaurant
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SUNSET 4-COM
(Every day 5 pm-7 pm) Includes

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vi. Cuisine
5-COURSE DINNER \$10⁹⁵
Appetizer, soup, entrée and dessert.

The *pici* are a bit doughy, but all dishes are prepared from scratch. The food is robust, the portions large, the atmosphere induces you to order more than you can eat. Soup or salad and dessert are included with dinner. Diners only, nightly. Moderate.

LA JOLLA

AVANTI'S ITALIAN RESTAURANT
875 Prospect Street, 454-4289. You won't be disappointed with the Northern Italian food here. Try the early bird three course dinner served between 5:30 p.m. and 7:00 p.m. daily for \$12.95. Fresh fish and pastas do especially well here. Apart from the fine food there is dancing Wednesday through Saturday.

SUNSET DINNERS SERVED
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GRILLED CHICKEN BREAST, CHICKEN
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CHOICE OF:
ALL MEALS INCLUDE HOUSE SALAD WITH A
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Homemade Italian food
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\$1.50 cocktails, 1/2-off Happy Hour Menu,
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Fantastic Garlic Bread -
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LUNCH SPECIAL \$4.95
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
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BAKED BY ETTA 7531 Park Avenue (Van's Shopping Mall), 535-4907. Just what you're looking for: a place with a proper description for the food. The menu is a list of what's in the kitchen, with a little bit of history. During the summer try the fresh fish, certainly not low-key, but in line with what you'd find in a fisherman's shack. The food is low-key, fresh, and available for take-out. The menu is a list of what's in the kitchen, with a little bit of history. During the summer try the fresh fish, certainly not low-key, but in line with what you'd find in a fisherman's shack. The food is low-key, fresh, and available for take-out.

GRAND CUISINE OF CHINA 7800 Genesee Avenue, Costa Village Shopping Center, 486-1100. A new, bright, and beautiful art deco Chinese restaurant. The best dishes include a crispy beef, a delicious chicken, and a delicious beef. The Mandarin and Szechuan dishes are also excellent. The menu is a list of what's in the kitchen, with a little bit of history. During the summer try the fresh fish, certainly not low-key, but in line with what you'd find in a fisherman's shack. The food is low-key, fresh, and available for take-out.

CINDY BAKES 5721 N. Lake Boulevard, 426-6289. Cindy Baker, who owns and operates this restaurant and her sister's are in the business. This is a budget restaurant, but the food is excellent. The menu is a list of what's in the kitchen, with a little bit of history. During the summer try the fresh fish, certainly not low-key, but in line with what you'd find in a fisherman's shack. The food is low-key, fresh, and available for take-out.

FRENCH GOURMET 7017 Pearl Street, 454-6766. The new updated French restaurant, which is a mix of old and includes breakfast and lunch. The menu is a list of what's in the kitchen, with a little bit of history. During the summer try the fresh fish, certainly not low-key, but in line with what you'd find in a fisherman's shack. The food is low-key, fresh, and available for take-out.

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All orders are served with the top
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Calendar RESTAURANTS

always seductive. Open daily, breakfast, lunch and dinner. Low to moderate.

KHAYOTAN PERSIAN RESTAURANT 439 Pearl Street, 439-4018. This Iranian-style is very healthy, not fat or low-fat, and the menu consists mostly of meat, fish, and skewer chicken kabobs served with basmati rice and broiled vegetables. Lamb shanks are available Saturday and Sunday, but sell out quickly. Best bet are the chicken kabobs or the ground beef and fat combinations. Same menu of larger portions is available for lunch and dinner. Families with children frequent this home-style restaurant. Good tasting fresh food, but not too exotic. Open daily. Low to moderate.

MELANGE'S 5706 La Jolla Village Drive, 439-7311. Old-style American food at its best here, especially the fried chicken dinner, baby back ribs and fresh fish. The mashed potatoes are terrific. The upstairs dining room offers a view and is a fine spot for Sunday's la carte brunch. Open daily. Lunch, brunch, dinner. Moderate to expensive.

BUSBY PEACOCK 430 La Jolla Village Drive, 587-1886. The new menu has been revamped to reflect that prices are now affordable for almost everyone. The fish and seafood are fresh and the preparations innovative. However, the beef is a little undercooked and the lamb chops are overcooked. The lamb chops are served with rice, vegetables, bread, onions, and beer for \$8.95. Setting is lovely (try to get a table overlooking the main-made lagoon) and service well. Open daily, lunch and dinner. Low to moderate.

SAMMY'S WOODFIRE PIZZA RESTAURANT 702 Pearl Street, La Jolla, 456-5222. As its name implies, all pizzas are wood-fired and you have a choice of 26, most with exotic mozzarella cheese toppings. Try the mediterranean those prepared by Wolfgang Puck. The best ones are the simplest: tomato and fresh basil or sun-dried tomatoes with goat cheese. The barbecued chicken pizza doesn't taste like pizza but it's wonderful. If you decide on a pizza, select the simplest: angel hair with tomatoes and basil. The better salad is a pleasant complement to any dish. Very casual atmosphere and service that may be frantic. Open daily, Sunday through Thursday, 11:30 a.m. to 10:00 p.m., Friday and Saturday, 11:00 p.m. Low to low-moderate.

SANCTE RESTAURANT 7111 Hardsell Avenue, La Jolla, 454-1315. Though this northern Italian restaurant is pricey, the room is soothing and quiet and the pasta dishes outstanding. Tony Bonomo will prepare any pasta you like in any manner you prefer, but don't overcook broad white noodles with shrimp mushrooms and sautéed mushrooms. Lamb is a best bet and shouldn't be missed if you are entertaining visitors. Lunch Monday through Friday, dinner nightly. Moderate to expensive.

EMERALD CHINESE SEAFOOD RESTAURANT 7709 Conway Street, Pacific, Gateway Plaza, Kearny Mesa, 456-4888. This is possibly the best Chinese restaurant for fresh seafood and fish. The chef is from the famous Mandarin Hotel in Hong Kong. Fresh fish, prawns and lobsters are kept in tanks and prepared within minutes after you order. Not to be missed are the lobster, scallops, honey-walnut shrimp and steamed chicken with vegetables. The food here is superb, but it's the most expensive Chinese restaurant in the city. Dinner served daily 10:00 a.m. to 10:00 p.m. Open daily, dim sum and lunch, dinner nightly to 11:00 p.m. Up to \$100 per person. Moderate to expensive.

THE GOOD HOUSE 7671 Balboa Avenue, Kearny Mesa, 465-4241. Twenty-two new items have been added to the breakfast and lunch menu, which offers freshly squeezed fruit juices, eggs served in a skillet and a long list of specialties. Very good food in a completely smoke-free setting. Good value for the price. Open approximately 6:30 a.m. to 2:00 p.m. Low to moderate.

BOUY'S SEAFOOD CUISINE 1342 Village, 939 F.C. Claremont Mesa Boulevard, Kearny Mesa, 278-9799. Consistent service, lunch, Monday through Friday, dinner, Monday through Saturday. Low to moderate.

CLAREMONT & KEARNY MESA

BAC'S 1985 Montana Boulevard, Bay Park, 275-8884. A full bar, three well-appointed rooms, excellent service, and an interesting menu characterize Bac's. Spiced, chicken stuffed with cheese, seafood are well prepared, though the pasta serves the day. Soup, salad and appetizers are a la carte. Closed Sunday. Lunch Monday through Friday, dinner Monday to Saturday. Moderate to expensive.

EMERALD CHINESE SEAFOOD RESTAURANT 7709 Conway Street, Pacific, Gateway Plaza, Kearny Mesa, 456-4888. This is possibly the best Chinese restaurant for fresh seafood and fish. The chef is from the famous Mandarin Hotel in Hong Kong. Fresh fish, prawns and lobsters are kept in tanks and prepared within minutes after you order. Not to be missed are the lobster, scallops, honey-walnut shrimp and steamed chicken with vegetables. The food here is superb, but it's the most expensive Chinese restaurant in the city. Dinner served daily 10:00 a.m. to 10:00 p.m. Open daily, dim sum and lunch, dinner nightly to 11:00 p.m. Up to \$100 per person. Moderate to expensive.

MANDALAY WOOD 4127 Balboa Avenue, Claremont, 272-9972. The chef here is mainland Chinese, has spent years in Korea, Taiwan, and Japan. The fusion of these cuisines provides some interesting accents to basic Mandarin and Szechuan cooking. Try the swan son soup (with egg whites, crystal beef in hot sauce, using shrimp with herbaceous beef, and lemon chicken). If you fancy seafood, don't fail to order the combination of soft and hard noodles topped with shrimp, beef and chicken. Huge portions, all visually attractive (two dishes will serve three handsily), and impeccable table settings. Closed Monday, La Jolla, Tuesday through Sunday. Low to moderate.

SHAW'S 2229 Montana Boulevard, Bay Park, 275-8882. Excellent evening dining. Main menu is a combination of the very best portions, the fresh ingredients, and the well-served. Among the best dishes are pork steaks, hot and sour soup, shrimp in hot garlic sauce, and orange beef. Nothing exotic blooms here, but you get good value in minimalist surroundings. Closed weekdays. Closed Monday, Lunch Tuesday through Sunday, 11:30 a.m. to 10:00 p.m. Low to moderate.

THE BEACHES

GUAVA BEACH 3714 Mission Boulevard, Mission Beach, 488-6688. This new restaurant on the site of the old Newport Annex should be named "Square Meals." The best bet here is such old-fashioned favorites as meat loaf and mashed potatoes and macaroni and cheese. The greatest drawback to the cooking is that everything is overcooked. If you order either a salad or something with green, ask for the sauce on the side. Many items are under \$7.00, so it's possible to eat surprisingly here. Same menu lunch and dinner. Dishes nightly, brunch, Saturday and Sunday. Low.

ISLAND BAR AND GRILL 1141 Quivira Basin, Mission Beach, 224-1244. Although this American and Continental view dining room is noted for its overwhelming Sunday brunch offerings, the à la carte dinner prepared here is well-chosen and excellent in appearance, taste, and high quality. Fresh fish entrees are especially recommended. Open daily, dinner Monday through Saturday. Sunday brunch only. Moderate to expensive.

LAMONT STREET GRILL 4445 Lamont Street, Pacific Beach, 276-3006. The best bet here are the entrees, which are about \$11.95 and include salad or soup. Most of these are chicken preparations—the dinner chicken is a signature dish—and are accompanied by potatoes and vegetables. Other entrees may be priced competitively in the current going rates. Fresh fish dipped in chocolate is included with the meal. This restaurant has an outstanding physical feature: a real fireplace and fire in the heated outdoor patio. It's really romantic. Diners only, nightly. Moderate.

Authentic Moroccan Cuisine

FREE LUNCH OR DINNER

Buy one get one FREE

Please present coupon at time of ordering. Maximum 4 coupons per party. Valid 7 days a week. Valid before 4 p.m. • Dine in only. Expires 6-24-93 with this ad.

Marrakesh

634 Pearl Street • La Jolla • 454-2000

Call for reservations.

LITTLE ITALY 4301 Veterans, Ocean Beach/Pacific Beach, 223-9000. This branch of Little Italy on University Avenue holds about seven tables. You may eat there or take-out items on the menu that includes pizza, calzone, and pasta. The Italian fare consists of salad, cheese pizza, lasagna, spaghetti and meat sauce. The prices are reasonable for the bread for approximately \$10 to eat there or to go. Old-fashioned Italian recipes have been made to take out. Open daily. The hours are a distinct advantage: 11:00 a.m. to 11:00 p.m. to midnight Friday and Saturday. Low.

MIRALAN'S Sheraton Harbor Island Hotel, 1380 Harbor Island Drive, 922-2233. Located on the site of what was once the elegant Sheraton, Miralan's offers on a la carte menu of northern Italian dishes that are low to moderately priced. The bread basket contains focaccia and spicy pepper rolls as well as salads and parmesan cheese. Good selections are the baked zucchini and eggplant and tagliatelle with prosciutto cheese and spinach. Several pasta dishes are available in half portions. Daily fresh fish, grilled or baked, are also good prospects. Closed Monday. Open daily, Sunday through Saturday, 8:00 p.m. to 10:00 p.m. Low to moderate.

PACIFIC BEACH BREW COMPANY

4473 Mission Boulevard, 272-2511. If you enjoyed the Tuscany style pizzas served in a lounge (that used to be prepared at Mangiano's), you will find the chef here at P.B. Beach. The menu is virtually the same as at Mangiano's, which means low cost pizza, pasta, and salads. Open daily, 11:30 a.m. to approximately 10:00 p.m. to 11:00 p.m. on weekends. Low.

PALENCHE 1653 Gateway Avenue, Pacific Beach, 272-7811. If you adore Roberto del Fondo in Tijuana, you'll love Palenche. It serves regional dishes from Puebla, Coahuila, Nuevo Leon, and Mexico City. All the dishes are quite spicy, so if you prefer finer chiles, say so when ordering. The best preparations are terrific, such as chicken (pep) broth with hot sauce topped with fresh tomatoes, huge potatoes (diced) with sausage and salad, macho Las Anas (ground beef, hard cheese, old-fashioned croquettes and liver and onions—the menu has been revised to make healthier dining). All vegetables are fresh, more fresh fish appears daily and the breakfast buffet offers lots of fresh fruit. Breakfast buffet open daily, Monday and Sunday it includes champagne. Monday through Thursday, 5:30 a.m. to 10:00 p.m., Friday and Saturday to 11:00 p.m., Sunday 7:00 a.m. to 10:00 p.m. Low.

THE BUNGALOW 4906 West Point, La Jolla, 439-4018. Located in a charming bungalow that is one of the landmarks of Ocean Beach, this restaurant offers French/Continental food that's well-prepared and reasonably priced. The menu is moderate. Low-cost dinners appear daily, Sunday through Thursday. Fresh fish and chicken are particularly well here. Price of entrees includes soup or salad. Dishes only, nightly. Moderate.

MIDWAY, OLD TOWN & MISSION VALLEY

BUCCANER'S CLUB 2275 San Diego Avenue, Old Town, 299-8527. Seek out this small and sedate dining room that seats about 30. Every item is made from scratch and while you are in the dining room you can hear their pounding chicken beats in the kitchen. The soups are thick, the entrees are French, and you may have Russian pickles.

SEAFOOD FESTIVAL

WHOLE LIVE MAINE LOBSTER

Each includes soup or salad, and choice of baked potato, rice, fresh vegetable or buttered noodles, and homemade cracked wheat bread. Call for reservations. Available 7 nights a week. (Limited time offer.)

ALASKAN KING CRAB LEGS

\$13.95 1 lb. or less
\$12.95 1 lb. or more

In season, we prepared your favorite way.

LA JOLLA VILLAGE

8885 Balboa Ave., San Diego 92037

FREE OMELETTE

Buy one omelette listed below and receive the 2nd omelette free.

DOWN OMELETTE Served with hash browns, toast and jelly	SAUSAGE MAC & CHEESE OMELETTE Served with hash browns, toast and jelly	SPANISH MAC & CHEESE OMELETTE Served with hash browns, toast and jelly
\$4.95	\$4.95	\$4.95

The place for home-style cooking!

STEAK & SUCH RESTAURANT

4463 El Cajon Blvd. • (SD) 441 • 441-4411 • 441-4411 • 441-4411

Valid Monday-Friday only • Expires 6-24-93 with this ad

1/2-PRICE DINNER

Watch the NBA HOTTEST NEW CANTINA IN UPTOWN!

June 11, 13, 16 special NBA parties

• Come about baskets on our beautiful second-story outdoor patio!

• Full bar station \$1.75 nachos, \$10 hot dogs, \$10 chili, \$10 beer

• Half-price dining & drinks • BIG SCREEN TV

1/2-Price Dinner

Look forward to Father's Day Brunch - \$8.95

LA MANSHION

2940 Fourth Ave., Hillcrest • 258-3286

See elevator to 2nd floor

FRESH PASTA LUNCH OR DINNER \$3.59

Includes fresh pasta, fresh sauce, salad, garlic bread.

We make our own pasta and sauce from scratch every day.

SAUCES (4 daily)

Marinara • Italian Sausage • Alfredo • White Cream

Pesto • Bolognese • Tachino (ground turkey)

PASTAS

Angel Hair • Spaghetti • Whole Wheat Pen • Mixed

As seen in San Diego Union's "Best Bites."

IN PACIFIC BEACH

4480 Haines at Garnet

272-8448

Limit 2 per ad. Expires 6/24/93

Watch the NBA HOTTEST NEW CANTINA IN UPTOWN!

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Look forward to Father's Day Brunch - \$8.95

LA MANSHION

2940 Fourth Ave., Hillcrest • 258-3286

See elevator to 2nd floor

California Style PIZZA & PASTA

\$2.00 OFF ONE PASTA OR PIZZA

With this ad, one coupon per coupon. Diners only. Not valid with other specials. Expires 6/24/93.

CALIFORNIA WOOD FIRED PIZZAS

Pepperoni, Pizza • Sausage, Extraordinary • Pepperoni • Caramel Apple • Fresh • Thin Crust • 10 or 12 Varieties

LARGE & CHEER SALADS

Cheese • Dress • Apples • Thin Crust

PASTAS

Meat Sauce • Lasagna • Bolognese • Carbonara • Parmesan • Alfredo • Tachino • Tachino Chicken Fettuccine

10 or 12 Varieties \$5.99-\$8.99

LEMON SUSHI BAR \$3.99, Open 7 days.

We use only the freshest ingredients. No preservatives or additives.

D'Lish

4150 Mission Blvd., Pacific Beach (in the Promenade) 463-4969

386 E. 9th St., Ocala Vista (near the Clocktower) 588-1571

TO FOR ONE DINNER, LUNCH OR BRUNCH

Any day dinner entree \$17.50 minimum value 12 lunch entree \$10.50 minimum value and get another entree of equal or lesser value free. Valid Friday is \$9.75 with coupon. Not valid with any other offer. 15% gratuity will be added to the total before discount. Cheques only per coupon. No go orders. *Not a sample of our complete menu at moderate prices.

TOURNEOS OF BEEF \$14.95

7 oz. round of tenderloin or brisket, sauce topped with mushrooms, rice and homemade sauce.

NEW YORK STRIP LOIN \$15.95

12 oz. rib, tenderloin, mushrooms and sauce.

SEAFOOD MARINARA \$10.50

Imported ingredients with shrimp, scallops, and green tip, served in a tomato sauce.

FRESH FISH SELECTIONS

LATE NIGHT DINING

11:00 p.m. to 2:00 a.m. • \$5.95 to \$10.95

Saskia's

3768 Mission Blvd., Mission Beach • Reservations accepted 488-7311

FREE OMELETTE

Buy one omelette listed below and receive the 2nd omelette free.

DOWN OMELETTE Served with hash browns, toast and jelly	SAUSAGE MAC & CHEESE OMELETTE Served with hash browns, toast and jelly	SPANISH MAC & CHEESE OMELETTE Served with hash browns, toast and jelly
\$4.95	\$4.95	\$4.95

The place for home-style cooking!

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• Half-price dining & drinks • BIG SCREEN TV

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Avalon Introduces 3 Steps To Better Dining

STEP 1

4-COURSE DINNER \$12.95

Served Sunday & Monday

Includes appetizer, soup or salad, entrée & dessert.

STEP 2

MONSTER PRIME RIB NIGHT EVERY MONDAY \$10.95

Includes soup or salad and dessert.

STEP 3

FOOD LOVERS DREAM Every Tuesday, Wednesday & Thursday \$9.50

• Flat Top Steak • Sausage • Fresh Apples • Fresh Apples

Not valid with any other offers.

Avalon

6941 La Jolla Village • 466-2535

Parking in rear

TO FOR ONE DINNER, LUNCH OR BRUNCH

Any day dinner entree \$17.50 minimum value 12 lunch entree \$10.50 minimum value and get another entree of equal or lesser value free. Valid Friday is \$9.75 with coupon. Not valid with any other offer. 15% gratuity will be added to the total before discount. Cheques only per coupon. No go orders. *Not a sample of our complete menu at moderate prices.

TOURNEOS OF BEEF \$14.95

7 oz. round of tenderloin or brisket, sauce topped with mushrooms, rice and homemade sauce.

NEW YORK STRIP LOIN \$15.95

12 oz. rib, tenderloin, mushrooms and sauce.

SEAFOOD MARINARA \$10.50

Imported ingredients with shrimp, scallops, and green tip, served in a tomato sauce.

FRESH FISH SELECTIONS

LATE NIGHT DINING

11:00 p.m. to 2:00 a.m. • \$5.95 to \$10.95

Saskia's

3768 Mission Blvd., Mission Beach • Reservations accepted 488-7311

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Saskia's

3768 Mission Blvd., Mission Beach • Reservations accepted 488-7311

DINNER FOR TWO \$9.95

1) DEEP-FRIED SHRIMP, CRAB AND SHUMAI

2) EGG ROLL AND FRIED GYOZA (2)

Plus a glass of WINE, soup, salad, vegetables, rice and your choice of any two items from 16 main courses.

6-PIECE SUSHI SPECIAL \$8.95

Includes soup

California Club Sushi Bar and Restaurant

3532 El Cajon Blvd. 287-1833

Hours: Mon-Fri 11 am-11 pm, Sat-Sun 12 pm-11 pm

Call for reservations.

DINNER FOR TWO \$9.95

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Hours: Mon-Fri 11 am-11 pm, Sat-Sun 12 pm-11 pm

Call for reservations.

Angelo's RESTAURANT & BAR

CELEBRATES THE OPENING OF THEIR NEW LOCATION!

PASTA DINNER FOR TWO \$13.95

Choose from any two full portions of pasta. Served with soup or salad, and garlic bread. With this coupon. Valid up to 4 persons. Expires 6/24/93. Dine-in only.

8199 Claremont Mesa Blvd., San Diego • 268-2233

Open 7 days • Sun-Thurs 10 am-10 pm • Fri-Sat 11 am-11 pm

BANQUET FACILITIES • CATERING AVAILABLE

DINNER FOR TWO \$10.95

Dinner includes soup, egg roll, fried wonton, fried rice and your choice of two different entrees below:

Beef broccoli • Chicken chow mein • Sweet 'n' sour pork
Pepper steak • Kung Pao chicken • Chicken in oyster sauce
Lemon chicken • Submarine vegetables • Chicken broccoli

LUNCH BUFFET \$3.95
Mission Grove only • Monday-Friday

SHANGHAI PALACE

Shanghai-style
4811 Armatron Circle Road 7770 Regency Road
Chinatown, Dallas, Texas 75241 637-6882 637-6888

Reserve or call for this coupon. Not valid with other offers.

D'AMATO'S
Pizza & Italian Restaurant
Family Owned & Operated

Large 16" Pepperoni Pizza \$9.99
*Pick up only.
Additional toppings \$1.00

Extra-Large 18" Pizza only \$11.99
Includes choice of 3 toppings.
*Pick up only \$1.50.

2 Dinners for \$18.99
Choose from Eggplant Parmesan, spaghetti, Baked sausage sauce, Sausage, pepperoni or Marinara. Dinners include bread and dessert.

2322 El Cajon Blvd. (near Texas St.) 291-5679
Open Tuesday through Sunday
ENTRÉE \$12.99 • NO CHICKENS • COUPON PER SPECIAL

Call 1-900-844-8600, 24 hours a day.
Only 49 cents per minute. A touch-tone phone is required.

Restaurants by type of food
Once you've pressed 10 to select this category, enter the two-digit code for the specific type of food that interests you.

New and notable
Enter 12 on your touch-tone phone and you'll learn about the newest restaurants, those that are under new management, or places where the menus have changed drastically.

Romantic restaurants
For a small, intimate café, a room with a sweeping ocean view, or a patio lit with candles, press 20 and then, when requested, select 1 Budget (below \$8/person).

Enter 12 on your touch-tone phone and you'll learn about the newest restaurants, those that are under new management, or places where the menus have changed drastically.

Press 12 for *Barbecue*
Press 13 for *California Cuisine*
Press 14 for *Cajun/New Orleans and Southwest*

Press 13 for Thai
Press 14 for Vietnamese
Press 15 for Korean
Press 16 for Filipino

and Belgian
Ethiopian and African
Afghan and Indian
Mid-Eastern: *Lebanese*
and Greek

Scandinavian
Italian
Seafood and Fish
Central and Latin American:
Cuban, Peruvian, Argentine

5 Jewish
6 Spanish, Basque, Portuguese
7 Vegetarian
8 Irish, British and Australian

Restaurants by area of town

Press 11 if you want to satisfy your hunger around the corner or on the

constructed in Tijuana recently, and you may enjoy fresh fish and meat as well as regional cooking at low cost. The hours for most restaurants are noon to midnight. Press 17.

food, service or ambiance. Simply press 25.

ABC 2	MNO 6
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Each week Eleanor will recommend a restaurant that offers outstanding value. A new listing is available every Thursday night. Press 26.

Midway, Old Town and Mission Valley
Clairemont and Kearny Mesa
Beaches

Almost everyone has a favorite pizza parlor, but if you want to try individual gourmet pizzas, or those with outrageous toppings, or pizza take-outs available late at night, **Coffeehouses, breweries, takeout** Select category 28, then for

San Diego Reader June 10, 1997

SALES SALES SALES If you are a salesperson, you know the value of a good salesperson. We are looking for salespeople to sell our products. If you are interested, please call us at 1-800-555-1234.

SALES Across Town Motors, agents for National Van Lines, has a fast sales position available for self-motivated salesperson with a minimum of 2 years experience. Salary commensurate with experience. Training provided. Call Mike Smith at 1-800-555-1234.

SALES Financial planning firm seeks top graduates. 3 years experience. Salary commensurate with experience. Training provided. Call Mike Smith at 1-800-555-1234.

SALES Sales Associates. Corporate for 2 companies operating in Power. Customer service experience. Competitive salary and growth potential. Training provided. Call Mike Smith at 1-800-555-1234.

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FREE & PAID CLASSIFIED ADS

Free Classifieds

Free classifieds are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad will be accepted per week. Each ad must be typed on a 3x5 card (mailed inside an envelope) or on a postcard. Free classifieds are limited to 25 words or less. Classifieds of more than 25 words cost 60¢ per extra word, and payment must accompany ad. Roommate ads are no longer free. Please turn to the Roommate category for details.

MAILING DEADLINE: Free classifieds must be received by 7am Monday, three days in advance of the intended issue. Reader Classifieds, PO Box 85803, San Diego, CA 92186-5803. No free ads will be accepted at the Reader office or over the phone.

LATE CLASSIFIEDS: Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 1703 India Street (at Date), at the rate of \$16 for 25 words or less plus 60¢ per extra word. The deadline is every Tuesday.

DONT CALL US: Due to the large volume of free classifieds, the Reader cannot handle visit or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to call classifieds, or to request information from free ads seen in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

SECURITY OFFICER: Full time position. College students, military experience. No experience necessary. \$10 per hour. Call Mike Smith at 1-800-555-1234.

TELEMARKETING: Flexible morning hours. Up to \$10/hour. Full time position. No experience necessary. \$10 per hour. Call Mike Smith at 1-800-555-1234.

TELEPHONE DISPATCH: Full time position. No experience necessary. \$10 per hour. Call Mike Smith at 1-800-555-1234.

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BUSINESS OPPORTUNITIES

ARE YOU BAKING? Are you a baker? Do you love to bake? Do you want to start your own business? Call Mike Smith at 1-800-555-1234.

INFORMATION BOARD SYSTEM: Business opportunity for all ages. No experience necessary. \$10 per hour. Call Mike Smith at 1-800-555-1234.

INTERNATIONAL MARKETING: Business opportunity for all ages. No experience necessary. \$10 per hour. Call Mike Smith at 1-800-555-1234.

JANITORIAL SERVICES: Business opportunity for all ages. No experience necessary. \$10 per hour. Call Mike Smith at 1-800-555-1234.

MAKE MONEY: Business opportunity for all ages. No experience necessary. \$10 per hour. Call Mike Smith at 1-800-555-1234.

MAKE UP TO \$100 A WEEK: Business opportunity for all ages. No experience necessary. \$10 per hour. Call Mike Smith at 1-800-555-1234.

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PIANO LESSONS: Private lessons. Call Mike Smith at 1-800-555-1234.

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VIOLIN LESSONS: Private lessons. Call Mike Smith at 1-800-555-1234.

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EXERCISE BIKES: Private lessons. Call Mike Smith at 1-800-555-1234.

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HEALTH & FITNESS

ACQUIRE HEALTH, WEALTH, AND HAPPINESS: Call Mike Smith at 1-800-555-1234.

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INSTRUCTION

6 Week Summer Special with FREE Uniform! Call Mike Smith at 1-800-555-1234.

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SALES Sales Associates. Corporate for 2 companies operating in Power. Customer service experience. Competitive salary and growth potential. Training provided. Call Mike Smith at 1-800-555-1234.

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SALES SALES SALES SALES If the challenge of a sales career appeals to you, please contact the following ads. You will find potential employment offers, related information, and advice on how to succeed in sales. We are looking for people who are motivated, energetic, and have a strong desire to succeed. If you are interested in any of the following, please call the number listed or write to the address provided.

SALES - Career Opportunity. Licensed or experienced salesperson. Immediate start in real estate sales. \$100,000.00. San Diego, CA 92108-5003.

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INSTRUCTIONS FREE & PAID CLASSIFIED ADS

Free Classifieds

Free classifieds are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad will be accepted per week. Each ad must be typed on a 3x5 card (mailed inside an envelope) or on a postcard. Free classifieds are limited to 25 words or less. Classifieds of more than 25 words cost 60¢ per extra word, and payment must accompany ad. Roommate ads are no longer free. Please turn to the Roommate category for details.

MAILING DEADLINE Free classifieds must be received by 7am Monday, three days in advance of the intended issue. Reader Classifieds, P.O. Box 63803, San Diego, CA 92166-3803. No free ads will be accepted at the Reader office after the phone.

LATE CLASSIFIEDS Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 1703 India Street (at Date), at the rate of \$16 for 25 words or less plus 60¢ per extra word. The deadline is 6pm Tuesday.

DON'T CALL US Due to the large volume of free classifieds, the Reader cannot handle voice or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to call classifieds, or to request information from free ads even in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

Paid Classifieds

Business (including paid services or functions, personals, and ongoing, profit-making enterprises) must pay in advance for classified ads. Rates and discounts will be quoted upon request by calling 235-8200 during the phone hours below. The Reader will not be responsible for failure to turn an ad or for errors in an ad except to the extent of the cost of the first insertion of the ad.

PHONE DEADLINE Paid classifieds may be placed over the telephone before 6pm Tuesday, two days prior to the issue. Phone orders are by Visa, MasterCard or Discover. Phone hours are 8:30am-5pm, Monday through Friday, except Tuesday when the hours are 8:30am-6pm. 235-8200.

WALK-IN DEADLINE Paid classifieds may be brought to the Reader office, 1703 India Street (at Date), before 6pm Tuesday, two days prior to the issue. Office hours are 9am-5pm, Monday through Friday, except Tuesday when the hours are 9am-6pm.

MAILING DEADLINE Paid classifieds can be mailed to the following address and must be received by 7am Monday, three days prior to the issue. Reader Classifieds, P.O. Box 63803, San Diego, CA 92166-3803.

TELEMARKETING Flexible morning hours. No experience necessary. \$100,000.00. San Diego, CA 92108-5003.

TELESALES Flexible morning hours. No experience necessary. \$100,000.00. San Diego, CA 92108-5003.

TELESALES Flexible morning hours. No experience necessary. \$100,000.00. San Diego, CA 92108-5003.

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BUSINESS OPPORTUNITIES

ARE YOU MAKING what you're worth? Look good, feel good, do well. Increase your sales and profits. Call today. 235-8200.

CHRYSLER COMMERCIAL EQUIPMENT - Used cars, vans, trucks, and more. Call today. 235-8200.

DR. PAT ROBERTSON - Business opportunity. Call today. 235-8200.

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HELP WANTED

Business Opportunity

Turn Your Creative Flair Into A Fun Business ...

RENT A BOOTH IN CRAFTER'S GLORY!

■ Excellent Exposure
■ AKA Location
■ Affordable Rates

COME SEE OUR MANY BOOTHS, STALLS, THROUGHS, CUTE GIFTS!

Country Kitchen
■ Foods & Candy

Booths of Crafts
■ Woodcooks
■ Antiques
■ Wearable Art (T-Shirts)
■ Unique Country Gifts And More!

CRAFTER'S GLORY

Mon-Sat. 10 am-6 pm
Sun. noon-5 pm
In the Escondido Village
(next to the new Ralphs)
13435 E. Valley Parkway
Escondido • 738-4938

Unusual Gifts at our
Cafe
(in Center Court)
Horton Plaza
Downtown San Diego

HAIR STYLIST

RAILPH'S HAIR PLACE

HAIR STYLIST

VERY UPEAT

Let's chat • Call Ralph 274-4247

BIG PAYDAYS

Average check last week \$905

■ No experience necessary. We train you to do it right!
■ Guarantee • Bonus • Benefits & Exciting ad specialty sales
■ Motivated trainees needed now!
■ Work weekdays, 7:00 am-2:30 pm. No weekends.
■ Low turnover. Fast-growing company.
Call now. Start earning now!

Get the facts. 94-hour hotline 235-5794

CALIFORNIA INSTITUTE FOR HUMAN SCIENCE

Graduate School & Research Center

Kundalini Yoga, Psychotherapy and Oriental Medicine

The Principles of Health, Reproductive and Consciousness Expansion

Co-Presented by President and Faculty of the California Institute for Human Science

Dr. Motomura is an author of many books, including:
Karma and Reincarnation
Theories of the Chakra
Science and the Evolution of the Consciousness
Communication Between Psi Energy and Ki

A rare opportunity to hear Dr. Motomura and further your theoretical and experiential understanding of the connecting links between mind, body and spirit.

June 19, Saturday 9 am-6 pm
(registration starts at 8:30)
Pre-registration \$35 At-the-Door \$50

To reserve a place send payment payable to:
California Institute for Human Science

CALIFORNIA INSTITUTE FOR HUMAN SCIENCE
609 South Vulcan Avenue, Suite 201,
Encinitas, California 92024
Tel: 619-634-1771 Fax: 619-634-1772

KARATE

6 Week Summer Special With FREE Uniform!

ONLY \$59.95

Learn to develop self-control, improve concentration and build self-confidence. Take advantage of our summer special, six weeks of unlimited training. Two private instructors, 100+ years of experience, and refined Karate. At Kenyon we teach the classical art of Tang Soo Do, concentrating on theory, form, and self-defense.

INCLUDES:
■ Six weeks of unlimited training
■ Free Karate uniform
■ Free 100% cotton gi
■ Beginner's Karate Handbook
■ Morning, afternoon & evening classes
■ Classes held Sunday - Saturday

THREE SCHOOLS TO CHOOSE FROM:
PACIFIC BEACH 443-3332 (at the corner of Pacific Beach and Mission)
SOLANA BEACH 782-7775 (at the corner of Solana Beach and Mission)
KEARNY MESA 492-1188 (at the corner of Kearny Mesa and Mission)

ART DIGRETS

36-MONTH BACHELOR DEGREE IN ADVERTISING ARTS
24-MONTH ASSOCIATE DEGREE IN ADVERTISING ARTS
12-MONTH COMMUNICATIONS CAREER COURSE
3-MONTH DEGREE PUBLISHING/DESIGN CERTIFICATE (EVENINGS/WEEKENDS)

FINANCIAL AID FOR THOSE WHO QUALIFY. JOB PLACEMENT ASSISTANCE.

FREE CATALOGUE \$6-06-0602

THE ADVERTISING ARTS COLLEGE
10025 MEA ROAD
ACREDITED MEMBER ACTA. MEMBER THE INTERNATIONAL COLLEGE OF DESIGN SCIENCES (ICDS)

252 base
condition.

100

**Saving...
comes close!**

Equipment

Including these options:
• telephone with cable
• mobility headphones
• functional video
• high-back lapel
• cord mic stand

\$799 Now \$399

Your Chance Effects

DG-1
Now \$69*

DG-1
Now \$69*

*MSRP.

Save! Compare Reader Service 10/83, 10/93 & 11/93

100

FROM OUTSIDE SAN DIEGO COUNTY CALL 1-900-454-3370 \$1.49/minute (18+ onl

100%

Receive your mailbox
personal introduction. Call
ons.

in your ad does (see below)
your last name, phone
leave their names, phone
cord

San Diego Reader
Phone Matches

son who is seeking a sincere relationship or trips, in exchange for companionship older. No ads will be published seeking s may advertise in this section.

FREE Voice Mailbox.

18 _____

24 _____

30 _____

36 _____

37 _____

38 _____

Continue on separate sheet

State _____ Zip _____

leader for two
space available basis.

lay
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wntown



EVERY TUESDAY NIGHT!

THE 30+

Singles Party

 7 pm-11 pm, **Adm. \$10** (BY request 7:30 pm),
Cash only, 18+ (21+ for 7:30 pm)

94th AERO SQUADRON

Leavenworth
8885 Balltown (between I-15 & 163)

For more information call **THE 30+ Singles Party**
Dave at 571-5054 or Darlene at 255-4106

Special
\$8 OFF ADMISSION

IT'S HOT!

MEET YOUR MATCH! Use the form below to place your FREE, 2-week Phone Matches* Ad and get your FREE Voice Mailbox.

PRINT CLEARLY: (First 25 words are FREE) ☐ Check here if you are a man seeking a woman. ☐ Check here if you are a woman seeking a man.

<p>1 _____</p> <p>2 _____</p> <p>3 _____</p> <p>4 _____</p> <p>5 _____</p> <p>6 _____</p> <p>7 _____</p> <p>8 _____</p> <p>9 _____</p> <p>10 _____</p> <p>11 _____</p> <p>12 _____</p> <p>13 _____</p> <p>14 _____</p> <p>15 _____</p> <p>16 _____</p> <p>17 _____</p> <p>18 _____</p> <p>19 _____</p> <p>20 _____</p> <p>21 _____</p> <p>22 _____</p> <p>23 _____</p> <p>24 _____</p> <p>25 _____</p> <p>26 _____</p> <p>27 _____</p> <p>28 _____</p> <p>29 _____</p> <p>30 _____</p> <p>31 _____</p> <p>32 _____</p> <p>33 _____</p> <p>34 _____</p> <p>35 _____</p> <p>36 _____</p> <p>37 _____</p> <p>38 _____</p> <p>39 _____</p> <p>40 _____</p> <p>41 _____</p> <p>42 _____</p> <p>43 _____</p> <p>44 _____</p> <p>45 _____</p> <p>46 _____</p> <p>47 _____</p> <p>48 _____</p> <p>49 _____</p> <p>50 _____</p>	<p>1 _____</p> <p>2 _____</p> <p>3 _____</p> <p>4 _____</p> <p>5 _____</p> <p>6 _____</p> <p>7 _____</p> <p>8 _____</p> <p>9 _____</p> <p>10 _____</p> <p>11 _____</p> <p>12 _____</p> <p>13 _____</p> <p>14 _____</p> <p>15 _____</p> <p>16 _____</p> <p>17 _____</p> <p>18 _____</p> <p>19 _____</p> <p>20 _____</p> <p>21 _____</p> <p>22 _____</p> <p>23 _____</p> <p>24 _____</p> <p>25 _____</p> <p>26 _____</p> <p>27 _____</p> <p>28 _____</p> <p>29 _____</p> <p>30 _____</p> <p>31 _____</p> <p>32 _____</p> <p>33 _____</p> <p>34 _____</p> <p>35 _____</p> <p>36 _____</p> <p>37 _____</p> <p>38 _____</p> <p>39 _____</p> <p>40 _____</p> <p>41 _____</p> <p>42 _____</p> <p>43 _____</p> <p>44 _____</p> <p>45 _____</p> <p>46 _____</p> <p>47 _____</p> <p>48 _____</p> <p>49 _____</p> <p>50 _____</p>	<p>1 _____</p> <p>2 _____</p> <p>3 _____</p> <p>4 _____</p> <p>5 _____</p> <p>6 _____</p> <p>7 _____</p> <p>8 _____</p> <p>9 _____</p> <p>10 _____</p> <p>11 _____</p> <p>12 _____</p> <p>13 _____</p> <p>14 _____</p> <p>15 _____</p> <p>16 _____</p> <p>17 _____</p> <p>18 _____</p> <p>19 _____</p> <p>20 _____</p> <p>21 _____</p> <p>22 _____</p> <p>23 _____</p> <p>24 _____</p> <p>25 _____</p> <p>26 _____</p> <p>27 _____</p> <p>28 _____</p> <p>29 _____</p> <p>30 _____</p> <p>31 _____</p> <p>32 _____</p> <p>33 _____</p> <p>34 _____</p> <p>35 _____</p> <p>36 _____</p> <p>37 _____</p> <p>38 _____</p> <p>39 _____</p> <p>40 _____</p> <p>41 _____</p> <p>42 _____</p> <p>43 _____</p> <p>44 _____</p> <p>45 _____</p> <p>46 _____</p> <p>47 _____</p> <p>48 _____</p> <p>49 _____</p> <p>50 _____</p>	<p>1 _____</p> <p>2 _____</p> <p>3 _____</p> <p>4 _____</p> <p>5 _____</p> <p>6 _____</p> <p>7 _____</p> <p>8 _____</p> <p>9 _____</p> <p>10 _____</p> <p>11 _____</p> <p>12 _____</p> <p>13 _____</p> <p>14 _____</p> <p>15 _____</p> <p>16 _____</p> <p>17 _____</p> <p>18 _____</p> <p>19 _____</p> <p>20 _____</p> <p>21 _____</p> <p>22 _____</p> <p>23 _____</p> <p>24 _____</p> <p>25 _____</p> <p>26 _____</p> <p>27 _____</p> <p>28 _____</p> <p>29 _____</p> <p>30 _____</p> <p>31 _____</p> <p>32 _____</p> <p>33 _____</p> <p>34 _____</p> <p>35 _____</p> <p>36 _____</p> <p>37 _____</p> <p>38 _____</p> <p>39 _____</p> <p>40 _____</p> <p>41 _____</p> <p>42 _____</p> <p>43 _____</p> <p>44 _____</p> <p>45 _____</p> <p>46 _____</p> <p>47 _____</p> <p>48 _____</p> <p>49 _____</p> <p>50 _____</p>
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Phone Matches Voice Mailbox (2 weeks) _____ \$ FREE

First 25 words of printed ad (2 weeks) _____ \$ FREE

Additional words _____ x \$1.20 each _____ \$ _____

Lat fee (for ads received after free deadline): \$20 _____ \$ _____

TOTAL _____ \$ _____

No cancellations. No refunds. Make check or money order payable to San Diego Reader.
To order using Visa, MasterCard or Discover, please fill out the following:

Card number _____ Expiration date _____

Signature _____

FREE AD DEADLINE: 7am Saturday
Mail: Reader Phone Matches,
 P.O. Box 85803, San Diego, CA 92186
Fax: 233-7907

San Diego Reader assumes no liability for the content or reply to any Reader Phone Match advertisement. The advertiser assumes complete liability for the content of the advertisement and for any damages resulting from its use. San Diego Reader agrees to indemnify and hold the San Diego Reader and its employees harmless from all costs, expenses (including all attorney fees), liabilities and damages resulting from or caused by the publication of any Reader Phone Match advertisement. The advertiser agrees to indemnify and hold the San Diego Reader and its employees harmless from all costs, expenses (including all attorney fees), liabilities and damages resulting from or caused by the publication of any Reader Phone Match advertisement. By using the Reader's Phone Matches, the advertiser agrees to be bound by these terms and conditions.

LATE AD DEADLINE: 6pm Tuesday
 (Must include \$20 service fee.)
Fax: 233-7907 **Phone:** 235-8200
Walk-In: 1703 India St. (at Date St.) downtown

*Please note: All accepted ads will run in the San Diego Reader for two consecutive weeks. In the Supplement they will run on a space available basis.

FROM OUTSIDE SAN DIEGO COUNTY CALL 1-900-454-3370 \$1.49/minute (18+ onl

...like sal-
...tugging,
...weekend
...s. laughing.

[illegible]

		Shareholder Value by Year, Deep Capital				
		AGE	1980	1985	1990	1995
IMPCO (NYSE)	Under \$5	113	139	157	188	
	\$5-\$9	140	165	185	215	
	\$10-\$14	168	195	215	250	
	\$15-\$19	195	225	245	285	
	\$20-\$24	240	275	300	340	
IMPCO (NYSE)	Under \$5	240	280	310	350	
	\$5-\$9	275	318	348	395	
	\$10-\$14	340	385	415	465	
	\$15-\$19	405	455	485	535	
	\$20-\$24	560	620	650	720	
IMPCO (NYSE)	Under \$5	280	330	370	420	
	\$5-\$9	330	390	430	480	
	\$10-\$14	440	510	550	610	
	\$15-\$19	510	590	630	700	
	\$20-\$24	660	750	790	880	
IMPCO (NYSE)	Under \$5	330	400	450	500	
	\$5-\$9	400	480	530	580	
	\$10-\$14	510	600	650	710	
	\$15-\$19	580	680	730	800	
	\$20-\$24	730	840	890	980	
IMPCO (NYSE)	Under \$5	330	400	450	500	
	\$5-\$9	400	480	530	580	
	\$10-\$14	510	600	650	710	
	\$15-\$19	580	680	730	800	
	\$20-\$24	730	840	890	980	
IMPCO (NYSE)	Under \$5	330	400	450	500	
	\$5-\$9	400	480	530	580	
	\$10-\$14	510	600	650	710	
	\$15-\$19	580	680	730	800	
	\$20-\$24	730	840	890	980	

[illegible][illegible]

SPORTS AND FITNESS

**'92 ALPINESTARS
AL-MEGMA XTR**
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
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son backpedals, "the last days of George, now 44, has none. He's a man who can speak like Foreman. 'The ants, moving away appear tired, just as I am. I am not playing it safe. I'm going all for a big finish.' He stands in his corner, comprehends the whole thing is fine, son," he says. "The guy out; he's too probably Foreman's

So Long, George

Foreman stalks, gets Morrison in position, sets, Morrison backpedals. Foreman stalks. Foreman just can't get it off. One is reminded of the last days of Joe Louis, Sugar Ray Robinson, and Ali at the bitter end. George, now 44, has joined his forebears; he can see the punch but can't make the move. End of the shining sword. Dauder, one of the few humans who can speak with unquestioned authority in this situation, at this level, tells Foreman, "The job is everything, son."

Seventh round. Morrison is fighting smart, piling up points, moving away before Foreman can set and throw. Foreman doesn't appear tired, just Mississippi-mud slow.

Somewhere after the 9th round, it is clear to all that Foreman is not playing rope, is not pulling. Morrison is not conserving himself for a big finish in his life, is trying all he has, holding nothing back. Foreman stands in his cor-

But of course it isn't. George has two rounds to knock this guy out; he's too far behind to win on points.

last round as a professional fighter. Stalking, stalking, Morrison backpedals. George lands a feeble left, Morrison backs far away, George is not on him, allows his opponent to walk away. Now Foreman lands two good lefts, Morrison is partially stunned. And, and... the referee calls time. Foreman's glove needs tape. *George and Morrison are in a boxing fight, but it's over.*

George lost but he wasn't whipped. He earned his eight-million-plus, he's got a sitcom coming on ABC this fall. He can depart boxing as an overall big winner, which is a good and rare thing to do.

George began his second boxing career in 1987, a long time ago, and unlike

Larry Holmes, he never sniveled or whined along the way. George fought his share of bums in order to cop an easy win, but he also fought the best and he fought them honorably. He never embarrassed himself or us, his fans. When hype time was over and the deal went down, George proved, over and over, that he can walk the walk.

Thanks for the ride, pardner.

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