

*Taste Camel
In a Whole New Light*



Volume 12 / Number 26 / June 17, 1990

SAN DIEGO'S WEEKLY

Reader

WRITTEN TO DEATH

Shortly before Christmas 1990, a literary agent asked if I wanted to write a book about Betty Broderick. I had spent many hours talking to Betty in the spring and summer of 1989, back when she was merely a wrathful divorcee. With reporter Paul Krueger, I also had interviewed Dan Broderick and others involved in the Broderick melodrama. Eventually Krueger and I wrote an 8500-word chronicle of the Brodericks' divorce. Then, shortly before the piece was scheduled to run, Dan Broderick informed us he would sue for invasion of privacy if the story were printed. So earlier cooperation notwithstanding, we didn't publish the article until after the morning Betty killed Dan and his second wife Linda. I then updated and rewrote the piece to run 11 days after the shootings, on November 16, 1990. At that point, I knew as much about the Broderick case as any reporter.

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Three writers cash in on Betty Broderick

Photographs by Robert Burroughs and Joe Diaz

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MORE GREAT DEALS ON PAGE 7

LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 235-3000 ext. 460; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; or fax them to 231-0408. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Just How Quickly Any Of Us Could Become Homeless

This letter is a result of the recent pleasure I derived from reading the excellent article written by Mr. David Rioux titled "Labyrinth of the Radiant City" (June 3). His ability to draw the reader into actually being a part of the total adventure, the late-night walk through Balboa Park in search of shelter, the encounters with friend and foe, are compiled in a way that truly offers a realistic look at just how quickly any of us could become a real-life participant in this story through unfortunate circumstances!

Myself, being an ordained minister, have experienced hearing the stories described by Mr. Rioux many times as I have worked directly with the homeless population both here and in the Los Angeles area for five years in an effort to bring into these folks' lives a more hope-filled existence while they pursue the means necessary in re-establishing themselves as a productive part of society.

My heartfelt thanks to your newspaper for prompting its writers to depict both sides of the issue and not all "grim," which unfortunately seems to be the primary reason other tabloids sell.

"Thanks," Mr. David Rioux, I shall look forward to reading further articles. Ernest F. Hatley San Diego

Mr. Rioux Could Have Spent More Time Out There

I applaud Mr. Rioux for spending some time with the homeless, but it wasn't enough to really learn much about them except to tell us that they fight amongst themselves, beg for money, and have their special places to sleep.

When Mr. Rioux went to St. Vincent de Paul to eat, he wrote about the long wait and the food he received. He mentioned that about 12 employees came out and one "hunched" woman called for silence and offered a prayer. He described the meal.

First of all, those 12 people were not employees. They are volunteers. Every day, six days a week, you will find different people of various colors, different religions preparing the

food and feeding the homeless. They are volunteers with the San Diego Catholic Worker. This volunteer organization began in 1979 when they prepared meals in a kitchen at a church and transported the food to a corner downtown and distributed it to the homeless. It is a nonprofit organization that depends on donations of money and food. The meals prepared each day depend on what was donated that day. In 1979 only about 40 people were fed, but today, each day, we feed more than a thousand. These include single women, families with infants, and the handicapped. A good many of the homeless are mentally ill, drug abusers, physically ill. At one time the mentally ill would have been hospitalized and treated and once again have been able to function in our society, but the state closed some of the facilities and turned them out to the communities.

Mr. Rioux could have spent more time out there, and he would have learned a lot more.

Joseph Casco San Diego

The Situation Was Quite Different Than That Portrayed In Mr. Arnold's Article

I was surprised and dismayed to see Thomas K. Arnold's June 3 article in "City Lights" about United States International University and its proposed affiliation with HELP America, Inc. ("Can a Dirty Broom Sweep Clean?").

Since I assumed the presidency of USIU in May 1992, I have been accessible and open with members of the community and the local media. In fact, I recently spoke on two different occasions in Los Angeles and in San Diego with a reporter from the Reader in an effort to foster a cooperative relationship with your publication.

I would have been happy to explain the circumstances surrounding the demise of HEAF to Thomas Arnold, if he had contacted me. Because he didn't talk to me, however, the resulting story is so misleading, incomplete, and inaccurate that I feel a response is necessary. If I had been contacted, I would have told him: As a guarantor of student loans, HEAF was prevented by the federal Higher Education Act from discriminating against loan applicants who chose to attend for-profit proprietary trade and technical schools, a category of schools with a high student loan default rate. If a school was determined to be "eligible" by the U.S. Department of Education, there was no basis for HEAF or any similar organization to withhold its guarantee of loans for those students.

Reader

SAN DIEGO'S WEEKLY



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bay, she says, "If you dredge the lagoon, you risk setting the PCBs in the water column, and that's dangerous. One recommendation we had made was that the whole lagoon should

be harricaded off so that there wouldn't be any mixing with the lagoon water and the bay water."
Hunter also worries about the Regional Water Quality Control Board setting a precedent for "filling in" contaminated parts of the bay, rather

than cleaning the areas up. "Just because an area has been contaminated doesn't mean that it should be destroyed. Every time we fill in a section of bay, we lose more open water."

Hunter says the regional board doesn't have the authority to tell waste producers how to clean up disposal sites, but can approve or disapprove of what they do. "If they don't like the sand cap, they can disapprove of it. Legally, they could just disapprove every-

thing until they found the best solution. Normally," she says, "they just go along with whatever the discharger wants to do."

Dan Wilkins, spokesman for the San Diego Unified Port District, denies that a final decision to fill in the site is in the works. "We have discussed several options, but nothing has been settled," Wilkins says. "I'm not saying that we are going to fill in the site and I'm not saying that we're not." Wilkins says the port is involved in a lawsuit with Teldyne Ryan over the matter, and declined to elaborate on other specifics.

The Regional Water Quality Control Board's Barker, however, says the board has initially approved "filling in" the lagoon as a viable option. This proposal, he says, is currently going through the Environmental Impact Report process, as required by the California Environmental Quality Act (CEQA).

The Board's final decision is contingent on (CEQA review and) the company coming up with some kind of mitigation project that would offset the losses in that area of the bay," he says. Barker says Teldyne Ryan would have to find a similar piece of bay to preserve in order to replace the one-acre parcel they plan to fill in. Ultimately, if a cleanup program is approved that the Environmental Health Coalition disagrees with, but the regional board approves, the coalition can appeal that to the state board. "Theoretically, if the state board doesn't agree with us [the Health Coalition], then we would have to file suit," says Hunter. ■

Oddity As Commodity

I just had to say "enough." I couldn't do it every day. It got to be too much."

Ripley's has evolved into a huge corporation covering virtually every medium, with comics, books, newspaper and magazine articles, and 20 Ripley's museums worldwide. Robert L. Ripley, who founded the cartoon and personality drew it daily for the first 30 years, wanted to be a professional baseball player but wasn't good enough, so he turned to illustrating. He was a 25-year-old sports cartoonist for the New York Globe when he sold his first believe-it-or-cartoon in 1918.

One day, stumped for an idea for a cartoon, Ripley finally decided to illustrate a strange fact he had read about in a newspaper. He liked his idea so much that he drew eight more based on the same idea. Ripley called it "Chumps and Chumps," but his editor had another idea, suggesting he call it "Believe It or Not." Ripley's work was syndicated

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to other newspapers, and by 1930 — the beginning of the Great Depression — he was famous and earning more than \$200,000 a year, with mansions in West Palm Beach, New York City, and upstate New York.

An extensive traveler who was once dubbed the "modern Marco Polo," Ripley visited 196 countries while collecting his strange facts. At the 1933 World's Fair, he opened a temporary exhibit he called his

"Odditorium," which included not only strange artifacts, but strange people with deformities and unique talents, such as twisting their heads 180 degrees.

Higgins never got the chance to meet Ripley personally, but they had an unspoken kinship and corresponded until Ripley's death in 1949. According to Higgins, Ripley was "quite eccentric, a rather strange fellow. Of course, you'd have to be to do what he did," Ripley says Higgins, sailed around in a Chinese junk

called the *Mao Tai*, never married, and lived on a remote island. "He was odd," Higgins says. "But then, who isn't?"

Over the years, Ripley had his share of competitors and imitators. There was "It's Time You Knew," by Lawrence [sic], which, too, featured illustrations of strange and interesting facts. There were "Facts of Life," by Jim Lubetkin and Fred

Schrier, and "Strange as It Seems," by John Hix. Higgins has read them all and enjoyed them all. But none, he says, was ever able to match the popularity of "Ripley's." "I've seen them all come and go, all the competitors, and some of them have been interesting and have had some good stuff. But no one has ever been able to really do what Ripley's has done. It's an institution — the company has made millions."

Unfortunately, Higgins, also an amateur illustrator who has worked as everything from

a furniture mover to a golf-course maintenance man, never saw a penny of the Ripley fortune; he was never paid for his contributions. But, he says, it doesn't matter. "I didn't do it for money, it's just something I've always enjoyed."

For the interview, he also has spread out across his living room coffee table an assortment of "Ripley's" cartoons, some of them weathered newspaper clippings dating as far back as the 1930s, others just a few weeks old. He holds up a particular favorite, a yellowed "Ripley's" cartoon from the New York American newspaper, dated April 5, 1935, which he says he did not submit.

The cartoon includes a calf that gave milk at age 4 months; a San Francisco doctor, Dr. A. Ward, whose name reads the same backwards; a painting by Raphael valued at \$1 million, which was painted on the lid of a wine barrel and given in payment of a 25-cent dinner check; and the shortest poem ever published in the *New York Times*, entitled "Broke," which reads, "You Took!"

Higgins's affection for "Ripley's" runs deep, but he's not particularly pleased with the recent direction the cartoon has taken. "I don't much care for the new artist," he says. "The old one really recreated the cartoon's original drawing style. The new one just doesn't

look quite right. But I still read it, and still buy the books."

Because he's been recovering from surgery, Higgins hasn't contributed for about a year. But now that he's feeling better, he plans to start looking again through books, obscure magazines, and small-town newspapers for that odd fact. However, it isn't quite the same these days. Today's been-there-done-that kids just aren't as easily impressed with trivia even of the amazing kind. "It's a different world now," Higgins laments. "Kids now are more jaded. They look at stuff like Ripley's," and think, "Who believes that crap?"

Which begs the question so many of us have asked since childhood: Are all the things in the Ripley's Believe It or Not books really true? Higgins is quick to answer. "Absolutely, they are," he says. "I know for a fact that in the early days, Ripley checked them all out himself. Each and every one of them." In those days, Higgins explains, at the bottom of each day's cartoon was an explanation of the previous strip — a few paragraphs that explained yesterday's material in encyclopedic detail. Of course, then and now, the truth was sometimes stretched a bit, Higgins admits. "Oh, they embellish a little," he smiles. "But doesn't everyone?"

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Janet Reno Tied To Rare Local WASP

During her speech, Reno recalled that her favorite childhood story was of "Aunt Winnie flying over the Donner Pass and suddenly losing radio contact." Reno's Aunt Winnie is Winifred Wood, 75, a former WASP who lived for years in San Marcos and taught elementary school in nearby Escondido. Wood, who retired from teaching a few years ago and moved to the mountains of Idyllwild, near Palm Springs, giggles when asked about that fateful flight.

"Sure, I remember it," she says. "We were heading east on a training flight. There were two girls on each plane. We

The youngest girl in a family of five siblings — Jane, Dolly, Daisy, George, and Winifred — and now the last surviving sister, Wood grew up in an environment that encouraged the idea that anything was possible. "We were a very close family," she recalls. "Oh, we had our words now and then, like all families do."

The experimental WASP program was established in November 1942 under the direction of Jacqueline Cochran and General H.H. (Hap) Arnold, who became convinced that the skills of the many licensed women pilots in the United States could somehow boost the war effort. It first flew out of bases in Houston, and later moved to Sweetwater.

At a dinner in El Paso, Wood remembers being enlivened by a precocious boy who sat at the next table and lectured her, and some other

Wood wrote a book about her flying experiences called *We Were WASPs*, which was illustrated by fellow WASP and longtime friend Dorothy Swann Lewis. A poignant memoir, the volume has long since gone out of print. "Don't even try to find a copy," Wood laughs, "cause there aren't very many of them out there."

Winifred Wood: Sky queen gives attorney honest

program, 25,000 women applied, 1830 were accepted, and 1074 graduated and were assigned to flying duties. The civilian experience of the women, Wood explains, was extended by a regular training program comparable to the one given male cadets. Upon

Editor's note: Jamie Reno is not related to the author.



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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Dear Matthew Alice: Does it really do any good to run from your car to your house when it's raining? Do you actually stay drier or do you just run into more drops and get as wet as if you'd walked?

—The Banting Jesters, San Diego

Near as I can tell, this question arrived in the Matthew Alice mail processing center (exit from 1.8 at the runaway truck ramp east of I-15) early in the Ford administration. It was summarily flipped into the bin marked "Fat Chance," repository for all queries too goofy to be taken seriously. It has languished there ever since. Imagine my chagrin, then, to discover recently that not only the Jesters, but two physicists and a mathematician have wondered along the same lines. By now I'm sure the Jesters have divorced, moved from San Diego, and couldn't care less about the whole thing. But since I've happened upon the answer and gone to the trouble of exhuming their letter, here it is, courtesy of Jay Ingram's book *The Science of Everyday Life* (Viking, 1989).

The three scientists who admit to having frittered away their PhDs on this poser basically agree with what any two-year-old could have told you: Run through the rain and you will probably stay drier than if you stroll. The two-year-old, of course, couldn't couch his answer in impenetrable scientific jargon, a skill that requires years of study. And keep in mind that the professors "rain" and "runner" are mathematical models, inhabitants of an eerily uniform and tidy universe also unknown to our toddler.

Physicist number one calculated the number of drops that land on your head and the number that you run into as you move forward. In his perfectly vertical, computerized rainstorm, the hit rate on the top of your head is unaffected by your pace, but you'll encounter face-first more drops per unit time but fewer drops overall if you hurry. Reduce the body surface that runs into the drops, suggests the professor, and you'll stay drier. Our toddler recommends an umbrella.

The mathematician's calculations say that the faster you move, the drier you'll stay, but speed and dryness do not vary at the same rate. Running flat-out doesn't keep you much drier than proceeding at a trot, so save your energy. Our toddler says buy an umbrella.

Physicist number two considered the fact that most rainstorms are accompanied by wind. If that wind is blowing into your face or side, running will keep you slightly drier. But if the wind is behind you, the faster you run, the wetter you'll get because you will overtake and run into drops that would miss you if you had walked. The professor giddily calculated the wetness factor for a perfectly horizontal rainfall; if you match your pace to the wind velocity, you'll stay dry. The two-year-old and I suggest that if the doc stepped out of his lab occasionally, he'd realize that the gale required to blow raindrops horizontally would probably knock you over into a puddle, drenching you completely. In that case, say home, set our two-year-old.

Dear Matt Alice: Where do farts come from? Why am I so damn flatulent, especially just coitus?

—Señor Nerve Gas, San Diego

My sympathies to your girlfriend, amigo. But not to worry. Medical science takes the fart seriously enough to have compiled about 50 years of data the topic. One of the earliest studies, which involved "colon tubes," balloons, and some exceedingly cooperative medical students, established a baseline for gas-passing under normal circumstances (from 400 to 1000 cubic centimeters per day, per person, roughly the volume of one to three beer cans). Intestinal gas is most likely to be the result of air swallowed while eating, drinking, or smoking or during times of stress or exertion. Remain in an upright position, and the air, which wants to rise, escapes as a burp. Lie down, though, and the air will bubble through your gut and exit the other end. As little as 30 minutes from swallow to fart, if the studies are correct.

Added to swallowed oxygen is carbon dioxide formed in the upper portion of the small intestine by the interaction of stomach acid and pancreatic secretions. But the relatively odorless CO₂ and oxygen probably didn't inspire your nickname or your question. The other major source of flatulence is bacteria in the colon fermenting any previously undigested sugars and starches. Methane (the burnable component of flatulence) and hydrogen sulphide (the rotten-egg smell) are two principal byproducts of the bacterial action. The longer the bacteria work on the sugar and carbs, the more gas they produce, so constipation is very flatulent. Exercise gets those bowels moving again but also expels any gas trapped in the intestines. I'm sure that somewhere in this child's guide to flatulence, you'll find your answers.

In the interest of your personal safety, cancel any high-altitude vacations you might have planned. When no compensation is made for the reduced air pressure, by the time you've reached 15,000 feet the volume of your intestinal gas has doubled. A sojourn in the Swiss Alps might end with your blowing yourself out of bed and into a ravine. A sojourn in the Swiss Alps might end with your blowing yourself out of bed and into a ravine. I wouldn't want that on my conscience. You've been warned.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 81803, San Diego, CA 92186-5803, or fax your questions to 231-0489.

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even if it wasn't much fun, I felt like it was right."

Every time the subject of sex surfaced, "She'd have an awful time," Stumbo says. "She'd try to be conversant and sort of glib, but she just always really wanted badly off that subject." Eventually Stumbo would conclude that "the Broderick case was always a sexual inhibition." Betty's infamous obscene tapes, left on Dan and Linda's answering machine, are one clue to that, Stumbo contends. "The ones that he held her in contempt for, the foul ones, the worst ones, are so graphic."

There's one that's something like, "Are you fucking the cunt on the stairs with her legs wide open." And in divorce court, that's what she asked, "Isn't it true that Danny or Betty or Linda with her legs in the air?" (That never occurred, by Dan's insistence.) "It's Betty's own constant coming back to the sexuality of it all, the legs in the air. I think she was definitely just incredulous that he would have sex with anyone else. Because she never in her wildest dreams thought of it." Stumbo adds that Betty's former roommate, her sister-in-law, held the conviction that the ultimate foundation of Betty's rage was "the infidelity period."

Period! She's known Betty for 25 years.

In September of 1991, Stumbo interrupted her writing to return to San Diego for the second trial. In many ways, it would prove to be a repeat of the first proceedings, but there were also some interesting variations. Both of Betty's aged parents, Frank and Maria Biocella, showed up this time. Stumbo says, "My personal feeling is that after the hung jury, they started to think, 'Well, maybe my daughter isn't guilty.' Some of the stigma lifted for them.... They came [to the second trial] and they were angry, they were defending Betty, and pretty much dumping on Dan real good."

Stumbo was touched by the elderly couple. "I did a lot of talking to them in the courthouse halls. There they were, these two old people, their daughter's in there on trial. The mother didn't go in during Betty's testimony because she said Betty had asked her not to.... She sat in the hall by herself." The Biocellas,

who were staying at the Pan Pacific Hotel, one block from the courthouse, even hosted "a gracious dinner for some of Betty Anne's friends." Included was Stumbo, who later wrote of the evening.

"I had a call from my editor and he said, 'There's this case out in San Diego that everybody's interested in.'"

Bryna Taubman



Black recalls sitting next to her on the first day of the trial "and she looked at me with tears pouring out of her eyes. I thought, 'Oh, God, this has to be one of the family.' Then later on I found out she was a writer. She asked me who the guy was up there with the glasses — Betty's lawyer. You know, it didn't take any Sherlock Holmes to figure that out."

Black was also repulsed by the public weeping. "It was pathetic. At first I thought, 'God, get a grip, man. You didn't even go through half the royal ride on a hobby horse than I did.' But she told me she was just so touched by all this."

It's interesting that that's her memory," Schwartz-Nobel said over the phone from her home in suburban Philadelphia. "If you had asked me, 'I did it cry during the trial, I probably would have said, 'Yes, I don't know.' But I assume that if [Dan] observed that, I must have been crying.... I think what I sometimes do is respond emotionally and then step back and interpret later."

In Betty's tale, Schwartz-Nobel evidently found much with which she could identify. She says that, like the San Diego, was part of a generation of women taught to subordinate their identities to men who were supposed to provide for them all their lives. Schwartz-Nobel said when she was 14, she was planning to become a doctor, and lived with him for 14 years, which took the couple through medical school, military service, intermarriage, and two children. Then he left her for a younger woman. "I never got over it," Schwartz-Nobel writes.

Unlike Betty, she did remarry (another medical doctor) and with him had a son, now six. And she had established something of an independent career by the time her first husband abandoned her. An English major by training, Schwartz-Nobel says she began volunteering her time as a researcher at Philadelphia Magazine back in the mid-'70s. Eventually she wrote a piece on hunger in Philadelphia, which grew into a book published in 1982, *Starving in the Shadow of Plenty*. From hunger, Schwartz-Nobel shifted her attention to crime, writing a 1986 account of a high school principal

and English teacher convicted of murdering a fellow teacher and her two children (*Engaged to Murder*). Additional books about surrogate motherhood (*A Mother's Story: The Truth about the Baby M Case*) and the saga of two Florida babies switched at birth (*The Baby Swap Conspiracy*) followed. Schwartz-Nobel had finished her work on the latter and was scouting for a new project in early fall of 1991, when her agent sent her a clipping from the New York Times.

Photos accompanying the article showed Dan and Linda smiling and holding wine glasses, and Betty, "her face tear-stained and her mouth sort of distorted," Schwartz-Nobel recalls. "I have for a long time been interested in the notion of women who were relatively powerless or voiceless. And while Betty was talking and talking and talking, in a sense, she still remained voiceless."

Schwartz-Nobel called her local library "and asked them to do a computer search to see what else had been done. And I quickly read everything that had been written." She knew then that this was a story she wanted to write, so she composed a brief book proposal that she forwarded to her agent, then dug into her own pocket to pay for a plane ticket to San Diego. The start of the second trial was just days away.

She says she knew that if her agent managed to get her a contract, her book wouldn't be the only one on the subject; she'd heard about Stumbo's work. "But my reaction was, 'Oh, well, there's just one other book.'" And Schwartz-Nobel says she was once in the reverse situation. She says while she was working on her account of the high school teacher murders, writer Joseph Wambaugh showed up at the second trial and eventually wrote the best-selling *Fishes in the Dark* about the case. "He went around paying everybody [to talk to him]," Schwartz-Nobel alleges. (Wambaugh could not be reached for comment.) "But I was the only journalist who spoke to both of the convicted killers. They wouldn't speak to him."

Schwartz-Nobel concedes that having another writer barge into her story "was difficult. But... it was also rather interesting. In a sense, it turned out not to be harmful. I think [my book] got more review attention than it would otherwise have gotten. Because he also was doing it, it turned it from a local story into a story that was unquestionably of national interest. And he was more upset by it

ultimately than I was. He took it very hard that the

One other newcomer to the courtroom—Loretta Schwartz-Nobel—also wanted to write a book about the case.

Loretta Schwartz-Nobel

principal characters had spoken to me and were refusing him, with his payments and everything, and that my book was there in the New York Times right next to his. But I took it with equanimity."

Schwartz-Nobel says she was surprised that the reception in San Diego was as icy as it turned out to be. "There was enormous resentment of my being there.... I think there was a sense that I had arrived as an interloper. And people felt that maybe I would just go away if I couldn't gain access," Schwartz-Nobel credits this reception to the friendships and loyalties Stumbo had established over time "that were preventing people from being friendly or helpful. There was one newspaper reporter who was friendly. And I later learned that nobody liked

him either. So luckily I had someone who would at least sit next to me. I literally felt like the skunk at the garden party, like if I sat down, people would move away."

Before coming to San Diego, Schwartz-Nobel had sent a letter to Betty, via Jack Earley, but here too she received little encouragement. "During the trial, Betty acknowledged me with her eyes, and she knew I was there. But she would not talk to me at all.... Apparently she was concerned about upsetting Bella."

The only bright spot for Schwartz-Nobel was news from her agent that several publishers were interested in her book proposal. (She won't say how much money she ultimately received from Villard Books, a division of Random House.) With a sale guaranteed, she braced herself for the task of covering the entire trial. "I was sort of a commuter," she says. "For seven or eight weeks, I was flying back and forth between San Diego and Philadelphia, because it's hard to be away from my little son." For the last three weeks, she brought the boy and his nanny with her, installing the entourage at the Glorietta Bay Inn in Coronado. "As you can imagine, it became a very expensive process."

She says she also spent \$3500 for the transcript from the first trial. And then she had to return to San Diego yet again in February in order to be here for Betty's sentencing. But not long afterward, her persistence finally paid off when Betty invited her for a visit at the Central California Women's Facility in Chowchilla.

"Betty has never met a reporter she won't talk to," Stumbo commented recently with a weary expression on her face. Stumbo acknowledges that she felt dreadful about suddenly facing competition for the Broderick book market. But she knew Betty couldn't be muzzled, so she never tried to extract any promise of exclusivity. Stumbo states, "Talk about a futile attempt! Give me a break."

Stumbo says she didn't exactly feel angry about Betty's invitation to Schwartz-Nobel. "I got frustrated with Betty.... She taken some getting used to because she will tell you one thing and then do another — literally — within the space of five minutes. And she's got an awful habit of bad-mouthing people behind their



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Stumbo treats readers to Betty's eerie letters to her daughters.

backs. Me included." Stumbo chalks this up to Betty's irrepressible need to please everyone. "She's incapable, I think, of a direct confrontation. Not if she thinks it's going to upset the other person."

That's one of the reasons she got into such trouble is because she's not able to take a stand and stick with it. And so it all builds up and builds up..."

Stumbo says she got yet another insight into Betty Broderick's psyche in those final days of the court proceedings. It was then that Stumbo finally managed to tour Betty's quarters at La Colinas. Always before, the two women had talked by phone or through the glass partitions in the jail's visiting room cubicles. At last seeing "this tiny, tiny cell that she was in — isolated — hermetically sealed — gave me a better understanding of just how traumatic the years and the night of those killings must have been. Because she always said, 'I was glad to get into this place and to get out of the pressure' [of her marital disaster]. But just the lack of privacy!

The toilet bowl was literally close enough to the bunks that you could put your feet in it. [Being in such a cell] would be like throwing you and me into a closet. You'd go mad. Yet every time I talked to her on the phone, she was upbeat, cheerful, worrying about her hair color, all these things. It gave me chills seeing that room. It made me realize how sick she was."

Not long after that tour, Betty was transferred to prison, and Stumbo returned once again to face her desk back in Los Angeles. Schwartz-Nobel, in turn, flew to Fresno, where she rented a car and checked into the Holiday Inn. The next morning, she made the long drive to the penitentiary. "I was frightened as I parked the rented red Pinto," she later wrote about

her feelings, "but I knew that there was no place, absolutely no place I would rather be..." Surrendering her personal articles and shoes, she submitted to a body search. Harsh as those measures might sound, Schwartz-Nobel says the prison officials were actually very cooperative. "Normally with a media visit, they're very restricted. But I went in as a friend rather than as an official media person. They knew I was working on a book, and they allowed me to bring in a tape recorder." She and Betty spent seven or eight hours together, for three days straight.

After her visit with Betty, she flew home to the task of telling Betty's story. For Schwartz-Nobel, that job was somewhat simplified by one decision: namely, to present only Betty's side of the story ("When there were conflicting versions of events, I have chosen

to present Betty Broderick's point of view, since this book is an attempt to bring the reader into her world," she says in her Author's Note.) "I made the judgment not to try and make this a newspaper/journalistic kind of reportage," Schwartz-Nobel elaborates upon that decision today. "It was written more as a way to try to understand what happened to the soul of a woman. I think was my phrase."

Readers of *Forgetting All Others*, as Schwartz-Nobel's work is titled, thus encounter as fact such controversial elements of the story as Betty's assessment of Dan's drinking. "He was drunk every night," Schwartz-Nobel writes. "Dan was happiest when he was drunk... When he wasn't drunk, he was crazed, screaming, and breaking things." (Stumbo, in contrast, found strongly conflicting

information about Dan's alcohol consumption and eventually concluded that Dan "liked to drink," but was by no means "a falling-down drunk... If he drank, he still succeeded," she opines.

At times, Schwartz-Nobel's voice merges eerily with Betty's, as if the writer had transcribed her tapes and then appropriated the words for herself. On page 57, for example, Schwartz-Nobel declares, "Betty had a lot of gorgeous friends, even a former Miss America, who was so beautiful, she got out of the shower looking great" — words that still ring in the ear of anyone who's heard the story from Betty directly. In Schwartz-Nobel's account, Linda Kohlen is a high school dropout who had just turned 19 or 20 when she first met Dan — inaccuracies that Betty is notorious for

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transmitting. Says Stumbo, "I have told her a thousand times, 'If you're gonna talk to the media, [Linda] wasn't 19 and she did graduate from high school. For your own image, get this right!' She'll say, 'Oh, okay,' and then the next time I turn around, she's told somebody else.... She wants [Linda] to be a 19-year-old bimbo with no high school education. Betty's smart. She can absorb new information, I would think, but she will not."

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Schwartz-Nobel recalls that writing her book — 237 pages in its published form — took four to six months. Stumbo didn't turn in the final draft of her book until around December. If the two women harbored any thoughts of racing against each other, however, both were surprised when a third account of the case, *Hell Hath No Fury*, hit the bookshelves.

On the cover of this cheaply bound offering from St. Martin's Paperbacks, hot pink letters splash across a grotesque portrait of Betty and smaller photos of Dan and Linda. The author of this book is Bryna Taubman, whom I reached by phone at her apartment near Lincoln Center in Manhattan. A 46-year-old veteran of both newspaper (the *New York Post*) and radio journalism (CBS), Taubman has a husky voice and a briskly cheerful manner. In the mid-'70s, she wrote her first book (about assertiveness training for

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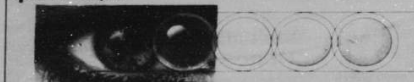
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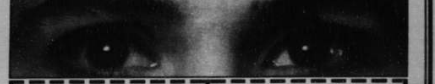
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Like so many women who would eventually write about Betty Broderick, Bella Stumbo had experienced divorce firsthand.

Schwartz-Nobel declined to say how much, if anything, she's made from her book. Nor could she say how it was selling. She says several national television talk shows that have the power

to catalyze megasales have expressed interest in having her on—but only if Betty will agree to be interviewed. "Schwartz-Nobel sent Betty a copy of her book, though she had to cut the spines off it and 'treat it as if it were a letter,' in order to conform to prison regulations."

"People want Betty," Schwartz-Nobel says. "And we haven't heard back from Betty yet about whether or not she wants to be on."

Stumbo speculates that Betty's sudden, uncharacteristic restraint from comment may have something to do with her efforts to appeal her second-degree murder verdict. Betty's court-appointed appellate attorney filed Betty's case papers March 31, and the appellate court will hear oral arguments later

this year. "They listen to the evidence and decide whether they think there should be a new trial," says Stumbo. "Can you imagine if San Diego had to go through a third one? Should this come to pass, 'I ain't going,' Stumbo declares.

Stumbo also won't be returning to the L.A. Times. She was among those who took the paper's employee buyout offer this past January, and her contract with Simon & Schuster committed her to producing two books—one the one about the Brodericks and a second. (Stumbo also declined to say how much she received for the two-book deal.) Before turning to say how much the subject (which is still undecided), Stumbo will undertake a two-week publicity tour; she already knows that Betty won't be helping her with that promotional effort. At the beginning

of this month, Stumbo received an eight-page letter containing Betty's vitriolic reaction to *Until the Twelfth of Never*. "Apparently, she approves of the first 530 pages, somewhat, but it's the last chapter that she's in a rage about," Stumbo told me.

It is that chapter that relates Stumbo's impressions of how Betty has changed since entering prison. Although "no epiphany occurred...when the doors of the Big House banged shut," Stumbo writes, Betty seemed to her to grow "more self-absorbed, more paranoid, harder by the day." Her "already graphic" language became even cruder; her comments about Dan "increasingly tasteless, flustering, cruel.... The bubbly girl-at-camp persona vanished." Always delighted by Betty's wit, Stumbo found that within weeks "Betty wasn't even funny anymore."

And she also found Betty increasingly losing the threads of

her own story. "She's forgotten her own history now," Stumbo told me during our talk in L.A. As an example, she cited another recent letter in which Betty was raving about the failure of one of her lawyers to protect her from fines Dan imposed on her for unacceptable behavior. "But this lawyer was long gone from the scene before those fines even began. Now she had no axe to grind there. It would have been easy for her to get the correct lawyer. But she mentally confused it. And I think it's because it's just a reel that rolls over and over, and so she's forgetting some of the things she used to know."

When I wrote and asked Betty what she thought of the women who attempted to capture her story in book form, she replied with this cryptic note: "I can't read books about this and I have not seen either movie." Someone had sent her another

article. I wrote recently about San Diego's top personal injury attorneys, however, and Betty had read that. She said she was sorry I hadn't had Dan Broderick to interview. "He was by far the best," she wrote. "He was smoother, better looking, better dressing, smoother talking, more successful and more aggressive than any of them. I was always his biggest booster, supporter, and fan. Too bad his brains fell out at 40! He knew how to 'work' the jury, the judge, the law. He could tear a defense to shreds—he was a great attorney, but a sorry excuse for a man." She signed this, "Respectfully yours, Betty Broderick."

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Exp. 7/79/1

DRIFTER GRIFTERS IN Contemptuous Buddies Run

In the late 1970s and early 1980s, a well-publicized series of murders shocked Southern California. Most of the victims were adolescent males, whose sodomized and mutilated bodies were discovered along various Southland highways. In those unpleasant days, hitchhiking was considered daring or foolish. But for two teenagers raised in impoverished homes, hitchhiking was a necessary mode of transport and an integral part of life.

My good friend Jimmy Howard and I spent our teenage years skating together in San Diego. In the winter of 1980, Jimmy moved from San Diego to Huntington Beach. We didn't see much of each other until one April afternoon, when I answered a knock on the door to find Jimmy standing on my doorstep. He had a smile on his face and a skateboard in his hand, and he told me he had hitchhiked all the way from Huntington to settle his stinking cage.

I commented on the risks involved, but Jimmy just laughed, thrust his hand into his pocket, and extracted a large clasp knife. With a flick of his wrist, a razor-sharp, six-inch blade appeared.

"I had this in my hand the whole time," he said.

I tested the blade on a nearby tree branch. The bark peeled off like a potato skin.

I listened attentively as Jimmy recounted the latest developments on the northern front. His mom had met and married an ex-Green Beret, and the entire family was living in a house near the beach. The pier was happening. Newport was only minutes away, and the lean times of the past seemed to be coming to an end. When Jimmy suggested we hitchhike to Huntington so he could show me his new surroundings, I agreed without hesitation. I threw some clothes into a backpack, grabbed my skate, and hit the road with my friend, just like old times.

We skated down to the Coronado bridge, where we stuck out our thumbs and waited for a ride. Within minutes, a woman pulled up in an old thrasher and offered us a lift to the Mission Bay area. We clambered into the front seat and sped away with a roar, dust and exhaust smoke in our wake. Our driver smiled grimly as she jockeyed for a lead position in the death lane. My kind of car, and my kind of woman.

Maneuvering through rush-hour traffic onto northbound I-5, our driver kept up a running commentary on her enjoyment of complete washers, her boyfriend (the Stud from Hell), modern drivers (explicits deleted), and life in general ("It's a bitch, but ride it for what it's worth..."). Before we knew it, Jimmy and I were standing on a ramp overlooking Sea World, feeling as if we had just received the most important lesson of our lives to date.

Our second lift, five minutes later, proved to be uneventful and, indeed, anticlimactic. I was still reeling from the encounter with the woman of my dreams. Our driver exited on Del Mar Heights Road, and Jimmy and I took our stations on the shoulder of the northbound on-ramp. So far, so good.

A third lift, equally boring as the second, took us to Mission Avenue in Oceanside. Here we became stranded. Night fell, hours passed, and still we stood on the ramp shoulder, unable to secure a fourth ride.

We tried everything. I had a big black marking pen and notebook paper in my bag, and we used these to make signs proclaiming our destination. "Huntington Beach" elicited absolutely no response. Thinking my sign was too geographically defective, Jimmy tried "L.A.," which was equally unsuccessful. "Anywhere but here" and "Harmless" were good for a few laughs, while "Fuck this place" evoked only derisive remarks.

By 10:00 we'd grown weary of the miserable Mission Avenue on-ramp. We decided to pick up our belongings and head north along the



THE SOUTH-BOUND LANE by P.N. Gwynne

Rough-Shod over a Pack Rat

shoulder of the freeway. Just as we were reaching for our boards, a battered VW bug pulled up, enveloping us in dust.

"I don't believe it."

"Get in," Jimmy said, "before he changes his mind."

I looked through the passenger window at the driver, a balding, bespectacled man in his early to middle 30s. Anatomically speaking, he didn't seem to be any great threat.

"Are you going to L.A.?" I asked.

"San Clemente," he replied.

I rode shotgun and Jimmy sat in the back seat.

Our driver checked his rear view mirror and eased the car into the roadway. Soon we were plodding northward at 55 miles an hour.

"How long were you guys standing at that corner?" the driver asked.

"Oh, six or seven hours," I said nonchalantly.

"Six or seven hours? Did you have food and water?"

"We had a bottle of water, but no food. We weren't really hungry. But I could use a cold beer."

"I have beer in the trunk," the driver said.

"There's a rest stop not far from here, and I was thinking of pulling over and taking a breather."

Jimmy and I exchanged glances, and then Jimmy said, "Yeah, that sounds like the call."

The circumstances seemed strange, but we both thrust forward for cold beer after our ordeal.

We pulled into the Alan Creek rest stop. Whoever named the place a rest stop must have had a sense of humor. At that early hour, the lot was crawling with drug dealers and prostitutes. We retrieved the beer from the trunk and retired to the cabin of the VW.

Cockily enough, our driver had exactly three six-packs under the hood. Jimmy and I proceeded to pound these down while swapping lies with our new acquaintance. The old man was hard-pressed to keep up with us. Soon the last beer was drained, and we didn't even feel buzzed.

The driver told us he had a bottle of vodka and some Ol' Stashed in the trunk. While he rummaged around for the booze, Jimmy and I slipped behind some nearby bushes to urinate.

"Hey, Jimbo, this guy's obviously a fucking pack rat looking for some action. You may have to use that knife if things get ugly."

The thought of our middle-aged driver pinning his sagging anatomy against Jimmy's six-foot frame was ridiculous, and we both roared with laughter.

"Neither of us let the other fall asleep. The guy in back holds the knife. We'll ride this car for all his worth, and then we'll see what happens."

"No worries. The knife was under my leg the whole time. I was waiting for him to try something, just so I'd have an excuse," Jimmy replied.

Back at the car, we found our driver fumbling with a package of plastic cups. After a brief struggle, he extracted three of them, packed the seal on the vodka, and poured several ounces into each glass. Mixer followed, and the drinks were ready. We had not detected the addition of any undesirable ingredients, so we confidently began to drink. Naturally, we forced our acquaintance to do the same.

We could read him like a book. He had obviously seen us on the Mission Avenue on-ramp and had purchased the beer and vodka before picking us up. He probably reckoned we would be fair game after we drank the booze and passed out. The moon couldn't know that Jimmy and I were already hardened alcoholics with years of heavy partying behind us. True bootlegs, we set out to see just how much liquor this idiot could hold before he revealed his real nature. We pressured him to drink and mix refills, and the vodka gradually disappeared.

Soon our acquaintance was ripped; Jimmy

and I both had a decent buzz. When the conversation turned to the subject of Mexico, the old man confessed he had never been there. We construed this as a blatant falsehood and proceeded to bombard him with outrageous lies about our travels in the exotic paradise to the south. We told of unpolished beaches crowded with gorgeous, naked women, all lolling about in crystal-clear 90-degree water. We told of mountain lakes where tourists could sip chilled margaritas while enjoying some of the finest scenery in Baja. Legendary whorehouses where harem of young Mexican princesses would fulfill every sexual desire. Cocaine deals consummated in border bars. Countless debaucheries, all available to gringos tourists for nominal amounts of hard cash. We said every lie we could possibly imagine. And in his inebriation, our acquaintance

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volume. That special kind with the handle glassed onto the neck. After some reflection, I added two bottles of mixer to my purchase.

The streets were fairly quiet at that early hour, and we sat outside the shop for a moment to discuss the entertainment scene. Jimmy and I suggested a run to Ensenada, and within minutes the battered VW was lurching over potholes and swaying around curves as we headed up the long incline leading to the coast. We put a serious dent in the tequila before we experienced our first crisis.

Faced with the choice of paying the toll on the coast road or driving through the mountains at no cost, our driver chose the free road. We tried to explain the advantages of the toll road, but no amount of persuasion could change the fool's mind. He obsti-

cated.

In an alcoholic haze, I read off several items from the bill of fare. I don't remember what I ordered, only that, upon its arrival, the food positively sucked. I ate every unidentifiable morsel on each of my numerous plates. Shoveling huge spoonfuls into his mouth, Jimmy did the same. Our acquaintance couldn't handle the gourmet fare and soon dropped out of the race. The wanker paid the bill, and with stinking breath and queasy stomachs, we left the squalid joint.

The harsh glare of sunlight hurt our eyes, and burning rays beat down on our unprotected heads. Our acquaintance was on the verge of heat exhaustion. He returned my scrutiny with a feeble smile.

"Do you guys feel like renting a hotel room?" he asked.

Jimmy and I looked at each other. The last thing we wanted was to share a room with this pack rat.

"No, we want to go to the beach,"

"Yeah, take us to the beach," I echoed.

The old man persisted. He wanted to check into a hotel and "take a nap," but we didn't see any future in that. Our polite requests soon became thinly veiled threats. He finally acquiesced, and we loaded into the vehicle and headed for the beach.

We pulled onto a nearly deserted stretch of rocky coastline one or two miles south of Ensenada. A Mexican family was barely visible half a mile away, but otherwise we were alone. So much for our claims of beaches thronged with naked women. We told our driver to park the VW right by the water's edge so we could keep an eye on it while sitting on the beach, pounding another round of drinks. Jimmy and I disembarked with the party materials, but this time, our acquaintance was too tired to join us. He remained slumped in the driver's seat. His head lolled back, his mouth open, and presently he was snoring loudly.

I walked back to the car to check his condition. After a cursory examination, I proceeded to ransack the vehicle. I rifled the dash, cabin, and trunk, but found absolutely nothing of value. The only likely object in the entire stinking VW was the guy's fat wallet, which was buried under his weight in his right hip pocket. I shook my head in disgust and returned to where Jimmy sat on the beach.

"I want to rent this girtrick, jerk and head back to San Diego. We can leave him here, drive to Tijuana, ditch the car, and cross the border on foot. We can use the money to buy bus tickets and go to Huntington in style."

"Sounds good to me," Jimmy said. "I'm getting tired of his sorry ass anyway."

"We'll have to knock him out first, so he doesn't call the feds before we reach Tijuana."

We approached the VW. Stopping down beside it, I picked up a rock the size of a baseball and clambered into the back seat. Jimmy sat shotgun, knife in hand, and together we surveyed the snoring wreck slumped behind the wheel. His snoring was more obnoxious than ever. A rivulet of drool ran down his chin and fell onto his shirt. In a full between snorts, a low rumbling deep in his bowels signaled some intestinal disturbance.

The afternoon sun blazed, and even with the doors and windows open, the interior of the vehicle felt like a blast furnace. I held the rock beside the old man's temple and swung it vigorously back and forth. I was trying to determine the best way to knock him out for several hours without actually having to kill him or killing him in a four or five trial runs, the rock was poised for the decisive blow. Visions of life in a Mexican prison hovered in the back of my mind. The decision lay somewhere between freedom and murder.

The decision lay somewhere between freedom and murder, and I was unwilling to cross the threshold.

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Flashing the knife in front of the wanker's face, I grabbed his head with one hand and placed the blade against his jugular.

der, and I was unwilling to cross the threshold. I slowly lowered my hand.
"I don't want to kill him," I whispered lamely.
"I just want to knock him out for a while."
"Give me the rock and I'll do it," Jimmy said in a forceful tone.

I gave the rock to him and he too swung it in trial arcs against the sleeping wanker's temple. As I watched, Jimmy tensed for the final stroke, held the rock poised for what seemed an eternity, and finally lowered his hand with an expression of contempt.
"I can't do it," he said. "I'm afraid I'll kill him." Jimmy buried the stone away with an oath. Obviously, the old man snored away in the blistering heat of the VW.
"Let's have another drink," I suggested.

"Yeah, I could use one." We spent the next few hours on the beach, sipping our drinks and talking desultorily as the afternoon waned.
"I think we'd better wake him up and start heading back," I said. "I don't want to spend the

night with him in some shitty hotel."

We gathered our gear and returned to the VW, where Jimmy roused the sleeping man by poking him in the ribs.
"Come on, dude! Wake up! It's time to go back to San Diego."

Slowly rising to consciousness, the miserable bastard was in a pitiable state. "What time is it?" he asked.

"Time to go," Jimmy repeated, with a gesture toward the fiery sun that was gradually sinking past the horizon. "It's getting late, and we want to go back."

It took ages to retrace our route through the mountains. The headlights of the VW were hardly sufficient to illuminate the endless curves. Perhaps this was a blessing, since we could no longer see the frightful chasms. At least our driver seemed more alert, for he spent the entire time leaning forward and peering over the wheel, though his annoying habit of pumping the accelerator returned to plague us throughout the journey.

Two hours later, we began our descent into Ti-jana. By this time, only two or three fingers of our vile liquor remained. Grabbing the bottle by the neck, I hurled it out the window and it crashed on the pavement. Our driver continued to pump the pedal and didn't say a word.

The border was a clusterfuck, and we waited

more than an hour to cross the line. Jimmy and I were still riding out the effects of the tequila, and the concentrated exhaust fumes only added to our torment. When our turn to pass finally arrived, we had nothing to declare except headaches and kidney trouble. Soon we were plodding northward on I-5.

Were approaching Carlsbad when our driver wanked again. "I know this girl named Mary," he said. "She lives in Vista, and she really likes young guys like you."

We told him we weren't interested but he kept talking anyway, telling us every base detail of Mary's expertise. Suddenly he veered from the freeway onto some connecting road and began to drive inland. The atmosphere in the vehicle became tense.

"What are you doing? We don't want to go to your friend's house!" Jimmy practically shouted.

When the old man didn't answer, I said, "Let us out at the next light," which was visible in the distance. But the light turned green, and our driver never slowed down as he executed a wide left turn.

Talk was useless. I extracted Jimmy's knife from my pocket and snapped open the blade. Flashing it in front of the wanker's face, I grabbed

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his head with one hand and placed the blade against his jugular. Prodding him slightly to emphasize my point, I issued my final directive.

"Pull over, asshole, unless you want this in your fucking neck."

He pulled onto the shoulder and brought the vehicle to a stop.

"Out of the car, Jimmy," I said, still holding the blade against the man's neck. Jimmy opened the door, stepped out of the car, pushed the shotgun seat forward, and grabbed our boards out of the back. I withdrew from the vehicle and joined him on firm ground.

"Later, faggot!" I screamed, and I slammed the door shut as hard as I could. The car and its driver vanished forever from our lives.

But now Jimmy and I realized we had absolutely no idea where we were. We had no map, so street names meant nothing to us. Seeing a restaurant in the distance, we decided to skate over and ask for directions.

"I-5! Just follow that road for two, maybe two and a half miles and you can't miss it," an employee said, pointing to a broad thoroughfare. Slapping our boards on the pavement, we skated away.

After dodging cars for half an hour, we came to the freeway, the same miserable stretch of asphalt from which we were picked up by the old man nearly 24 hours earlier. Like some night mare in an episode of *The Twilight Zone*, we were back on Mission Avenue in Occidente.

My frustration ended when some guy pulled up in a choice Blazer equipped with every available option. Load progressive rock music blasted from the stereo, so we figured he was probably normal. We threw our boards in the back and climbed into the front seat. The driver stepped on the gas pedal, and the truck shot forward with a

sneak of tires.

The side windows of the Blazer were tinted, and our driver insisted that they stay rolled down. For whatever reason, he was paranoid about being pulled over and cited by a policeman for cruising with tinted side mirror visibility. It grew damned cold in the front seat of that truck. I was actually glad when traffic slowed to pass a bloody wreck. But he took us all the way to Westminster, three or four miles from Jimmy's house.

We entered Jimmy's front door at 0400, 36 hours after leaving my house. Too tired even to eat or shower, we immediately crashed. I slept

the sleep of the dead for half a day. When I finally woke, I crawled into the shower to wash the nasty funk from my body. After Jimmy did the same, we stormed the kitchen in a comprehensive quest for food.

We consumed every edible substance in sight. Heaps of wrappers and boxes littered the kitchen table.

Between mouthfuls, we told Jimmy's mom about our adventure in Mexico. She listened and occasionally laughed as we related details. When I told her how I had held the knife against the old man's neck, she nodded her head in approval.

"The next time you guys hitchhike, you'd better take my husband's gun," she said. Her husband was a Torrance policeman. "Tell him about your trip when he gets home," Carol added. "He'll get a good laugh out of it."

Many years have passed since that particular adventure. Jimmy's married now and has two or three kids. He and his family live in northern Idaho, far from the beach where we grew up. I talk to him regularly on the phone, and every once in a while we discuss our hitchhiking experience. The ties that bind, and all that bullshit. And I've never been so close to murder as I was on that sweltering afternoon, when the life of that wrecked old man hung precariously in the balance. ■

"The next time you guys hitchhike, you'd better take my husband's gun."

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Dr. Perlman:

I have a problem. I came home the other night from work and caught my husband in bed with another man. You can imagine, it was pretty embarrassing to everybody. He swore to me that it was the first time that he had ever done anything with a male, that he did it out of complete curiosity, and that he didn't really enjoy it or intend on doing it again. I am wondering if that could be possible. Could he have been merely experimenting? Because I love him very much. I would like to work it out, but if he really enjoyed being with a man, I don't think I can stay with him.

- Fearful Spouse

Dear Fearful Spouse:

Yes, I can imagine how embarrassing it must have been. Shocking and unprepared also come to mind. While anything is possible, not everything is likely. Unfortunately, "crossing over the line" is rarely a one-time occurrence, and sexual experimentation in adulthood is typically more than idle curiosity. Your husband's assurances may be sincere, but they are probably worthless. Indeed, he may be denying to himself the magnitude of his same-gender sexual desire. Your desire "to work it out" may begin with your husband pursuing this issue in therapy.

- Dr. Mitch Perlman

Dr. Perlman is a licensed clinical psychologist (Lic. PSY-108876). Questions for his column are always welcome and can be sent to him personally at 419-822-1231. For information, help or to discuss your emotional health options, call Alvarado Parkway Institute toll free at 1-800-766-4475. There is no charge for your initial call.

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ARCHITECTURE

Serpent in the Garden

Rob Quigley thinks that Southern California architecture has always played with this Garden of Eden imagery and myth.

By Lawrence Osborne

Ever since it opened in 1970, the great mushroom-shaped library on the campus of UCSD at La Jolla, designed by William Pereira, has been considered a solidly successful fusion of form and function. Combining a sinister whiff of UFO-ology (the thing might well be mistaken for a nesting spacecraft) and the sleek utilitarianism of some pygmy cooking utensil, the library lasted for 20 years without needing to be extended — until last year, that is. Finally crumbling to the pressure of millions of new books, the structure's integrity had to concede some additions. What would the additions be, though? Little UFOs scattered around it? Aluminum caseroles and concrete mushrooms?

In the end, the university decided to add an underground annex and monumental Snake Path, designed by Michigan architect Gunnar Birkerts and artist Alexis Smith — a serpentine, slate-tile walkway leading up to the library — and a Latin-style garden to be designed by the San Diego firm of Wallace, Roberts and Todd, spearheaded by local landscape artist Ignacio Bunker-Ossa.

The Snake Path was commissioned by the Stuart Foundation, which has amassed over the years a collection of outdoor sculpture and installations on UCSD's campus. Hexagonal, scale-like slate tiles in gray, sand, and rust make up the "snake," which also has an ophioid mound that Eden. At one end of this beast is a seven-foot stone book with an inscription from Milton's *Paradise Lost*: "When Wilt Thou Not Be Leth To

Leave This Paradise But Shall Possess Paradise Within Thee, Happier Far." The Garden of Eden area is a small planting of fig, orange, and palm trees, which completes

the symbolic circle.

It may not at first be quite obvious what all this Edenic imagery is doing around a campus library. Is it being suggested that knowledge itself, in the Miltonic sense, will tumble them down in a Fall because it is a serpent as well as a desirable way of getting into, say, the creative law profession? The whole thing seems a tad morbid and heavy-handed, unless of course the library custodians sincerely believe

that the reading of books will actually lead one day to the creation of "Paradise Within." However, the architect of the annex (who emigrated to the United States from Latvia in 1949 and who has since designed the Latvian National Library in Riga) and

visually rupturing it. And the Snake Path has been subtly integrated into the modification. The question is only: Why all the meditations on Eden? Why all the Miltonic symbolism? Says Phyllis Minsky, a lively and informative spokesperson for the library, "You have to remember that there was no grand plan for all this at the beginning. It-

everything developed ad hoc. Initially, we just wanted the space, because we were running out of the Stuart Foundation people came to us with their plans. The annex was made subterranean because we didn't want to detract from the icon of the main building, and the Eden stuff — which everyone here thinks is beautiful — is part of an aesthetic effort to make basically dull and dreary space on the east side of the library interesting. And that it does amazingly well.

"The effect on the students? Well, you have to remember that most of them don't see the snake because it's not the main entrance. Only the engineering students see it. And it complements the 'Vices and Virtues' neon [sculpture] in the engineering quad — which means, I suppose, that the engineering students are getting their souls improved. As for the snake, I, we think it's gorgeous...very pretty and different. No one on campus has a bad word to say about it. It breaks up the expanse of concrete completely, and that's what it was intended to do."

The proposed garden in the pedestrian mall

next to the library is also an Eden symbol. Its designer, Bunker-Ossa, in a talk last year at the Athenaeum Library reported in the *Los Angeles Times*, pointed to the tradition of the "Latin garden" that informs the plans and which, he says, appeals to a deep unconscious human "desire to return to Eden." This new plaza and garden will be based on the telling of the Eden myth and will quite consciously employ what Bunker-Ossa calls "Mediterranean principles." These he traces all the way to Ancient Persia, Mesopotamia, and Rome, and from Rome to Spain, and via Spain to Mexico, and thence to California. The Latin garden, he says, loves oppositions of order/disorder, control/chaos, and tends to express the idea of Eden by means of contrasts between highly organized plantings on the one hand and some chaos element such as water on the other. Thus "wilderness" is thrust check by low against rigid grids of pathways (which, he says, reflects the early irrigation systems of Mesopotamia). And there is usually a division of the garden into quadrants

that may reflect the division of Eden into four heads.

Mexican landscape artists like Luis Barragan and Roberto Burke Marr have certainly used these very principles in Mexico. In the Golden Triangle area of La Jolla, George Hargrave's garden court at the Regent's Square II office development uses somewhat similar motifs. Says Bunker-Ossa, "In fact, UCSD is leading the way in California with innovative interpretations of these Latin traditions." The garden itself, designed by Santa Monica landscape artist Pamela Barton, will confront an orderly layout of agreeable with a random arrangement of olive trees, and Bunker-Ossa's mall as a whole will surround it with its telling of *Paradise Lost*.

According to Bunker-Ossa, the garden will make three statements: 1) the dispersal of the seeds of knowledge from the library, suggested here by the continuation of materials used in the slope next to the main building; 2) the entanglement of seeds in the land, suggested by the pat-

tern of trees and paving stones; and 3) the reconstruction of Paradise, suggested by a forecourt to a new engineering building at the east end of the mall, where a single, out-of-center date palm will contrast with an orderly grove of trees.

Given that the library itself stands amid the scattered remains of wildish canyons, this Eden symbolism is supposed to make some larger point about the Garden of California in its dubious relation to an ever-encroaching manmade environment (one fabricated precisely by architects). San Diego architect Rob Quigley thinks that Southern California architecture has always played with this Garden of Eden imagery and myth. According to him, the Arcadian dream has underlain both California's dream of itself and the region's Latin-oriented architecture. However, "This myth of the Arcadian dream was really just a marketing program that started around the turn of the century to get people to move here."

Yet the annexations being made to the UCSD campus library complex are not subversions of

this "marketing program." They belong to a more earnest allegorical canon that quite appropriately uses quotations from Milton. The whole, when finished, will give the bold, severe design of Pereira a freshly imagined symbolic context that will, of course, probably go largely unnoticed. The problem, after all, with allegorical landscaping is that you need symbolically literate readers to decipher it. The myth of Eden may have become environmentally trendy, but its specific history is largely receding at the speed of light. The symbolic trappings of the new gardens, the mall, and Snake Path, therefore, will probably soon seem as incomprehensible to students as a representation of the myth of Quetzalcoatl. In the meantime, though, the garden as idea has found a new lease on life in an unexpected place. And people can chew over the fact that in Old Persian, Paradise, "paradisa," means nothing more than "walled garden." ■

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LETTERS

continued from page 5

It became apparent in the early 1980s that large national lenders who chose HEAF as their guarantee agency because of its high-quality service were marketing heavily to high-risk trade schools. These schools had default rates of approximately 47 percent as compared to 10 to 12 percent for four-year colleges and universities. In 1985 when this practice began to threaten the health of the HEAF guarantee portfolio,

HEAF attempted to remedy the situation by raising guarantee fees, requiring a co-signer on high-risk loans, and attempting to cancel agreements with lenders marketing heavily to high-risk institutions. The government rejected all those approaches. Finally the Department of Education agreed that a guarantor could restrict access on a statewide basis, and HEAF withdrew from 18 states. However, between March and July 1988, while attempting to convince the Department of Education to allow HEAF to stop guaranteeing loans to

The Department of Education's takeover of HEAF was the result of the Department's concessions to a trustee bank which permitted it to receive 100 percent reinsurance on a student loan portfolio on which HEAF had refused to pay claims because of massive failure to service the loan portfolio consistent with federal requirements and because of the fraudulent falsification of collection records by the lender's servicer. When HEAF was forced to acquiesce to the

concessions, it entered into a settlement with the trustee bank. The settlement was predicated upon HEAF being able to secure approval from the Department of Education for a plan under which HEAF would not have to bear the extraordinary costs from a portfolio of loans which was so severely damaged by servicing errors that the default rate was projected to exceed 75 percent. That plan, however, was not approved by the Department of Education even though it would have cost U.S. taxpayers less than the Department's ultimate solution.

as well as that of his organization, was reported at length. To obtain USIU's response to the charges made by Lauro Cavazos, I contacted Robert Armstrong, chairman of the university's board. His remarks were also duly reported.

Of Note, Of Nothing, Of Thick Tum

Flash! "Of Note-ed" band blasts "Of Note" writer out of the water. Calls her the "Foghat of music critics." Does this beg for some questions? Certainly.

too keen on. Stampone contributes his usual top-o' the class and info-packed "Of Note" on the local appearance of a Zairean soukous musician. Clearly, a well-researched piece. Arnold's brief and shiny "Of Nothing" on one of San Diego's most innovative new rock bands, Trumans Water.

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and grilled cheese (on whole wheat, for a dollar or so, really harmful to does Ms. Arnold tie-dyes anyway? wearing them since the '60s — beautiful, full of all types of the rainbow, simple. The types of not outdated and we have a firm grip — just give it a free point of people a too chic. Your story bold, a piercing down. publications to the pu from tobo *Cosmo*, a tions it's and good Reader h Your in the J your read yellow st

the things that most organizations were not. I just "felt" it. It's always seemed so arrogant, but alas, you have let me see so many good things you have bowed before the pressures of big money tobacco companies. Like the magazine that posed as "progressive" for women, the sold out. Camel cigarette insert in the 10 issue shows colors...green with a down your back.

ing PAC money? Big
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Ron Lee
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about USIU.

Garry D. Hayes, President of United States International University.

Thomas K. Arnold replies: interviewed Richard Hawk, chairman and founder of HEAF. His detailed response,

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

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Reader

Calendar

Strapping Lads Heave

San Diego Scottish Games Reaffirms The Scot In All Of Us

Whilst a wee bairn, I somehow became enamored of my Scottish heritage. It began at a certain inward attention when Mom

would play, "On the Bonny Bonny Banks of Loch Lomond" on the piano, later flowered into a modest swelling of heart at the mention of Edinburgh

Local Events Highlights and Guide page 59

Classical Music and Guide page 59

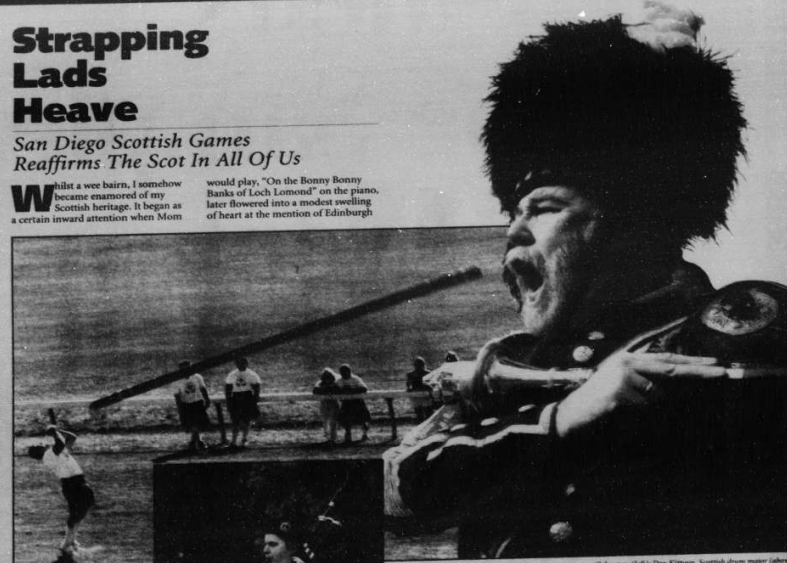
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Pop Music page 67

Movie Guide page 91

Restaurant Review and Guide page 96



Cabers (left); Dan Kittern, Scottish drum major (above)

LOCAL EVENTS

or Sean Connery. But there's not a drop of Scotch in my veins. This revelation came courtesy of my mother last week. I am 30.

"But, Lang. As in Auld Lang Syne? Lang Scotch? Andrew Lang? Baron Lang of Lambeth?"

"You may've had a great-great-grandmother who was Bavarian... But we're just plain old English," she said, her attention on a chicken pot pie, "if you go back far enough."

"What about the 'Mac' in your maiden name?" I shot back.

"Irish."

I reeled. Not that I was born in a plaid skirt with a goat's stomach in my mouth, but I have a certain facility for the brogue. And ye olde corpuscles do the Highland Fling at the haunting skills of bagpipes. (Then again, the beat of the tom-toms causes a certain primal hee-to in my heart, and my fantasy about a Lakota great-

grandmother was destroyed in 1991.) Since my mother's careless bombshell, I have wondered at the sources of my fanciful Scotchhood. Perhaps it started with that enraptured 1969 viewing of *The Prime of Miss Jean Brodie* at the Sunnyside Drive-In, and the subsequent years of trading dialogue with my sister: "My garrilla abber the cerreme de la cerreme, Mister Mak-high." Or a grandfather's remark that my long stride "had the Highlands in it" — Could it have been that photo of a shaggy-coated pony on a dreary Scottish moor sent by a globe-trotting uncle? My sixth-grade portrayal of Lady Macbeth?

I am not alone. Every year, some 13 Scottish Highland Games are held in California, plus a score in Arizona, attended by generic WASPs searching for ethnic identity. San Diego has hosted one of the best for 20 years now. They'll be held again this



Bagpiper Marsha Robinson

Calendar LOCAL EVENTS

Strapping Lads Heave

Saturday, June 19, in San Marcos at Rancho Santa Fe Park, a bird sanctuary that is said to remind many visitors of the Scottish Highlands, despite the utter disparity of the two in longitude, latitude, geological formation, topography, flora, and fauna. The Highland Games still held in Braemar, Scotland,

date back to the 11th Century, when King Malcolm III held a contest there to recruit tough guys for his army. The roots of various activities included in our version of the games are likewise obscure: the hand and finger positions in the familiar Highland Fling dance, for example, mimic the stances of courting stag and does.

What our games are best known for, however, is the fabulous caber toss. In this competition, strapping lads heave a 17-foot log, called a caber, straight up into the air. (This activity may have started in the Scottish timber industry, with the necessity of tossing tree trunks as far as possible into a river to keep them from getting snagged on the banks. Another story has it that early warriors heaved logs across streams to

serve as footbridges.) San Diego's Highland Games derive much credibility from the fact that we have a genuine larchwood caber from the Cairngorm Mountains, shipped to us at great expense after having been wrapped in burlap and stored for a year beneath the grandstand at Braemar, as tradition dictates. Caber competitors, as well as hammer throw and shot put competitors, must wear Scottish attire to compete. Eight bagpipe bands, 20 Celtic harpists, six drum majors, and untold throngs of highland dancers will vie amongst themselves throughout the day. Like the athletes, band members generally wear some kind of Scottish costume, but most no longer don feathered bonnets and wraparound wool plaids. "We give up full

regalia," says John Rosenberger, pipe major of the Cameron Highland Band. "It was kind of silly. Those outfits weren't made for hot countries." Mr. Rosenberger is of Scottish ancestry, he says, way back. He estimates about half the people who play in pipe bands here are Scots.

If your second cousin has a great-grandmother from Scotland, you're in. To help you find out, genealogies and tartans will be on display in tents pitched by the various clans. Folk music from States-dwelling Scots and Scotophiles will play throughout the day: scones, clothing, tapes, crafts, genealogy research materials, and bangers will be sold. Sadly, there is no mention of haggis, a dish consisting of the heart, liver, and lungs of a sheep or a calf minced with

suet, onions, oatmeal, and seasonings and then boiled in the stomach of the animal. But sheepdogs will trot about dogging sheep, and the 20-member Dryland Forever group, armed with a fully restored Gatling Gun, will perform a reenactment of the Gordon Highlanders in the Egyptian campaign of 1882. To complete the day, all the pipe bands will mass on the field to play "Amazing Grace" and "Scotland Forever" in unison. This will undoubtedly set arm hairs on end and hearts to pounding, reaffirming the Scot in all of us.

—Mary Lang

San Diego Scottish Highland Games
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Calendar LOCAL EVENTS

A Generation's Lust and Longing

Rolling Stone: 25 Years And
Linda McCartney's Sixties:
Portrait Of An Era

Can you believe that the mid-60s were a quarter of a century ago? Those of you who were not even alive then nevertheless live in a world whose culture was decisively shaped during that decade.

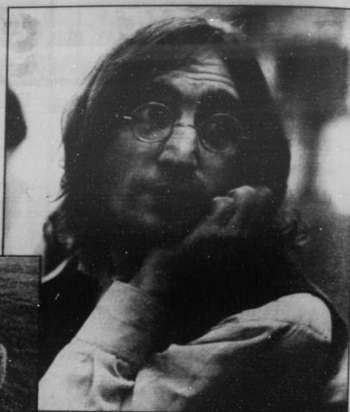
Rock and roll was not merely a new kind of music. It created a new way of life, a new set of values. It was young people who counted, not the middle-aged and elderly rulers of the world. Freedom in every aspect of human behavior was the only moral principle to follow. The senses proclaimed their right to be stimulated, even to excess, even by alcohol and drugs. Musical performance became a form of sexual seduction. And if a rock and roll musician had uninhibited spontaneity, violent energy, pale exposed flesh, and an air of eroticism and degeneracy, then it didn't always matter whether he or she actually knew how to sing.

Those of us who grew up then don't care much about making critical judgments of Janis Joplin, Mick Jagger, Bob Dylan, the Grateful Dead, or the Beatles. Their faces, their bodies, their voices, their songs, and their destinies are part of our lives. To call them to mind is to be young again, full of uncertainty and hope, convinced that we are in the middle of something great happening.

Annex Leibovitz's famous photograph of a naked John Lennon, curled up like an adolescent figure on the impassive face of Yoko Ono, is more than just a beautifully composed and imaginative picture. It brings him alive

for us again, someone who embodied the soul of our adolescence. Young Linda Eastman began to photograph rock stars in 1966, when she was the only photographer allowed on the Rolling Stones' yacht in the Hudson River. A year later, a 21-year-old named Jann Wenner founded a San Francisco magazine named *After the Rock*. Two years after that, a 19-year-old art student named Annex Leibovitz joined *Rolling Stone* as a photographer, establishing her own unique style of celebrity photography. It was not only rock personalities like Keith Richards or

What Leibovitz brought to *Rolling Stone* was a style of looking at people, tender and authentic, that characterized the mentality of an entire generation of photographers — a style elaborated in their own very individual ways by her successors after she left the magazine in 1983: Albert Watson, Mary Ellen Mark, Mark Seliger.



Paul and Martha, Rogers Park (left) and John Lennon, Abbey Road by Linda McCartney



Alice Cooper after photographing. There was also Muhammad Ali, and Nixon's helicopter leaving the White House for the last time.

Herb Kims. Kim might photograph the Dalai Lama, but his attitude toward this celebrity was no different from the way he approached the

figures of Al Rose or Little Richard. "A *Rolling Stone* photograph" came to mean something quite specific about what one thought of youth and fame and the public icons who give our existence meaning.

Meanwhile, Linda Eastman was taking intimate pictures of Jimi Hendrix, Jim Morrison, Janis Joplin, and Jackson Browne, plus with whom she shared Chinese food in New York. She was also starting with her trip to England in

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Saturday, March 19, 1994 • 8:00 pm

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						Series Total \$

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Individual tickets will be made available at a later date. No refunds or exchanges.
All performances in Civic Theatre. No cameras or recorders permitted. Artists, programs and dates are subject to change.

Calendar LOCAL EVENTS



1967 — photographing the Beatles, of whom she has provided a wonderfully revealing record: their doings with the press, their music-making, their moments of thoughtfulness and repose or of playful, self-conscious mugging.

After a while, the name "Eastman" disappeared, for Linda wound up doing what a hundred million young girls worldwide had been dreaming of — she married Paul McCartney.

A quarter of a century later, she collected her pictures of that era in

Linda McCartney's *Stargazing* (Little, Brown).

More spontaneous and sensitive than the elegant and artificial Annie Leibovitz at *Rolling Stone*, Linda McCartney captured rock stars "as an public personalities than as individual human beings, of fascinating inwardness — as in her touching pictures of Simon and Garfunkel or Brian Wilson of the Beach Boys. But her talents showed at their best in her photos of her own family, of her Beatles-husband

in his various moods, and above all of Paul embracing, protecting, or walking hand in hand with their little daughters, Mary and Heather. Even if we didn't know this was Paul McCartney, even if he meant

nothing to us, we would have to recognize these beautiful images as an unequalled tribute to the love of a father for his children. The Museum of Photographic Arts has organized its own



Martin Scorsese, NYC, 1990 by Albert Watson

nothing to us, we would have to recognize these beautiful images as an unequalled tribute to the love of a father for his children. The Museum of Photographic Arts has organized its own

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Calendar LOCAL EVENTS

Episcopalian Cannibal Cult Exposed

"Armistead Maupin Is A Man I Dreamt Up"

tribute — to the era of rock and roll, and to the photographers who gave its atmosphere and its stars a splendid permanence as works of visual art. There are two concurrent and related shows: *Rolling Stone's 25 Years and Linda McCartney's 25 Years*. *Portrait of an Era*. Some images are in black and white, some in color, some are well-known, others may come as a surprise.

But both shows carry a double interest. There are the photographs, a large number of them exceptional achievements. But there are also the people, the faces — reminders of those big, aggressive, insistent personalities who transcended the standards of music-making by turning themselves into works of art and stirring a generation's lust, longing, and capacity for adoration.

— Achilles Heels
Rolling Stone's 25 Years and Linda McCartney's 25 Years: Portrait of an Era
Museum of Photography Arts, Balboa Park
Daily, 10:00 a.m. to 5:00 p.m.,
Thursdays 10:00 a.m. to 5:00 p.m.,
Saturdays 10:00 a.m. to 5:00 p.m.
Admission \$2.00 for SDPA members and accompanied children; \$3.00 for the public.
230-7689

He was not moving back to Cleveland. For all her trials, the land, it here in San Francisco, and she lived her miserable life in the Maupin's cozy old apartment house on Barbary Lane.

This was home now — this chaotic, over-crowded, and the only personal place to Mary Ann's father, who was Anna Madrigal, a heady woman by choice and eccentric, who were legends on Roman Hill.

That is from Armistead Maupin's second collection of the fictional serial he first published in the *San Francisco Chronicle*, starting in 1987. *Tales of the City* was succeeded by *More Tales of the City*. Further *Tales of the City*, then by *Redskins* and *Significant Others*. Laid out day by day for a third-rate morning newspaper, the little chapters gradually mounted into an endless epic that took on a life of its own, bigger than the *Chronicle*, bigger than Maupin himself.

Christopher Isherwood, distinguished author of the Sally Bowles stories that turned into *Cabaret*, became an obsessive devotee of Maupin's writings. "I love them for very much the same qualities that make me love the novels of Dickens." What qualities is Isherwood talking about? The establishment of an intricate geographical location as a living presence you feel you can find your

way around in. The creation of a total social world, with inhabitants from a wide range of classes. Characters who are intensely vivid, authentic, eccentric. A plot that keeps the reader waiting for each episode in order to find out what happens next (Dickens, too, often published his novels as newspaper serials). Melodramatic revelations, hidden relationships, unexpected identities, mysterious crimes. The conviction that this is reality, even though everything in it is blatantly a contrivance of the author's fertile imagination.

In Maupin's case, the place is San Francisco, with its neighborhoods, its streets (Barbary Lane is recognizably Macondustry Lane, perched at the top of rocky stairs), its homes, its shops, its restaurants, its churches, its bars, even its supermarkets (the Marina Safeway, pictured as a hunting ground for singles in need of romance). If Dickens created London, it was Maupin who created San Francisco as an indestructible fictional universe.

For eccentric characters, however, Maupin goes very beyond Dickens at his wildest. Mary Ann Singleton may be a simple innocent from Cleveland, learning her way around "the city" (for San Francisco, there is only one). But the fey, motherly proprietress of 28 Barbary Lane, the rooming house where most of the main

characters live, turns out to be a transsexual, transformed by surgery from a man into a woman. One of the mysteries unveiled is that the name Anna Madrigal is an anagram for "a man and a girl." We are obviously not in Victorian London any more.

The variety of unusual sexual orientations, in fact, is one of the chief characteristics of Maupin's fictional world. There are a lot of gays and lesbians, sometimes treated satirically, but more often presented with the empathy that comes from social solidarity, for Maupin is himself openly gay.

When he was writing his serial for the *Chronicle*, his editor kept a daily chart of the number of homosexual and heterosexual characters, insisting that the proportion of homosexuals had to be limited to no more than one-third of the total. So along with Mrs. Madrigal, and the romance between hornculterist Michael Tolliver (nicknamed Mouse) and generalist Jon Fiddling, and the lesbian relationship between wealthy socialite DeDe Halpam and liberal model Dorothea Wilson (sharing motherhood of half-Chinese twins), there are also heterosexual Mary Ann and voraciously heterosexual Brian ("an overused waiter at Perry's"), who actually fall in love, get married, and start a family.

The family values in these books are of a special kind, nevertheless. The center of Maupin's books is an extended family of friends, who care for each other, support each other in their problems, and share each other's joys and sorrows, with the heterosexuals and the homosexuals existing at ease in the same environment of mutual affection. This is part truth (for Maupin has based most of his characters on people he actually knows in San Francisco) and part wish fulfillment (for he is aware of the discrimination gays are subject to even in enlightened sectors of American society).

The picture of a gay-straight friendship network is also, in part, the result of the author's political program. Maupin has been active in gay politics, fighting the homophobic campaign led by orange-nosed queen Anita Bryant, advocating the "outing" of prominent gays who have tried to keep their sexual orientation concealed, and protesting the attitudes of press and public toward AIDS. AIDS plays a continually growing role in the later volumes of the series, casting a pall of gloom over the exuberant characters and amusing intrigues of the earlier books. Dr. Jon does die of the disease and his lover, Michael, learns that he is HIV-positive, just like Maupin's own lover, Terry Anderson.

Throughout the series, Maupin has continually reflected the currents of daily news — for example, devoting a whole series of episodes to the Jonestown suicides, from which DeDe and Dorothea escape in the nick of time. "The city" has become a far less useful place since the AIDS epidemic, and in *Redskins* and *Significant Others* there is consequently a general dimini-

tion of the vitality and fun that *Chronicle* readers found so delightful, when Maupin began weaving his tales.

Still, the later gloom and political seriousness cannot efface the memory of warm, humorous, and wonderfully crazy imagination in a book like *More Tales of the City*, which is essentially a detective story about the exposure of an Episcopalian cannibal cult, practicing blood sacrifice high in the rafters of Grace Cathedral, the most Gothic monument atop Nob Hill. Dickens never cooked up anything quite like that.

The hour-long BBC Lancelotti television program called "Armistead Maupin Is A Man I Dreamt Up" supplements Maupin's books with information about the author's personal history (a native of Raleigh, North Carolina, he was brought up in a conservative family that still supported the idea of the Confederacy and opposed desegregation), interviews with the models for some of his characters (they look and talk exactly the way you imagined them), and pictures of the real locations in San Francisco where the events of Maupin's fictional world take place. Actor Ian McKellen, another openly gay celebrity, narrates.

As for the curious title of the show, remember "Anna Madrigal," and try rearranging the letters in "Armistead Maupin."

— John Peter Applebraich
"Armistead Maupin Is A Man I Dreamt Up"
Wednesday, June 23, 8:00 p.m.
KPSB-TV



PHOTOGRAPH BY DAVID ALLEN

Phone Matches Success Stories:

Victor and Robin Bagwell

CUTE, LOVING WOMAN, 26, 5'3", 155 lbs., looking for man that wants serious relationship. Financial status and looks unimportant. Just be willing to receive and give love. ✪

Robin: I got there first. When I met Victor, I just knew he was the one. I felt real comfortable with him.

Victor: I was driving a Volvo. Not many creeps drive Volvos.

Robin: I placed the ad in February of 1991. I really wanted someone to settle down with. I wasn't just looking for fun and games.

Victor: At the time, I was meeting a lot of my dates at bars. It was getting old... and expensive. You know: "Been there, done that."

Robin: I had 75 responses to my ad. Everyone who called was very professional.

Victor: I was looking through the *Reader* classifieds for a computer. I noticed Robin's ad and said, "What the heck?" I called and left a message.

Robin: I don't remember his message, but his voice sounded very nice. When I called him back, we talked for an hour and a half.

Victor: Then she broke our first date.

Robin: I was already dating someone else from Phone Matches, and that person wanted us to get more serious. Even after I cancelled our date, though, I wondered what Victor was like.

Victor: So she called me back. We met at the Bennigan's in Mission Valley.

Robin: And he was wearing a suit and tie. The same one he wore when we got married 12 days later.

Victor: True. By our third date, we had decided to move in together.

Robin: And then we said, "Since we're going to live together, why not get married?"

Victor: So we got married in a civil ceremony on March 9, 1991.

Robin: We didn't wear our rings until the Catholic ceremony on May 9 of this year. Now we're looking forward to having two children — a girl and a boy.

Victor: 2.5, actually. A dog, too.

Robin: And after Victor sells his screenplay, we're retiring and moving to a big house in Montana.

Victor: Right now, we're just enjoying sharing our lives together.

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Calendar LOCAL EVENTS

EVENTS LISTINGS

Contributions to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the price/admission where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to: READERS EVENTS EDITOR, P.O. Box 80003, San Diego, CA 92180-5803.

BAJA

Detonator Music will be discussed by Eugenio Revuelta in a lecture entitled "La novela policia," on Friday, June 18, at 7 p.m., at the Tijuana Cultural Center. Find the center at Paseo de los Heros and Mina Street in the Zona Rio. Admission is free. For more information, call 011-52-66-84-11-11302.

New Chants and Beliefs will be heard when Tanya Libertad is in concert at the Tijuana Cultural Center, found at Paseo de los Heros and Mina Street in the Zona Rio, on Saturday, June 19. Performances are planned at 7 and 8:30 p.m. Admission is \$45 per person U.S. For more information, call 011-52-66-84-11-11302.

The Papaya Festival, featuring traditional ceremony with dance and music from the state of Veracruz, return to the Tijuana Cultural Center on Thursday, June 24. The group will perform every Thursday and Friday at 3 and 6 p.m. and on Saturday and Sunday at 1, 3, and 6 p.m. Find the center at Paseo de los Heros and Mina Street in the Zona Rio, Tijuana. For more information, call 011-52-66-84-11-11302. Watch the fireworks for free.

Wooden and Dishing by Luc Camacho-Espinoza are on view through June at La Capiella de Fruta, in Plaza Fiesta, Local G, in the Zona Rio district of Tijuana. The works combine subject matter and technique to capture a frozen moment of childhood.

The artist is a native of Tijuana who now lives in San Diego. Also on display are poems by Maria Cruz Espinoza. For more information on this exhibit, call 427-1703.

Chimera Films, Antares is now showing at the dome theater at the Tijuana Cultural Center Monday and Tuesday at 3, 5, 7, and 9 p.m.; Wednesday through Friday, at 3, 5, 7, and 9 p.m.; and weekends at 11 a.m., 1, 3, 5, 7, and 9 p.m. See Ringling 4, 6, and 8 p.m. every day. The film people of the San continues to screen in English daily at 2 p.m. The center is located at Paseo de los Heros and Mina Street in the Zona Rio. Admission is \$4. For more information, call 011-52-66-84-11-11302.

OUTDOORS

Magalia, the southern U.S. native commonly planted as a decorative street tree in many of San Diego's older neighborhoods, continues to bloom this month. Called the "queen of the flowering broadleaf evergreens," its branches carry leathery, dark green leaves and large, white blossoms of pleasing fragrance.

Colorful Foliage along San Diego's coastline lingers, despite the lack of rainfall and warmer, drier days. In the older, landscaped neighborhoods of Coronado, Point Loma, Pacific Beach, and La Jolla, you'll find shrubbery and hibiscus blooming in many shades and colorful bougainvillea creeping over garden walls. Look for the group of chrysanthemums and flowers adorning the crown of the flame candelabra (red-flowering gum) trees.

The Chirping of Chickadees tells us the warmer weather of summer is well on its way. Their plaintive pleading for berries are heard wherever birds of semi-arid country can access the urban tapestry of San Diego. Try walking over the Spruce Street suspension footbridge, just west of Balboa Park between Front and Brent streets. From the swaying bend of the 70-foot bridge, you can admire a canyon filled with green and gold grasses, nectararies, and eucalyptus, pepper, and palm trees. Sound effects begin by mid-afternoon.

"Gastowish" is a statewide annual hiking and camping event organized to introduce the public to the plant and animal life, the history, archaeology, and geology of the California coast and to promote the idea of a "Continental Coastal Trail." Thirteen hikes are held in the most interesting scenic locations, from the Oregon border to Mexico. General guides are leading groups through various sites in the San Diego area between Front and Brent streets.

On Friday, June 18, participants shuttle to San Diego Embarkadero, ferry to Coronado Island to visit the historic Hotel del Coronado, and hike to camp at Point Loma (a six-mile hike). The event concludes on Saturday, June 19, with a six to eight-mile hike from Silver Strand to Chula Vista, then the Tijuana River Estuary and return to the Chula Vista Nature Interpretive Center for a farewell lunch.

Advance registration for any of the hikes is required. Each day costs \$25 and \$30. Participants are provided a map, transportation and a meal. For registration and additional details, call 693-0730.

Take a Hiking Expedition hosted by the Chula Vista Nature Interpretive Center on Saturday, June 19, at 8 a.m. Area, on the Silver Strand. Participants will meet at the parking area just north of Imperial Ridge. A short walk is free; reservations are necessary. Bring binoculars and a field guide. Call 422-2481 for information and reservations.

Gain and Lose About 900 Feet in a strenuous hike organized for the residents of Laguna Mountains sponsored by the Canyoneros of the San Diego Natural History Museum on Saturday, June 19, from 8 a.m. to 1 p.m. The hike will cover 9 miles, just past the Boulder Oaks Store, to the Forest Service campground with parking for the Pacific Crest Trail. The hike is free. Call 232-3821 for more information.

Beginning Birders welcomed to the Chula Vista Nature Interpretive Center. Birding is a hobby shared by the Trails Group. Hike back to the

Nature Company, on Saturday, June 19, from 8 to 10 a.m. Ranger Dan Bylin will explain and identify to birds. Bring binoculars if you have them. The walk is free. Call 231-1185 for information and directions.

Nature Walks led by a park ranger are held every Saturday morning at 9 a.m. at William Heise County Park, 4945 Heise Park Road, Julian. Meet at the Cedar Trail by picnic area two. The hike is free, but there is a day-use charge to enter the park. 494-3067.

Tree Walk, Offshoot Team offers a monthly hour-long guided walk highlighting various Balboa Park trees on Saturday, June 19, at 10 a.m., starting from the park's Botanical Building. Free. Call 235-1114 for more information.

Animal Tracking to confirm the existence of coyotes, deer, bobcat, raccoons, skunks, and other animals living in the Blue Sky Ecological Reserve will be taught Saturday, June 19, at 8:30 a.m. It is a coffee event to see the signs these animals leave behind to see the animals themselves. The park is located on Espola Road, a half-mile north of Lake Poway Road in Poway. It's free. For details call 466-7238.

Don't Bug Me, take an insect walk with "bug man" Ron Lyons at the Chula Vista Nature Interpretive Center on Sunday, June 20, at 9 a.m. Meet 1 p.m. in the center parking lot. In the wooded and forested Chula Vista for the free walk. Call 422-2481 for more information.

Nature Hike, photo and audio typical of Southern California hills and oak canyons are the subjects of a guided hike through the Blue Sky Ecological Reserve, Sunday, June 20, beginning at 9 a.m. Wear comfortable walking shoes. Bring water. The reserve is located on Espola Road in Poway, a half-mile north of Lake Poway Road. Free. 466-7238.

Summer Solstice, the time when the sun reaches its northernmost point in the sky, occurs this year at 7 a.m. on Monday, June 21. The summer solstice not only marks the beginning of summer for the northern hemisphere; it also means that the daylight hours are maximized. San Diego's sun is approximately 14 hours of daylight, or in contrast to the meager 10 hours or so we experience in December.

Anytime this week or next, try checking your shadow at 12:30 p.m. (the local daylight time in San Diego currently equivalent to astronomical noon). The sun is then only 17° south of the straight-up direction and casts near-vertical shadows. A lower-known consequence of the summer solstice is that the daylight hours are longer than usual. Evening and morning twilight periods are now lasting more than 90 minutes.

Meeting Heights of the Bluffs and Further, ground is silver after the spot upon beach following certain high tides throughout the year. On Monday, June 21, from 10:30 a.m. to 1 p.m., the San Diego Natural History Museum is offering an adventure to observe the grunion in action. A lecture and film will precede a beach walk to see grunion on the shore of the San Diego Bay. Admission is \$3 for children and \$5 for adults. Call 534-7523 for information and reservations.

DANCE

New England-Style Canteen and Square Dance, this week's edition, sponsored by the New England Square Dance Association, is scheduled for Friday, June 18, at 7:30 p.m. The film in the canteen provides the live music. Ron Miller is the caller. It's to be held at the Trinity United Methodist Church, 301

Thorn Street, in North Park. All dancers are taught. Introductory sessions for newcomers begin at 7:45 p.m. Admission is \$4. For details call 273-5553.

Ballet and Latin Dance Exhibitions will be presented by San Diego's top amateur competition dance teams at an Amateur Dancers Benefit Party and Dance on Saturday, June 19, from 8 to 11 p.m. Enjoy all the footwork at the Champion Ballroom Academy, 3580 Fifth Avenue, Hillcrest. Tickets are \$15 in advance, \$20 at the door. The music will be provided by DJ Craig Moore. Call 292-7722 for information and advance tickets. The proceeds from this event help pay the travel expenses of couples competing in the 1993 U.S. Amateur Ballroom Dance Championships being held in Seattle later this year.

Lovers in Rome Tunes, a Caesarean family dance is scheduled for Sunday, June 20, from 2 to 6 p.m., sponsored by the Fort Teles Social Club, at Dancing Unlimited, 4500 36th Street (south of Adams between Madison and Mission), Normal Heights. This event will be styled after the traditional Cajon family dance known as far do. Organized dance instruction takes place from 2:15 to 3:15. Instructors will rotate with participants and demonstrate basic steps. Come and learn the Cajon style. Cajon shuffle, and the 8-step dance two-step. Kids welcome. The fee is \$5 for adults, \$3 for youth, kids free. Question? Call 466-6453.

Popular Line Dances as well as traditional folk dances will be taught by Bobbie Karmali at the Incinitas Dance Center on Sunday, June 20, from 3 to 4 p.m. Find the center at 772 North E3 Camino Real, Encinitas; call 466-2308 for information and reservations. The class is free.

Western Dance Lessons are being offered every Wednesday night at 7:30 p.m. at the East County Jewish Community Center, 4079 54th Street, East San Diego. The lessons are for beginners and on up. The cost is \$5.00 per lesson for non-members. For more information, call 583-3300.

FILM

Typically Titled Los Black Films Team, Team Yael! (A Taste of Cajon and Crook) Geological and I'm On the Ball can be seen at Cineplex on Friday, June 18. One-pot Cajon music will be served with the screenings. The program begins at 7:30 p.m.; tickets are \$12 general admission, \$10 for members.

Free of Charge, a film about the giant-screen projection and is found at 1602 Front Street (at West Center), downtown San Diego. For more details and reservations, call 236-9270.

Julius and Ethel Resounding very hard to forget. On Saturday, June 19, marks the 40th anniversary of this event with a viewing of Unknows Screen, a film based on the art exhibit organized for the Rosebush International Arts with 60 works by International artists such as Picasso, Legue. Literary works are read in the film by John Randolph, Ed Moss, and Dave Rely. The film is directed by Randall. A discussion will follow each screening, set for 7 and 9 p.m., at Cafe Cinema, 1602 Front Street, Downtown San Diego. For details, call 236-9270.

Tim Robbins Men's Continues during the San Diego Pacific 11:30 Sunday Afternoon at 11:30 a.m. Movies series on June 20, when you'll be treated to Rob Robbins. The film was written and directed by Robbins, who also stars, along with

Giancarlo Esposito. It's a political satire about a following structural candidate and the system he rises through. See the film for free at the library, located at 820 E Street, downtown. Call 236-1800 for further details.

A Collection of Short Works in narrative, documentary, and experimental genres will be seen during the Film and Video Makers Showcase, set for Sunday, June 20, at the Ken Cinema, 4061 Adams Avenue, Kensington. Eight films and videos will be screened, including Window Water Baby Calling, Double Happiness, Slow Rain, and Just Dances. This is a fundraiser for the Film and Video Artists Association of San Diego. Tickets for the 2:30 and 3 p.m. showings are \$5; the evening show at 7:30 p.m. will feature an awards presentation and raffle and costs \$8 to get into. Question? Call 298-1336 for answers.

Trace the Path of a German-American depicting a car conductor who is boosting the aftermath of the Holocaust as he travels through the post-WWII Germany in search of his heritage in Zenopus. The 1991 film is the next offering in the San Diego Public Library's Film Forum series. Monday, June 21, at 6 p.m., in the heavy third-floor auditorium at 820 E Street, downtown. It's free. 236-3800. The film will be shown in English and German, with English subtitles.

A Zucker Laser is planned at Cafe Cinema on Wednesday and Thursday, June 23 and 24. See the Zucker/Abraham "Classics" Airplane! (at 6 p.m. both nights) and Naked Gun (at 8 and 10 p.m. each night). Find the films at 1602 Front Street (at West Center), downtown San Diego. For more details, call 236-9270. Admission is \$5 for each of the films.

A Nighttime World of Illusion and Treachery are the co-stars, along with James Stewart and Kim Novak, of Alfred Hitchcock's 1958 film Vertigo. See the film on Wednesday and Thursday, June 23 and 24, at 8:30 p.m., at the Garden Cabaret, 6040 Goldhawk Street, Mission Hills. Admission is \$5 for each of the films.

Kunden H. Fleet Space Theater features The Search for the Great Shark, which takes viewers on three separate dives with expeditions with blue sharks off Cape Cod, off the coast of Western Australia, and great white sharks off South Australia. The film provides shots above and below sea level of human encounters with the feared animal.

As the Iraqi troops retreated from Kuwait in February 1991, they discovered more than 600 oil wells. Free of Kuwait tells the story of the 27 firefighting teams from ten countries who fought the inferno. At the time, scientists feared that the fires would have melted the ozone layer or distinguished in nine months. Filming was done over a period of four weeks in the fall of 1991.

Tropical Rainforest transports viewers to the remote rainforest environment. It features giant images of colorful reptiles, diverse insects, and lush vegetation. The film is available for rental from Pacific Bell. Call 236-9270 for more information.

Plunk (aka Dark Side of the Moon in 3-D) is the latest 3-D laser light show, as the great music of the 20th anniversary. Using animation and computer graphic imagery, 3-D laser lights move to a powerful music.

Shark, Fish, Ray, and Fish (aka Dark Side of the Moon in 3-D) continue daily through August. Laser U2 is in 3-D. Combines laser, music, and technology, holographic games, and the music of U2. Laser images are said to be a new

type of techno language" during this 15-hour show, debuting on Friday, June 18.

For ticket prices and daily show times, call 236-1233. The theater is located in Balboa Park.

A Gallery Talk at the San Diego Museum of Art in Balboa Park on "The William S. Paley Collection" Thursday, June 17, at 5:30 p.m., beginning with wine and cheese. The talk will be repeated on Tuesday, June 22, with coffee and doughnuts, at 7:30 a.m. The cost for either event is \$3 for members, \$7.50 for non-members, and reservations are required. Call 232-7011 x173 for information and reservations.

"Irrigation Systems and Soil Moisture Measurements" are Joe Donner's topic when he addresses the San Diego Farm Society tonight, Thursday, June 17, at 7:30 p.m. Donner is from the Master Gardeners Group. The public is invited to the free meeting, held in room 101 of Casa del Prado, in Balboa Park. Call 583-9551 or 686-4143 for additional information.

"Vista Schools — The Good, the Bad, and the Really Scary" is Barbara Ottaviano's topic on Friday, June 18, when she addresses the San Diego Society for Humanistic Judaism, at 7 p.m., in the Forum Room at University Tower Center (at La Jolla Village Drive and Camino). La Jolla, Ottaviano, a longtime activist in North County, talks about what's going on more than a Christian Right majority has been elected to the Vista School Board. The public is invited to the free lecture. For more information, call 299-3782, 489-9405, 723-8431, or 426-5555.

"Love, Adventure, and the Eighty-Cent Room" documents Kristin Mitchell's adventures as she crossed four continents and 35 countries. See the lecture/slide show during the Sierra Club meeting on Friday, June 18, at 7:30 p.m., in the auditorium (on West Street) of the Marston Middle School, in North Chula Vista. The program is free and open to the public. Call 299-1743 or 583-3773 for more information.

Using Worms, Spiders, Cheese and fish smells, with little success to catch trout, catfish, and bass! Attend a hands-on presentation through fishing techniques on Saturday, June 19, at 10 a.m., in the amphitheater of Lake Jennings Park, 10108 Bass Road, Lakeside. A free guide to the "hot fishing spots" in the lake will be distributed. This 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 park entry. For information, call 494-3061.

Real News Speech can understand of oxidation and anti-oxidants and their role in health when Charles A. Thomas, Jr., addresses the Libertarian Study Club on Saturday, June 19, at 7:30 p.m. at the University of California at San Diego. Thomas is a professor of biological chemistry at Harvard Medical School and professor of biochemistry at Harvard University and is currently president of the PANTOX Corporation, which is developing the effectiveness of the human mind as an accident defense system on a practical basis.

Get the accident defense system, 4280 Nobel Drive, in the Costa Verde Shopping Center, in La Jolla. A social begins at 8:30 p.m., dinner begins at 9 p.m., and the music of U2. Dinner at 8 p.m. Admission is \$11 for dinner or \$4 for the lecture only.

With Pacific Bell Voice Mail, you can send a single telephone message to a whole group of people. Instead of repeating yourself over and over and over, you just record your message once into your phone. Then enter the numbers of the colleagues you'd like to have hear it, and you're done. They can listen to your message whenever they like. If they feel like answering, they can send you a reply.

And all this is in addition to Voice Mail's prowess as a system



Let's say you have an exciting business idea.



Let's say you can't wait to call your colleagues about it.



Let's say fifteen colleagues.



Let's say your idea's starting to seem less exciting.

With Pacific Bell Voice Mail, you can send a single telephone message to a whole group of people. Instead of repeating yourself over and over and over, you just record your message once into your phone. Then enter the numbers of the colleagues you'd like to have hear it, and you're done. They can listen to your message whenever they like. If they feel like answering, they can send you a reply.

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for taking your messages. It's more private than message slips, it offers better message access than answering machines, and it even answers when you're on another call.

To find out more, call Pacific Bell at 1-800-273-7000 and ask us about Pacific Bell Voice Mail.

Let's say it's a better solution.

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Calendar LOCAL EVENTS

For the San Diego Lesbian and Gay Archives, honoring founder Jon Jaspig. Lanes to the recreation in the neighborhood of the Lesbian and Gay Men's Community Center, 3914 Normal Street, Hillcrest; call 299-2828 for more details. Admission is on a sliding scale, from \$5 to \$15.

Hard-Balled Female Detective
Sharon McCune makes her 14th appearance in *Wolf in the Shadows*, the new novel by Marcia Muller. On Monday, June 23, at 7:30 p.m., Muller will talk about her new book, at Warner's Bookstore, 7812 Grand Avenue, in La Jolla; 454-0347. Free.

Reading From His Favorite Poets
Charles Simic will appear at the River World Gallery, 4010 Goldfinch Street, Mission Hills, on Wednesday,

June 23, at 7 p.m. Admission is free. 800-8007.
Carolee Weathers will read from her book *Shadows and Other True Stories* at the Blue Door Bookstore, on Wednesday, June 23, at 7:30 p.m. The event is free. Find the store at 3823 Fifth Avenue, in Hillcrest; 298-8613.

Long, Dances, and Theatrical Entertainment is expected when the San Diego Junior Theater performs at the next North Park Community Association general meeting, next Thursday, June 24, at 7 p.m. Admission is free, although donations will be appreciated. Enjoy the meeting and show at the Silver Gate Masonic Temple, 3795 Utah Street (one block south of University Avenue), in North Park. Call 283-9971 for additional information.

"Partisance and Luck" chronicles the struggles of a theoretical physicist and the owner of a failing pizza franchise to save their homes. Author Louis B. Jones will read from his book on Thursday, June 24, at

7 p.m., at Emerald Books and Coffee. Find the store at 1555 Camino Del Mar, in Del Mar. Call 755-2707 for further information. The reading is free.

TV

Keep Your Filly Hands to Yourself, whether you believed Anita Hill or not, sexual harassment is an ugly dilemma faced by many women who have no one to champion their cause. And while everyone would pretty much agree that the problem exists, few people have a clear idea of what exactly constitutes sexual harassment. Sex, Power, and the Workplace examines five people who have experienced sexual harassment and who have done something about it. Airs today, Thursday, June 17, 7 p.m., KFRS, Channel 15.

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Local Hard-Balled Detective and Intelligence, sunny mean streets, harsh shadows, and evil in the hearts of men. *Lugano Hunt* is a 1987 film noir that transplants the game to bright and breezy Laguna Beach. Beach blanket blanket! Murder. And an

opportunity to be the great Jason Roberts, Rip Torn, and Anne Francis in action. Airs Saturday, June 19, 3 p.m., KNSD, Channel 35.

Father of the Bride Returns, poor Spencer! Tracy had to endure so many troubling couplings in the course of his long career. Father's Little Dividend picks up where Father of the Bride left off. This time, young Tracy is confronted with the prospect of granddaughters. Stars Elizabeth Taylor, Joan Bennett, and Billie Burke. Airs Saturday, June 19, 10:30 p.m., KFRS, Channel 15.

Potential Martyr Speaks Out, Kanan Makiya, a disident Iraqi intellectual living in the U.S., recently caused an international stir when he publicly accused Arab and American intellectuals of hypocrisy and cowardice. For too long, he claims, these two groups have ignored the tremendous abuses of human rights that occur routinely in the Arab world. More than a mere critic, Makiya is a man of his word. He clandestinely returned to Iraq to investigate reports of an official Iraqi extermination program aimed at Kurds, and in upcoming *Frontier* episode explores his research. *Saddam's Killing Fields* airs Tuesday, June 22, 7 p.m., KFRS, Channel 15.

Daddy, We Hardly Knew Ya, it's easy to feel simply angry at the American government's treatment of Japanese-Americans during World War II, but it's another thing to gain some insight into the impact the experience had on the many lives it ruined. Who's Going to Pay for *Those Dollars*? Anyone in the next documentary in Public Television's first summer R.O.C.K. series. Los Angeles filmmaker Janice Tanaka went on a quest for her father, who had disappeared after his disastrous experience with the FBI while interned at Manzanar. She finally finds him, and her film finds its center at this hour.

Speech Safety, Love, and Head Me *Chase to Your Heart*, Sicily is the epicenter for much of the violent political change currently rocking Italy. For centuries the Mafia has ruled this charming beautiful part of the world, but its power is now waning, and common citizens are harnessing its death. An upcoming episode of *Rough Guide*, the stylish travelogue, visits Sicilians who are organizing Sicily's anti-Mafia movement. Airs Monday, June 21, 9 p.m., KFRS, Channel 15.

Breaker! Breaker!, the current road trip continues with a game against the Houston Astros on Thursday, June 17, at 5:05 p.m. The Pads head to Colorado Friday through Sunday, June 18-20, with games against the Rockies at 6:05, 6:05, and 12:05 p.m., respectively. They play their Gauchos in San Francisco. Monday through Wednesday, June 21-23, at 7:35, 7:35, and 1:05 p.m.

The team heads home for games at Jack Murphy Stadium against the Cincinnati Reds Thursday, June 24, at 1:05 p.m. (the home stand continues through June 30). For ticket information, call Ticketnet at 452-5847. Telecasts of all games except those on Wednesday and Thursday are scheduled to appear on K15L, Channel 51. All games, home and away, are broadcast on K3MB-AM (760) and in Spanish on station XECC-AM (1420).

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breaking encounter with the past. Airs Tuesday, June 22, 9 p.m., KFRS, Channel 15.

Me, Silence Speaks *Don't Come to Public Television*, you've no doubt seen his shrill, manic presence on CNN or Nightline. Larry Kramer is the gay man certain politicians love to hate. He is also the gay man largely responsible for injecting civil disobedience into the national AIDS debate. As the HIV-positive co-founder of ACT UP, Kramer was determined to not go quietly into that good night. And his rage brought AIDS and its myriad inequities to the American public's attention. A documentary about his life and work airs Wednesday, June 23, 9 p.m., KFRS, Channel 15.

Peter Bushnell, the current road trip continues with a game against the Houston Astros on Thursday, June 17, at 5:05 p.m. The Pads head to Colorado Friday through Sunday, June 18-20, with games against the Rockies at 6:05, 6:05, and 12:05 p.m., respectively. They play their Gauchos in San Francisco. Monday through Wednesday, June 21-23, at 7:35, 7:35, and 1:05 p.m.

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Calendar LOCAL EVENTS

Participants desiring American Yachting Association (AYV) credit will be charged \$1.50. Questions? Call 437-4434 for additional information.

SPECIAL

Origami, the Ancient Asian Folk Art, will be demonstrated at the Japanese Friendship Garden in Balboa Park on various Fridays and Saturdays throughout June and July. On Friday, June 18, from 2 to 4 p.m., Yumi Cornelius will demonstrate her art and provide information on supplies, artists, and the various aspects of paperfolding. The demonstrations are free with garden admission. Call 232-2780 for further information.

Hunter Safety Education Course continues throughout the year, with the next class scheduled for Sunday, June 19, from 7:30 a.m. to 3:30 p.m. The ten-hour class will be held at the Community Church, 2089 Ruff Street, Pacific Beach. The course is taught by five officers who are determined to eliminate gun accidents. The curriculum covers gun safety, gun handling, archery, ball powder, and the handling of firearms and archery equipment. The series is approved by the State of California Department of Fish and Game. Bring a newspaper and a number 2 pencil; a sack lunch is recommended. Do not bring firearms to the class. The fee is \$10. For reservations and further information, call 488-7882.

Unsubscribable Electric Submarines, steam toys, aircraft carriers, and sailboats are among the featured attractions at the 82 Ship Modelers Guild's 16th annual scale ship model regatta. The regatta is held on Sunday, June 19 and 20, beginning with registration from 8 to 9 a.m.; competition continues

until around 3 p.m. in the afternoon on Saturday, although there is a night run just after sunset. The competition consists of static displays and remote-control military and civilian ships. On Sunday, it's a more informal gathering of enthusiasts, with no competitions planned, from 10 a.m. to 2:30 p.m. The regatta will be at the Model Yacht Basin, on Vacation Road, just off Ingraham Street, in Mission Bay Park. Call 582-4883 for more information. Admission is free for spectators.

The Biannual Threshing Bee and Antique Engine Show at the Antique Gas and Steam Engine Museum is set for Saturday and Sunday, June 19 and 20 (continuing June 26 and 27), from 9 a.m. to 4:30 p.m. each day.

Activities include traditional craft demonstrations, harvest demonstrations, country and folk music and dancing, bay wagon and train rides, an antique tractor parade (at 1 p.m.), along with exhibits of steam- and gas-powered equipment and engines, vintage cars, model engines, apple pressing, and the museum's permanent blacksmith and wheelwright shops, sawmill, gristmill, and more.

There will be food, a shuttle bus

for those unable to walk, and overnight camping (with prior reservations). The entrance fee is \$5 per person, free for those 15 and under. Call 941-1791 for further details. Find the museum at 2040 North Santa Fe Avenue, in Vista, on 40 acres of rolling farmland.

Contests of Strength, Agility, and Skill determine the winners of the San Diego Scottish Highland Games, held throughout the year, June 19, at Rancho Santa Fe Park, on La Costa Meadows Drive, just south of San Marcos.

Events, running from 9 a.m. to 3 p.m., include the caber toss (during which a 17-foot long pole weighing over 100 pounds is bent and tossed, end over end, for accuracy and style); highland dance, pipe band, drum major, and Celtic bagpipe competitions; musical entertainment; massed pipe bands playing in unison; food and drink; and sheepdog herding demonstrations.

The park is a bird sanctuary, so no dogs will be allowed on the grounds. Admission is \$8, with discounts for military, seniors, and youths. Children under six are free. Need more information? Call 527-4953 for answers.

Head to the Book Sale at the University Heights branch library on Saturday, June 19, from 10 a.m. to 3 p.m. The sale is free.

The Style and Format of Publications and personal storytelling will be the focus of a class on Saturday at the San Diego Natural History Museum in Balboa Park on Saturday, June 19, from 9:30 a.m. to 12:30 p.m. The knowledge passed in folk legends and tales throughout the world of hardship. The cost of the class is \$20 for non-members, \$15 for members. Call 239-2001 for information on advance registration.

Many Medallions will be available at a Psychic Fair scheduled for Saturday, June 19, from 10 a.m. to 3 p.m., at Harmony Grove, 2875 Washington Circle, Encinitas. Have a spiritually enriching day. Mini-readings will cost \$15 for 15 minutes. For more details, call 745-9176.

St. Spyridon Greek Orthodox Church is hosting its 24th annual Greek Festival on June 19 and 20. Enjoy Greek dancing, music, food, and church tours during the festival, slated to run from 11 a.m. to 10 p.m. on Saturday, and from 11 a.m. to 9 p.m. on Sunday. Admission is \$2 for adults, children under 12 free. Find St. Spyridon at 3655 Park Boulevard, North Park. 297-4165.

It's the 15th Anniversary of the founding of Mission San Luis Rey.

and you can celebrate at the Mission Vista on June 19 and 20. On Saturday, when festivities run from 11 a.m. to 10 p.m., there will be a blessing of the animals, Wiccan line and square dancing instruction, fiddle, and music among other attractions. On Sunday (from 11 a.m. to 8 p.m.), the annual trek ride to the continued Los Caballeros de Camino Real is planned. The Caballeros will be met by the USMC Mounted Color Guard and escorted to the mission grounds; the groups can be seen riding over the hills toward the mission beginning at 2 p.m. Also enjoy Ballet Folklórico and more food on Sunday.

Admission to the fiesta is free. Find the Mission on North El Camino Real, just off Mission Avenue/Highway 76, in Oceanside. For further information, call 757-5651.

A Psychic Fair and metaphysical conference is planned at Alexandra's Bookstore, 2725 Congress Street, Old Town. The event will run from 11 a.m. until 7 p.m. on June 19 and 20. Practitioners of psychic arts such as tarot, palmistry, and numerology will be available for both days, charging \$30 per reading. On Saturday and Sunday, free lectures will be given. Admission is free. For further information, call 288-3422.

Kick Up Your Feet at the third annual Norberto Music Festival sponsored by the Centro Cultural de la

Barra, set for Saturday, June 19, from noon to 10 p.m., in the Organ Pavilion of Balboa Park. The festival will feature seven musical bands, ballet folkloric dancers, singing groups, and Mexican folk foods. The seven bands include four from the San Diego area, two from Mexico, and the recording headliners, Los Medanos, from San Antonio, Texas. Admission to the festival is free. Call 235-6135 for more details.

Step into a Rhymer Era when you visit the Athenaeum Music and Arts Library for "Tones and Tunes," on Saturday, June 19 (and on the third Saturday of every month), at 2 p.m. A doorman-led tour will provide information on the history of the library and its historic building, as well as on the extensive collection of material on music and art. Following the tour at 3 p.m., an English cream tea will be served, complete with silver tea service, linens, scones, and other sweets. The hour is free; the charge for the tea is \$5 per person. Reservations are suggested, as seating is limited. The Athenaeum is located at 1008 Wall Street, La Jolla; call 454-5672 for information and reservations.

La Casa de Puerto Rico invites you to attend the Fiesta Dia de San Juan scholarship fundraiser on Sunday, June 20, from 10 a.m. to 6 p.m. There will be ethnic food, water sports, Bumba y Plena, La Casa's folk dances, rappers, and games for children and adults. Call 443-2847 for additional information. General admission is \$2; \$3 for children 6 to 15. Enjoy the fun at Campland by the Bay, 2111 Pacific Beach Drive, in Pacific Beach.

Spend Father's Day at Oceanside Harbor, where there will be live music and entertainment featuring Dream Weaver with art and fun for kids, on Sunday, June 20, from 11 a.m. to 2 p.m. Admission is free. Reach the harbor at 276 Harbor Drive South (take I-5 to Oceanside Harbor Drive, and head west to the lighthouse). Dial 722-4977 for more details.

There's a Mexican Fiesta planned at the San Diego Sports Arena on Sunday, June 20, from 7:30 to 8:30 p.m. There will be an "Old Mexico Fair," featuring mariachi, chow, tambores, folk music, authentic Mexican food and drink, two corridos (two bulls will be killed), featuring Manuel Capetillo, Jr., and Guillermo Capetillo at 5 p.m.; dancing horses and a charro rodeo at 6 p.m.; and a Latin music show at 7 p.m., featuring David Reynoso, Manuel Capetillo, Pedro Infante Jr., Rod Veland and Alicia Mercader; there will also be an appearance by actor Jorge Reynoso. Tickets and information are available through Ticketmaster, at 278-8477. Tickets for adults begin at \$15; children 5-12 are \$10; and kids 2 and under are free.

Flamenco Songs and Dances can be enjoyed in this week's program sponsored by the House of Pacific Relations in Balboa Park. The House of Finland event is set for Sunday, June 20, at 2 p.m. Free. See 382-1316.

Take a Sun Tour of the UNCSO campus on Sunday, June 20, at 11 a.m. The tours are designed for adults who would like general information about the campus as an educational and cultural resource. Tours leave from the Gilman Information Pavilion. (These bus tours are offered every first and third Sunday of each month. Free. There is a \$4 parking fee on the campus. Reservations are necessary and may be made by calling 534-4414.)

Specimen Care, Filtration Systems, feeding methods, behavior, and natural history are among the many topics to be taught during a two-session class at Birch Aquarium-Museum in

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GRUNION Players
The Grunion are running every Saturday night, performing skills and music based on audience suggestions.

SUNDAY NIGHTS Showtime 8 pm
Cover \$6.00
HUMOR BEINGS
You yell out, "Hahaha, a symbol and friends!" Now watch as Humor Beings create a hilarious scene based on your suggestions.

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Arlene Gorman
Friday, June 18, 7-9 pm
"Psychic Mediumship"
Jerry Zimmerman
Saturday, June 19, 7-9 pm
"The Art of the Psychic"
Sandy Chappell

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FRIDAY NITES Portion of the proceeds to benefit the WorldBeat Center
Reggae music featuring prize giveaways. Cash bar and appetizers available on board.

SATURDAY NITES Portion of the proceeds to benefit the Ronald McDonald House
This Saturday, June 19
LIVE REGGAE MUSIC with
9IX BITOTON 9IX
An African Band
Prize giveaways, cash bar & appetizers available on board. Board 10:30 pm. Cruise 11:00 pm-1:30 am

Board 10:30 pm.
Cruise 11:00 pm-1:30 am

\$15 per person • Must be 21

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Calendar LOCAL EVENTS

Advance Aquarium Techniques to be given on Tuesdays, June 22 and 29, from 6 to 8 p.m. each. The class is designed for experienced home aquarists. The fee for the class is \$30 per person; advance registration is required. For further details and registration, call 334-7523.

Café Literario, informal discussion about books in Spanish and English, at CCSI, San Marcos. The next session, and everyone is welcome, will be held Thursday, June 24, from 4 to 5 p.m. Bring books to share and discuss, coffee and cookies will be served. Find the Café at 333 Twin Oaks Valley Road, Casan Hall, fourth floor, suite 426, San Marcos. Questions? Dial 752-4070.

Anchors Aweigh, San Diego's Florida 12 of the Coast Guard Auxiliary will conduct an introductory course in sail boating beginning on Thursday, June 24, all classes will be from 7 to 9 p.m. The fundamentals of boat handling, trailing, rules of the road, marine regulations, radio procedures, and more will be covered. There is a nominal materials charge. Classes are held in the training room at the USCGC Air Station, 27th North Harbor Drive, near Lindbergh Field. Call 284-9089 for information and the necessary registration.

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, through September. The exhibit includes books by gay and lesbian authors, information on gay and lesbians in the military, and a portion of the organization's history.

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Latin (w/ks. Salsa, Merengue, Cha-Cha, Rumba) 7/17/93
Shirley & Song (w/ks) 7/8/93
Freestyle (w/ks. rock ball dancing) 7/19/93
Country Western (w/ks.) 7/12/93
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As seen on TV

WHAT ROUGH BEAST IS THIS? By Abe Opincar

In February of this year, a Ventura County man made lunch for her kids and flipped on the tube to amuse them while they ate. The television was tuned to a public-access channel broadcasting footage of a bloody abortion. Mom screamed. Had she been living a month later in Buffalo, New York, she could have kept right on screaming while a public-access program there served up graphic scenes of oral sex. Practically every month, a public-access scandal erupts somewhere in America. Ventura County Mom is one of many Americans alarmed by the primal chaos that public-access cable beams into their homes.

It's as though someone had thrown gasoline onto America's overheated electronic hearth. Television is no longer the warm, amusing domestic presence it used to be: television has become democratic. Since 1984, public-access cable has allowed television to mirror the concerns of its most committed viewers (i.e., those willing to produce their own programs). The result is something very much like trench warfare: long stretches of numbing boredom punctuated by moments of sheer horror.

But Americans don't seem to mind public access's tedious religious programs, or its hokey cooking classes, or its incoherent talk shows, or which unknown individuals babble about obscure subjects. Viewers get really miffed, however, when

public access is clear and unequivocal, and public access's most screamed-out programs deal unequivocally with race.

San Diego, in this regard, is the largest manufacturer of public-access outrage in the United States. Fairbrooks's premier racist, Tom Metzger, has been producing two episodes of *Race and Reason* each month since 1984. The program features in-depth interviews with race-hate celebrities and appears on 31 public-access channels across America, from San Diego to Roseville, Minnesota.

Metzger and his son John first heard about public access in 1983, when they read a *Union-Tribune* article about community-generated programming on cable television. A year later they began taping *Race and Reason* in the Metzger home's family room. Encouraged by a subsequent survey of nationwide viewing patterns conducted by a public-access channel in Austin, Texas, Metzger now guesses his program is seen by several hundred thousand people in each state where *Race and Reason* is shown.

Metzger is modestly proud of his contribution to public-access vitality. He points to various court cases *Race and Reason* has sparked around the country, most notably in Kansas City, which have encouraged debate over public access and First Amendment freedoms. "We've done," he says, "a great deal to draw attention to public access."

This pride has evolved into a fatality complex. Metzger feels toward other American bigots and racial separatists who struggle to bring their message of ferocious disharmony to a wider audience. Over the past few months, Metzger has visited like-minded groups across the country, specifically the Republic of Africa, a black-separatist organization in Florida, to offer them advice and seasoned counsel on establishing public-access programming of their own.

The picture Metzger limns of the public-access community is an intriguing one. According to him, television has become a world divided by an "us and them," "haves and have-nots" mentality. Access extremists, he says, are setting aside their political differences and are banding together to first off the viewers and cable television bureaucrats who would censor them. To paraphrase Metzger, it would appear that television radicals of every stripe are, as a group unto themselves,



TOM METZGER - MR. VITALITY OF AMERICAN PUBLIC ACCESS CABLE.

deeply committed to bringing their views to the public, whether the public likes it or not.

It is television that encouraged citizens to abandon the public sphere for the insular comfort of their homes. Public-access cable gives us glimpses of the forces that have occupied the public sphere in mainstream America's absence. Slowly, very slowly, Americans are realizing that television is more than tenuously connected to the world at large.

"You know," Tom Metzger comments wryly, "I'm a TV regular. I grew up around the medium and have worked in it for years. I get a lot of my ideas from it. I'm truly a product of television."

FOR KIDS

A Young Girl Searching for a Perfect Gift is the story told in "The Perfect Gift," to be presented by the Kanan Puppets at 10:30 a.m. on June 18, at 10 a.m., and on Saturday and Sunday, June 19 and 20, at 1 a.m., 1 and 2:30 p.m. Enjoy the show in the Marie Hirschbach Puppet Theater, located near the Aerospace Center in Balboa Park. Tickets are adults, \$15; children, \$1. For more information, call 685-3045.

"Children's Classics" will be presented by the San Diego Actors' Theatre at the Better World Galleria, on Saturday, June 19, at 11 a.m. Among the stories to be acted will be *Goldilocks*, *Rapunzel*, and *Little Red Riding Hood*. Children will be invited to volunteer and play selected roles with the actors. Admission is a suggested \$3 donation. For more information, call 268-4494 or 260-8007. Find the Better World at 4010 Goldfinch Street, Mission Hills.

Dorling Budget Cuts, the Mission Hills Library, at 923 West Washington, has a story time every Saturday and Sunday, June 19 and 20, at 1 a.m., 1 and 2:30 p.m. Enjoy the show in the Marie Hirschbach Puppet Theater, located near the Aerospace Center in Balboa Park. Tickets are adults, \$15; children, \$1. For more information, call 685-3045.

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Face Painting in the special activity in the Children's Rooms of the San Diego Public Library, 820 E. Street, downtown, this Sunday, June 20, at 10:30 a.m. Free. 236-5862.

Red Earth and Tanager Sky will give children video around the Mike Mesa Branch Library's parking lot on Tuesday, June 22, from 10 to 11 a.m. The video is free; there will also be entertainment from Craig Stone and singer Jeff Breen. It's a free event, call 538-4165 for more details. Find the library at 8450 Mira Mesa Boulevard.

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Here's a Tale at a story time for youngsters aged three to five years, held at the La Jolla Branch Library on Tuesdays at 10 a.m. The series is free, and registration is not required. The library is located at 7555 Draper Avenue. Call 552-1657 for further information.

Movie Stories Are Told on Wednesdays at 10:30 a.m. for children three and older at the White Rabbit Children's Books, 7755 Grand Avenue, La Jolla, Free. For more details, call 554-3531.

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 a volunteer registration is suggested. The Athenaeum Music and Art Library is located at 1008 Wall Street, La Jolla. For reservations and further information, call 454-9872.

Join Mystery Theater during a class for children four and five next Thursday, June 24, from 9:30 to 11:30 a.m. Learn about Theater's culture through puppets, instruments, stories, and craft at the San Diego Natural History Museum in Balboa Park, with instructor Cecilia Fejo. The cost is \$15 for non-members, \$12 for members. Call 239-2001 for information on registration.

MUSEUMS

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

Antique Gun and Steel Engine Museum, the museum's activities include locating, collecting, documenting, and preserving historical gun, steam, and horse-powered equipment related not only to agriculture, but also to the general development of America. The collection is made up of equipment used in lumbering, mining, of drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and park, a steam-operated saw mill, and 1/3 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 941-7919.

Barcroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The home, built in 1863, was registered as a National Historic Landmark in 1962 and is a spot where Kumeyaay Indians camped more than 1000 years ago before the spring that later gave the area its name. The museum is found at 9050 Memory Lane, Spring Valley. Hours are 1 to 4 p.m. Friday through Sunday, and group tours are available during the week. Call 469-1480 for more information. Call 452-2473.

California Surf Museum, the museum features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends like Edie Lehman, John "11" Richards, and Peter Johnson, and that way-cool surfer from Hawaii, Duke Kahanamoku. Also featured is a collection of paraphernalia relating to the careers of Ron Drumm, Mike Dwyer, and Phil Edwards. The museum is located at 308 North Pacific Street, Oceanview. 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, Thursday, and Friday 10 a.m. to 4 p.m. Saturday and Sunday. Admission is free. 221-4676.

Chula Vista Heritage Museum features glimpses of Chula Vista's past; the opening exhibits include lemon packing crates, photographs of downtown Chula Vista, and a collection of black and white photographs from the original Star newspaper building, and relics from the Otay Water Company. Regular museum hours are 1 to 4 p.m. on Tuesday, Wednesday, Thursday, and Saturday. Find the museum at 361 Third Avenue, Chula Vista. For additional information, call 429-6196.

Chula Vista Nature Interpretive Center, an interactive living museum devoted to the endangered San Diego California coastal wetlands, is located in the middle of Sweetwater Marsh National Wildlife Refuge. The facility is home to fishes and invertebrates that inhabit the mudflats and marshes of the San Diego Bay. Visitors can use a Binoculars view animals macroscopically, use a Viewscope for view of microscopic organisms found in the "Sweetwater Sludge," and interact with computerized videos exploring how tide affect the Bay in the "Moons, Tides, and the San Diego Bay" exhibit. At other exhibits, visitors can pet sharks and rays, see how swimming oaks and migratory birds, and enjoy the acropod garden.

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

The center is open from 10 a.m. to 3 p.m. Tuesday through Sunday. Admission is \$5. For more information, call 429-6196.

Raymond E. Street Station, one of the parking lot at the foot of E Street

and Bay Boulevard, in Chula Vista. Round-trip shuttle fare is 50 cents for visitors 17 and over. Admission to the center is \$3.50 for adults, \$2.50 for seniors, \$1 children. For more details, call 452-2473.

Command Museum of MCRD, artifacts from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated to ribbons and medals and to the Boer Rebellion. Hours are Tuesday through Friday from 10 a.m. to 4 p.m. and weekends from 10 a.m. to 5 p.m. Free. The museum is located in Building 26, just inside Gate 4, off Pacific Highway 524-6038.

Coronado Beach Historical Museum, housed in a restored 1918 house, traces the history of Coronado, mostly through photographs. The exhibit shows the construction and early days of the Hotel del Coronado. Test City, the first school and restaurant, and the fairgrounds. One room is devoted to the story of early aviation in North Island. Find the museum at 1128 Loma Avenue, in Coronado. Hours are 10 a.m. to 4 p.m. Wednesday through Sunday. Call 453-7242 for further information. Admission is free.

George White and Anna Goss, noted San Diego architects William Hebbel and Irving Gill designed this fine example of turn-of-the-century architectural style and design, with an emphasis on the decorative arts and the fine and Crafts movement. Currently on exhibit are American Art and Crafts furniture and decorative arts made by the Hebbel-Gill Studio of Los Angeles, New York. The museum is located at 3525 Beach Avenue, Hillcrest. Hours are Friday through Sunday, noon to 4:30 p.m. Adults \$15, children under 13 free. 238-3442.

Heritage of the American Museum is a museum featuring art and artifacts from the American West. The museum is located at 3525 Beach Avenue, Hillcrest. Hours are Friday through Sunday, noon to 4:30 p.m. Adults \$15, children under 13 free. 238-3442.

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Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schad

The newly completed Sunset Trail permits easy access by foot to the west rim of the high Laguna Mountain plateau. As its analogue a few miles east — the sun-facing Pacific Crest Trail — the Sunset Trail offers fine panoramas, but on the sunset side of the mountain. Mornings are best, at least through the summer season. In the hour or two after sunrise, you often look down upon a white and frothy ocean of cloud hiding half the county.

Park along Sunrise Highway at the Meadows Information Station, mile 19.1, about 5 miles uphill from Interstate 8 at Pine Valley. Walk 250 yards up along the highway shoulder to reach the trail, which starts at the west end of a wire fence. After a short way, leave left in order to veer away from the "unofficial" trail that goes straight toward a south arm of Laguna Meadow.

You climb gradually toward a gently undulating crest dotted with vanilla-scented Jeffrey pines and black oaks with a fresh crop of bright green leaves. After nearly a mile, the trail suddenly veers left to circle a rocky outcrop. There, a view opens of velvet-smooth Crotch Valley, some 500 feet below, and much of coastal San Diego County whenever clear air prevails at lower altitudes. The view is worth the effort invested so far.

By pressing on another 0.8 mile, you reach a stream crossing just below the outlet of the ephemeral Laguna Lake. The water tumbling or trickling eventually crosses the international border, flows down the Rio Tijuana through Tijuana, and returns to the U.S. at San Ysidro. Much of the Laguna Mountains shed water which, if not intercepted by aqueducts, flows through Mexico — a little-known fact.

A total of 3.9 miles of hiking on Sunset Trail takes you to a junction with the Big Laguna Trail. From there, you have the option of turning left toward the Noble Canyon Trail, which meets Sunrise Highway at mile 27.3, or turning right so as to head south into Laguna Meadow toward Big Laguna Lake. After passing the lake, which is now in the process of evaporating, you can either stick with Big Laguna Trail to reach Laguna Ciénega or head straight across the meadow, almost due south, back to your starting point.

The museum is located at 2727 Presidio Drive, Presidio Park, on the original site of the San Diego mission. Permanent exhibits concentrate on the pre-Aztec era of San Diego's history and include one of the finest collections of Spanish Renaissance furniture in the West. Hours are Tuesday through Saturday, from 10 a.m. to 4:30 p.m. and Sunday from 10 a.m. to 4 p.m. Adults \$15, children under 13 free. 252-6303.

Museum of San Diego History, the museum is located in Balboa Park. The museum is located at 3525 Beach Avenue, Hillcrest. Hours are Friday through Sunday, noon to 4:30 p.m. Adults \$15, children under 13 free. 238-3442.

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INSECTS: Face to Face

March 6 to September 6

SAN DIEGO
NATURAL
HISTORY
MUSEUM

in
Balboa Park
232-3821

Live & Robotic Insects!

Reacts by Robert Insects by Mother Nature

Reacts by Robert Insects by Mother Nature

Reacts by Robert Insects by Mother Nature

Calendar LOCAL EVENTS

Coronado, and other local landmarks. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m., Tuesday through Sunday, and until 8 p.m. Thursday evenings. Admission is \$3 per person. 232-6203.

Reuben H. Fleet Science Center, "Cloney of Wonder": An exhibition on view through Monday, September 6. It celebrates the quest for knowledge by answering commonly asked questions about natural phenomena like rainbows, gravity, soundwaves, temperature, colors, and shadows.

The center's permanent exhibitions present a variety of hands-on exhibits illustrating scientific principles. The Science Center opens daily at 9:30 a.m., closing time is 6 p.m. on Sunday, 4 p.m. on Monday and Tuesday, 6:30 p.m. Wednesday and Thursday, and 8:30 p.m. Friday and Saturday. Adults \$2.50, children 5-15 \$1.25. The museum is located in Balboa Park. For other information, call 238-1233.

San Diego Aerospace Museum: The museum offers exhibits of approximately 40 aircraft, 1400 scale models, 10,000 aviation-related items, and memorabilia from the Montgolfier hot-air balloons era to the space age and includes an International Aerospace Hall of Fame. The Spad, a

World War I fighter, has returned to the museum. The aircraft just underwent extensive restoration and was found to be approximately 98 percent original, a discovery that makes the Spad the most rare aircraft in the museum's collection. It will remain on permanent display. The museum's latest acquisition (pistol-mounted in front of the museum) is the Blackhawk, a four-engine of the airplane that held the world's altitude and speed records for more than 28 years.

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

San Diego Automotive Museum: more than 60 automobiles and motorcycles from horridous carriages to future prototypes are included in the museum's permanent collection. On Sunday, June 20, there will be a BMW show.

The featured exhibit highlights Route 66. The museum has remodelled its main floor with a serpentine highway to highlight roadside architecture, signs, and other memorabilia of and landmarks of the time, as well as cars you might have found along the route during its heyday. The Route 66 exhibit continues through August.

Located in Balboa Park near the Seaport Blvd., 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, 213-2088.

San Diego Maritime Museum: the museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego-Coronado ferryboats, the tuna fishing industry, and the military. The museum fleet consists of the 1963 bark *Sar of India*, the 1898 San Francisco ferryboat *Isadora*, and the 1904 Scottish steam yacht *Mofa*. There are also nautical exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complete research library.

The museum is located along the Embarcadero at the corner of North Harbor Drive and Ash Street, downtown. Hours are 9 a.m. to 5 p.m. daily. Adults \$5, 6-13 \$1.25, 234-9153.

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

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

HELL.A.

Places of Magic and Wonder in Smogland By Adam Parfrey

During mayoral elections in Chicago, ward heeters would round up the union men to pull the crank for Richard Daley. In last week's mayoral election, Democratic Party poobahs offered a bribe of six Yum-Yum donuts to lure their voting armies to the polling booth. As everyone knows, that party, the scene resolved.

It's obvious that party strategists were not chided in the obvious message—or word magic—conjured by the donut dangle. Let's play a word association game. What comes to mind when you hear the word "donut"?

The obvious response is "oops." What candidate centered his entire campaign on putting a cop on every corner? Fiorian. The equation is simple: donuts = cops = Fiorian. Fiorian spelled relief.

Another legit mistake by Democratic number one son: Woo wooed the endorsement of Bill Clinton, the first president to devote into lame duck status after a mere four months in office. Nowadays the Prez couldn't elect a dogcatcher.

Riorian won the mayoral race on the simple premise that Los Angeles must be protected from the unutterable chaos that has become the order of the day. To this end he promises to put 3000 more flat-foots on the city's streets. This cop escalation may be very good news for private traffic schools and for the Winchell's corporation but may be bad news for the equanimity of the black and Hispanic communities. I guess the reasoning goes, if you can't beat 'em, beat 'em.

After repeatedly endorsing Woo, the *Los Angeles Times* was taken by surprise that even though voters turned out in heavier numbers than expected, they came out strongly for Fiorian. For the Times, what does a heavy voter turnout mean? Only 15 percent of the city's population bothered, or were able, to vote. In Hollywood, Woo's own district, the polling places looked like mass graves. In future elections the Democratic Party would be well advised to give away gifts more in line with its constituency. Cheers, perhaps?

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

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

San Diego Natural History Museum is currently exhibiting "Trespass Face to Face." Giant robotic insects, 50 to 200 times life size, are supplemented with related scientific information. Visitors may step through a giant microscope lens, becoming smaller relative to the size of the giant insects. Along with the robots, there are more

than a dozen displays of living insects and arachnids. Displays concerned with the economic importance of insects, biological information, and environmental interrelationships 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 7 p.m. Regular admission is adults \$6, seniors \$5, children 6 to 17 \$2, under 6 free. 232-3821.

San Pasqual 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 war in Mexico and California. A self-guided tour recounts the lives of the Indians indigenous to the valley. The museum is found at 15800 San Pasqual Valley Road, Escondido. Admission is free. Call 238-3300 for additional details.

Stephen Birch Aquarium Museum, an aquarium and museum under one roof, is an educational component of the Scripps Institution of Oceanography. The facility has 13 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 Walk, a two-story high walk 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 Dive's Eye." The images displayed are from the San Diego Underwater Photography 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 seniors, military and 13 to 17 year-olds, \$4.50, \$3.50 for children 4 to 12. For more information, call 534-1294.

Another Greatest Quartet in the World

Virtually every continent has contributed to this gene pool.

Concertgoers who long ago tuned out on contemporary serious music have been heard to wonder whether the paucity of great composers in our time may be the result of genetic degeneration, lead in the water supply, or modern society's undermining of the cultural values within which great music can flourish.

Leave this pugnacious statement aside for future discussion, and consider a related issue: How is it that the genetic pool and the cultural ambience go on producing young performing musicians of transcendent quality? Nature seems lavish in her creation of these artists, with every next generation richly endowed with them, and new ones appearing all the time.

This is notably true of string quartets. The most ardent devotees of the Budapest Quartet, the Busch Quartet, or the Amadeus Quartet, those perfect ensembles of earlier in the century, readily acknowledge that they have been gradually replaced, over the decades, with quartets every bit as brilliant and inspired. Even as the Tokyo Quartet and the Cleveland Quartet, at one time gangs of astonishing youngsters, progressed toward gray-haired middle age, the Emerson Quartet appeared, fresh, bold, electrifying.

Concerts of the Emerson regularly have made chamber-music audiences feel that they are in the presence of the best string quartet in the world, bar none. But that conviction, true as it is to the actual experience of listening to Drucker, Setzer, Dutton, and Finkel play, necessarily proves to be an illusion, as somewhere another four musicians are getting together to form the greatest quartet in the world, bar none.

Since the overall quality of the world's musical performers seems immune to decay, just the passage of the years makes this ever-renewing cycle inevitable. The Emerson Quartet, still superb, is showing streaks of gray—and now here is the Borromeo String Quartet, whose concert at Sherwood Auditorium (in the La Jolla Chamber Music Series) inductually proclaimed, to every member of the dazed audience, "Here is the next greatest string quartet in the world. You will never hear—and you will never want to hear—more perfect quartet performances than these."

Even admitting that this is a relative supremacy, and that it is listener enthusiasm rather than objective judgment that creates such hierarchies, the youthful Borromeo is undoubtedly at the very top of the possibilities offered by

string-quartet playing. Violinists Nicholas Kitchen and Ruggiero Allifranchini, violist Enik Choi, and cellist Yecun Kim (virtually every continent has contributed to this gene pool) are quite young. They have been together for just a few years, having made their New York debut only some 12 months ago. But they are already a polished, fully integrated, and sensationally single-minded ensemble.

In each of the musicians, there is evidently technique to spare. No difficulty fazes them, and in intonation, balance, and rhythmic precision they are perpetually on the mark. The timbres of the four instruments blend in the most extraordinary way, producing a sound of richness without over-ripe-ness, transparency without coldness, power without rawness, sweetness without sentimentality. But what is most striking about the Borromeo is the emotional intensity that informs their playing.

First violinist Kitchen, while no different from his colleagues in this regard, is naturally more exposed—and I think few members of the Sher-



Borromeo String Quartet
Sherwood Auditorium (La Jolla Chamber Music Society)
Schubert, Quartettsatz in C Minor, D. 703; Bartok, String Quartet No. 4; Schubert, Quartet No. 15 in G Major, D. 887

wood audience can have encountered a chamber musician as impassioned as this one, at times seemingly in a state of possession, and willing to take any risks as he plunges into the truth of the music he is performing. This is not a matter of

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Calendar

CLASSICAL MUSIC

historians: The sense of being invaded by the spirit of the composer — or of the spirit that is speaking through the composer — can be perceived in the sounds alone, as it can on a tape I have heard of the Borromeo playing an early Mozart quartet and the Quartet No. 1 of Leon Kirchner.

That combination, by the way, suggests the wide range of the Borromeo's sympathies. Like the Tokyo and the Emerson before them, they seem to be equally at home in the traditional and the modern repertoire. Their Sherwood program demonstrated this, in featuring Schubert and Bartok, and — enlighteningly — re-

vealing certain underlying affinities between two composers of such different temperaments. Powerful, sharply focused drama was the link — appropriate at once to the Romantic Schubert (his compact, dense *Quartettsatz* in C minor, and his vast, passionate, final quartet, No. 15 in G) and the modernist Bartok (the tightly constructed *Quartet* No. 4, with its savage harmonies and rhythms and its fabulously inventive sonorities).

From first to last, the Borromeo's concert drew the listener's consciousness into a series of gripping dramatic experiences, overpoweringly realized, yet laid out before the mind with stunning architectonic clarity. My own mind, even at this late date, is still filled with what I heard. Let me be cautious and avoid superlatives about greatest quartets and

greatest performances. But for a long while these readings of the Schubert and Bartok works will remain for me the standards by which subsequent performances are to be measured. ■

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 88003, San Diego 92186-8003.

Schubert, Mozart, Beethoven. Chapin, Ippoliti, and Gerstein are composers whose works will be performed by pianist Neil Miller on Friday, June 18, from 2 to 4 p.m. at the San Diego Museum of Art in Balboa Park. The concert is free with mu-

seum admission. Call 232-7931 for further details.

Music from La Jolla may be heard when Alaska Ensemble plays at the Better World Gallery on Sunday, June 20, at 2 p.m. Find the Gallery at 4010 Goldfinch Street, Mission Hills; 260-8007. The suggested donation is \$5.

Speckels Organ Concerts, civic organist Robert Thompson plays Ketelbach, Bach, Mendelssohn, Burkhardt, Jerry Hermann, Guilman, and others on Sunday, June 20, at 2 p.m. This is the next in a series of weekly free concerts on the 4400 pipe instrument at the Speckels Organ Pavilion in Balboa Park, 226-9619.

The La Jolla Concerts by the Sea series continues on Sunday, June 20, from 2 to 4 p.m. at Scripps Park, with a performance by the Coastal Communities Civic Band. The band has been together for nine years; it is composed of 70 adult musicians, and performs a wide variety of concert

literature. The concert is free; find the park at the foot of Grand Avenue, in La Jolla. Dial 454-1314 for more details.

The San Diego Youth Symphony's preparatory ensembles present a concert on Sunday, June 20, at 3 p.m. at the Rancho Bernardo High School's Performing Arts Center, found at 13010 Paseo Lucido, Poway. Ted Bivens will lead the Wind Ensemble, and Mary Gerard will conduct the Debut and Preparatory String Ensembles. Call 233-3252 for additional information. The concert is free.

Navy Band San Diego gives a free concert at Memorial Bowl on Sunday, June 20, at 4 p.m. Find Memorial Bowl at Parkway and 4th Avenue, in Chula Vista. For further information, call 524-1164. You'll hear music, with a generally patriotic theme, including marches, traditional wind ensemble literature, and pop songs.

Enjoy an Afternoon of Classical guitar music when Robert West performs at the Better World Gallery on Sunday, June 20, at 4 p.m. Find the Gallery at 4010 Goldfinch Street, Mission Hills; 260-8007. Admission is by donation.

Two Luminous Works by French composer Francis Poulenc will be performed on Sunday, June 20, at 7:30 p.m., during the final program of the La Jolla Presbyterian Church's Sacred Music Series. Soprano soloist Mary-Ether Nicola will be joined by the Choral Choir and orchestra for the "Gloria," written in 1956, and organist Jared Jacobson will star in the 1938 Concerto for Organ, Strings, and Timpani. Adult will offering will be received. Child care is available. Find the church at 7713 Dwyer Avenue (at Kincaid), La Jolla. For more information, call 454-0713 x521.

Mosser's Masonic Music (acknowledged) is the focus of a concert featuring tenors Norman Boas, Isaac Sierra-Oliva, Stewart Simon, Christopher Tanner, and Gerald Whitney on Monday, June 21, at 7:30 p.m. The concert is presented by the Friends of Amadeus and may be heard in the auditorium at the Chula Vista Public Library, 361 S. Street. Free. Call 691-5164 for more information.

"Welcome to Opera" Series, baritone Valen Miska and soprano Diane Caswell present a range of music from Czechoslovakian Gypsy music to American spirituals in the next installment of the series. Performance time is 7:30 p.m., Monday, June 21, at the Better World Gallery, 4010 Goldfinch Street, Mission Hills. Ticket price is \$7.

The Twilight in the Park concert series continues on Tuesday, June 22, at the Speckels Organ Pavilion in Balboa Park. This week, the Al Rahu Shrine and Friends Concert Band starts playing at 6:15 p.m., the concert lasts for one hour. Call 690-6275 for more information. The concert is free.

Local Classical Guitarist George Soboles enters on Wednesday, June 23, at 8 p.m., at the Better World Gallery, 4010 Goldfinch Street, Mission Hills. The concert will feature classical music with European favorites. Donation, 260-8007.

The only unifying factor is the curator's taste, which is at once intuitively good and intellectually principled. In a brief statement at the head of the show's two-page catalogue, Kelly articulates his evaluative criteria, which are so much to the point that it is useful to reproduce them here:

A need to know about what is being said; portraiture.

Clear use of the graphic medium as a tool for communicating the idea.

The interplay of lights and darks, the voices of color, line as the path.

These points are expressions of each artist's faith.

The aesthetics are solidly old-fashioned, virtually every one of these ideas about art has been attacked in recent criticism. But Kelly still believes in the existence of the artist as the initiator of the art work in the artist's having something to say, a subject to illuminate; in the art work as a means of communication between artist and viewer; in the way the nature of the medium determines the techniques of expression; in valid art as responding to an urgent human need to know; and in the authentic artist as expressing a comprehensive understanding and evaluation of reality — what Kelly calls "faith." These notions have the virtue that they have been believed in by most artists of worth — and they have resulted in an exhibit of high integrity and interest.

Respecting Kelly's selection of prints, I find myself also in agreement with his choice of prize-winners. He awarded first prize to Brian D. Cohen of Bellows Falls, Vermont for a splendid etching of *Two Bridges*. This is a picture of two open-frame metal bridges, superimposed, with subsidiary allusions to houses and to stairways down to the river. All the objects are simplified into vigorous rectangular shapes (there is only one curve, in the span of the arch bridge). These are to be found at every level of scale: the large triangles, the smaller crisscrosses, the minute patterns of linear texture, all playing against each other in vectors of energy. The powerful com-

position, with its sharp-edged inflexibility, and its stark emphasis on contrasting darks and whites, vividly conveys an atmosphere of modern industrial life, stately, impersonal (there are no human figures); governed by the hardness and absoluteness of geometry.

The visual complexity produced by the overlapping of the bridges is all the more striking in comparison with another authoritative etching by Cohen — this time of a single *Steel Bridge* — which hangs next to the prize-winner on the Art Institute wall. It is equally powerful in its sharp linearity and its intense black-white contrasts. But the forms are more immediately intelligible, since there are no mutual interferences of pattern. For that linear complexity, the artist has substituted another source of visual energy: a variety of spangled textures for the sky and the earth, thus making use of further technical resources in the etching medium.

The second-place award was won by a local artist, Anthony Cucca of San Marcos, for his *II*, ultimately inspired by Picasso and the witty miniatures of Paul Klee. A tall, narrow, coral print of playful cubist cast, Cucca's collage consists of a ground of overlapping irregular rectangles, in a narrow range of warm colors (yellow, peach, ochre), spattered all over with a dark, granitic, like texture. The background is already a stimulating abstract composition, reminiscent of Mondrian. On top of this patterned design, the artist has drawn a zany line "portrait," with form (head shape, neck) and features (eye, nose, chin, ear) reduced to large curves and sharp zigzags. Through the outline of the face we see the background, and the shape of the head has adopted the tall, narrow dimensions of the print as a whole.

Donna Westerman of Newport Beach won third place, with her large (two by three feet) intaglio, mysterious titled *Dream of Polyphilia #1*. An enchanting — and enchanted — landscape, Westerman's picture is centered on a lofty medieval castle, whose two wings, with steep gabled roofs and towered towers, are separated by a murky courtyard. The suggestive shadows contrast with the strongly lit wall of the right wing, in a powerful chiaroscuro characterizing the entire print.

Otherwise, it is remarkable how different Westerman's sense of reality (and of picture-making) is from what we see in Cohen's bridge etchings. Not modernity, industrialism, and the minute patterns of linear texture, all playing against each other in vectors of energy. The powerful com-

The Art Institute Doesn't Want to Burn Down

Cohen is still a Platonist, but Zippel embraces the materiality of things as the only truth.

The San Diego Art Institute is presenting its third annual print exhibition. This is a nationwide juried show, with the 63 works chosen by Bill Kelly, director of San Diego's Brighton Press. There are prints of a wide variety of graphic techniques (etchings, collagraphs, intaglios, woodcuts), a wide variety of subjects (landscapes, still lifes, figure studies, fantasies), and a wide variety of artistic styles (realism, stylized realism, surrealism, cubism, abstract expressionism).

The only unifying factor is the curator's taste, which is at once intuitively good and intellectually principled. In a brief statement at the head of the show's two-page catalogue, Kelly articulates his evaluative criteria, which are so much to the point that it is useful to reproduce them here:

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Calendar

ART



Brian D. Cohen, *Two Bridges*

Third Annual Prints Exhibition
San Diego Art Institute (Balboa Park)
Through June 27

tween manmade structures and the vast, dramatic energies of nature: that is the world Westerman evokes for us. The fortress rises on a mountain-top escarpment, with huge rock masses, dark slopes, and — in the upper left corner — the suggestion of fields, trees, and level lowlands. Unlike the flat layering of *Two Bridges*, space here is organized along diagonal perspective lines reaching toward a deep, rich distance. The detailed architectural realism merges into the freer, more painterly areas of the landscape, passages recalling abstract expressionism (notably on the lower right side) and the rapid spontaneity of Japanese landscapists such as Sesshu. This is a stunning work, as impressive technically as for its grandeur of imaginative vision.

Among the honorable mentions, I was especially taken with Mary McKane's large colored woodcut, *Glass House XIII* (other prints in this Chicago artist's *Glass House* series are of similar beauty and vitality). However, just to prove I have a mind of my own and to demonstrate how broad the category of "prints" can be, I would like to praise *Powinell* by Mark Zippel of Anchorage, Alaska — a work Bill Kelly included in the Art Institute show but did not cite for an award. This mixed-media assemblage consists of a rough, unpainted board, to which is attached a thick rectangle of paper, jagged-edged and actually torn in places. The etching printed on it repeats three times a linear medley of motifs from

metal-frame power-line stanchions, light gray on muddy black. The wide paper border is smudged here and there, as though by dirt, ink, or the grease used in such industrial activities.

Beneath the picture, a segment of a tape measure stretches across, and framing the picture, there is a dirty-white insulated wire, stapled to the paper and board in an irregular rectangle, with a section of bare wire-coil and various ceramic electrical fittings along the lower margin. Just beneath this a dirt-smudged, red bottom.

It is another vision of modern industrialism, like *Two Bridges*. In the manner of Rauschenberg, it combines mechanically printed pictures, rough, uncalculated textures (the grain of the wood, the smudges and rips on the paper), and three-dimensional additions of actual objects. The symmetrical composition and the subtle array of grays and tans underline the aesthetic qualities of utilitarian drabness and ugliness — a new kind of beauty discovered in the age of the machine.

But *Powinell* is not just a representation of this aspect of modern life; it is a simulacrum of the thing itself. The work can be plugged in (although the understandingly cautious Art Institute has skipped this part), so that when you press the red button and keep it depressed, the coil heats up and glows red. The button, too, becomes hot, to the point where you are forced to release it — presumably just before the paper starts to burn.

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Calendar

Zirpel's extreme extension of the print medium makes us aware not only of the geometrical beauty of industrialism, but also of its danger.

Powerline has gone much further than two bridges. It has taken more risks (above all, the risk of looking like crude junk), and perhaps it has seen more deeply into the meaning of the machine in our lives. Cohen is still a Platonist: the geometry of bridges reflects and gives access to the mathematical order of the universe. Zirpel embraces the materiality of things as the only truth. Pictures of objects give way to real objects. Pure art is replaced by a physical act: pressing the button. The imagined juxtaposition of forms, which justifies such aesthetic pleasure in Cohen's bridge enclaves, recedes before the possibility that — incorrectly used — Powerline might actually burn up. The graphic medium has been turned into a different sort of tool for communicating a different sort of idea — and, as Bill Kelly might say, for expressing a new kind of artist's faith.

ART LISTINGS

Contributors to the Reader's Guide to Art must be invited by mail no later than the Friday preceding the Thursday issue for publication. Send complete information to Reader Art, P.O. Box 85800, San Diego, CA 92186-5800.

GALLERIES

Alabaster Sculpture by native American artist Harold Davidson will be featured at the Southwest Indian Eden House at the Ferry Landing Marketplace, 1301 First Street, suite 207, Coronado, on Saturday, June 19 from 10 a.m. to 5 p.m.; and on Sunday, June 20 from noon to 5 p.m. There will also be native American dancers from 1 to 5 p.m. on Saturday. Call 435-3561 for further information.

A "Cafe Only" show is scheduled to begin on Sunday, June 24, with a reception from noon to 5 p.m., at the Mary Hands Gallery, Mary media



Zepherus Zirpel
"Powerline" (above), a sculpture made of concrete blocks, is on view at the Mary Hands Gallery, 1301 First Street, Suite 207, Coronado, on Saturday, June 19 from 10 a.m. to 5 p.m. and on Sunday, June 20 from noon to 5 p.m.

and artists are represented in the show, a percentage of sales generated during the show will be given to P.O. Box 85800, San Diego, CA 92186-5800.

Enjoy the Twenty-Two show at the Circle Gallery beginning on Thursday, June 24, a reception between 5:30 p.m. and 8 p.m. Jack Solomon, chairman of the Circle Fine Art, will speak at 6 p.m. Solomon will discuss the collection of works on display and other predictions regarding future developments in art acquisition. This show celebrates the 20th anniversary of the Circle Gallery with a show of work by 20 artists, including Rufus Tamayo, Robert Rauschenberg, Will Barnett, Sandro Chia, Leonor Fini, Chrysa Douglas Hoffman, and Janine Wright, among others. See the exhibition through Sunday, July 18. Gallery hours are Sunday to Wednesday, 10 a.m. to 6 p.m.; Thursday through Saturday, 10 a.m. to 8 p.m. The Circle Gallery is located at 2501 San Diego Avenue. Old Town 296-2596.

"Fremont Boogie Woogie" is the show of work by King Cunningham at the Lewis Kelly Gallery (formerly known as h.k. in femme Fine Art). Cunningham's work explores the formal "signs" within the semantics of



Peter Canby
"Landscape" (above), a painting, is on view at the Peter Canby Gallery, 1000 W. La Jolla Village Drive, Suite 100, San Diego, on Sunday, June 24 from 10 a.m. to 5 p.m. and on Monday, June 25 from 10 a.m. to 5 p.m.

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 Doug Blanchard. The show continues through Friday, June 18. The gallery is located at 345 F Street, downtown. Gallery hours are Tuesday through Saturday, 11 a.m. to 6 p.m., and by appointment, 252-5087.

"Children's Rock Illustrations" are on display at the Athenaeum Music and Arts Library, arranged in cooperation with Harcourt Brace & Company, through Saturday, June 19. Illustrations from recently published books by Harcourt Brace are on view, and there are a variety of events planned in conjunction with the exhibit.

The Athenaeum is located at 1000 W. La Jolla, and is open from 10 a.m. to 5:30 p.m. Tuesday through Saturday, with additional hours on Sunday, June 25. Find the gallery at 7463 Grand Avenue, La Jolla. Gallery hours are 9 a.m. to 5 p.m. Monday through Friday, 11 a.m. to 5 p.m. Saturday, 454-3670.

New Works by Martha Matthews, "Subterranean" is the name of this exhibit of the most recent sculpture on



Martha Matthews
"Subterranean" (above), a sculpture, is on view at the Martha Matthews Gallery, 1000 W. La Jolla Village Drive, Suite 100, San Diego, on Sunday, June 24 from 10 a.m. to 5 p.m. and on Monday, June 25 from 10 a.m. to 5 p.m.

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"Emerging Works: Three African Americans" features the sculpture of Helen Ransman, the photography of Elizabeth Suder, and the paintings of Melvin Garrett. Ransman's bronze sculptures reflect her studies of Africa and her appreciation with Japan's master papermaker Hiroaki Fukunishi. Suder's mirrors in her photography; Garrett uses "anatomical models." See the show through Wednesday, June 25, at the Porter Randall Gallery.

Regular gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m.; noon to 5 p.m. on Saturday; and by appointment. Porter Randall is located at 3024 La Jolla Village Drive, Bird Rock. 451-8884.

"International" is a traditional exhibit by Michel Rauschenberg, Judith Isler, Douglas Hoffman, and Janine Wright, among others. See the exhibition through Sunday, July 18. Gallery hours are Sunday to Wednesday, 10 a.m. to 6 p.m.; Thursday through Saturday, 10 a.m. to 8 p.m. The Circle Gallery is located at 2501 San Diego Avenue. Old Town 296-2596.



Donna Wiseman
"Landscape" (above), a painting, is on view at the Donna Wiseman Gallery, 1000 W. La Jolla Village Drive, Suite 100, San Diego, on Sunday, June 24 from 10 a.m. to 5 p.m. and on Monday, June 25 from 10 a.m. to 5 p.m.

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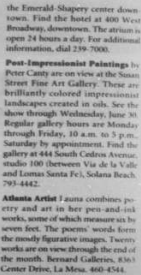
"Yesterday, Today, and Tomorrow" is the exhibit of mixed-media works, some of which measure on to seven feet. The poets' words form the timely figurative images. Twenty works are on view through the end of the month. Bernard Galleries, 8361 Center Drive, La Mesa. 460-4344.

"The Death Row Art Show", watercolor, drawings, paintings, and poetry by notorious murderers John Wayne Gacy, Henry Lee Lucas, Charles Manson, William Herbert, Elmer Hooley, Otto Toole, Danny Robbins, Lawrence Butcher, and Herbert Muller are included in this show at the Rita Dean Gallery. Creativity by the condemned can be viewed through June 26. The gallery is located at 5444 Fifth Avenue, downtown, and viewing hours are noon to 5 p.m. Tuesday through Saturday, 338-4153.

"Frenzied Blotches", co-sponsored by Stubb and the art department of SDSU and curated by artist Krug Cavas, this show features the work of six Southern California painters: current residents John Ransman, 11. Cowling, Anna Baccaria, Greg Reiser, and Dave Fuller, and Carlo Marzulli, 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 at 3024 La Jolla Village Drive, Bird Rock. 451-8884.

"The Print and the Paper" is the third annual open print competition at the San Diego Art Institute, in Balboa Park. The show was started 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 a.m. to 5 p.m. on Sunday. 234-3946.

Current Works by Thera Novus can be viewed through Wednesday, June 30, in the Pan Pacific Hotel in



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"The Second Annual Members-Only Spring Art Show at the VIVA Community Art Center" continues through Sunday, July 4. The show is non-judged, allowing all VIVA members the chance to have their work displayed in a gallery setting. VIVA is the Visual Arts Initiative for the Visual Arts, located at 640 Alta Vista Drive, Vista (next to the Ramco Burns Vista Adobe). Center Drive, La Mesa. 460-4344.

All-Member Show, 14 artists are represented in this exhibition of paintings and sketches at the Cottage Gallery, 2525 San Diego Avenue, Old Town. The show runs through July 4. Hours are 10 a.m. to 5 p.m. Monday through Saturday, 296-1883.

"Solstice Streets: A Caribbean View of Contemporary Art" is the title of the exhibit currently on view at the intersection 3317th Street. It features the work of Salvador Gonzalez, Willie Horton, and Richard "Butt" Martinez. Gonzalez does mixed-media, three-dimensional works on canvas. Martinez, a muralist, uses acrylics, collage, and aerosol paint to create his humorous combination of satirical graffiti and comic art. The show can be viewed through July 4. The gallery is located at 4347 Park Boulevard, uptown. Viewing hours are 11 a.m. to 5 p.m. July 4-6/4-5.

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"Category: Other" features a "meeting of mythological and mystical rituals of the past" at Gallery Vista. The show continues through July 11. The exhibit includes oil on paper, sculpture, acrylic on canvas, and ceramics. The gallery is on Village Square, located at 500 Carlsbad Boulevard, Suite 308, in Carlsbad. Viewing hours are Monday through Thursday and Saturday, 10 a.m. to 5 p.m.; Friday, 11 a.m. to 5 p.m.; and Sunday, 11 a.m. to 5 p.m. 434-9431.

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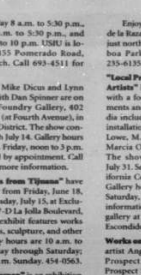
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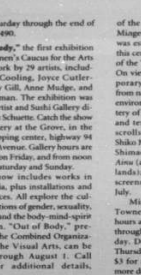
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Calendar THEATER

Zuckley, is serviceable. As are the sound and music designs by Chris Smith and Carl Rock.

Worth a try.
Sunset Comedy Theatre, through June 26, Thursday through Saturday at 8:00 p.m.

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

Richard III
For its annual All-City Shakespeare Festival, the Naked Theatre Club presents Shakespeare's grim historical pageant about a ruthless king.

A.M. Charlene 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 Fritz Theater and check out David Mamet's repertory of the singles scene. The "sexual perversity" of the title isn't what you think. It's actually about the ways veterans of the scene erect barriers to prevent them from intimacy. Danny and Deborah have met and are headed toward love. His friend Bernie and her roommate Joan, however, are determined to prevent it from happening. Between Bernie's deep-seated hatred of women and Joan's of men, there's no room for anything but the optimism. In the hour-long comedy-drama, they function like evil angels at the ears of Danny and Deborah, filling them with overconfidence of their own negativity. They must rack as two of the best supporters "friends" on the planet. In a series of quick, often

hilariously funny scenes, Mamet traces the slow rise and precipitous fall of Danny and Deborah's relationship. At the Fritz, thanks to some fine work by director Diane Duval, the show moves at a briskly Mametian clip. Daniel Morley's set — four chairs and a black background lit nicely by Douglas Gabrielle — makes up in instantaneous scene changes what it lacks in detail. The latter is supplied by Allen Ogden's costumes and Mary Eldridge's sound design, part of which is mid-'70s disco music that catches the period (Chicago, 1976) and causes cringes of musical moments at the same time. The acting is solid. Hope English's Joan could be more intelligent (she's the smartest character in the piece) and could show more effectively how she became such an ungrateful black hole. But other than that, the cast is impressive. Bryan Bevell's Danny is just right, moving from a form of single-some innocence to the bitterness of James Watkins's Bernie in believable stages. Lisa Virella's Deborah, caught in the switches



Sugar

like Danny, is often most eloquent when she doesn't say a word and simply shows us how repulsive Bernie is to her. Several cast changes have occurred since the show opened in April 1993.

Worth a try.
Fritz Theater, open-ended run, Friday and Saturday at 8:00 p.m. For information call 233-7505.

Shadows
The South Coast Repertory Theatre is offering William Nicholson's drama about C.S. Lewis, his previously unsalubrious father, and "the true nature of his passion." Martin Renner has directed.

South Coast Repertory Theatre
main stage, through June 27, Tuesday through Saturday at 8:00 p.m., Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

Sugar
Like most movie fans rewritten for the stage, Sugar has lost something in the transition. The 1972 musical — music by Jule Styne, lyrics by Bob Merrill, book by Peter Stone — is based on the very popular movie *Some Like It Hot* (1959).

Compared to the original, the musical's a pale imitation (one reason could be that, during its off-town tour, the show's producers almost dumped the three creators). Styne's score has one or two hummable songs, at most, and Stone's book is an earnest piece of writing. The basic story's the same: To flee from gangland thugs, two male musicians dress as women and join Sweet Sue and Her Society supporters, an all-woman band. The book has two major songs, though, and the production at the Lawrence Welk Resort Theatre is unable to overcome them. Most of the acting and singing is competent. Some, like Good Fording's portrayal of Sugar, is on over-the-top

given new meaning to "indicated" acting. There are two performers, however, that are terrific. Wayne Tabberta plays Spats Palomar, a tap-dancing hood who speaks with his feet and who — and this is no mean feat — is both menacing and funny at the same time. And Spats' death scene is one for the ages. It takes Tabberta at least a full minute to kick the bucket — literally! The other performance of note is Buddy Powell's as Jerry/Daphne (the Jack Lemmon character in the movie). This guy is genuinely funny. He combines intellect and craft, laced with impeccable timing, and he evokes high percentages of laughter. When Powell or Tabberta are onstage, Sugar is fun. When they aren't, this is just a humdrum show that makes one want to rent the *Some Like It Hot* video and get back in touch with the real thing.

Lawrence Welk Resort Theatre
through July 3, Tuesday, and Thursday through Saturday at 8:00 p.m. Matinee Tuesday through Thursday and Saturday at 1:45 p.m.

Ten Percent Review
For the first time in its history, *Discretionary Theatre* is reviewing a previous show. Not just any previous show, however, it's Tom Wilson's *Ten Percent Review*, a musical production ever. *Winning*'s 19 musical numbers about gay and lesbian life (the title comes from a 1960s-era *Time* magazine article that estimated 10 percent of Americans are gay) was then *Discretionary*'s most popular production ever. *Winning*'s 19 musical numbers about gay and lesbian life (the title comes from a 1960s-era *Time* magazine article that estimated 10 percent of Americans are gay) was then *Discretionary*'s most popular production ever.

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memorable, but the lyrics are, with biting topicality (Cubans at high risk for bigotry are coming out in spades!), a keen sense of humor ("The best years of my life were the worst"), inescapable anguish (as in the song with only one line, "We are people with people with AIDS"), and a pride that permeates the evening. No one in the cast has a voice that could fill Carnegie Hall. But all four — Ralph Johnson, Ken Bryson, Nan Lerner, and especially Susan Hammann — sing capably enough, perform well in the ensemble unit, and communicate a genuine pleasure in doing the show. In another change from the original, scenic designer Alan Giesen has created a playing space through the center of the audience. This cabaret-style setting personalizes the songs more effectively. Also worth note are David Heckler's musical direction, and pianist Greg G. Fenton, who at one point decides to take over the show.

Worth a try.
Discretionary Theatre, through June 26, Thursday through Saturday at 8:00 p.m.

Theatreports
Gnomon Productions presents a competitive form of competitive theater: two teams of actors in improvisational games based on audience suggestions.

The Encore Cabaret
347 Fourth Street, downtown, Friday, June 18, open-ended run, Wednesday and Friday at 8:00 p.m.

Without a Hitch
The Mystery Cafe's latest interactive dinner theater show is a tribute to the films of Alfred Hitchcock.

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Mr. Tiny Bug-Eyes Can't Hold a Candle to Lucy

Bio Number Two claims that they "broke out of the San Diego club scene."

Mike Halloran, DJ at 91X, alluded to the surprise show several times on the radio. And while playing at the Open Air Theatre the night before, the Stone Temple Pilots made several hints themselves: "You know, we started at a little downtown club called Bodie's, we played there when we couldn't get a gig anywhere," said the single-named singer Weiland. He went on to a sweet bit later, "Hey, guys, shall we play a love song? How about a Whitney Houston song?"

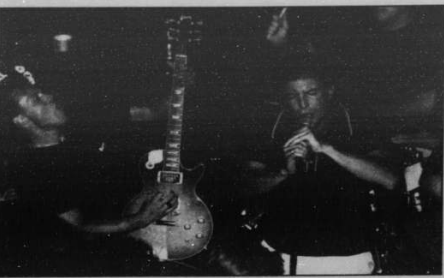
The Stone Temple Pilots, corporate rock's latest "alternative" (their word, not mine) buzz band, was to play at Bodie's on Sunday night, opening for local band Lucy's Fur Coat, under the faux moniker Jitney Houston. STP asked Lucy's Fur Coat to participate in this unannounced show after seeing a recent video of the band, shown to them by a mutual friend. By 7:30 that night, a mob was building around the sidewalk in front of the club. By nine, the line was six people thick and went to the end of the block. Diners in Pio's looked up from their linguini to see hundreds of MTV babies huddling on the other side of the glass. Those folks at the back of the line had to know there was no chance in hell they were going to fit into the 130-capacity club — Bodie's was

already half full and there were more than 250 eager young faces waiting not so patiently along F Street.

In case you haven't heard them on "cutting edge" radio or seen their videos or their self-promoting television commercials (run during evening network news and wrestling events), the Stone Temple Pilots play the clichéd, typical MTV-carri-

ing, mutated-metal rock and roll, full of grinding guitars, and they're re-fronted by a tortured yet not unattractive lead singer. On record, in video, they're rearing — there are a thousand bands across the country that can produce this kind of paint-by-numbers artistry. This band, however, claims to hail from San Diego. Their first bio, which came out with their record *Core* last September, doesn't bear a mention of San Diego. Now, Bio Number Two, redone for their second tour around the states, claims that they "broke out of the San Diego club scene." This must be a sort of "reclaiming our roots" thing.

The band they opened for, Lucy's Fur Coat, really does hail from San Diego and is a little too proud of it. Lucy's music is also of the edgy-rock variety and is only slightly more inventive than STP's; however, any likeness ends there. And I sup-



Lucy's Fur Coat

The Stone Temple Pilots (a.k.a. Jitney Houston) and Lucy's Fur Coat Bodie's Sunday, June 6

pose that if there is a story here, it is not that a "hometown" (place) band made it big and came back to play the club where it all started — this ain't no Bruce Springsteen story. The real scoop is the disparity between STP's and Lucy's performances, their attitudes, and their approaches to the world of corporate rock. Both bands are competent, but more compe-

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Calendar MUSIC SCENE

ance that shows in every guitar stroke, every scream from the gut, every pound of the drum. The small stage crew was setting up Lucy's drums, because STP was going to play on their equipment. At the same time, in addition to the die-hard STP fans, the club filled up with a mix of press and radio people and members of local bands, who seemed less interested in seeing STP rock and more interested in seeing them, well, embarrass themselves.

In the balcony, a photographer set up his equipment to shoot promo pictures of STP. Each band member stood on the designated mark for his turn, pretending to play his instrument. When it came time for Weiland to approach the unplugged mike, he pretended to croon painfully, cigarette in hand, no sounds emanating from his mouth. He looked no more soulful onstage a half hour later than he did faking it here.

Upon taking the stage, the band fussed about the sound, which admittedly wasn't very consistent. Weiland, with his cropped pink hair, appeared the drug-addict psycho, but I have a hunch it is part of his act. He sounds like a weak Edie Vedder, playing in front of

a simple, capable, but rather boring band. Weiland is rarely without beer bottle or cigarette in hand, but he put them down to pick up a bullhorn that he didn't use (just a prop?). In between songs, he slurred and mumbled too much. "I feel like I'm having an acid flashback here at Bodie's." "Fix the fuckin' amp." "Anybody got any Valium?" "We're gonna be real sloppy tonight." "I don't think you all are drunk enough." The bulk of the crowd laughed at his bad attempts at jokes. "Do more acid," Weiland yelled back.

His between-verse dance was sort of a junkie vogue: he contorted his body into a schlegled-over position and held it for a few seconds before moving on to the next haunched-over stance. While singing, he gave us an uninspired Hamlet-esque act, swooping his arms up to the sky, crying for more adulation. His tiny, bug-like eyes looked out into the distance soulfully, only without the soul. It was akin to an inept local theater group attempting to put on a hip, fresh play.

STP's own personal goon sat onstage, handing them a towel to dry their perspiration, even though they were working up no more of a sweat than I was. When the highest PA speaker fell off the stack, the big guy with the bumpy was there to pick it back up, leaving his several audience members. Their latest song, the as-yet-

unreleased "Big Empty," was a bit more complex, but Weiland couldn't pull off the intense crooning bit — his voice just isn't potent or sincere enough. He closed his eyes (for effect?) as he swayed into the mike, leaning over the gals down front who were shaking their heads slowly in unison.

I was bored. As I watched from the balcony, my eyes began to wander from center stage to the couple making out in the corner, to Dave Stampone taking feverish notes, to the others upstairs who looked as bored as I felt. In fact, onstage the DeLeo brothers, Robert and Dean, on bass and guitar respectively, appeared uninterested. Just then Weiland announced that this concert was "the coolest thing we've ever done."

For their encore, Weiland picked up the bullhorn again and actually used it this time, screaming into it with the mike pressed up inside. He isn't Tom Waits (who, by the way, does hail from San Diego). For Weiland this is just another gimmick, and undoubtedly he has a few hundred more up his sleeve. (No more sleeves though: half the band, of course, was shirtless in the end.)

After STP's set was over, Weiland came up to the balcony, went into a corner, dropped his drawers, and pissed into a plastic cup on the floor. He zipped up and walked away, leaving his warm urine for the waitress to pick up. That little



Stone Temple Pilots

In a just world, STP would still be playing crappy little clubs on the Sunset Strip.

act about summed it up for me. To their credit, the rest of the band — the DeLeo brothers and drummer Eric Kretz — stuck around to watch Lucy play. Weiland schmoozed for a bit and then took off with some gal, only returning at the end of Lucy's set.

Lucy's Fur Coat was signed to Relativity, an L.A.-based record label, two months ago. Prior to Relativity's interest, they had been seen as much label action as some of the other lo-

cal bands. After playing a few ASCAP showcases in L.A. with other San Diego bands, they received a mention here and there in a few national articles. As a result of those brief mentions and a couple of recommendations from ASCAP employees, Relativity's interest was piqued.

An A&R representative asked them to come up to L.A. and perform a private showcase in a Los Angeles studio. Lucy's weren't sure how they were going to play this one. After all,

they were going to be performing for only two people — do they play it like a practice or like a big show? Fortunately, they went with the latter — their strength is unquestionably their rollicking live act — and a deal was discussed that evening. Papers were signed within six weeks.

They seem an unlikely group of guys to be playing what they describe as souped-up rock and roll, let alone have a record contract. Just ten

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Arden

The Right To Feel a Little Cheated

His mouth wrapped around the "o" in "love" as if it were a fruit of unbearable sweetness.

He sings with the same sweat-inducing earnestness he always has. He holds his left hand near his hip in the same way, spider-like fingers darting up and down the keys of an invisible saxophone. And contrary to what might be inferred from his latest album, he still has soul. And yet, the high notes aren't quite there. He doesn't explore the limits of his songs with the same fervor.

Truth be told, 33-year-old Al Jarreau seems weary. It was hard not to have high expectations for Jarreau's first San Diego appearance in five years. From his L.A. club gigs in the mid-'70s through the triumphant shows in the '80s at SDSU's Open Air Theatre, Jarreau's performances rank as some of the finest I've seen. That made last Thursday's truncated Humphrey's show, which lasted only 100 minutes, all the more disappointing.

(In fact, the decision to book a three-night gig at Humphrey's rather than a single Open Air Theatre concert, as in the past, was a questionable one. Jarreau's charisma shrank the SDSU venue to half its size. There was room to move, both in the seats and in front of the stage where the crowd rushed when he jumped into the aisles—as he inevitably did—to mosh. Packed into the plastic folding chairs at Humphrey's, you can

hardly clap without giving or getting an elbow in the ribs. And when Jarreau invited the audience forward Thursday night, no one took him up on it, wisely, he stayed on the stage.)

From the opening bars of 1983's "Boogie Down," as Jarreau appeared in a white Humphrey's shirt and baggy black pants, it was happily apparent that this was not a tour in support of last year's *Heaven and*

Earth, his latest, and weakest, album in 18 years of recording. Jarreau and his seven-piece band pretty much stuck to the '80s material—"We're in This Love Together," "Trouble in Paradise," "I Will Be Here for You," "Mornin'"—that made the former jazz singer a big-time, crossover, Grammy-grabbing star.

"Where you been?" Jarreau said in mock indignation to a couple who came in after the second number. "Comin' to my show late." Jarreau has always had special empathy with his fans (a carver, perhaps, from his pre-music years as a rehabilitation counselor), and he showed it Thursday by talking to them. A lot. Nearly a quarter of the concert was taken up by talk, but the sellout crowd of 1200 didn't seem to mind. He obliged a woman's request to sing "Happy Birthday." "Well, darlin'," he said to another woman who



Al Jarreau
Humphrey's by the Bay
June 10

walked up from the back to tell him she couldn't hear. "Bring your chair up to the front right over there. Just be nice to the security guy." "Hi, boat

people," he later called out to the spectators taking in the concert free from the pleasure craft anchored just to the west of the stage. "I want my

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REVIEW

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Greatest Hits Tour

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Symphony concert 93 with
The San Diego Symphony

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Kenny Loggins

August 16 - 7:30 p.m.
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BSP
BILL SILVA PRESENTS

Calendar MUSIC SCENE

"The Dream Team" featuring Larry Carlton, Stanley Clarke, Billy Cobham, and Nelson. Coach House, Thursday, July 1, 7:30 p.m. and 10:30 p.m. and 8:30 p.m., 33157 Camino Capistrano, San Juan Capistrano. 496-8930 or 278-7335.

Cecil Lytle: The Athenaeum Music and Arts Library, Thursday, July 1, 7:30 p.m. and 10:30 p.m., 1917 San Diego Mission Road, Mission Valley. 543-5872.

Lo-Key Smokey's: Thursday, July 1, 7:30 p.m. and 10:30 p.m., 10475 San Diego Mission Road, Mission Valley. 543-5872.

Stevens Curtis Chapman: Del Mar Fair Grounds, Thursday, July 1, 7:30 p.m., 2280 Jimmy Dunne Drive, Del Mar. 793-5555.

Mane Valley: Playhouse Stagecoach Park, Friday, July 2, 6 p.m., 3420 Camino de los Coches, Carlsbad. 434-2904.

Mal Tennes: Del Mar Fair Grounds, Friday, July 2, 7:30 p.m., 2280 Jimmy Dunne Drive, Del Mar. 793-5555.

Donna Brown, Narda Ranks, Lloyd Parks, and The People's Band: S.O.M.A., Friday, July 2, 8 p.m., 3055 Union Street, downtown. 278-5034.

"Rock and Reggae Fair" featuring Social Distortion, the Untouchables, Fats, and Professor and the Funky Bunch. Del Mar Fair Grounds, Saturday, July 3, 4 p.m. and 8 p.m., 2280 Jimmy Dunne Drive, Del Mar. 793-5555.

The Butchle Brothers, the Stone Temple Pilots, Beachhead, and BERSERK: North Island Beach, Saturday, July 3, 4 p.m., Coronado. 278-7335.

Rita Coolidge: Symphony on the Green, Saturday, July 3, 7:30 p.m., Rancho Bernardo Golf Course, Rancho Bernardo. 778-7335.

Colin Raye: Del Mar Fair Grounds, Saturday, July 3, 7:30 p.m., 2280 Jimmy Dunne Drive, Del Mar. 793-5555.

The Debbie Davis Band: Blind Melons, Sunday, July 4, 8 p.m., 210 Garrett Avenue, Pacific Beach. 483-7844.

The Best Formers, the Cadillac Tramps, the Double Happiness, and the Four Casts: La Jolla Marriot, Sunday, July 4, 9 p.m., 4280 La Jolla Village Drive, La Jolla. 794-9035.

Highway 94: Memorial Bowl, Sunday, July 4, 4 p.m., Third Avenue and Park Way, Chula Vista. 691-5140.

Joel Brown: Grape Day Park, Sunday, July 4, 3 p.m., 201 North Broadway, Torrance. 778-4134.

Engler Kid: Chel Cafe, Sunday, July 4, 8 p.m., UCSD campus, La Jolla. 534-2311.

Chel and the Cosmic Psychos, and Elizabeth: Coach House, Monday, July 5, 8 p.m., 33157 Camino Capistrano, San Juan Capistrano. 496-8930 or 278-7335.

The Strongarm: Child's, Wednesday, July 7, 8 p.m., Mission Boulevard and West Mission Bay Drive, Belmont Park. 488-3000 or 278-7335.

Leonard Cohen: Humphrey's, Thursday, July 8, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

The Strongarm: Coach House, Thursday, July 8, 8 p.m., 33157 Camino Capistrano, San Juan Capistrano. 496-8930 or 278-7335.

Willie Jay: Stagecoach Park, Friday, July 9, 8 p.m., 3420 Camino de los Coches, Carlsbad. 434-2904.

Richard Elliot and Karyn Letten: Humphrey's, Friday, July 9, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Dick Dale: Jolly Up Tavern, Friday, July 9, 8 p.m., 143 South Coast Avenue, Solana Beach. 483-7844.

Renee and the Mads: Chel Cafe, Saturday, July 10, 8 p.m., UCSD campus, La Jolla. 534-2311.

The Ruckus: Coach House, Saturday, July 10, 8 p.m., 33157 Camino Capistrano, San Juan Capistrano. 496-8930 or 278-7335.

JD and the Blues: Rancho Bernardo Memorial Bowl, Sunday, July 11, 4 p.m., Third Avenue and Park Way, Chula Vista. 691-5140.

Frank Black and the Reverend Horton Heat: Coach House, Sunday, July 11, 8 p.m., 33157 Camino Capistrano, San Juan Capistrano. 496-8930 or 278-7335.

The Supreme Love Gods, Pure, and the Mathews Brothers: Monday, July 12, 8 p.m., 528 F Street, downtown. 278-7335.

The Pope Chubby Band: Blind Melons, Tuesday, July 13, 8 p.m., 210 Garrett Avenue, Pacific Beach. 483-7844.

Stevens and Fuchs: Humphrey's, Thursday, July 15, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

The The and the American Music Club: Coach House, Thursday, July 15, 8 p.m., 33157 Camino Capistrano, San Juan Capistrano. 496-8930 or 278-7335.

A Fleck of Sanguine: Coach House, Thursday, July 15, 8 p.m., 33157 Camino Capistrano, San Juan Capistrano. 496-8930 or 278-7335.

Holly Holcomb and Four Women: Odey Major Park, Friday, July 16, 6 p.m., Carlsbad Boulevard and Beech Street, Carlsbad. 434-2904.

Sade: Open Air Theatre, Friday, July 16, 8 p.m., 201 North Broadway, Encinitas. 278-7335.

Rancho Memorial Bowl: Sunday, July 18, 4 p.m., Third Avenue and Park Way, Chula Vista. 691-5140.

Popular Demands: Grape Day Park, Sunday, July 18, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Little Richard: Humphrey's, Sunday, July 18, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Willie Nelson: Coach House, Wednesday, July 21, 8 p.m., 33157 Camino Capistrano, San Juan Capistrano. 496-8930 or 278-7335.

Dave Koz: Humphrey's, Thursday, July 22, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

EDP: Major Park, Friday, July 23, 6 p.m., Carlsbad Boulevard and Beech Street, Carlsbad. 434-2904.

Smiley: Humphrey's, Friday, July 23, 8:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Peter Gabriel: San Diego Sports Arena, Friday, July 23, 8 p.m., San Diego. 278-7335.

Joan Carlos Quintana: Major Park, Sunday, July 24, 6 p.m., Carlsbad Boulevard and Beech Street, Carlsbad. 434-2904.

The Cat: Memorial Bowl, Sunday, July 25, 4 p.m., Third Avenue and Park Way, Chula Vista. 691-5140.

Los Rios and the Temptations: Emburyden Marina Park, South, Sunday, July 25, 7:30 p.m., behind the San Diego Convention Center, downtown. 496-4205.

Lo-Key and his Large Band: Humphrey's, Sunday, July 27 and 28, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

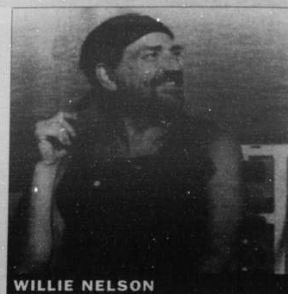
Lucky Dukes: Jolly Up Tavern, Sunday, July 27, 8 p.m., 143 South Coast Avenue, Solana Beach. 483-7844.

Leonard Cohen: Blind Melons, Wednesday, July 28, 8 p.m., 210 Garrett Avenue, Pacific Beach. 483-7844.

"British Invasion Tour" featuring Gerry and the Pacemakers, Freddy and the Dreamers, the Troggs, Billy J. Kramer, and the Real Gone Band. Coach House, Wednesday, July 28, 8 p.m., 33157 Camino Capistrano, San Juan Capistrano. 496-8930 or 278-7335.

to NOTE

By Gina Arnold



WILLIE NELSON

There's a million ways into the back catalog of music, and none of them are shameful. Now that 1969 is dead and gone, hearing P.E.M.'s version of "Pale Blue Eyes" is as good a way of finding out about the Velvet Underground as any. You could just as easily have heard Muddy Waters for the first time through a dis-torted musical prism called Led Zeppelin ("I Just Want to Make Love to You") and not been less moved by him. I happened to first become interested in Willie Nelson through an Austin band called Zeigist (and later, the Reversi) who included a relatively hard-rock version of Nelson's "Blue Eyes Crying in the Rain" on their 1985 debut LP, *Transcendently*.

Before that, I knew Willie only as a bearded "outlaw" country dude who sang corny songs like "Luckenbach, Texas" and "Mammas, Don't Let Your Babies Grow Up to Be Cowboys" with Waylon Jennings and Jessi Colter. But thanks to Zeigist's introduction, I've come to appreciate Nelson's own simple, sweet songs — he wrote "Crazy" for Patsy Cline, among other things — and to respect his flat, evocative, fully American voice, for what it is: a true flash of quiet grace.

On his newest LP, Nelson takes on a number of covers by songwriters whose poetic but bleak vision of America is even further illuminated by Nelson's style. Nowhere is this so obvious as on his evocative version of Simon and Garfunkel's "American Tune" and Peter Gabriel's moving lament against unemployment, "Don't Give Up" (in which the Kate Bush role is sung by Steven O'Connor). Nelson really is the anti-Cynic, a folk country singer who emanates such an Nashville elements as literacy, criticism, and truthfulness within a context that seldom allows itself such breath. Nelson appears Tuesday and Wednesday at Humphrey's.

WILLIE NELSON, Humphrey's, Tuesday and Wednesday, June 22 and 23, 8 p.m., 523-1010. \$38.00.

Coach House: Wednesday, July 28, 8 p.m., 33157 Camino Capistrano, San Juan Capistrano. 496-8930 or 278-7335.

Honey CBE: Coach House, Thursday, July 29, 7 p.m. and 9:30 p.m., 33157 Camino Capistrano, San Juan Capistrano. 496-8930 or 278-7335.

Robert Cray: Humphrey's, Thursday and Friday, July 29 and 30, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Dick Brown and his Orchestra: Memorial Bowl, Sunday, August 1, 4 p.m., Third Avenue and Park Way, Chula Vista. 691-5140.

Person & Grape Day: Sunday, August 1, 5 p.m., 201 North Broadway, Encinitas. 278-7335.

The Smokey Brothers: Humphrey's, Wednesday, August 4, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Pete Townshend: Copple Symphony Hall, Thursday, August 5, 8 p.m., 750 B Street, downtown. 278-7335.

Fatherhood: Calaveras Hills Park, Friday, August 6, 8 p.m., Carlsbad Village Drive and Glasgow Street, Carlsbad. 434-2904.

Michael Franks: Humphrey's, Friday, August 6, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Robben Ford and Peter White: Humphrey's, Thursday, August 12, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Tolson: Rancho Bernardo Memorial Bowl, Friday, August 13, 8 p.m., Carlsbad Village Drive and Glasgow Street, Carlsbad. 434-2904.

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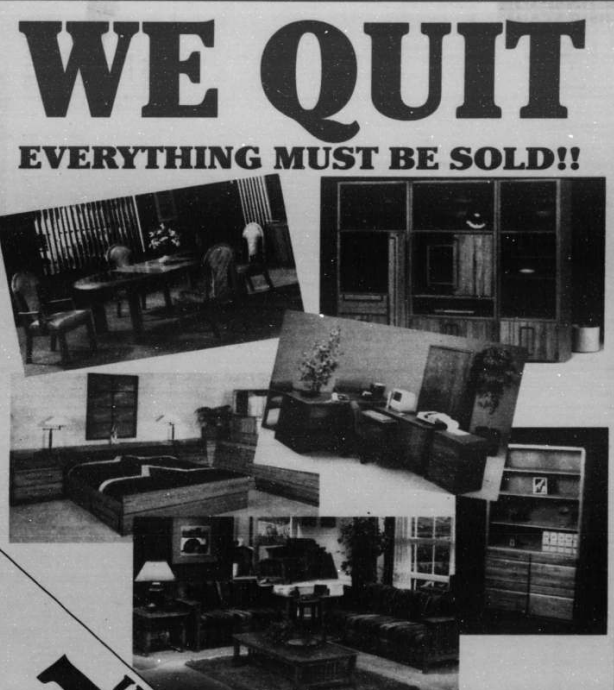
O.F.O.'s T.V. Armoire adds a finishing touch to any bedroom or studio. Was \$999.90. We quit priced at \$499.90!

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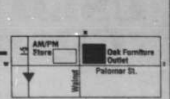


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LA JOLLA BISTRO

BAR • RESTAURANT • NIGHTCLUB

Thursday, June 11

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ON WINE FOR A FREE BROCHURE

7955 LA JOLLA

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UPCOMING CONCERTS AT SMOKEY'S

Lo-Key?

Thursday, July 1, 7:30 p.m. & 10:30 p.m.

"I Got A Thing For You" • "Sweet on You"

EMILY HAPPY HOUR

LOVE & THE BLUES

6:00-8:30 p.m.

Free hors d'oeuvres.

DJ Gil & Cathy Glenn

9 p.m.-2 a.m.

SATURDAY

"SATURDAY NIGHT LIVE"

8 p.m.-2 a.m. Live entertainment & dance party.

Music by R.J. Rockwell

Smokey's

Restaurant & Nightclub

10475 San Diego Mission Rd., Mission Valley (3 blocks east of the stadium)

563-0060

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563-0060

Calendar MUSIC SCENE

1 a.m. Wednesday live music is offered either nights, call club for information.

Living Room Coffee House, 5000 E. Caden Boulevard, College Ave., 286-8435. Tuesday, jazz rock, 8 p.m. to 10 p.m. Friday.

Megaphone Bar and Grill, 4321 Harbortown Avenue, Kensington, 344-7900. Gregory Papp and Steve Papp, acoustic rock and roll. Thursday: Tania Papp, Steve Papp, and Steve Papp. Friday: The Locomods, the Tumble Kids, and Rula Vaga, rock and roll, starting at 8 p.m. Saturday: Tania Papp and Steve Papp, rock and roll by Burning Bridges. Wednesday.

Milly's Dugan's, 2116 University Avenue, North Park, 360-9089. Shows, rock music, Sarah Harnett, folk music, and Alex Edge, blue music, 9 p.m. Saturday.

Mister A's Restaurant, 2500 Fifth Avenue, downtown, 239-1277. Larry Moore performs a blend of light jazz, contemporary, and Latin music, 7 p.m. to midnight. Wednesday and Thursday, and 9 p.m. to 1 a.m. Friday and Saturday.

Milly's, San Diego Marriott Hotel, 133 West Harbor Drive, downtown, 239-1277. Live music, 7 p.m. to midnight. Wednesday and Thursday, and 9 p.m. to 1 a.m. Friday and Saturday.

The Moustache Palm Marine Association, 2000 Imperial Avenue, Southeast San Diego, 372-9979. Gerny D. and Shalee B. Harnett, blues and Latin, 9 p.m. to midnight. Saturday.

New Dolphin Inn, 2663 Market Street, Encanto area, 364-9638. Tania Courtney, blues music, 9 p.m. Friday. Lafayette and the Red Sea Blues

Boys, blues and rhythm and blues, 9 p.m. Saturday.

O'Hangy's, 2457 San Diego Avenue, Old Town, 298-0133. Steve Langdon, country, Top 40 and rock and roll music, 4 p.m. to 9 p.m. Monday through Friday.

Pedregosa Mexican Bar and Grill, 214 Fifth Avenue, downtown, 233-1545. Live Latin jazz. Thursday through Saturday, call club for information.

Parade's II, 428 S. Street, downtown, 233-2727. Pro Brigham's Preservation Band, New Orleans-style jazz, with guest vocalists, early evening. Wednesday and Thursday the Blonder Boogie Band, blues and rhythm and blues. Friday and Saturday live music, Sunday, call club for information. Hosts: Monkey Love, rhythm and blues. Monday the Crowley King Lovers, rock, rhythm and blues. Tuesday, sing-along with live rock and roll by Burning Bridges. Wednesday.

Prisoners of War British Pub and Restaurant, 1605 India Street, downtown, 238-1303. John Evans, piano variety. Saturday.

Ramada Hotel Bayview, 600 E. Street, downtown, 698-0234. Judy Ames and Karate Music, semi-regular sing-along, Friday and Saturday from 9:30 p.m. to 11:30 p.m. June Velle, Latin jazz, 11 a.m. to 2 p.m. Sunday.

Rudy O'Neil's Irish Bar and American Grill, 379 Fourth Avenue, downtown, 231-8500. Andrew Blum, Irish and Scottish folk music, 8 p.m. to 9 p.m. Saturday. Stephen Waldenbrook, veteran music, performed on the piano, 7 p.m. Tuesday and Wednesday.

Rudy O'Neil's, 3402 Adams Avenue, Normal Heights, 284-7606. Celtic, country and folk music. Thursday and Saturday, 11 a.m. to 1 p.m. Friday and Saturday, 8 p.m. to 11 p.m. Sunday. The High Society Jazz Band performs every Wednesday from 9 p.m. to midnight to the ballroom.

Shoreline Harbor Island East, 1380 Harbor Island Drive, Harbor Island, 291-6400. Barbara Banks, piano variety, 8:30 to 11:30 p.m. Thursday through Saturday. Al Marlowe's Roberto Valdez, classic and European music on piano and blues, 8 p.m. to 10:30 p.m. Tuesday through Saturday.

SOMA, 553 Union Street, downtown, 239-7602. Future Mainlanders, rock and reggae music, 4 p.m. Friday.

Spy's Down Under, 500 Fourth Avenue, downtown, 239-0117. The Joe Morris Jazz Quartet, jazz, 9 p.m. Saturday.

Tangle Grill, at the Paladium, 777 Front Street, downtown, 234-9106. Tommy Jack, jazz, blues, rock, and pop music, 11:30 p.m. to 11 p.m. Thursday through Saturday and 5:30 p.m. to 11 p.m. Sunday through Saturday.

Tom Hain's Lighthouse, 2110 Harbor Island Drive, Harbor Island, 291-6110. Melissa King hosts a lounge sing-along. Thursday through Saturday from 8 p.m. to 11 p.m. closing.

The Traveler's Harbor Island Restaurant, 1605 India Street, downtown, 238-1303. John Evans, piano variety. Saturday.

The Tropicana Hotel, 679 University Avenue, College Area, at College and University streets, 382-1070. Blue Train, rock and roll, Friday and Saturday. The rock and roll is offered most other nights, call club for information.

University Ave., 2331 University Avenue, North Park, 295-9426. The Bluebirds, rock and roll, 9 p.m. Friday and Saturday. The High Society Jazz Band performs Saturday jazz beginning at 8:30 p.m. Friday.

The U.S. Great Hall, 526 Broadway, downtown, 232-3121. Lounge Billy Thompson and Friends, vintage blues and rhythm and blues, 9 p.m. to 1 a.m. Friday. June Velle and Equinox, Latin jazz, 8 p.m. to midnight. Saturday. The Jeff Jeffries Big Band performs every Wednesday from 9 p.m. to midnight to the ballroom.

The Charred House, 500 Murray Drive, La Mesa, 465-7009. Karaoke entertainment nightly.

Village's Restaurant, 1515 Hotel Circle South, Mission Valley, 293-0506. Live jazz, contemporary, 9 p.m. to 1 a.m. Tuesday through Saturday. Norman Clifford, contemporary, 4 p.m. to 9 p.m. Monday through Friday.

The Waterfront, 294 Kettner Boulevard, downtown, 232-8636. Four Way Street, acoustic rock and roll. Saturday night.

The Weatgar Hotel, 1055 Second Avenue, downtown, 238-1318. In Plaza Bar: The Gary Scott Quartet, featuring pianist Mark Wolfert, jazz, 5:30 p.m. to 8:30 p.m. Thursday. Pianist Karen Giorgio performs Tuesday through Saturday beginning at 8:30 p.m. In the Fountainhead Bar: The Gary Scott Quartet, jazz, 7 p.m. to 11 p.m. Friday and Saturday.

The Yacht Club, San Diego Marriott Hotel, 133 West Harbor Drive, downtown, 238-1303. The Elements, contemporary, Tuesday through Saturday.

East County

Alvin's Restaurant, 8234 Parkway Drive, La Mesa, 462-3663. Pat Gam 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 Street Pub, 7059 El Camino Boulevard, El Cajon, 663-2383. Brian Whisker, variety music performed on acoustic guitar, Friday and Saturday.

Buena Vista, 600 Avenida Boulevard, La Mesa, 470-3343. T.C. and the Whiskey Brothers, country music, Thursday through Saturday.

Carlin Murphy's, 5100 Grandview Center Drive, La Mesa, 498-9757. David Houser, rock and roll, Wednesday. Oh Ridge, comedy and music, Thursday. Steve Orr, comedy and music, Friday and Saturday.

The Charred House, 500 Murray Drive, La Mesa, 465-7009. Karaoke entertainment nightly.

The Colony House, 773 Third Avenue, Chula Vista, 420-7688. Ray Harris, variety music performed on guitar, beginning at 8:30 p.m. Friday and Saturday. Karaoke entertainment, Tuesday.

The Crown Room, 1286 Oakdale Avenue, El Cajon, 447-0458. Chad Hart, country and oldies music, 9 p.m. to 1 a.m. Friday and Saturday.

The Emerald Lounge, 7641 Broadway, Lemon Grove, 469-6346. Emerald Lounge, rock and roll, Friday and Saturday.

Dan's Landing, 185 East Main Street, El Cajon, 442-0236. Jerry Burchard, contemporary variety, 8 p.m. Friday and Saturday and 4 p.m. Sunday (jazz season). Chad Hart, country and oldies music, Monday through Thursday.

Dan's East, 1332 Broadway, Highway 8 at Los Cerritos Road, El Cajon, 443-2444. Grand Central Station, country and western music, 9 p.m. to 11:30 p.m. Friday and Saturday. Karaoke entertainment, Sunday from 5 p.m. to 9 p.m. Sunday. Dart tournament Sunday starting at 3:30 p.m.

Experience Café, 3709 Avenida Boulevard, La Mesa, 470-9609. Live and Tangle 52, country music, with some blue-eyed rock and roll, 9 p.m. Friday and Saturday, call club for information.

Farmers' 914 Campo Road, Spring Valley, 468-2206. Live music, 8:30 p.m. to 1 a.m. Friday and Saturday, call club for information.

Flora Springs Inn, 15505 Highway 40, El Cajas, 561-3031. Roger and Williams and Ranger Country, country music, 9 p.m. Friday and Saturday, and also 47 p.m. Sunday.

The Gravel Soundings, 12891 Highway 94, Jamul, 460-1979. Louisa Kenderley, contemporary, 9 p.m. to 1 a.m. Thursday.

Kam's Restaurant, 601 West Main Street, El Cajon, 442-7366. Changlew Rose, Peter Jay, rock and roll, 9 p.m. Friday and Saturday.

La Mesa, 1441 Highland Highway 94, National City, 474-3222. As Robinson, contemporary, country, and western music, Monday, Tuesday, and Wednesday.

Palms Pub, 3979 Broadway, Lemon Grove, 469-6346. Live music, Thursday through Sunday, call club for information.

Pine Valley House, 78841 Old Highway 80, Pine Valley, 423-4828. Louie and Off the Interstate, country rock and roll, 9 p.m. Friday and Saturday.

Rock and Roll, 317 Third Avenue, Chula Vista, 420-7688. Ray Harris, variety music performed on guitar, beginning at 8:30 p.m. Friday and Saturday. Karaoke entertainment, Tuesday.

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Rock and Roll

Calendar MOVIES

critics, now that their love affair with him is so plainly on the skids, who had to explain what they ever saw in Spielberg in the first place.

Don't hesitate to see *Un Cœur en Hiver*, opening today at the Park. I mean that imperative in two senses. There is no good reason not to see it, and there is good reason to see it soon; it is a lot less likely than the above-discussed movie to still be around in September. I will talk about it further next time. ■

MOVIE LISTINGS

All reviews are by *Dan Snierson*. *Presentations* are indicated by one to five stars and *antipathies* by the black spot. *Unusual movies* are not new introductions.

Aladin — Disney's animated Arabian Nights tale, with politically enlightened Mediterranean notes and twangy complexion as well as a feministically flattered heroine. The obligatory songs sound even

more dashed-off than the ones in the preceding year's *Beauty and the Beast* ("Tut-tut! Street cat! I don't buy that! If only they'd look closer..."). And the action in general seems overexaggerated and unimpressive — more like the work of that Disney defector, Don Bluth, than of Disney itself. (The antihomophobic Magic Carpet is nice, as is the Case of Wonder with its loquacious maw. But not nice are the computer-animated backdrops that stand out from the principal characters like sore thumbs.) And while the Gnome of the Land — a genial Bluth with blue pigmentation — affords early fairy possibilities for the sort of transmutations at which animation is unrivaled (see the early *Fairy Book*), these leads to be executed in a pre-change-o, blink-of-an-eye style rather than a liquid smooth one. It has been pointed that this style matches exactly the verbal style of Robin Williams, who provides the Gnome's voice. But, apart from the objection that a voice as familiar as Robin Williams' will inevitably overpower and upstage an animated figure (just as Gilbert Gottfried's overpowers and upstages the pet parent cartoon Ash), he is doing impressions of the likes of Jack Nicholson, Rodney Dangerfield, Arsenio Hall, Ed Sullivan, Crockett Marz, and William F. Buckley Jr. It seems only that the movie will add much more than the voice might suggest to call the "time-less classics" in the Disney library. Directed by John Musker and Ron Clements. 1992. 1. CENTURY FIVE GROSSMONT MALL, PLAZA BONITA.

American Gigolo — Paul Schrader's Brechtian portrait of a high-profile Beverly Hills gigolo adducedly admiring and enjoying, but never very informative or inventive. Less than halfway through the thing, the gigolo's professional life gives way to the more automatically palatable business of a murder frame-up, with the gigolo's every step shadowed by unknown enemies and an affable, cigar-smoking, dandy but cagey police detective named Sunday (probably less as a nod to Jack Webb's Friday for Fall, Columbia used to appear). Sexual tangle with the murder investigation, the gigolo becomes entangled with a figure so familiar in stories about female prostitutes: the man in a million, or in this case woman in a million, who brings true, heart-suffering love to the hardened sexual psychopath. The spiritually uplifting ending, which lets you completely up in the air with regard to the murder investigation, is a shameless steal from Breanna's *Pickpocket*. Richard Gere, Lauren Hutton, Hector Elizondo, 1990. 2. MEN, 6/18.

Beauty and the Beast — Inevitably true romance that judges the borderlines between madness and delirium. A clinical nutcase (Beverly Hills 90210's Anthony Quinn) is Crash in the beehive "wines" a semierotic, Chaplin- and Keaton-emulating clown by the name of Belle (Dolores Hayden). Directed by John Musker and Ron Clements. 1992. 1. CENTURY FIVE GROSSMONT MALL, PLAZA BONITA.

Chinatown — The ten-minute prologue, which had its one-minute focus on its action, should change the pulse of the midlife apocalypse. From there, it's pretty much downhill, so to speak, despite a plucky chase, three scattered falls containing \$10 million each, and a gang of bad guys who keep trying to snuff out another in badness. (John Lithgow is so bad he must stop in a foreign accent: "Kill a million, they'll call you a murderer. Kill a million, they'll call you a conqueror. Go figure?") Some of the trick work is enjoyable (protest songs, miniature), and Silverio Salas is photographed often in his favorite position of spinning to lose motion toward the camera while bombs and gun go off behind him. He also does a bit of this up on shore rock. And once he does a clean and jerk of one of the bad guys for the purpose of impaling him on a stake. Not so. In any case, *Chinatown* seems to have changed its last few notes (the voice) from his rising then the *Moham* scene. With Irene Turner and Michael Rooker; directed by Roman Polanski. 1992. 1. MEN, 6/18.

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"EROTICISM PLAYED LIKE CHAMBER MUSIC"

—Bruce Williamson, *PLAYBOY* MAGAZINE
★★★★★ ONE OF THE
FINEST FRENCH FILMS IN YEARS.
It glows with a worldly sensitivity equal to its baroque visual quality.
—Jim Campbell, *NEWHOUSE NEWS SERVICE*

"BEAUTIFULLY PERFORMED,
HEARTBREAKING, DEVASTATING...
a great job in making specific that feeling of unspoken lust."
—John J. Hall, *VIRGIL MAGAZINE*

MANAGERIALITY LINDA HUTTON M
Daniel Auteuil Andre Dussollier



EXCLUSIVE SAN DIEGO ENGAGEMENT
Starts Thursday, June 17
Call Theatre for Showtimes

Rob Roberts — A political satire irreverently misdirected from its base, premiere a short something Right wing folk singer, one of whose albums has climbed as high as #1 on the *Billboard* pop chart, who is running for one of the Pennsylvania senatorial seats on the monkey-bush slogan of "Fide" (The movie is only that the movie will add much more than the voice might suggest to call the "time-less classics" in the Disney library. Directed by John Musker and Ron Clements. 1992. 1. CENTURY FIVE GROSSMONT MALL, PLAZA BONITA.

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AN ANIMATED CLASSIC."**
—*TIME* MAGAZINE
"ABSOLUTELY DELIGHTFUL... THE CHILDREN
WILL LOVE IT."
FROM THE CREATOR OF
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Sissy Sauces and Erotic Nights

This is not my sort of food; it's too rough and lacks mystery and romance.

My body can't tolerate heavy spiced ingredients, and I almost never eat fast food. So what was I doing in Pacific Beach in a place called Hell's Kitchen, where the word BLAND is etched out on the menu as if it were an obscenity and the logo painted on the wall depicts a devil sitting in a cauldron of flames? The answer lies in two words: Neil and Stuart. I've followed his career since he arrived in San Diego almost a decade ago as chef of Pacific Grill downtown, then as executive chef at Pacifica Del Mar, and more recently as part owner of the Palms in La Jolla.

The Palms, with its ocean view of the cove and many original Pacific Rim dishes, was an instant success. However, within a year, Neil and his long-standing associate Bob McMahon left the partnership, walking away from their dream café. Should you ask why, you'll get lots of shrugs, rolling of the eyes heavenward, and uplifted hands signaling despair, but no further explanation. Not that one is necessary. You'll find both of these men on the premises of their new fast-food emporium 12 hours a day, a stark change after years of gourmet preparation.

"I always had a fantasy about doing gourmet fast food, which may be a contradiction in terms," says Neil. "I wanted to prove that fast food could be fresh and lively, very flavorful with lots of punch to it. But also good stuff that I wouldn't be ashamed of."

"For years," he continues, "everyone called me 'chef' as a mark of respect. Here, many of my patrons call me 'dude,' but it's really the same thing. When some of them say, 'Great chow, dude,' it makes me as happy as hearing, 'Chef, that was magnificent.'"

Neil and Bob decided on this location (almost at the corner of Mission Boulevard and Garnet) because of the heavy walk-by traffic, the fact that it needed no remodeling beyond a coat of paint, and because it cost virtually no money to open. This is the latest trend in the restaurant business:

REVIEW

ELEANOR WIDMER

the landlord hands over the key of a former restaurant (in this case, the pizza parlor Mangiamo) and you're in business.

Hell's Kitchen has three dining areas: one, near the door, that looks out on Garnet; a second, with bar stools as well as tables, that shares a courtyard with Karinya Thai restaurant; and a small outdoor patio. You order food at the counter, and it's brought to your table in plastic baskets; you eat from heavy plastic plates. The wall that separates the two rooms is decorated with paintings of chiles in every hue from purple to yellow, which seem to be raining from heaven. On the archway between the rooms sits the painted devil and his cauldron. He's there because every dish is devilishly hot.

For example, all appetizers, as their names reveal, are in the tortilla: devil chicken wings, spicy corn fritters, jalapeno firecrackers, chipotle cheese nachos. The salads are called "blazing" salads because of their fiery dressings.

The three items I could eat without pain were the corn tamale, rotisserie chicken (cooked without spices), and the guava-glazed baby back ribs. My favorite was the corn tamale, prepared with *masa* (a cornmeal flour) to which kernels of corn had been added. Placed on a corn husk, the tamale proved light and fresh and was surrounded by black beans on one side and rice on the other. In terms of nutrition, it was beautifully balanced.

Rotisserie chicken is accompanied by your choice of sauces, among them smoky barbecue, Sriracha peanut, and "sissy" sauce (the last so called because it's mild and based on citrus fruits). For side dishes I enjoyed the jicama slaw with raisins and the new red-kidney-potato salad with a milky mayonnaise dressing. Many people around us had chosen the baby back ribs. They're kicked to it but won't send you gasping to the water trough.

The dishes I managed to sample but couldn't



The Restaurant: Hell's Kitchen
The Location: 825 Garnet Avenue, Seacoast Square, Pacific Beach (274-8084)
Type of Food: Spicy fast food
Price Range: \$1.95 to \$5.90 (higher for whole chicken or full rack of ribs)
Hours: Open daily, 11:00 a.m. to 11:00 p.m.

The Restaurant: Khayyam Cuisine
The Location: 437 S. Highway 101 (upstairs), Solana Beach (755-6343)
Type of Food: Jordanian with French influence
Price Range: \$2.95 to \$13.95
Hours: Open daily, lunch, Monday through Saturday, 11:30 a.m. to 3:00 p.m.; diners nightly, 5:30 p.m. to 10:00 p.m.

really eat were a robust black bean soup with chiles, a highly stimulating blackened fish taco that's sure to be imitated all over town but is very spicy (thank God the blackened-food craze is over), and a Jamaican pork sandwich that's rolled in a pitah bread and doused with a sauce, well known in the Caribbean, called jerk, whose chiles and ground pepper will make your lips pucker. The jerk sandwich is somewhat messy because the sauce saturates and leaks through the bread. All of these are prepared to individual order from

ingredients that are not canned or prepackaged. I didn't go near the jalapeno firecrackers—fresh, small green jalapenos stuffed with cream cheese and rolled in red and white crushed tortilla and deep fried. My friend had tears in his eyes after he came upon a seed that had been scooped out, but he finished a plateful of these jalapenos. I found the corn fritter too greasy, and I couldn't abide the sesame noodles drenched in brackish gravy and topped with chicken slices. This is not my sort of food. It's too rough and

is mystery and romance. But friends looked forward to dining at Hell's Kitchen, and the prices are very low (\$5 to \$5.90, unless you want whole chicken or full rack of ribs) and the preparation gives a run for your money in mere seconds.

When I ate at Khayyam Cuisine (Jordanian fare with Greek influence) in Solana Beach during the winter, I was determined to visit again. On occasion of a friend's birthday, we went there recently, and I was able to try several preparations I had missed the first time around.

Among the memorable appetizers, with their gorgeous presentation, were the *beurre blanc* (a sauce made from butter and white wine) and the *beurre blanc* (a sauce made from butter and white wine) and the *beurre blanc* (a sauce made from butter and white wine).

FRIDRICH'S BISTRO RESTAURANT 129 South Acacia, Solana Beach (755-6343). This is a new place, but it's been open for a while. It's a casual dining place, with a focus on Mediterranean cuisine. The menu is extensive, and the prices are reasonable. The service is excellent, and the atmosphere is warm and inviting.

HAVALI 243 Highway 101, Solana Beach (755-6343). This is a new place, but it's been open for a while. It's a casual dining place, with a focus on Mediterranean cuisine. The menu is extensive, and the prices are reasonable. The service is excellent, and the atmosphere is warm and inviting.

LE BAMBINO 3634 Del Mar Heights Road, Del Mar (261-8136). This is a new place, but it's been open for a while. It's a casual dining place, with a focus on Mediterranean cuisine. The menu is extensive, and the prices are reasonable. The service is excellent, and the atmosphere is warm and inviting.

NEUMAN'S AT THE TWIN PINES 2678 Carlsbad Road, Carlsbad (439-3131). This is a new place, but it's been open for a while. It's a casual dining place, with a focus on Mediterranean cuisine. The menu is extensive, and the prices are reasonable. The service is excellent, and the atmosphere is warm and inviting.

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Imperial County restaurants. Individual restaurants will appear in this guide for a limited time only. For a complete listing of all restaurants in the area, please refer to the San Diego County and Imperial County Restaurant Guide.

NORTH COASTAL

CHEZ HENRI 1555 Camino Del Mar, Del Mar (762-0000). This is a new place, but it's been open for a while. It's a casual dining place, with a focus on Mediterranean cuisine. The menu is extensive, and the prices are reasonable. The service is excellent, and the atmosphere is warm and inviting.

DEL MAR PIZZA 111 11th Street, Del Mar (481-8008). This is a new place, but it's been open for a while. It's a casual dining place, with a focus on Mediterranean cuisine. The menu is extensive, and the prices are reasonable. The service is excellent, and the atmosphere is warm and inviting.

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NORTH INLAND

BARBERS AND WINEBARS 1000 W. Main Street, San Bernardino (841-4500). This is a new place, but it's been open for a while. It's a casual dining place, with a focus on Mediterranean cuisine. The menu is extensive, and the prices are reasonable. The service is excellent, and the atmosphere is warm and inviting.

CANYON GRILL 9821 Canyon Road, San Bernardino (841-4500). This is a new place, but it's been open for a while. It's a casual dining place, with a focus on Mediterranean cuisine. The menu is extensive, and the prices are reasonable. The service is excellent, and the atmosphere is warm and inviting.

PASTORALIST 276 Harbor Drive, Harbor Village, Oceanside (722-0019). This is a new place, but it's been open for a while. It's a casual dining place, with a focus on Mediterranean cuisine. The menu is extensive, and the prices are reasonable. The service is excellent, and the atmosphere is warm and inviting.

PETER CHANG'S 141 Encinitas Boulevard, Encinitas (821-3739). This is a new place, but it's been open for a while. It's a casual dining place, with a focus on Mediterranean cuisine. The menu is extensive, and the prices are reasonable. The service is excellent, and the atmosphere is warm and inviting.

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CANYON GRILL 9821 Canyon Road, San Bernardino (841-4500). This is a new place, but it's been open for a while. It's a casual dining place, with a focus on Mediterranean cuisine. The menu is extensive, and the prices are reasonable. The service is excellent, and the atmosphere is warm and inviting.

Eleanor Widmer recommends restaurants by telephone day or night!

Whether you're longing for a small inexpensive cafe, a splashy restaurant, or a tip on where to take your date or friends on Saturday night, Eleanor Widmer's Restaurant Line is the best source for HONEST information. No restaurant has paid to be included on this line. Key in the category codes indicated below and start listening. At any time you can skip forward to the next review by pressing "7," repeat the review by pressing "2" or select another category by pressing "0." Because restaurant hours may change and reservations are often necessary, we encourage you always to call the restaurant before heading out your door.

Call 1-900-844-8600, 24 hours a day.

Only 49 cents per minute. A touch-tone phone is required.

- | Restaurants by type of food | New and notable | Romantic restaurants | Patio and terrace dining |
|-----------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 11 American | 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 menu has changed drastically. | 1 Budget (below \$10/person)
2 Moderate (\$8-15/person)
3 Expensive (more than \$15/person) | The perfect category for those of you who like to eat your dinner in a place with a view, or a patio or terrace dining for lunch or dinner by pressing 21. |
| 12 Asian | 12 Bargain restaurants
If you're on a budget of great food at low prices, press 13 to hear Eleanor's recommendations. | 13 Early-bird restaurants
The perfect category for those of you who like to eat your dinner early and save money. Press 14 to hear the early-bird line-up. | 14 Great desserts
Honor is one of the most committed dessert lines in San Diego. For her recommendations on where to find a delightful touch of decadence, press 22. |
| 13 French | 15 Restaurants with a view
To discover a room with a view and food to match, press 15. | 16 Low-fat, low-cal restaurants
For great restaurants where you can order healthful meals, press 23. | 17 Holiday dining
For special occasions, press 24. |
| 14 Italian | 16 Late-night restaurants
Looking for a place to do a little late-night snacking after the theater or a concert? Eleanor recommends these places for complete meals, light snacks or desserts that will quell your appetite. Press 16. | 18 Tijuana-area restaurants
Many restaurants have been constructed in Tijuana recently, and you may enjoy fresh fish and meat as well as regional cooking at low cost. The hours for most restaurants are noon to midnight. Press 17. | 19 Best of its kind
Here you'll find the very best in food, service or ambiance. Simply press 25. |
| 15 Mexican | 20 Breakfasts and brunches
Whether you're seeking a place for a business breakfast, a place to take your visitors, or a cafe where you may have a leisurely breakfast or brunch, press 26 when requested, press 1 for breakfast or 2 for brunch. | 21 Fixed-price meals
Fixed-price meals enhance your security; you know how many courses you'll get and the cost won't surprise you. Press 27 on your touch-tone phone. | 22 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. |
| 16 Mexican | 22 Breakfasts and brunches
Whether you're seeking a place for a business breakfast, a place to take your visitors, or a cafe where you may have a leisurely breakfast or brunch, press 26 when requested, press 1 for breakfast or 2 for brunch. | 23 Fixed-price meals
Fixed-price meals enhance your security; you know how many courses you'll get and the cost won't surprise you. Press 27 on your touch-tone phone. | 24 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. |
| 17 Mexican | 23 Fixed-price meals
Fixed-price meals enhance your security; you know how many courses you'll get and the cost won't surprise you. Press 27 on your touch-tone phone. | 24 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 25 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. |
| 18 Mexican | 24 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 25 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 26 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. |
| 19 Mexican | 25 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 26 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 27 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. |
| 20 Mexican | 26 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 27 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 28 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. |
| 21 Mexican | 27 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 28 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 29 California, brewer, tavern
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| 22 Mexican | 28 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 29 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 30 California, brewer, tavern
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| 23 Mexican | 29 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 30 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 31 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. |
| 24 Mexican | 30 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 31 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 32 California, brewer, tavern
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| 25 Mexican | 31 California, brewer, tavern
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| 26 Mexican | 32 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 33 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 34 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. |
| 27 Mexican | 33 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 34 California, brewer, tavern
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Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. |
| 28 Mexican | 34 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 35 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 36 California, brewer, tavern
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| 29 Mexican | 35 California, brewer, tavern
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Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. |
| 30 Mexican | 36 California, brewer, tavern
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| 31 Mexican | 37 California, brewer, tavern
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| 32 Mexican | 38 California, brewer, tavern
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| 33 Mexican | 39 California, brewer, tavern
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| 34 Mexican | 40 California, brewer, tavern
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| 35 Mexican | 41 California, brewer, tavern
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Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 43 California, brewer, tavern
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| 36 Mexican | 42 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 43 California, brewer, tavern
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| 37 Mexican | 43 California, brewer, tavern
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| 38 Mexican | 44 California, brewer, tavern
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| 39 Mexican | 45 California, brewer, tavern
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| 40 Mexican | 46 California, brewer, tavern
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| 41 Mexican | 47 California, brewer, tavern
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| 42 Mexican | 48 California, brewer, tavern
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| 43 Mexican | 49 California, brewer, tavern
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| 44 Mexican | 50 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 51 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 52 California, brewer, tavern
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| 45 Mexican | 51 California, brewer, tavern
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| 46 Mexican | 52 California, brewer, tavern
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| 47 Mexican | 53 California, brewer, tavern
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| 49 Mexican | 55 California, brewer, tavern
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| 50 Mexican | 56 California, brewer, tavern
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| 51 Mexican | 57 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 58 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 59 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. |
| 52 Mexican | 58 California, brewer, tavern
Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. | 59 California, brewer, tavern
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| 53 Mexican | 59 California, brewer, tavern
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Select category 28, then for coffeehouses, press 1; for breweries, press 2; for taverns and bakeries, press 3. |
| 54 Mexican | | | |

Calendar Restaurants

scholar sauce, prime with salmon and soy or the fresh grilled fish entree. Everyone seems to love the "kiss-me-ritzy" as well as the baccara pizza. The menu and staff are very loving, which is a major plus. Lunch and dinner, continuous service. Monday through Saturday. Sunday brunch from 10 a.m. to 3 p.m. Low to upper moderate.

FISH HOUSE VERA CRUZ Suite 124 Old California Row Shopping Center, 1030 San Marcos Boulevard, San Marcos, 744-8000. Located in a shopping center that houses restaurants and food stores only, this family-style restaurant serves fresh fish that changes daily and seafood. Simple but honest preparation, good value. Open daily, lunch and dinner. Monday through Saturday, dinner nightly. Moderate to expensive.

LU MING CHUEN 9995 Carmel Mountain Road, Suite B1, Rancho Penasquitos, 484-8888. A loving Vietnamese family serves Chinese food with Vietnamese influence. Try the soft shell rolls, orange beef, fresh fish in garlic sauce, crabmeat with snow mushrooms and spinach. Every dish prepared for individual order. Huge portions. Open daily, lunch and dinner, Monday through Saturday, dinner only, Sunday. Low to low moderate.

MILLE FLEURS 6009 Paseo Delicias, Rancho Santa Fe, 756-5085. There's no doubt that in Rancho Santa Fe, this restaurant walks away with the prize. The à la carte menu, which changes daily, provides exquisite appetizers, soup, and such entrees as veal chop stuffed with goat cheese, whole Dover sole, and Norwegian salmon in pink grapefruit sauce. The wine list is amazing, and the best center is Bernadine.

THE QUAIL'S INN 1035 La Brea Drive, San Marcos, 436-2443 or 744-2445. It's worth the ride to dine in this charming location on a picturesque mountain lake. Invariably crowded and for good reason, the Inn offers fresh American fare, fish, seafood, prime rib, steaks. Dinner entrees im-

clude a special catch to the proceedings. Prime ribsteak. Count on \$65 per person for dinner. Open daily, lunch, Monday through Friday, dinner nightly. Expensive.

MING COURT 12750 Carmel Country Road (Country Plaza Shopping Center), North City West (adjacent to Del Mar), 793-2933. Elegance describes the atmosphere of this restaurant and especially if you are seated at a view table, you'll love the setting. The Cantonese/Mandarin cuisine offers some wonderful preparations, most especially clammer chicken, pungent shrimp, three mushroom delight and longhorn beef. All the items on the Ming Court Specialty list are noteworthy. Service is first-rate. Open daily, lunch, Monday through Saturday, dinner nightly. Moderate to expensive.

BERNINI'S 7350 Fay Avenue, 434-2013. This place is immaculate, elegant, and offers magazines and newspapers, a light lunch menu, dinner, salads, pastries and grates. The decor is soothing, the floors and tables highly polished, the space airy, but it doesn't have the tumult and excitement — or the atmosphere — of the Pavilion. Open approximately 6:30 a.m. to 11:00 p.m., 7 days a week. Live music is sporadic, but smoking inside, smoking at tables outdoors.

CAPI BUDAPEST 566 La Brea Boulevard, La Jolla, 436-2979. The chicken paprikas, the stuffed cabbage, and the Hungarian goulash are good here. Nothing is in the manner that your Hungarian grandmother cooked, but

she and Budapest Express in Solana Beach are the only purveyors of Hungarian food in the city. Open for dinner nightly, 4:00 p.m. to 10:00 p.m. Moderate.

CAPI BUDAPEST 890 University Center Lane, Avenue complex, 430-3355. The decor is something and the Pacific Rim food — from Japan, China, Hawaii, Thailand, California, and Louisiana — is beautiful to behold and taste. The stimulating appetizers and such entrees as braised duck with mushroom, whole fried fish, free-range chicken with grilled shiitake mushrooms, and Thai pork with eggplant are well achieved. The sushi bar is also excellent, but the meals are pricey. Open daily, lunch, Monday through Friday, dinner nightly. Sushi bar open to midnight Friday and Saturday nights. Expensive.

DAILY'S 2015 Tower Centre Drive, Renaissance Tower Centre, 433-1112. The restaurant is owned by a doctor who has devised a menu that view fast, low-calorie, low-cholesterol, and the top price is \$5.50. The sandwiches and salads are first-rate and the food is quick and early. Nothing is in the manner that your Hungarian grandmother cooked, but

she and Budapest Express in Solana Beach are the only purveyors of Hungarian food in the city. Open for dinner nightly, 4:00 p.m. to 10:00 p.m. Moderate.

CAPI BUDAPEST 890 University Center Lane, Avenue complex, 430-3355. The decor is something and the Pacific Rim food — from Japan, China, Hawaii, Thailand, California, and Louisiana — is beautiful to behold and taste. The stimulating appetizers and such entrees as braised duck with mushroom, whole fried fish, free-range chicken with grilled shiitake mushrooms, and Thai pork with eggplant are well achieved. The sushi bar is also excellent, but the meals are pricey. Open daily, lunch, Monday through Friday, dinner nightly. Sushi bar open to midnight Friday and Saturday nights. Expensive.

MATRE 5133 La Jolla Boulevard, La Jolla, 436-2111. Two separate dining rooms (one for non-smokers), an elegant atmosphere, and the presence of the owner himself (literally with the Plaza

ended in the club with three beams, and brown rice. Some of the best sandwiches are served: chicken, beef, with apple sauce and lentil with brown rice. All items available for take out. Same menu, 11:00 a.m. to 8:30 p.m. Open daily, low.

HOPE BISTRO AND BISTROT 419 La Jolla Village Drive (south of Broadway), 587-6077. Hope serves the best food of any bistro in San Diego. If you don't think you will appreciate the room with its exposed ceiling and the tasty food, the same menu is served continuously from lunch to closing. Among the best dishes are split-roasted chicken, prime with salmon and shrimp, and smoked prime rib with twice baked potatoes. All beers are brewed on the premises and include a raspberry lager, a black that goes through the brewing process to intensify its flavor. Scottish ale, and several more varieties. Open daily, 11:00 a.m. to 10 p.m., Sunday through Thursday and 11:30 a.m. to 11:00 p.m. Friday and Saturday. Low to moderate.

SEV ROOM La Valencia Hotel, 1132 Prospect Street, La Jolla, 434-5771. This gourmet dining room is located on the south floor of the hotel. It offers a sweeping view of the coast, elegant atmosphere and a menu that will impress your guests. Lunch is really a dish with fresh fish but here for approximately \$14.00 you may enjoy a real splurge. Ask for lunch since if you prefer it to Sefton with. Good shrimp dishes. The Sefton pizza is a knock-out. Please note the deli to the rear, called Plaza and Roma, which offers pizza by the bucket to go. Italian sandwiches, and pizza. Open 7 days a week. Dinner only. Moderate.

STAR OF INDIA 1060 Prospect Street, 433-5333. As its new location in La Jolla you will find the Indian food is first-rate and the menu is extensive, however, the items are somewhat pricey. If you'd like to sample a little of everything, try the all-you-can-eat buffet lunch on the Saturday and Sunday champagne brunch. The Sunday chicken lunch dishes are outstanding. Vegetarian will adore the rice dishes as well as vegetable specialties. Open daily, lunch and dinner; lunch Saturday and Sunday. Moderate to expensive. Brunch in December, 927 First Street, 623-1111, and downtown, 423 First Street, 544-0001. Identical menu, moderate to expensive.

TUTTO MAKE 6181 Esplanade Drive, Hahn Towers, La Jolla East, 597-1188. Most of the Italian dishes are based on fish and seafood, but chicken and meat are available. The menu offers exciting appetizers, pastas and entrees, with recipes that come from the Italian Karna and coastal areas. Very stylish interior, beautiful outdoor patio. Pizza is available at 10 a.m. to 11 p.m. daily and 10 a.m. to 11 p.m. daily. Open daily, lunch Monday through Friday, dinner nightly to 11:00 p.m., weeknights and to midnight Friday and Saturday.

CLAIREMONT & KEARNY MESA

YONG FONG CHINESE CAFE 7755 Murphy Canyon Road, Kearny Mesa, 944-0728. The best item at this Cantonese restaurant, operated by a delightful family, are Peking duck, chicken in teriyaki sauce, and Peking egg roll. All these have to be ordered 15 minutes in advance. From the menu, select petting, shrimp, and vegetable, mixed vegetable, Family dinner for six or more cost \$49.95 each. Dinner only, Monday through Saturday/Sunday, dinner only. Low to low moderate.

DINNER FOR TWO \$9.95 for 2 people

A) DEEP-FRIED SHRIMP, CRAB AND SHUMAI
B) EGG ROLL AND FRIED GYOZA (2)
PLUS a glass of WINE, salad, soup, vegetables, rice and your choice of TWO ITEMS FROM 16 MAIN COURSES.

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Happy Hour \$1.99
Miller Center \$1.21
42-43
4pm-7pm M-F

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1/2 PRICE LUNCH
Any one, get second one at 1/2 off (not equal or better value)
Example: Salsiccia Bulgiviana - Pasty stuffed with beef, carrots, potatoes and spices. Served with green salad.
Offer good Sunday through Thursday.
One coupon per party. Expires 7/1/93. Berta's is Old Town.

STAR OF INDIA 1060 Prospect Street, 433-5333. As its new location in La Jolla you will find the Indian food is first-rate and the menu is extensive, however, the items are somewhat pricey. If you'd like to sample a little of everything, try the all-you-can-eat buffet lunch on the Saturday and Sunday champagne brunch. The Sunday chicken lunch dishes are outstanding. Vegetarian will adore the rice dishes as well as vegetable specialties. Open daily, lunch and dinner; lunch Saturday and Sunday. Moderate to expensive. Brunch in December, 927 First Street, 623-1111, and downtown, 423 First Street, 544-0001. Identical menu, moderate to expensive.

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Appearing every Tues., Wed. and Thurs., enjoy Maine Lobster-weighing in at over one full pound! For only \$13.99, enjoy a complete dinner featuring crisp tossed green salad, fresh baked bread, red potatoes and fresh corn-on-the-cob. And, we'll even add a 7 oz. USDA choice top sirloin steak for only \$6, or a second lobster for just \$8. It's the match of the year!

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Also try our complete Sunset Dinners...\$8.95-\$9.95

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\$1.50 cocktails, 1/2 off Happy Hour Menu, & complimentary hors d'oeuvres

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Hotel in New York City contribute to a fine dining experience with facilities service. The lobster tail appetizer is a house specialty, and the rack of lamb or fresh fish are always outstanding. But don't miss the smoked or fried shrimp flown in from Seattle. It's an experience having them there. Closed Sunday and Monday. Dinner only. Tuesday through Saturday. Expensive.

THE PANVINEN CAFE 7407 Grand Avenue, 434-3433. The outdoor seating area is almost always crowded with tea and coffee drinkers who use themselves, read or chat. Light meals — eggs, soup, salads, quiche — are served only till 2 p.m. After that it's beverages and sweets. Open daily from 8:00 a.m. weekdays and 7:00 a.m. weekends and till 9:00 or 10 p.m. It is well known hang-out and always crowded. Low.

PEPPER'S FINE FOODS 7420 Grand Avenue, La Jolla, 434-7343. Pepper's breads which include hard-to-find Mexican rolls, croissants and highly fresh take out salads, meat and chicken entrees, pasta dishes, and berry sauces. Not to be missed organic vegetables, outstanding meats, and free-range poultry. Open daily. Low to moderate.

SEV ROOM La Valencia Hotel, 1132 Prospect Street, La Jolla, 434-5771. This gourmet dining room is located on the south floor of the hotel. It offers a sweeping view of the coast, elegant atmosphere and a menu that will impress your guests. Lunch is really a dish with fresh fish but here for approximately \$14.00 you may enjoy a real splurge. Ask for lunch since if you prefer it to Sefton with. Good shrimp dishes. The Sefton pizza is a knock-out. Please note the deli to the rear, called Plaza and Roma, which offers pizza by the bucket to go. Italian sandwiches, and pizza. Open 7 days a week. Dinner only. Moderate.

SZECHUAN RESTAURANT 4577 Clairemont Drive, Clairemont, 278-0251. In this two-story location, dining rooms are available both upstairs and downstairs — the one upstairs is prettier. The menu is expanded to 120 items. Among the most successful are the Peking duck, lamb chops, beef, and pork, served bean sauce with meat sauce, and Spring Tea's chicken. The seafood in half size is a wonder. The next, prepared from freshly cut potatoes that are shaped into a basket and deep-fried, is filled with scallops, shrimp, and squid. If one of the best seafood Bo's nests in the city. Congerual non-risottos, intelligent warm and good value. Lunch and dinner. Monday

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PULPO EN ACETO Ocapap marinated in olive oil and garlic \$5.25

QVEJICO Y ESPANA Stuffed marinated in lemon juice \$4.50

TAPAS CALIENTES

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BITTERBABA CATALANA Spanish sausage with white beans in basil sauce \$5.50

SALCHICHA CON HICOS AGRI-DULCES Sausage with sweet and sour figs \$6.25

POLLO EMPANIZADO Lightly breaded chicken breast with cherry and mushroom sauce \$6.25

PINCHOS MORLONS Grilled pork on skewers \$5.75

CANTIMPAUTOS Spanish sausage sautéed in beer \$4.50

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CENAS/ENTREES

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PASTA COSTA BRAVA Fettuccine with seafood in a champagne cream sauce \$10.75

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