

# THE BACK PAGE

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# Reader

The Bacillus  
That  
Wouldn't  
Die

In  
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TD  
Is  
on the Rise  
and  
No One  
Knows  
Why

story by Jeannette De Wyze

see page 16

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Photo by Michael M. Zinkiewicz for Reader Magazine

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**Panasonic High Power CD Player**  
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**Sony 6-Disc CD Changer & Pullout AM/FM Cassette**  
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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 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

**Makes Her Sick**  
Your September 2 inside story, "Don't Load the Nose," made me sick to my stomach. Doesn't the Reader ever weary of stories about dope dealers, dope dealers, prostitutes, sex pervers, malcontents, prisons and prisoners? The world is full of beautiful and kind people who do good for their fellow men. Why not write about these people? Why waste pages (and the trees it takes to make those pages) writing about some lawless fool who helps make it possible for our nation's youth to becloud their minds with drugs?

Carrie Ambeck  
La Mesa

**Who Cares About The San Diego Music Scene?**  
The story "Twenty-Seven Per Every Ten Square Miles" (September 2) was downright unfair. Lumping together all singer-songwriters like that was a ludicrous proposition. Yes, there are many performers who sing with a guitar, but they are hardly so alike that they can be dismissed with one swoosh of your writer's pen.

I saw Jewel Kilcher play at a coffeehouse in La Jolla just a few weeks before the concert that was reviewed in your paper. This woman lights up a room, draws every audience member into her circle, and ignites them with a host and a holler. She has a supreme voice, and I have not seen talent like this in San Diego. I remember Kilcher, as well as John Ketchum (who your writer also panned), are the heart of San Diego's music scene. They are the performers who will put this city on the map, not that Stone Temple Pilots band.

I found it truly offensive that you finally wrote about this "happening" in San Diego, this explosion of great songwriters, but then turned around and put down the locals. I've never even heard of Iris DeMent or the other people she talks about. Your paper is supposed to be local. Please get a writer who cares about the San Diego music scene.

Peter Forbes  
Rancho Bernardo

**I Seriously Doubt Ms. Arnold Is Jealous Of Peg Pollard**  
I'm not a big fan of Gina Arnold, but I must come to

her defense regarding the letter in last week's Reader, titled "Laying on the Poison" (September 2). The two women who take claim to writing this rabid piece of trash are scary at best.

I seriously doubt that Ms. Arnold is jealous of Peg Pollard, the foul-mouthed, unprofessional DJ of Rock 102. Her display that evening was more offensive than David Lass's drunken leaps to the stage. I don't think her remarks were "out of line." This Peg woman lost her cool — big-time. She was there as a professional woman representing her radio station. Lass was some drunk guy in the audience representing no one (except maybe his band, but when have rock bands ever been professional?). Peg Pollard flew off the handle when she began yelling obscenities into the microphone. I can't help but wonder if the writers of this letter aren't a bit jealous...of Ms. Arnold.

Judy Spivak  
Normal Heights

**At Our House We Call It Commie Radio**

Thank you for your August 26 story about NPR ("NPR, How Do I Hate Thee?"). At our house we call it Commie Radio. I would like to see conservative American band together and start their own national radio system. Not even Rush Limbaugh would be far right enough for me, and local radio personality Roger Hedgecock would have to read his Thomas Jefferson before I'd let him sputter into my mike. This country is in need of a radio station that could and would tell it like it is, that would tell the truth about what immigrants and minorities are doing to our country. Will Cokie Roberts and her ilk ever tell those truths? Forget it. She was raised on the Edward R. Murrow left-leaning crap that all of our newscasters on TV and radio, were raised on. So thank you, Glenn Garvin, for opening the door to a crack and giving us *Real*. I readers a peek into that pile of bunch of conservative butters that dare call themselves "National." "Inter-nationale" is more like it.

Perry Middleton  
Missid Hill

**Powelson Power**  
Who is Melinda Powelson? She seems to write all the news stories these days. Any alternative to T.K. Arnold's complete domination is most welcome.

Sherry Ross  
La Jolla

**Reader**  
SAN DIEGO'S WEEKLY



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**Still looking for love** At least one African-American woman is taking exception to Ebony magazine's glowing endorsement of San Diego as one of America's top places for black women to meet black men. A July story, which inspired an entire *Opinion* episode devoted to the subject, cited San Diego's lopsided male-to-female ratio and proliferation of jazz concerts and officers' club parties. But this month's magazine features a letter from San Diegoan **Kelly Harmon**, "a professional black woman...who believes in dating only black men." Harmon claims that "at least 50 percent of the brothers have 'sold out' and won't even give a sister a chance." A message to my fellow San Diego brothers: We sisters are also intelligent, fun, and we like to play golf and sail on weekends. A message to my sisters: San Diego is not all it's cracked up to be, so think twice before you pack your bags and come here." **Ebony** staffer **Joyce Parks** defends the original story. "It's her opinion. Maybe she's going to the wrong places."

-T.K.A.

**Ex-banker in a gray suit** Former thrift regulator **Ed Gray** has moved back to a la Jolla after an absence of 13 years. Gray was ousted as president and chief operating officer of Chase Federal Bank in Florida after a group of investors led by ex-BankAmerica head **Thomas Cooper** took over the bank and merged it with another institution. Gray says he has no job prospects lined up. "Trying to put this problem to bed has been a full-time job. Now I'm in the process of beginning to look," Gray was an executive with Great American Savings Bank in 1983, when he was picked by then-President **Ronald Reagan** to become chairman of the Federal Home Loan Bank Board. Reagan was a long-time friend and political ally of Great American chairman **Gordon Luce**, and Gray was widely expected to be a robust stump for banking interests. But Gray, who weathered an ethics probe into his expenses, became one of the first critics of the S&L industry's questionable practices, making him a prophet of the multimillion-dollar mess that later overwhelmed the industry and destroyed Luce's Great American.

-T.K.A.

**En, that NAFTA** **Audrey McLaughlin**, the leader of Canada's New Democratic Party, may bring a pack of reporters to San Diego to stage a photo opportunity in front of four *Tiuna* maquiladora factories. The NDP is against the North American Free Trade Agreement and is "looking at some dramatic way to show why we are opposed to NAFTA" before the expected October 25 Canadian election, says party spokeswoman **Francesca Blain**. The party chose the Canadian political establishment three years ago by electing populist premiers in Ontario, British Columbia, and Saskatchewan. But recent polls show that its increasingly conservative fiscal policies and scuffling on other issues have hurt the NDP's popularity.

-T.K.A.

**Recycling Arizona** San Diego's own **Reconect**, Inc., a hazardous waste recycling company, is leading a drive to turn a desert truckstop 65 miles southwest of Phoenix into a trash town. Six months ago, Reconect bought a hundred acres near Cila Bend and announced plans to build a 100,000-square-foot plant to recycle heavy metals and employ up to 200 people. A short time later, a Tucson company specializing in removing hydrocarbons from soil contaminated by oil and gas spills, announced that it, too, intended to move to Cila Bend and build a \$5 million plant. Now a Tempe firm is buying 2.5 square miles nearby and plans to open a landfill. Says **Gila Bend Mayor Duke Fox**, who owns the Best Western Spade Lodge, "Gila Bend is not a dump, it is not a pit stop in the middle of nowhere. We have three companies coming that are state-of-the-art in hazardous waste, and the world is going to depend on how we recycle our waste, and I am proud to have Gila Bend involved in this. This isn't Three Mile Island."

-T.K.A.

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 140. Or fax your tip to 235-2851.

**Each desk area in Coronado's telecenter will have a personal telephone and computer. Businesses will only have to pay for long-distance telephone charges and fax bills.**

## Taxpayers Fund Coronado Work-at-Home Program

By Melinda Powelson

**C**oronado residents may soon have the opportunity to work in a satellite office in downtown Coronado instead of commuting across the bridge to work—compliments of California taxpayers. The city was one of ten sites selected for a "telecenter" pilot program sponsored by the Gov.-city of California in Davis.

The program, funded by the California Department of Transportation (Caltrans), is part of a statewide effort to reduce the air pollution caused by single-occupant vehicles.

"Telecommuting can put an end to the hassles of commuting to work," says Kevin Ham, director of the Coronado Transportation Management Association, a nonprofit agency that promotes carpooling and transportation alternatives.

"People can bring their work here and not have to bother with traffic, on the bridge or finding a parking space downtown."

But some critics say that a state-funded telecenter is just another example of government waste. If businesses want their employees to work near home, corporate America—not the government—should foot the bill, Coronado's telecenter, or work station, is located in a small office equipped with computers, telephones, fax machines, and copiers. The four private desk areas are available to any employee who can convince his or her boss that he or she doesn't need to be in the corporate office to be productive. "We are encouraging anyone from the public or private sector to use the site," says Ham. When the center is up and running, there will be 20 positions available on a monthly basis.

Ham says the idea for the telecenter came from Coronado residents. "It's grown out of a need from the community. Many employees in Coronado would like to telecommute," he says. Located just off Orange Avenue, the telecenter is accessible by public transportation or is within walking distance for Coronado residents. "People who use the facility have access to every amenity—like restaurants, coffee shops, and dry cleaners." Using the center, he says, will cut down on the use of single-occupant vehicles. "That's one of our main goals."

Ham says the Coronado Transportation Management Association submitted its proposal to the Institute for Transportation Studies at U.C. Davis last fall, where it competed with other proposals for government money. "They really like our concept a lot," says Ham. In fact, the telecenter was selected as one of five locations to be fast-tracked. Each desk area in Coronado's telecenter will have a personal telephone and computer. Businesses will only have to pay for long-distance telephone charges and fax bills, says Ham. "We wanted to make this a center that would be an office away from the office."

The Transportation Management Association has signed contracts with four Coronado residents who have agreed to use the center, but Ham declined to name the participating companies.

The grant from U.C. Davis, which will eventually fund the center, is being processed. Until now, the Coronado TMA has funded the cost, Ham says.

David Fleming, who coordinates the telecenter project for U.C. Davis, says, "Coronado is one of four sites in the greater San Diego area being considered for the state project. We also have proposals for telecenters in Escondido, University City, and Chula Vista. The telecenter in University City, which is being built by developer Robert Manis, is the only for-profit center in the country."

The money for all the projects comes from a special \$2 million grant funded by Caltrans. The projects will run through June 1995. In addition to San Diego, U.C. Davis is also giving grants to telecenters located in Orange County and Sacramento.

Fleming says about half the money will be used to set up the approved work station and the rest will support a study of the project. Program organizers hope to have the first telecenters operating in early September, and all in operation by the end of the year.

Fleming agrees that many centers wouldn't be possible without government funding. Global Telematics, a Seattle-based consultancy, attempted to set up a non-subsidized center in conjunction with a similar project in Washington state but came up short. "They couldn't find any amount of money that companies would pay to establish a remote work station if people already had an office to go to," owner Jack Niles said in a recent news article.

Neighborhood telecenters are designed as a bridge between



Telecenter administrators John Carman and Kevin Ham

company offices and homes, easing employees into the idea of telecommuting by providing a more structured work environment. At the same time, they reduce the number of commuters on the road.

All four of the telecenters proposed for San Diego are located in or near residential areas, so employees can walk, run, bike, or take public transportation to work, says Fleming. "It's an opportunity for employers and employees to explore the possibilities of telecommuting."

The concept of telecommuting was originally developed during the gas crunch of the 1970s, when the government encouraged idling employees to work at home or at other remote sites to reduce fuel consumption. The effort was aided by the widespread use of personal computers, which began in the early '80s. Since then, the number of telecommuters has grown 20 percent a year, reports Niles, who is also president of the Telecommuting Advisory Council, a nonprofit organization with 120,000 members. Link Resources, a New York research firm, estimates that 7.6 million employees will telecommute this year, although some other estimates put the figure lower.

But not everyone is convinced that telecommuting will work. Big companies fear that unsupervised workers will not perform. "The biggest barrier is the middle-management mindset," says Mark Johnson, chairman of San Diego's Telecommuting Association. "They seem to believe that if they can't see an employee doing their job, it isn't getting done." Johnson says that assumption is just not true. "Most telecommuters are more productive than their

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**"The combination of iron-clad job security, coupled with very generous pension benefits, has created a new class of very wealthy bureaucrats who live way better than the citizens who pay for these benefits."**

## Critic Blasts Cops' Lush Benefits

By Thomas K. Arnold

**K**en Fortier, who left the San Diego Police Department as assistant police chief after 32 years of service, is currently police chief of Riverside. He earned \$95,172 a year, on top of his annual "retirement" pension from the City of San Diego, of \$73,000.

Former San Diego police captain Dave Hall currently works as a senior consultant with the Police Officer Standards and Testing office, a state agency that develops and approves police training programs throughout California. He makes about \$60,000 a year. His retirement pay, after 32 years with the SDPD, is \$59,600 a year.

Fortier and Hall are two of the 13 high-ranking San Diego police officials who took early retirements last December and January under the city's one-time-only offer that added two additional years of credit to their pensions. The city's Retirement Board awarded them each annual pensions of more than \$50,000.

The fact that some of these well-off pensioners have since

taken high-paying jobs calls Steven R. Frates, executive director of the San Diego County Taxpayers Association, a nonprofit, nonpartisan citizens' group with more than 500 members.

"By letter of the law, they are doing something that is illegal," Frates says. "But as citizens and taxpayers of California, it's pretty blatant double-dipping. One would like to see the benefits carried forward and accrued and have some reasonable cap on them, but the fact of the matter is, there is none."

Public-sector pensions throughout the United States, Frates says, "have exploded. They have gotten way out of proportion to anything in the private sector. The combination of iron-clad job security, coupled with very generous pension benefits, has created a new class of very wealthy bureaucrats who live way better than the citizens who pay for these benefits."

City of San Diego benefits, in particular, Frates maintains, are "inordinately lush." Re-

tired city employees live very, very comfortably compared to private-sector retirees," he says. "They get very, very rich benefits."

At the top of the local benefits list, according to city records, is former Chief Robert Burgeen, whose retirement pay, after 34 years of service, is \$99,500 a year. Then comes Fortier, followed by five captains, five lieutenants, and an assistant to the chief.

The captains are Michael E. Tyler, who put in 34 years and gets \$68,600; William D. Price, who was with the department 33 years and pulls in \$64,500; Richard M. Toney, who retired after 34 years and receives \$62,000; James Sing, who served 32 years and is paid \$61,300; and Hall.

The lieutenants: Robert L. James, who was with the department 39 years and now receives an annual pension of \$70,100; John R. Gregory, who served 36 years and gets \$63,500; James E. Clain, who retired after 34 years and pulls in \$61,000; Thomas L. Blackledge, a 31-year veteran who makes \$54,100; and Terry D. Moody, who left after 28 years and qualified for retirement pay of \$50,100.

The final name on the list is Fred A. Hovle, a former sergeant and fishing buddy of Burgeen whom the chief elevated to the position of assistant to the chief in September 1991, just two years before both men retired. His pension, after 39 years on the force: \$54,400.

Most of these retired cops are not working. Burgeen finally made good on his promise to relocate to Arkansas last Wednesday, he moved into a leased house in Hot Springs, where he will live

while building his dream home. Tyler used to run a feed store in Alpine, on the side, but since retiring he sold it and moved to Oklahoma. Sing, also an Alpine resident, says he's "enjoying retirement." He recently returned home from an 84-day, 5200-mile bicycle trip

looking at the odds of being chief, I had some pretty stiff competition, and I was not willing to gamble and lose the early retirement incentive."

Fortier, who now commands a 334-member department, says he sees nothing wrong with collecting two pay-

nothing wrong with drawing two paychecks, and feels he should not come under fire from critics like Frates. "What did he expect me to do? Work all my life at one organization and not take a handshake, not take any kind of retirement, and not share my experience



Photo: Illustration by Craig Callahan

across the United States. "If I wanted to work I would have stayed with the department," he says. Toney bought a trailer and is doing a lot of traveling. Retirees are Hovle, Price, Blackledge, Moody, Clain, and James, for one. "I'm at 108 percent of my salary, so he doesn't need to work," notes Dave Crow, a director of the Retired Fire and Police Association and himself a former SDPD captain.

Three of the ex-cops, however, did have a need to work, but not at least a desire. Fortier says he took the police chief job in Riverside because "I thought it might be a good challenge for a while." As for the retirement offer, he says, "It was just too good to overlook. They had added about 8 percent to my retirement percentage, so I just couldn't ignore it. I would have preferred to stay in San Diego, but

checks. "Who is to say how many years I took off my life with all the stresses and strains?" he says. "I was in the administrative side of the department for more than 20 years, and it was tough—when we are meshed in politics, be the politics of the city council, the politics of the community itself, with all the various interests. The position I was in was very much a part of that, and boy, the stress of that are tremendous, so I think I earned it. I don't back up when I get a paycheck."

Hall says he applied for, and got, his job with the Police Officer Standards and Training agency because, at the age of 52, "I wasn't ready to retire, to talk. I was ready for a career change. I'm too young to sit around, and after 30 years in law enforcement, there's a lot to share with people. It's neat to go to another line of work and use your experience."

Like Fortier, Hall says he sees

and the benefits San Diego gave me in terms of my career." Hall asks, "That position, to me, is not very reasonable. If anybody is looking for me to feel guilty, I'm not in the least. I feel very comfortable. We all want to have some security in the future, and that's what I am working toward."

Lieutenant John Gregory is the third cop who retired this year, then went back to work. Five weeks after he turned in his badge, he joined the District Attorney's office as an investigator. "I had a happy career as a policeman, and I wasn't looking to get back in my rocking chair," Gregory says. "I wanted to stay busy, so I went back to work. I enjoy what the job entails; it appealed to me to be an Indian again, and I haven't been disappointed."

Regarding criticism that his pension is too high, particularly in light of his new job,

continued on page 5

his pollution by 20 percent. That's a savings of 1000 miles and 40 pounds of pollution." ■

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# Lush Benefits

continued from page 5  
Gregory says, "I don't think you can quote what my quote

would be. I was very excited about the offer when it came down. I felt it was wonderful, and anybody would have been foolish not to take advantage of it." Going back to work, he adds, "was an individual

choice. That's my business, and no one else's." He claims not to know how much he makes, saying, "The money, really, is of no concern to me."

Another recently retired cop who has a new job is Commander Larry Gore, who retired in July 1992 after 32 years of service. The city Retirement Board approved an annual pension of \$66,777. This August 10, Gore accepted a job as chief of the West Sacramento Police Department, commanding some 70 officers. His annual salary: \$66,000.

"It was an opportunity that was available," Gore says. "I have a daughter and two grandkids who live in the Sacramento area, and there are a lot of challenges in the city and it interested me."

As for Frates's criticism, Gore responds, "I put in 32 years of service to the citizens

of the city of San Diego, and those people who put in that kind of a career are earning a salary that is also paid on certain types of retirement benefits. While the salary may not be the highest, we at least have some security after completing a lengthy career."

Several of this year's pensioned-off cops were involved in controversial situations of some sort while they were still on the force.

Hoyle's September 1991 appointment to the newly created position of assistant to the chief sparked intense criticism from police management as well as rank-and-file officers. Accusing Chief Burgreen of "cronyism," they pointed out that Hoyle was a long-time fishing buddy of the chief and charged that the position was tailor-made for Hoyle, a sergeant. According to an arti-

cle in the San Diego Tribune, the job boosted Hoyle's annual salary to more than \$60,000 and also gave him a city management benefits package. "The change in status would also improve Hoyle's retirement benefits considerably," the article said.

Tyler was one of two high-ranking police officials who in 1988 lost a \$531,000 judgment to a former police undercover reservist (in June, a Superior Court judge reduced the award to \$162,000).

The undercover cop, Doug Seymour, convinced a jury that his superiors kept him too long on an assignment as a Ku Klux Klan infiltrator. Jurors found that Tyler and a sergeant had violated Seymour's civil rights during his two-year undercover stint with the racist group, when he became the top aide of former California Klan

Grand Dragon Tom Metzger. Seymour alleged that the SDPD command had disavowed its own undercover office inside the Klan and destroyed his intelligence reports to hide evidence that police were illegally spying on Metzger during his abortive 1980 run for Congress.

And Blackledge gained a fair amount of notoriety a month before his retirement when he publicly blasted Chief Burgreen for his decision to sever ties with the Boy Scouts because of their policy against homosexuals. He sent a letter to the police union's publication, the Informant, in which he called the chief's action "a display of stupidity.... Just when you think you've heard it all from the chief's office," Blackledge wrote, "another flush of the toilet brings another brilliant decision."

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"Johnny Cash is always on the list."

## Dying for Dollars

By Glenn Daly

**H**ad Pat Nixon, God rest her soul, died six months earlier, I would have lost \$50," says Joe Shmoe, an alias he insisted upon so as not to jeopardize his livelihood as an accountant at a local hospital. "It was common knowledge that Pat Nixon was in failing health. She died this year at the age of 81, but she became ineligible — the age limit rule came into effect. That rule states that you cannot pick a player 80 years of age or older. You won't see George Burns or Ronald Reagan on the list."

A shrieking 737 shatters the June-become-August evening. Glasses clink. O.R.-tans chatter, on the outside deck of the Sunshine Company. Shmoe's home away from home. Shmoe loves O.R., having moved there from the Detroit area seven years ago.

"My friend Roger and I have been buddies since first grade, went through Catholic school together, got high together, got in trouble with the cops together. We grew up in an environment where gambling on anything was the norm. We'd bet on the outcome of political races, which elevator would show up first, what color car would be the first to turn the corner. It was a way to pass the time in suburbia."

"I first started gambling when I was nine — gin rummy, roulette, craps. Back in those days, it was just candy money, baseball card money — no one got hurt, no

one had to steal." Shmoe takes a pull on his Karl Strauss Lager, lights another Camel.

"Here's how 'Celebrity Deaths' works," he says. "Every year Roger and I get together — usually over the phone, sometimes in person. The guy who won the most money the year before gets to go first — that's been proven, in the past, to be advantageous. You take turns picking 25 players who are worth 50 bucks apiece, then you pick five bonus players worth a hundred bucks apiece. You can pick anyone. You can steal picks from the other guy."

"Now keep in mind, there are certain categories of death which pay double: murders, suicides, drug overdoses all pay double. Needless to say, it's good strategy to pick players who may be prone to such early, unnatural demises. For instance, rock stars: Keith Richards has been a player for years." Shmoe lights another cigarette. "The last few weeks of December, that's crunch time, when you're trying to gather your facts, when you do your research and make your picks."

"When 'Celebrity Deaths' started, you could pick anyone: friends, relatives, there was no age limit; they could be on their deathbeds. While some friends felt it an honor to be on the list, others became offended that you would bet money on them to die. So we outlawed betting on friends. We also outlawed betting on relatives, because we felt insider



information was unfairly advantageous. When I was working as an orderly at a Michigan hospital, I picked the parish priest. He went in for a craniotomy, and Roger — in his drunken imagination — worried that I would actually go in and disconnect tubes and increase IV flow rate and stuff. Which led to a rule that states that you cannot aid or abet in the death of one of your picks. I suppose you could psychologically try to terrorize somebody into dying — like sending 'get well' cards to people who weren't sick. To my knowledge, no one has ever done that."

"This year, for the first time, we outlawed picking the president of the United States. We felt it was un-American to

profit from the death of the commander-in-chief. So Clinton you won't see on the list, whereas in the past, Bush and Reagan always were players. Also, in order to be picked as a player you cannot be defined as 'terminally ill.' Case in point, last year, the death of Bert Parks. I read that Bert had died of cancer — that raised my eyebrows and I immediately said that he's ineligible, he had cancer. But, according to Rule 15C, it is up to the objecting party to prove that the illness was public knowledge. So here I am going into the downtown San Diego public library asking for all the dirt on Bert Parks. I pored over everything about Bert Parks. But no information whatsoever. I could not prove Bert had cancer. I

lost \$50.

"Celebrity Deaths' is not a big money game. No one has ever made more than a hundred bucks — the money is not important. Look, I can spend 50 bucks in a bar, I can lose 150 bucks in a card game; neither one would give me the thrill of picking up the paper in the morning and finding out that Abe Vigoda had suffered a heart attack and died last night. That would give me boasting rights. I can pick up my phone and tell Roger that Abe Vigoda is dead. He knows what it means, he sends the checks. I win. That is special. If you had 50 people die in a year, it'd be nothing. It happens once, maybe twice, a year — it's exciting as hell."

"I always carry a copy of the list. If you're working and listening to the radio and they tell you someone died, you don't want to wait until you get home to find out whether you're going to collect. You need to know right away." He removes a 10's card from his wallet, studies it.

"This year," says Shmoe, "Roger picked Andre the Giant — a brilliant pick. Andre was seven-foot something and died on the way home from his father's funeral. You don't see many old people who are seven and a half feet tall — they're good picks. Maybe that's why basketball players die young — something we're looking into."

"Yasser Arafat third-round choice on Roger's list, this year and last, a very interesting story. A player, more than anyone, who's given us his share of excitement. Last year, Yasser Arafat went down in a plane crash. There were like five people on the plane, two or three died. Yasser got up, dusted off his shorts, walked away from the plane, next day he's in a hotel in Syria somewhere. As if a plane crash wasn't enough to

rattle me, he had brain surgery last year."

"When Yasser's plane went down, it was all over the news — I'm horrified. I'm thinking the whole time, 'Christ! The Israelis shot this plane down — Yasser's been murdered — double payout. I'm gonna pay a hundred bucks because the Israelis finally got to off Yasser. I wake up the next day, I look at the paper, 'Yasser Arafat Found Alive in the Desert.' It was one of the most glorious headlines I ever read in my life."

"There's some people like Saddam; he's been a player year after year. You would be amazed at how many of our taxpayers' dollars have gone to try and make Roger win 50 bucks."

"Johnny Cash is always on the list: surgery, heart troubles, hard drinker, country person. Country people will die."

"Here's Roger's bonus picks: Kurt Vonnegut — always a player, mostly because he's a writer, he smokes two packs of cigarettes a day. Writers die. Allen Funt — the biggest scare of the year. Allen Funt suffered a stroke in April. This was on the news and in the papers. Roger thought he had won. He even called me up, told me to get the check ready, you know, the pre-death bad-mouthing. As soon as you hear about it, you get on the phone and start talking about it. Thank God, he recovered."

"This year Roger got first pick and he took George Wallace. Why? Think about it, George Wallace has been in a wheelchair since '72. Last year he was hospitalized for a blood condition, and I had him on my list. Here I am reading about it. It's tough and go, and 'He might not make it,' and surely enough, he recovers...and makes it on the top of

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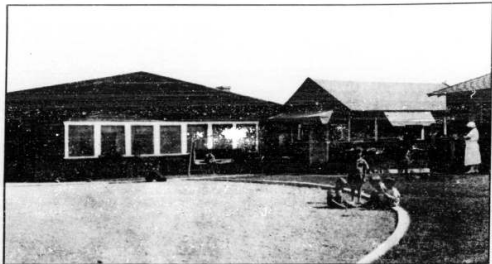
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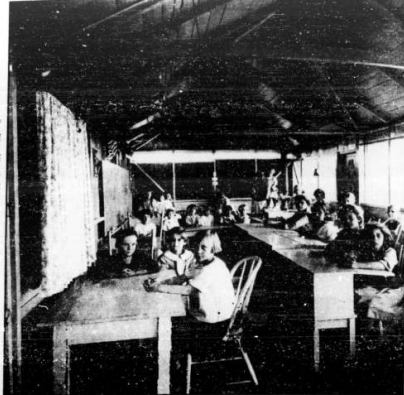


By 1935 some 471 full-fledged American sanatoria had come into being, with another 418 TB departments operating in connection with hospitals. The sanatoria tended to cluster in "healthful" locations, but theories about just what constituted healthfulness again varied wildly. The Adirondacks, and Saranac Lake in particular, remained a mecca, but Colorado attracted high-altitude partisans. (Today the most famous center for TB research is at the National Jewish Center for Immunology and Respiratory Medicine in Denver.) The entire Southwest lured those who thought a mild climate most beneficial, and San Diego was no exception.

**A**s early as 1885, the same year Trudeau opened his Little Red Cottage, TB victims were making their way here, according to one oral history on file in the San Diego County Historical Society's archives. In this document, a San Diego immigrant named Hattie Kaufman describes moving to Alpine where there was "a kind of sanitarium... with lots of tents with beds in them... We never had less than 10 or 15 consumptive people there with tuberculosis... There were no facilities to take care of them in San Diego. These people were sent out here from the East, and as there was so much fog in San Diego, the doctors would send them to Alpine." The influx of hopeful "lunners," accented as San Diego entered the 20th Century. By the summer of 1920, when the county

With a population of 74,000, the State Bureau of Tuberculosis dispatched a field worker named Ida M. Thiele to assess conditions here. "The Indians thru this country are very susceptible to the disease," adding that by one estimate, 75 to 80 percent of the entire Indian population was infected. "Their superstition and ignorance and unsanitary methods of living make them especially good subjects." But they were hardly alone. San Diego's resident Mexicans "are infected to a great extent." Thiele's report on the East San Diego affraid an excellent climate for the tuberculosis and so are to a great extent resorts." She noted that National City and Escondido lured their people of some of the best climate in California. San Diego attracts many. "Some have sufficient funds and are to no great problem, but many others come with little more money than is needed to bring them here, and in all stages of the disease, occasionally even in the last stages, they are crowded into the rooming houses, are full of them, but no precautions are taken when they die or leave. These people present a serious problem. They are not careful in their habits. The rooms are poorly renovated if at all after they

In addition to the boarding houses, two major institutions



were accepting tubercular patients in 1920. The oldest was Rest Haven, established in 1913 by the San Diego Society for the Study and Prevention of Tuberculosis. Originally an open-air camp, it evolved by the late 1930s into an elaborate complex including a hospital building (still in use today as Villa View Community Hospital). During World War I, Rest Haven restricted its care to servicemen with TB, but by 1920 it had modified its mission to care for children aged 3 to 12 who were in an anemic condition or who had had contact with TB.

Eventually, Rest Haven accepted youngsters with a wide range of medical problems, but TB always numbered among the criteria for admission. One person who recalls the Rest Haven regime in the early 1940s is Stella Larson, today a resident of

Imperial Beach. Around 1940, when Larson was about ten, she was living in La Jolla at the Gillispie Welfare Cottage on Girard Street. (Her mother's death had resulted in her family's breaking up.) Larson says when she began fainting and "started spitting up a lot," X-rays revealed spots on her lungs. "The doctors must have talked it over and decided I wasn't sick enough to go to [the county's TB facility]." So they dispatched her to Rest Haven.

El Cajon Boulevard, Rest Haven then "felt like a country retreat," according to Larson. Her first three weeks were spent in an isolation room. "I didn't like it there, I know that," she says today. "I didn't like it because it was new and strange and I missed my home." Still Larson adjusted quickly. "I could control that cough, and I didn't cough in anybody's face," she says today with some pride. After her three-week isolation period, Larson was moved to a room with two other Rest Haven uniform for girls' shorts and a bolero-style sun top tied around the back and at the neck. "We had to wear that all the time. Even in winter! Though they let us put our sweaters on and we didn't go out as much when it was cold."

Education for Rest Haven's inmates took place in a one-room schoolhouse that had opened in 1925. But outside of class, no special exercises were mandated. "We were just supposed to go outside and play like a normal kid does. They had a collie dog, and he used to follow us around, I remember that. Also they had a berry patch, and I enjoyed that," Larson was eventually discharged in 1945, apparently healthy.

was eventually discharged in 1945, apparently healthy. San Diego's other major TB institution, Vaulcarin Home, was founded in 1906 by a Pennsylvania native who came to San Diego in 1887 in search of a climatic cure. No hotel or rooming house at that time would take him in because of his illness, so he bought a home on the northeast corner of Second Avenue and Cedar St. downtown; there he recovered his health and lived until 1906. In his will, he left a third of his estate to establish a TB colony; his executors finally acquired some land in Normal Heights where they erected tent houses. That enterprise failed, and in 1911 managers were hired to develop a permanent colony on the coast. The colony prospered for a while but was eventually abandoned. Mission Valley, that came to be known as Vaulcarin Point.

Located about a mile from the old county hospital (now U Medical Center), across the canyon from it, Vauclain Home came being in 1919, just as sanatoria were reaching their heyday. In some regards, the San Diego facility differed from the archetypal



established in upstate New York and replicated throughout the country

Mark Caldwell, whose book *The Last Crusade* is largely devoted to an analysis of sanatorium culture, describes the type of sanatorium as a totalitarian realm where adherence to certain notions was carried to cultish excess. By 1916 rest had "become the dominant factor in sanatorium routine, replacing exercise, which was allowed in increasing doses only as the patient edged toward normal life," Caldwell writes. "But inactivity, crucial though it was in the sanatorium, implied passivity and helplessness. Resting outdoors, day and night, summer and winter, made rest type a challenge."

when winter temperatures fell below freezing. "Detailed instructions were introduced about everything from the way patients were to inhale the outdoor air to the lounge equipment and bodily positions they used to ingest it," Caldwell writes. Other daily routines were also spelled out in obsessive detail, a systematization that "was not so much a direct treatment as a giant living metaphor of order, erected in the face of the unpredictable, as a bulwark against it."

Though the rigidity made aspects of sanatorium life nightmarish, surprisingly few patients denounced the system. Cheerful submission was demanded, and there was daily indoctrination in the salubrious effects of positive thinking. In *The Plague and I*, one mordantly funny exception to the typical sugar-coated memoir.

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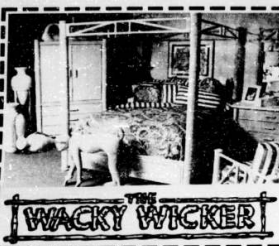


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writer Betty MacDonald (author, also, of *The Egg and I*) described how the staff of her Seattle-area sanatorium dished up daily "beautiful thoughts" along with each meal ("If you must be blue, be a BRIGHT blue!") while at the same time prohibiting bedridden patients from reading or even talking with their roommates and forcing them to endure the cold wind and rain that streamed in their perennially open windows. In San Diego's Vauldin Home, optimism was *de rigueur*. One 1939 newspaper article twinkled that "Visitors may search the children's ward from corner to corner,

facility. Weathers says the doctors immediately placed him on a Bradford frame, a canvas bed stretched across a galvanized pipe framework. "It put a reverse arch in your back," he explains. "I laid on that thing for I don't know how long. The first week I thought I was gonna die because the curvature of my back was just the opposite of what it was originally... It was so uncomfortable they finally rolled up a blanket and had me lay across that. I couldn't turn or anything. If I had tried to move, I'd probably tip the thing over."

Weathers recalls that at one point one of the X-ray technicians, who had worked in another sanatorium, told him he was lucky to be at Vauldin, that the San Diego sanatorium treated patients much better than did other TB establishments. Weathers could read (though it was difficult in his contorted position), and he could chat with other patients. "I remember I could look down the hall, just a little ways, and I used to talk to a girl in another ward there. We'd shout back and forth."

Weathers couldn't play cards like other patients, but he listened to the radio, and at times the scene out his window entertained him. "The psychiatric hospital was right across the road from us, and about twice a week they'd take two or three people up to Patton [state mental hospital]. They didn't have too much trouble with the men, but the girls used to fight 'em! They'd strap them in the back seat, and they were kicking and all. I always used to watch that," he laughs.

"Practically every morning we'd hear about somebody passing away in the night," Weathers recalls. But he never despaired about his own prognosis. "I just said to myself, if there's any way to get out of here, the best way is to eat my way out. So everything they sat in front of me, I ate. When I went in there I weighed about 135 sopping wet." One year later, weighing about 160 pounds and having undergone "spinal fusion" surgery, which he says immobilized the disintegrated vertebrae in his lower back, he was asked by one of the doctors if he'd like to go home. "I couldn't believe it," he says. "The memory makes his voice shaky. 'I cried like a baby.'"

By 1941, when Weathers was released, San Diego's tuberculosis incidence had fallen to 70.5 cases per 100,000 residents (compared to 227.2 in 1920, the year of Nurse Thelie's report). Authorities

still are debating why fewer people were catching TB then, both here and elsewhere. Was it the general rise in prosperity? Better health screening? Increased resistance bred through Darwinian-style pruning? Despite success stories like those of Stella Larson and William Weathers, the impact of the sanatorium movement remains unclear. According to historian Caldwell, "Consistently, from the beginning of the sanatorium movement through the 1940s, nearly 25 percent of all patients died while in the hospital, and 50 percent of all released patients succumbed within five years of discharge. Some institutions prided themselves on records better than this average, but these were often the ones that limited patients, as far as possible, to those with incipient tuberculosis and left the moribund to state and county hospitals."

Only with the drug discoveries of the 1940s and early '50s. These began with the realization that a certain mold found naturally in soil, *streptomyces*, powerfully inhibited the growth of so-called "Gram-negative" bacteria, including *Mycobacterium tuberculosis*. (The TB germ produces an enzyme that destroys penicillin, that other famous mold by-product.) Human experiments with the new drug, streptomycin, were generating great excitement by 1946, as was a second antitubercular substance discovered in Sweden, PAS (para-aminosalicylic acid). By 1952 a still more powerful antibiotic called isoniazid, or INH, appeared. "I'd in combination with the first drugs, it seemed at long last to give humanity truly lethal weapons against the ancient scourge."

From 51 cases per 100,000 population in 1953, San Diego's TB incidence over the next five years plummeted: 43.7 in 1954, followed by 35.9, then 29.8, 25.2, 18.6. In 1964, with the rate at 14.5, Vauldin Home shut down remaining TB patients: moved into the county hospital. Although the incidence of tuberculosis fluctuated somewhat in the '60s and '70s, the basic trend continued downward through 1985, when only seven out of every 100,000 San Diegans were reported having the disease. Medical scientists envisioned TB germs being obliterated from the planet by the year 2010.

Then came the turn-around. From that low of 149 cases in 1985, the numbers jumped to 244 in 1987. Since 1988 they have climbed without interruption: 294 cases in 1989, 346 in 1990, 391 in 1991, 458 last year. Dr. Kathleen Moser, San Diego County's TB Control chief, calculates that San Diego has the seventh highest number of cases in the country. "An epidemic is when you see cases in excess of what you have expected, in a continuous manner. And in that sense, I believe we are in an epidemic," Moser says.

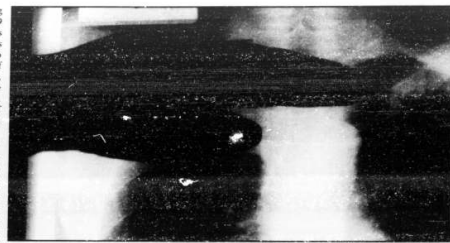
What has happened in San Diego has been occurring all over the country — with some interesting variations. Here, 65 percent of the TB victims come from other countries (according to 1991 figures), whereas nationally the percentage of foreign-born TB cases is just 27 percent. Nearly half of all people with TB here (47 percent in 1991) are Hispanic, compared with just 20 percent nationwide. But many San Diego Hispanics have regular contact with Mexico, where the active TB rate has been estimated to run as high as 400 cases per 100,000 (compared to San Diego County's current 18 per 100,000). Fifteen percent of San Diego's TB cases in 1991 were either born in or descended from those born in the Philippine Islands — where the active TB rate may run as high as 1500 cases per 100,000.

The frightening situation in some foreign countries is matched by that in certain American subgroups. The rate among young black men in New York City, for instance, exceeds 300 per 100,000. Blacks in North Carolina's migrant labor camps suffer a staggering 3600 cases per 100,000, *Newsweek* reported, more than ten times the case rate in sub-Saharan Africa. (When a health worker last year tested 393 migrant workers in San Diego's migrant labor camps, he came up with the happy, if baffling, finding that not a single one had the active disease, though many had positive skin tests.)

In most ways, New York City leads the nation's TB horror file. The highest number of AIDS patients with TB live there; New York City officials say that more than half of the 3811 TB cases diagnosed in 1992 also were infected with HIV. In contrast, San Diego had about 40 such cases last year. "That's still a small number," says Catanzaro, the UCSD-based TB specialist. "But when you figure we didn't have any

just five years ago, that's something to worry about." In 1992, 19 percent of New York's TB patients were resistant to the two best drugs for treating the disease, next to which San Diego's number of comparable cases — eight in 1992, or less than two percent of the total — seems inconsequential. But any amount of some kinds of multiple-drug-resistant TB is frightening.

To better understand this, I spoke with Dr. Ted Heffernan, an infectious-disease specialist at UCSD. He pointed out that many people have the wrong idea about drug-resistant TB: they think it's tuberculosis that has become drug-resistant in response to the antibiotics used against it. In fact, drug-resistant forms of *Mycobacterium tuberculosis* exist in nature. They are mutants, but they develop at random. "It's just Darwin," says Heffernan. "Evolution is too smart to have all these bugs be identical." Get a non-drug-resistant TB germ in your lungs — one that's susceptible to everything — and it will start reproducing other drug-susceptible TB germs. But out of every million or so bugs reproduced, a non-susceptible



Shore points to possible tuberculosis on chest X-ray

(drug-resistant) one will come into being, even if you never go anywhere near a medicine bottle. "Bugs aren't stupid, despite the fact that they don't have brains," Heffernan says. "There's always genetic diversity in a population."

The mutants aren't necessarily superior; for example, they may not synthesize certain proteins as well as do standard TB

## Two major San Diego institutions were accepting TB patients in 1920.

and they will find neither hide nor hair of Old Man Gloom... for cheerfulness is the rule..." A published statement from Vauldin patients proclaimed that "the mental attitude of the patient is 50 percent of the cure in tuberculosis." But Vauldin imposed no unreasonable demands on its patients, at least not according to William Weathers's recollection.

Weathers had lived in San Diego for all but five of his 79 years. In 1940 he had just gone to work for the post office, carrying special delivery mail and earning an average of \$22 per week. "I used to work my tail off! The more I did I delivered, the more money I made." Then his back began to hurt. Weathers says at first he thought an old-work-related injury was causing the pain, but it increased to the point where he remembers lying in bed at night and having to grab one side of his pajamas to turn himself over. When he also began having night sweats, he saw a doctor, who diagnosed tuberculosis of the spine. "I said, 'How long is it gonna take [to get well]?' He said, 'You'll probably be off the job about a year.' And I said, 'Open a window and I'll just jump out and get it all over with.'"

Things went better than Weathers anticipated. His wife, who hadn't been working, got a job at the post office in his stead, and Vauldin Home accepted him for treatment at no charge. In the fullest

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Medical researchers became aware of TB's capacity for outflanking drugs almost immediately after the discovery of streptomycin. One early study found that patients treated with it improved for about four weeks (as the drug-susceptible bugs faltered), then began to languish again (as the streptomycin-resistant subpopulation continued to grow and thrive). Scientists

set up conditions for one of the mutant strains to predominate, for instance, the strain that's impervious to INH. If this patient coughs out those INH-resistant germs, and somebody else breathes them in, they'll come down with INH-resistant TB. When that happens often enough "you begin to have areas of the world, or subpopulations in the U.S., where you have a reservoir of people who have resistant TB," says Heffernan, adding that this is now the case in both the Philippines and New York City.

Only one more step is necessary for a multi-drug-resistant strain of TB to emerge: not getting the right medicines or not taking them for long enough. If someone has had a relapse due to the two best anti-tubercular drugs, INH and rifampin, he has a 50 percent or lower chance of cure, even added by all the remaining drugs, states Heffernan. His colleague Catanzaro agrees. "We have had about 12 to 15 drugs that we've been able to use against tuberculosis, and we've known for some time that 2 or 3 are critical." So we figured we had lots of choices. But when we start finding cases that are resistant to INH, resistant to rifampin, all of a sudden we're realizing, yeah, we've got another one or two that they're very much I mean, they're so weak it's pathetic. When you lose INH and rifampin, when you are deep warty."

quickly delivered a counter-punch: giving the TB sufferers two different kinds of drugs, such as INH (invented in 1952) plus PA or streptomycin. Hefner elaborates, "If it takes 10 to the 6th [one million] bugs to get one that's INH-resistant, and it takes 10 to the 6th to get one that's streptomycin-resistant, you're going to need 10 to the 12th bug—or a trillion—before you find one that's resistant to both drugs." Since most TB victims don't have that many TB germs inside them, the multiple drug therapy has worked very well. Modified over the years (as additional drugs came along), the standard therapy today involves giving up to four drugs that must be taken for about six months.

The catch is that if a patient fails to take all the drugs for the period of time necessary to kill all the bugs, he may actually

Grimacing, last year's eight cases are hardly cause for panic. Heffernan notes that the drug-resistant TB is much harder to catch than regular TB—which in itself is not extraordinarily infectious. "It's like chicken pox or measles or pneumonic plague," the doctor comments. Despite its history of carnage, *Mycobacterium tuberculosis humanis* has to overcome some formidable hurdles before it can take up residence in someone's alveoli. It has to get past the person's defense system against airborne invaders—such as the hairs and mucus and cilia lining the nose, trachea, and bronchi. It has to always remain in the air, at least long enough to find a new host. Although it can survive in the air for weeks, it floats only in discrete packets, called droplets, which are tiny seconds (destroyed by the ultraviolet rays). Outdoors there's so much air relative to the size of the bugs that they're almost impossible



TB infection

to catch. But even indoors it takes an average of 400 hours of exposure before household members of TB victims get infected.

That doesn't mean it isn't important to try to limit TB's spread, particularly in light of its increasing incidence, which most observers attribute to the rise of social problems such as homelessness.

AIDS and tuberculosis immigration. For the past year, Heffernan has been focusing on the UCSF Medical Center, where 50 TB patients were hospitalized in 1992. Hospitals, he says, are particularly vulnerable places where they harbor people who are actively infectious (some diagnosed, others not). Medical workers do procedures that bring them into much closer contact with each other than the average household member. Catanzaro, for example, tells of a case at UCSF where the medical staff threaded a lighted probe into a patient's chest to identify what was in this procedure. Catanzaro says it became clear that the patient had people had become infected due to intern, the resident, the attendants, the respiratory tech, even the doctor.

UCSF's hospital doesn't do many facilities acquired in the en-

UCSD's hospital doesn't have many facilities acquired in the en-

***San Diego County's  
TB Control chief calculates  
that San Diego has the  
seventh highest number  
of TB cases in the country.***

closed ventilation systems that recirculate their air. At the UCSD Medical Center, air flows from each patient room directly to the roof, with fresh air drawn in constantly. But the USD facility was unable to build any rooms specially designed to handle negative air pressure, which keeps the microorganisms from flowing out into the corridor. For a long time, "when no one was worried anymore about TB," in Heffernan's words, state regulators wouldn't allow such rooms in hospitals because of their impact on fire safety. The rules changed recently, but now it would cost UCSD hundreds of thousands of dollars to tear out and replace the duct work

Heffernan says he and the hospital's environmental safety officer finally got the idea of testing the private rooms to see if any of them accidentally had negative pressure. They found eight that are persistently negative. "So that's where we've been putting our test or suspect TB patients. It's an ad hoc solution." And Heffernan has also suggested that the hospital might want to screen for the chances of the disease spreading, such as installing portable air filters in both the hospital's in-patient rooms and its AIDS clinic. But Heffernan offers the opinion that "the heart of TB control is not all the stuff the regulatory agencies are talking about, all the reengineering, in the hospital," he says. "The way to control this epidemic is not out of the hospital, it's in the hospital. It's about end: having outreach programs, supporting public health."

**C**heryl Dalton toils in those trenches. Whenever any doctor anywhere in San Diego County diagnoses or even suspects a case of TB, he or she must report it to the county health department. The health department then uses its corps of public health nurses to try to insure that everyone who has TB cured it, so they won't make more people sick. The county's 50 public health nurses thus play a role that's part cop, part nagging mother, part UN diplomat, part guardian angel. In the South Bay Health Center, Dalton and six other full- and part-time public health nurses fill those roles, and as the "TB specialist," it is Dalton who makes the first visit to the home of every single person

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in and if it's really closed in place, I'll stay near the door." Sometimes she asks patients to open windows, and she reminds them to cough into a tissue. All the nurses get regular skin tests, and finally, "You know, you just kind of say a little prayer when you go in." She laughed again.

Health officials say most patients welcome the nurses, but



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every so often someone reacts differently. Says UCSD's Catanzaro, "I'll never forget a woman I diagnosed a few years ago as having TB. I sat down and explained what that meant, and she said, 'You mean I can make somebody sick just by breathing on them?' And I said yeah, and she said, 'Cooool!' She was a working prostitute, and when she left the hospital, even though we made the liaison with the health department, she made an effort not to be found."

In such cases, county officials can issue an "order of isolation and quarantine," and if the patient ignores the order he can be sent to jail. Moser of the health department says three or four people per year have been incarcerated (at the Vista Jail, which has respiratory isolation rooms) for that reason, though in many cases judges have ordered them released before their treatment was over. "And every time except once, out of about eight or nine cases, it has failed," says Moser. "The people just disappear; we never see them again."

Open hostility to the public health nurses is rare. Dalton says cultural differences create daily pitfalls. "When I go into Indochinese homes, I take off my shoes. I use an interpreter. I understand not to look at the women but to look at the men. You have to learn how to avoid offending them." She says among the most difficult groups to work with are the Somalian refugees, who have a very high TB rate. "They almost all have to be on supervised therapy, because they don't take their medicine. They're a very male-dominant culture," she says. "This is what happens. I go into the house. The man is very arrogant. 'You come here. I show you how to cut. I cut, and there's a young woman sitting at his feet, rubbing his leg with Wesson oil. She takes a razor—this is no lie—and she cuts his leg and puts a cow's horn on top of the cut to pull out the blood, which relieves the poison in the body

to relieve the arthritis. It's this kind of health practice that we're dealing with. If they have a headache, they cut their head to bleed it."

Subtle factors complicated the case of 15-year-old Paola, Dalton's third and final patient of this afternoon. Paola lives with her family in a tiny, new-looking neighborhood just west of San Ysidro. "I'm sorry the house is such a mess," she apologized as we arrived. It looked spotless, and it was hard to believe Paola's lungs were any less immaculate. A sturdy girl with pretty eyes, she wore her thick, glossy hair pulled back with a hair ornament that looked as if it should be decorating a birthday present.

She explained that a routine TB skin test last fall had revealed that she and several family members were infected. The family's doctor ordered a course of preventive medicine, which Paola took for a while, then abandoned. And why? "Because [the doctor] told me to take it in the morning when I had eaten breakfast, and I don't eat breakfast, so I kept forgetting to take it," the teenager explained. "Also I had it in my cabinet in the bathroom, so it wasn't visible."

A few months later, her mother saw a television news report about TB and was worried enough by it to take Paola back for a re-check. "I had no symptoms or nothing," Paola recalls—but this time an X-ray showed the TB germs to be eating away at one of her lungs. Paola then had to begin taking three different types of medication a day, with the public health nurses stopping by every two to four weeks to do "pill counts" to check on her compliance. "And she's perfect on her count this time!" Dalton announced, beaming. She thus wouldn't schedule another visit to Paola's home for a full month. But she gently ordered the girl to let her know when she had rescheduled a doctor's visit the girl had skipped because it conflicted with her school exams.

Driving back to the Chula Vista clinic, Dalton mentioned that she had recently toured the county's TB lab, where much of the identification and testing of the germs takes place. An enthusiastic person, Dalton grew even more animated describing the facility. She urged me to visit it, and so one recent Wednesday I entered the large complex just east of the Midway/Rosecrans intersection.

This building used to be Fedmart's corporate headquarters; today the TB lab is located down a maze of corridors deep within it. It's not a huge space, and it's cluttered with instruments and work benches and cabinets and test tubes and papers. Tightly stoppered vials of sputum arrive three times a week; some of them are teeming with TB bacteria. Every time the microbiologists and lab assistants open a vial or one of the Petri dishes in which they culture the bacteria, they don gloves and lab coats and withdraw into one of two isolation chambers in the innermost recesses of the lab. These chambers are flooded with ultraviolet light when empty. When workers enter, they switch the lights off, but as much as possible, they keep their hands and the TB containers inside a long, biological safety cabinet. Air inside the cabinet is drawn up into a smaller metal chamber containing a filter that traps particles down to less than a micron, then exhausts the purified air to the outside. If ever any container cracks or breaks, the lab personnel follow a rigid set of decontamination procedures.

Here, in the laboratory, tuberculosis seems most real. It's alive, growing under the microscope, mushrooming into colonies you can see unaided. It also seems least fearsome; I could understand why Dalton so liked the place. Amidst all the devices for studying them and containing them, the teeny germs (which killed more than three million human beings around the world last year) seem like they shouldn't have a chance against us. ■

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Roll  
story  
by Mary Lang  
photographs  
by Craig Carlson

Time is a great equalizer: when my older sister couldn't fit into the yellow ballet tutu anymore, it became mine. By then, I could barely pull it on myself. Its tall skirt was bent, the cloth flowers at the costume's neckline were crushed; its shirred velvet ribbons could be pressed flat with a fingertip of saliva. I scraped it on one day. The elastic bit my thighs, which seemed sad, like when you look at photos of yourself in better times.

I rummaged through the record albums leaning against the leg of the hi-fi, anxious for one with a familiar picture on its cover. My favorites weren't always in the stack: my parents liked to swap records with their friends. Sometimes I picked a wrong one but didn't know how to explain that to Mom, who handled the phonograph stylus. The LP jacket with a Russian lacquered box on it was one of the best. It turned out to be Mussorgsky's *Pictures at an Exhibition*. My mother, sewing in her room, was content, smiling she started on the music.

I ran through the house, striking arabesques in the hallway, leaping from couch to rug, flitting on tiptoe (*I'm a little tick and I'll peek your trick*) to my mother at her sewing machine. I was the only one left who was not in school, except for Christie's sister Cathy, who was a baby and therefore beneath contempt. I got bored.

Thinking it an extravagance, I asked if I could wear the costume while I watched television. I could. The show was something I knew only as *Duh Wuh Wee*. When I was older I could read the name *Dark Shadows*. It was too scary. I went to sit on my mother's bed to watch her sew, still feeling favored, princesslike, in my yellow tutu. My mother, head bent over a seam, talked to me. Then I ballet-stepped back down the hall to the living room to watch a show I knew the name of, *Dream Girls* of 1967.

Later, my mother took a picture of me in front of our playhouse in the back yard. I am striking a gangly, double-jointed arabesque. I do not remember what I was thinking as the shutter clicked, but when I look at the picture now I experience a trace of exaltation, without feeling ashamed of the awkward angles of my body the way I used to. "You have a characteristic expression on your face," my mother said the last time she looked at the picture. "You seem to be asking, 'Is this all right?' and at the same time to be thinking that just maybe it is."

At a "Creative Movement" class for three-year-olds at Point Loma's Balance Ballet, this same expression swept children's faces. During an



# On Your Toes



exercise called "the magic wand," each child ran along a chalk line drawn on the scuffed wood floor, struck a pose for Ann Ladden, their teacher. They waited their turn, an obedient row of pink leotards, pink tights, pink practice slippers, pink tutu tutus, pink chignon scarfs, eight glossy-bunned, high-pontailed, tight-braided heads. Two boys wearing striped T-shirts and oversized shorts waited too, slithering in socks over the slick floor.

It was the sixth week of an eight-week summer session, so the children knew the routine. Watching from across the room, Ann would press "play" on the boom box resting atop the spinet piano, call out a name over the trickle of scratchy music. A child pushed up from a seat on the floor against the wall. "Make your flower basket," said Ann, arms floating up to a *port de bras*. The child raised her arms. "To the side." The arms opened out shoulder-high, wavered, dropped down, rose, fell. "On your tiptoes, now. Step, one." Forgotten feet slapping the parquet, pink tutu hula-ing from side to side, arms wandering the air, the round-topped figure skittered to the wand's tip, a chalk star in the floor's center.

There, she slid to a stop and attempted a dramatic gesture of her own design. At age three, body control is largely polka; it's as if there's radio interference between brain and limb. The pose was an imitation of what another child had done, and always a variation on an arabesque, pushed by the spirit's momentum into a struggle to regain balance, followed by both hands slapping the wooden parquet.

Just before hitting the ground, as the chubby arms shot into the air and one leg was raised a few degrees to the side, the child looked at Ann with the eagerness and questioning I recognized from my photograph. She would take in Ann's pose, a refined version of her own, and the furrowed brows would relax, the mouth would open in awe. One wall of the studio is mirrored; the child glanced at her own reflection, back at Ann, again at herself. As she scrambled from the wand's star and pranced back to the line of children, she held her own eyes in the mirror, enraptured.

"They don't see themselves at all," Ann told me before class. We sat in the small pink and grey office adjoining the practice studio. Ann shook her head and smiled. "When they're in the studio, those little girls think they're Pavlova. That's



why they take ballet lessons. Of course, this is "creative movement," it's not ballet yet. It improves their coordination, balance, gross motor skills — kids will leave here having learned how

"As long as there are little girls, there'll be ballet."

to skip, for example — but the real point of the class for them is to wear the pink costumes and pretend to be ballerinas.

Ann has seen the fantasy last for years or disfigure in a day. "Maybe it goes the way of Santa Claus. Part of it is that they just don't get to look that beautiful right away. The things they see that they equate with ballerinas, they don't get to do.

Above the desk where Ann sat was a photograph of her in leotard and diaphanous chiffon skirts, seated on the ground, her long, muscular legs in the foreground. Ann is tall for a dancer and has a beautiful face. For her class she was wearing what the three-year-olds later called her "fairy dress," a slender draping expanse of Delft blue lycra, matching her eyes. Seed-sized garnet ear

rings dangled behind strands of ash-blond hair that had escaped her ponytail. Another garnet gleamed in a silver setting around her neck.

A little girl, beetle-bodied in pink leotard, tights, slippers, blonde ponytail high, trotted in. "I brought you this," she told Ann. She held out a slim book, *Mother Goose Kitten Rhymes*. Ann accepted the gift with exaggerated pleasure. The girl, Elizabeth, turned and left. Ann tossed the book into a basket of toys and other books in a corner of the room. "There is a cute age, isn't it?" she smiled.

"There are ten kids in this class, which is not bad for the summertime during an economic depression." In the school year, Balance Ballet averages a total of 80 pupils. The number has remained steady since Ann opened the studio. "Ballet was probably as popular 30 years ago," Ann said. "Ballet will always endure. As long as there are little girls, there'll be ballet."

We talked again later in a tiled foyer outside the office. Mothers gathered on benches lining the walls, setting down purses, backpacks, and children, arranging tennis shoes as they were exchanged for diminutive pink leather practice slippers. During class, the mothers sat and watched the class through sliding glass doors, laughing at the frequent adorable moments, making wistful noises over "their" own lost limberness.

"I don't run a typical school. I'm not a mill to create little dancers. If they become dancers later on, it's because of principles that have been imbued as a consequence of dance. I had very traditional training myself, so when they reach a certain level I demand a certain etiquette, but it's all done with a lot of love and a lot of humor. Especially with the little ones. What you'll see is I go in there and I have them for an hour. In the meantime, we're kind of doing some things that are moving them toward ballet. The important thing about ballet is that it teaches them long-term gratification. Once the ballet slippers get a little dirt on them and the tutu's not so brand new, they see, over a period of six months, some progress. They get some sense of accomplishment."

Collin, a slight boy with a delicate Edwardian face, strode in. His mother — negotiating purse, nine-month-old baby, and baby bag — followed. Collin was wearing a green felt Peter Pan hat. Ann and the other adults took note of it. "I-I-I-I-I went to *Fantasia*," Collin said. He balled his fists, looked at the empty practice studio: the vast, bare wooden floor, *barres*, mirrored wall, black piano angled in, box of shoes in the corner faintly scenting the air.

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"We have the video. He was watching it before we came," said his mother. Colin took a step toward Ann, raised his eyes to her face. "The muffs go up and down!" he cried.

"He means the mushrooms," said Colin's mother. "I guess." A bigger, thicker boy, Colin's cousin Alex, walked in. The two pulled off their tennis shoes and were sent through a door off the foyer toward the toilet. "Alex is just along for the ride, basically," explained Colin's mom. "It's more fun for Colin when he's here."

Her son's interest in dance had taken her by surprise. "He started watching *Sesame Street* about a year ago. There's a recurring character, Sebastian, who is a dancer. Colin was totally enthralled the first time he saw him. He said, 'I want to do that.' And it didn't go away."

A tangle-haired girl wrapped her legs and arms around her mother's waist, pressed her cheek to the woman's bosom, closed her eyes tight. Ann and the mother talked. The child was angry over an interrupted nap, she was adjusting to a move to a new house. During the class, she seemed to make a paler effort, to move more slowly, to keep herself a few penguin-toed feet apart from the others.

The benches were full now. Children cooed, sang, tried out sentence fragments on their mothers. It was like talking inside an aviary with a background noise of wild birds. A slender young woman with friendly eyes arrived and helped a little girl named Alexis to a spot in the corner of the floor. Alexis shrugged off a backpack and sat down to change into leotards, slippers. The floppy eared head of a white plush rabbit was jammed through her backpack's zipper. Someone remarked that it was a very nice rabbit. Alexis gazed at the speaker in terror. She turned and threw her arms around her young guardian in a gesture of supplication. She moved her head, whispered in her protector's ear. She reached out a hand, pushed the backpack and rabbit out of view behind the woman.

Diane, a sturdy, good-sized girl, hopped on her mother's lap for a last-minute cuddle before class. Over her pink leotard and tights she wore a sheer pink chiffon dress with puffed sleeves. "She is into this," Diane's mother said. "I got this dress off her yesterday for the first time in five days. Af-



Fe Salvi Villanueva

ter I washed it out, put it right back on. She is obsessed. It started about two years ago, with the Olympic ice skaters. It's not about being a dancer, at least for her. I think it's really about the clothes and shoes."

An implacable figure with thick glasses and a long, dark braid stood blinking in the center of the room. She inserted a finger into her mouth and stared at the perfume giant who bent to kiss her forehead. "She's going to take you to swimming," the woman said, indicating another woman. "You'll just wear your leotard for swimming lessons, honey, okay? I forgot your bathing suit. Just take off your underwear. It looks just like a swimsuit." The woman fished a key ring from

the pocket of her tailored jacket, turned, clicked to the door. "Thanks a lot for taking her to the yacht club for me," she said to her friend. She turned to her daughter again. "See you at the yacht club after your swimming lessons." She dashed down the front steps. The little girl continued to stand in the middle of the foyer. She appeared to be concentrating on something else entirely.

Two women arrived with daughters, women with slim, tanned limbs, shiny blonde hair, red fingernails like ovals of cat glass. Discreet pieces of gold jewelry flashed at their ears, throats, wrists. Their daughters, Tatiana and Victoria, were bigger, prettier, more self-assured; they stood out as glimmers among their mothers. The two mothers formed a tight unit in one corner of the foyer benches, spoke in low tones. Tatiana's mother offered a bottle to a tiny infant blanketed in her arms.

Tatiana, lovely-faced, white-blond-haired, exquisite as a Romanov princess in a white leotard with half-sleeves like scalloped shells, scooped up next to her mother and watched the bottle feeding with an expression of scientific detachment. She watched the faces of her mother and Victoria's mother as they talked. Then she leaned forward and kissed the baby's delicate pink forearm.

Tatiana had been taking ballet lessons all summer, her mother explained. Victoria, her friend, had "come down in the heat" with her parents to visit only recently. They'd thought it "would be fun for the girls" to take ballet together. Although neither mother was a dancer, Victoria's had trained as a gymnast. Victoria herself had gymnastic training. It showed in her coordination and confidence. "You can really tell," Tatiana's mother said, looking at Victoria's mother. "You can see what she inherited."

Glossy-haired Victoria, elegant in stiff pink tutu, stood at her mother's knees facing Tatiana, who had pulled on a purple tutu. "Mine's prettier," Victoria asserted, taking in her friend's attire.

"Mine's prettier, too," Tatiana replied.

Where did these tutus come from? There was an awkward silence. Eventually, Tatiana's mother said you could buy them at "places like Nordstrom and Capzio." She gave it a hard "u" Capzio — "she gave it a soft z." However you pronounce it.

"Normally," Diane's mother said, "the girls are only allowed to wear tutus to the first class of the month. But it's summertime, rules are relaxed." Tatiana, her mother offered, just had to put it on to show Daddy, go to his office to show him, "her mother laughed. "And to show Daddy's patients."

I asked what ballet lessons cost. Tatiana's mother didn't respond. Her eyes bulged slightly in offense. Victoria's mom smoothed over the ensuing dead air, demurring. "Well, I just signed up the other day, so I don't know what it costs for the whole summer session." Diane's mother offered that she paid \$7 a class.

Given a chance, the obsessed girl-child will spend 24 hours a day seven days a week in tutu and slippers. Twenty-seven years ago, in my house, the accoutrements of dance were my older sister's province. At five, she was enrolled in lessons to which she'd been inspired by Tina around the corner, who regularly roller skated down the block in full ballet regalia, tutu included. "Tina-Ballerina! Tina-Ballerina!" was the chant (endlessly clever in her three-year-old view) that we called out as she passed our house. It was not a taunt but a cheer.

I was too young for ballet. Although there were two "ballet boxes" and two tutus, they both belonged to my sister, she reasoned, because she was the one taking the lessons. After parental intercession, I gained ownership (subject, like so many childhood bargains, to sudden revocation) of the lesser of the two shiny vinyl ballet boxes. It was black. My sister kept the pink, and thus more desirable, box. The black box showed two stylized dancers and a dangling pair of pink toe shoes on its front. Slender cursive letters announced the case's purpose: Ballet Box. Capitalized. Unfastening the metal clasp, the white vinyl interior, divided into a small compartment for slippers and a larger one for leotard and tights,

could be loaded to a destructive weight with the day's necessities: china doll dishes, Barbie, painted metal Matchbox cars, Yo-yo, drawing paper and half-dried felt-tip pen, the pink one with the black ink stuck to its tip from where I'd attempted to darken the stripes of a miniature stuffed Esso tiger, who was also squeezed in the box.

During this era the walls of our bedroom were festooned with swatches of blue tulle, gathered into swoops by ribboned bunches of plastic, black. The blue of the tulle was the same pale shade as the previous class, two days earlier. "She had to put it on to show Daddy, go to his office to show him," her mother laughed. "And to show Daddy's patients."

Our two tutus — the short, stiff kind — were a gift from someone no one remembers. One, pink, was attached to a puckered, elasticized panty; the other was the full, yellow costume,



with tiny flowers and ribbons crawling across the bodice and up the narrow shoulder straps. To make things fair, the wearer of the pink tutu was

entitled to the pair of wire-framed white gauze wings, the metal tatra, and the plastic, sparkle-covered wand. Thus attired, short melodramas, usu-

ally involving fairy princesses battling over a treasure, could be acted out after our midday nap. If the weather was warm, an inflatable wading pool — hopefully my sister's larger blue pool rather than my small yellow one — in the back yard might be incorporated into the scenario: a lake across which a princess fled a wicked fairy.

At Balance Ballet, Ann's class of three-year-olds stood in a rough circle, earnest and limber. She led them through a series of movements she called "Rock-a-bye," swaying weight from one foot to the other while cradling an imaginary baby. "Do you remember?" Ann asked the children. "There's three things we think about with our rock-a-byes."

"Low and high!" Krista, the girl with glasses, called out.

Ann's voice was enthusiastic. "Krista knows one! Low and High!"

"Side to side," said Elizabeth. "And what's the third? Our beautiful ballet legs! We make strong ballet legs with our rock-a-byes." Ann pointed the toes of one lycra-clad leg; the edges of her muscles jumped into high relief. Krista, Gabriel, Alexis, Torrey, Alex, Colin.

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San Diego Reader September 9, 1993 33

We'd divided into tribes: north side of the street versus south. We would find ways to torment each other, issues to debate — what's the best breakfast cereal, who's going on the most exciting vacation — until someone broke ranks to mediate, consciously pious. My sister and Lori faced off against Denise and Christie. "This," Christie declared, ably placing her heels together and fanning her feet 180 degrees, "is first position."

"Nuh-uh! That's fourth!" The debate resurfaced time and again, for months.

After a couple of years of ballet lessons, the bones of older girls — 10- to 12-year-olds — have been deformed into the most efficient positions for dance. The pelvis is forward, the thigh bones are rotated sideways in their sockets, lower legs and feet splay outward. "Muscle memory" comes into play about the same time. A girl will automatically set her head, shoulders, hips, arms, hands at the angles to which they have been repeatedly corrected. The girl is, physiologically, a ballerina and will stay that way no matter what she does with her life.

Inside Balletcenter West, a narrow, converted storefront on Fort Stockton in Mission Hills, Fe sala Villanar roset the photograph on the folding table in the corner, turned to her students, clapped time as they sidestepped and leaped across scuffed parquet. Wooden blocks inside three pairs of toe shoes made a muffled thump against the floor. Fe stopped the girls, shook her head smiling, reset the music. She called out steps. "Glossade, grand jeté Glossade, grand jeté Glossade, grand jeté, soutenu!" It was already a stuffy morning; the one weak oscillating fan mounted on the wall



lost ground against sweet, inoffensive perspiration. Above the mirror spanning one long wall, poster prints of Degas's ballerinas flapped on thumbtacks.

Steady at the barre in front of the mirrored

wall, four heads with braided buns, four willowy forms clad in black leotards and pink tights. Katy, Abby, Sarah, and Sissy conducted their tender bodies, muscles just peeping through baby fat, with assurance; their voices, still girl-high, enunciated words with adult precision.

Business at Balletcenter West is down. When the fall quarter starts, Fe will have only 60 or 70 students total; two years ago, the number was closer to 100.

Petite and dark-haired, Fe was graced with physical traits particular to dancers: flawless, taut white skin, regal posture, very hands turned-out feet. Her cultured accent sounded vaguely continental, but she was raised in the Philippines, the child of Spanish parents. She didn't begin studying ballet until she was 16. A decade later, after a brief dance career, she began giving lessons. In 1986, she came to the States and opened Balletcenter West.

Fe reset the photograph, called out instructions for the next exercise, settled into a metal folding chair next to me. She explained that a dancer begins to wear toe shoes when the muscles of the legs and feet have strengthened and the bones have matured to a certain degree. The determination is made by a medical doctor.

Abby alone among the four girls wore practice slippers; the others wobbled on toe shoes. The block inside the toe shoe's tip allows the ballerina to stand en pointe, creating the familiar, elongated body line. Lined up at the barre, the row of champagne-colored, toe-shod legs en pointe, multiplied in the mirror, looked vaguely sinister, like a forest of daggers.

Abby's almost ready to go on pointe now. She's the youngest in the class — not yet 11 years old —

but she began studying at Balletcenter West when she was 3. Her mother, who used to dance professionally, is a balletomane; Abby's been taking in the best performances in Southern California since birth. Watching the girls maneuver their stockinged legs through a series of grand jetés and pas de bourées, it became clear Abby was the most advanced student: stronger, more graceful, better coordinated. But there are a dozen tiny flaws possible with every move a ballerina makes, and even after seven years of training, it was obvious Abby had a long way to go if she wants to become a professional dancer. Which, it turned out, she did not. Neither did the other three girls.

Abby paused from an exercise, rib cage heaving, snapped at the stretchy edge of a sleeve. Her pert face glowed with moisture. "I just do it for fun right now," she said. "Really, it's been so long now that I don't consider myself like a dancer. It's just something I do. I'll tell you a funny story. When I was three! And I saw my first ballet! It was Don Quixote?" She says it "Donkey-Holler," the way it should be, the way other girls did 25 years ago. "And at the end, when they were doing all these little separate things? This girl started doing all these really fast pique and chaine turns. And I stood up and said, 'I can do that!' It was, like, twisting around was so much fun!"

"When I was little," said Katy, a taller girl of 12. "I always thought my goal was to be en pointe. Now that I'm en pointe, I don't really have a goal."

Fe was distracted from the girls for a few minutes, so when they finished the last exercise she'd given them, they started fooling around. They lolled on the parquet like cats, practicing the splits, challenging each other to bizarre and artful positions. Each pair of eyes held its own reflection in the mirror with a wondrous pleasure. "Hey, try this!" one girl said. She bent her lower legs out sideways from the knees and slowly arched her back until the top of her head touched the floor. Long dark hair, worked loose from a braid, spilled on the ground. She raised her torso again, as if pulled up by a string attached to the breastbone. Amid so many pristine and elegant

like gestures, the effect was sinuous, unexpectedly erotic.

Ballet's glamour is not, at this point, a source of pride for the girls. Abby noted, "At my school we have a lot of contests and we try to do as many things as we can in a sport! I can always think of stuff, because of ballet lessons. They always go — she put on a sarcastic accent — 'Is this ballet class?' And then they always, like, 'her voice lowered in shame, 'make fake arabesques and stuff.'"

"I used to be embarrassed," said Katy. "But now I don't care. But when I was in sixth grade, people used to make fun of me. It was like ballet was something...well, wimpy."

Tiny, round-bellied creatures in pink ran in and out the door of the studio. Fe's kinderlars. Mothers collected on the folding chairs outside, a Volvo wagon chugged at the curb. As the older girls executed their final reverance, Amber, Andrea, and Adriana, all seven-year-olds and two-year veterans of Balletcenter West, watched with big

eyes. "In this class, too, we're missing two girls," Fe said. "Allison, and another Andrea."

"We don't know how that happened," a mother called out from her chair.

"We didn't even know each other when we

were pregnant," said another. During their class Andrea, Adriana, and Amber twisted, twirled, and leaped around, watching their short pink chignon skirts twirl in the mirror. Self-conscious and giggly, they saved Fe continually. "But this isn't the Kirov or the Royal Academy of Dance. The point is not to make little ballerinas," Fe said. "The point is to give them

a feeling of accomplishment. I always tell them, 'You're special. It's not everyone who can do what you're doing.' Discipline is loose, and Fe doesn't worry about it; she's tolerant of children's high spirits, and the class is inventive enough to

*"We make strong ballet legs with our rock-a-byes."*

coached them to improvise steps during their brief solos. "Little girl" was the coveted role. The skirt was run through, accompanied by whinnying and squeals, several times, so each child had a chance at each part. The girls pranced and gestured wanly, making few definitively balletic moves. They had goofy, self-conscious smiles on their faces, as if they weren't sure how seriously to take this. Every time the music ended, they called out, "Again!"

Later, Amber explained that she had started ballet because her friend Andrea was taking it. Andrea then said she had started because of her friend Susan. Susan lived down the block, and Andrea had seen her outside in a tutu. "Also," Amber elaborated, "I don't really have, um, any other things. Like, I'm bored."

Some of the girls remembered where they had first heard of or seen ballerinas or a ballet; none of them anticipated a career in dance. Andrea said she wants to be an English teacher, and Adri-

anna said she wanted to be a ballerina. The girls were familiar with from previous classes, en-

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## LOCAL COLOR

### Cuts and clippings from around the county

Bernard Armas Jr., a former San Ysidro Middle School principal who has spent months proclaiming his innocence, pleaded guilty, to sexual battery and false imprisonment in an incident involving a 40-year-old school counselor and substitute teacher. His trial on felony charges ended in June when the jury could not reach a verdict.

Under the plea bargain, Armas was sentenced to three years' probation and prohibited from working as a teacher or principal during that time. He also was fined—and ordered to do public service work. "It seems you have a very fine wife, and why you would risk everything for other women is beyond me," the judge said.

During Armas' trial, the woman testified that he made sexual advances to her, then pinned her against a chalkboard in a classroom after school one day and masturbated....

—San Diego Union-Tribune

Oceanside high school students will have to pass a controversial sex-education course to graduate, despite parents' pleas to make it an elective....

Parents said the sex-education material included in the required Contemporary Living course, which also includes practical life-skills information, is outdated and should not be required for graduation.

They also said students have been traumatized and humiliated by class exercises and material.

Carolyn Benda told the board in tears, "I think you have to rethink and give us more credit as parents."

Benda, a mother of two teenage girls entering Oceanside High this fall, claimed that students have been chastised in class for not believing in premarital sex....

Another parent, Barbara De La Torre, showed the board what she said were Contemporary Living course assignments that required students to discuss sexual dreams....

—Blade-Citizen

Mayor Susan Golding wants San Diego to get tough with peppy handshakes.

A law proposed by Golding...would make it a criminal act for any street beggar to harass, hound or use coercion to obtain money from a passer-by....

"That kind of aggressive panhandling, whether you're walking into a grocery store or whether you're walking along the downtown streets of San Diego, simply should not be tolerated, I think, in a free society," she said....

—San Diego Union-Tribune

My goodness, what a country we have become.

Did the Pilgrims have a libertarian organization? Could they in those days kick God around as they do today? And what is a libertarian?

If they are something evil, should they not be outlawed? The Supreme Court is a big help to them. It seems they help all evil flourish! I mean the Supreme Court does. Anything the evil element wants it can get from the Supreme Court.

Box Canyon continues to attract thrill seekers who defy its steep cliffs, and no inno-

cent solution appears in sight....

In the past two months, trespassers were still a problem...despite the death in May of a Camp Pendleton Marine who leaped from a 100-foot outcrop into a freshwater pool at the canyon's bottom....

Injuries, deaths, fires, vandalism and burglary constantly worry the residents....

Feldstone Co. officials said they have spent thousands of dollars trying to fix the problem....

The speaker is 64-year-old Spring Valley resident Henry Brumm, but hundreds of area residents are asking the same question....

"Just look through the yellow pages," Brumm said. "There are 13 mortuaries that offer cremation in the East County alone. Where they cremate we don't care, but they must be doing it some-

where, so there's no need for a crematorium here."

Brumm and a few of his neighbors took their arguments to County Supervisor Leon Williams' office, but were told they have no legal basis to prevent construction of the crematorium....

Dozens spoke against the crematoriums and pollution and lowered property values....

"I used to live next to a pet crematorium in Garden Grove," Brumm said. "My property was covered with fine dust from the crematorium...."

Crematorium developers tried to allay the fears of residents, describing a modern facility that would conform to all air pollution requirements and be screened from view by fences, trees and shrubs....

But residents weren't swayed. "That's like painting a skunk white and saying it's not a skunk," said Candie Cord, who lives near one of the proposed crematorium sites....

—Daily Californian

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All stores open Monday-Friday 9 am-6 pm, Saturday 10 am-4 pm

## LOCAL COLOR

It was 9:15 p.m. on a Thursday night and the emergency room was busy. The gurneys were laden with mounds of humanity, waiting to be seen by the one harried, physician. "Your guy with the wine bottle laceration to his right hand is in the last cubicle," was how he greeted me. Pulling back the drape, I saw a slender, unshaven, 40-something-year-old man with his right hand wrapped

in a large blood-stained Kerlix. He thrust out his other hand, greeting me, "Hi, I'm Larry. I cut my hand on a wine bottle." Although deep, the laceration across the dorsum of his hand divided only an extensor tendon. As I cleaned, irrigated and repaired the open wound and extensor tendon, the questions came fast and furious....

I felt him come up behind me as I wrote out the operative note, prescriptions and follow-up instructions. He was already in his sling, and I could smell the sweet aroma of muscatel as he started in. "Hey, Doc, I only live about four miles from here. You think you could give me a lift?" It was only about half a block into our journey when Larry feigned a frantic gesture

of having misplaced his wallet.... By now, Larry was motioning me over to the Thrifty Drug Store on the way to his house. "Pull over here, Doc, I'll run in and get these medicines now. Hey, Doc, could you loan me about \$15 bucks, just till I get back to ya, so I can get these meds. You know I'm good for it." What could I do?

After his drugstore purchase, he sauntered back to the car, fresh cigarette dangling from his lips, "I was low on smokes, Doc. You don't mind, do ya?" He lived on the second floor over an appliance store.... He informed me that since I had been so good to him, he wanted to repay me.... He came around to my side of the car, opened my door and took me by the arm.... Against the wall, on a stained mattress, started from her sleep and in her underwear, grabbing for the lone sheet, was Larry's wife.... Larry started flicking on all the lights in the room. "Aw,

don't worry, honey, it's only me and the Doc. I got to get him something for being such a good man." Larry charged into his closet.... only to emerge with two 1949 ties in his hand. These ties were a full 5 3/4 inches at the base and were painted with banana leaves, parrots and red balls.... I thanked Larry, told his wife it was a pleasure to meet her and hurried back down the stairs to my car, with my two gifts.... Although arson was the cause of the recent fire at their Encinitas temple, Self-Real-

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Personalized care and attention

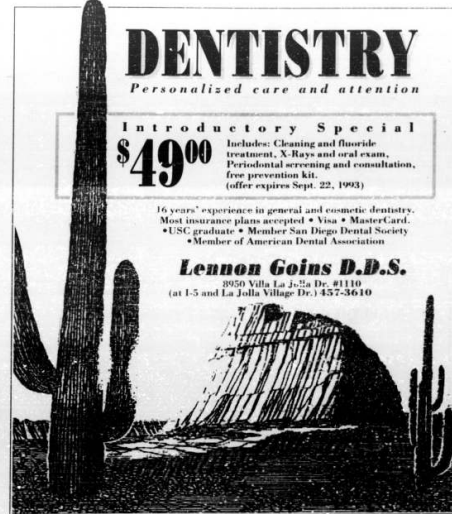
### Introductory Special

**\$49.00** Includes: Cleaning and fluoride treatment, X-Rays and oral exam, Periodontal screening and consultation, free prevention kit. (offer expires Sept. 22, 1993)

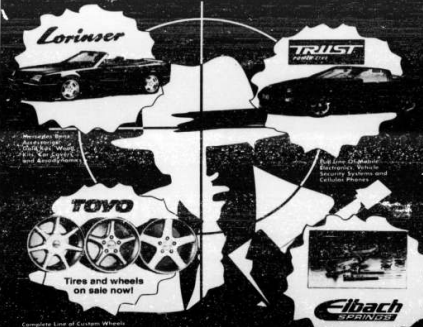
16 years' experience in general and cosmetic dentistry. Most insurance plans accepted • Visa • MasterCard.  
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Includes: CL exam, care kit, myopic lenses, 30-day follow up.  
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P.P. 0. lenses

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12 PAIRS (4 BOXES)

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Featuring false alarm control & test that absolutely positively puts an end to recurring false alarms. Tamper warning, chirp mute, LED, and much more!

**\$187 installed\***

**CLIFFORD Matrix**  
This full-featured model has F.A.C.T., light flash, starter cut-off, chirp mute, power door lock outputs, anti-scan, auto reset/arm and much more!

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Three dimensionally protects the space inside the vehicle's passenger compartment, perfect for convertibles.

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Featuring F.A.C.T. starter cut-off, parking light flash, LED, protected valet switch, full time remote panic feature, auto reset/arm and more!

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Battery back-up siren. Self contained.  
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Auto power window roll-ups. 2 windows rolls up when alarm arms, current sensing, installed\* with purchase of any Clifford alarm.

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\*Some gear may require additional parts and charges to complete installation. Limited to stock on hand. Offer expires 9/30/93. See dealer for details.

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## LOCAL COLOR

ization Fellowship is focusing on the positive....

When asked if they need any assistance from TLC readers, their spokesperson, Brother Anlananda, replied: "Church members have the repairs well under way. But

prayers for harmony in our community and world would be appreciated, so that people can learn to use their energy in a creative, positive way. If everyone learned the simple principles of how to live, they could make this world a

much better place. Each person's own happiness depends on loving all.... Channel 8 News asked to do a report on the fire. Self-Realization Fellowship was pleased when the news team complied with the Fellow-

ship's request not to run a negative story, but to wait until they had some positive announcement to make....

—The Light Connection

**START YOUR OWN CHEESE BUSINESS OR MINI GOAT FARM**  
Escape from the City. Live the Good Life in the Country. All You Need is 1 1/2 Acres to Begin.

As seen in the N.Y. Times, Fox Network and the Wall Street Journal! John and Liz Barbaum-Goodfriend, both top level New York City executives, left the city three years ago, and now they have a thriving cheese business in the

Catskills and small herds of goats in Uptate N.Y. and New Mexico. Raising goats and/or making goat cheese can be profitable, fulfilling, and relatively stress-free.

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• And more.

Taste free samples of one of the bestselling goat cheeses in America! —The Learning Annex

The goddess movement has been gaining momentum since the late 1980s and now has achieved the status of a "megatrend" for the 21st century, according to Patricia Aburdene and John Naibitt, authors of... "Megatrends for Women."

"The goddess movement is a rich, unstructured, multidisciplinary wave of artistic, intellectual and spiritual activity," Aburdene said.

The goddess movement embraces history, archaeology, folklore, mythology, sociology, modern art and literature. Some scholars trace the rise of the goddess movement to the burgeoning field of women's studies... The goddess movement in the United States has been estimated at less than 500,000, making it larger than the Quakers but smaller than the Unitarians.

The movement taps into the mythology of the goddess to help women reclaim their original autonomy, sense of sovereignty and identity, according to Nancy Beauchine, a Del Mar therapist... "A woman's sense of personal power is enhanced by the mythology of the goddess. It awakens confidence, self-esteem and a sense of power," Beauchine said.

Kathena Mousch, a San Diego trial attorney who has been active in the goddess movement, says she uses the energies of Athena and Aphrodite to help her win court cases.

She was particularly attracted to the energies of Athena, who is known as the goddess of wisdom, personal strength and fortitude.

"Athena is an action figure.... Athena is the goddess who most appeals to modern professional women, but young girls who enroll in the Avalon Enterprises summer camp workshops for girls aged 8 to 11 are drawn to Aphrodite, the goddess of love and beauty....

The six-hour, six-day workshop sessions cost \$35 a day and include all supplies, but girls bring their own lunches....

—Blade Citizen

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- Cheekplasty for protruding ears
- Hair transplantation and scalp reduction
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WESLEY-JESSEN OPAQUES

Darksoft 3 extended wear \$124 per pair  
Darksoft 2 colors daily wear \$74 per pair  
ALL COLORS



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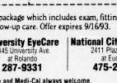
\$94 per pair  
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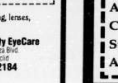
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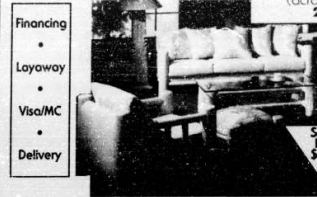
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**Demonstration Hall**  
This year's San Diego Computer Fair has a new feature created at your request. The Computer Learning Center will provide training and tutoring continuously during The Fair. The IBM and compatible platform will feature DOS, WordPerfect, Lotus 1-2-3, dBase/Paradox, OS/2 and PageMaker. On the Macintosh platform, you'll find Microsoft Excel, QuarkXPress, and word processing packages, as well as instruction on basic operating procedures. The Amiga platform will also feature basic operations and software packages.

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**Computer Marketplace**  
Over 150 booths will feature the best possible computer deals in town. This is your opportunity to save a bundle and to pick up that special something you've been dying for. Make sure you bring your checkbook!

**Seminars**  
Over 130 seminars featuring everything from beginning computing to advanced networking. Seminar attendees must be preregistered through the ComputerEdge offices by September 7, 1993.

**Special Events**  
We've planned an exciting three days for you this year! Along with the amazing exhibits being shown in the Demonstration Hall, don't miss these moments to remember:  
Friday 10:30 a.m. to 12:30 p.m. Q106's Jeff & her jam on the Virtual Reality fun  
Friday 12:00 noon to 3:00 p.m. Roger Holbrook, KSDD AM 1130 live broadcast  
Friday 4:30 p.m. to 5:30 p.m. Sunday 1:30 p.m. to 2:30 p.m. Computer-generated fashions in a live fashion show  
Friday 5:30 p.m. to 6:30 p.m. Saturday 4:00 p.m. to 5:00 p.m. Sunday 11:00 a.m. to 12:00 noon, 4:00 p.m. to 5:00 p.m. Computer Animation Festival in conjunction with Spike & Mike Festival of Animation  
Saturday 11:00 a.m. to 1:00 p.m. PC Karaoke Contest brought to you by Sirius Publishing  
Saturday 2:30 p.m. to 3:30 p.m. KPFM and Graphics Zone with a Jazzed on Multimedia concert  
Sunday 11:00 a.m. to 1:00 p.m. KSDQ's Shogun Time Kelly in a live broadcast  
Sunday 2:30 p.m. to 4:30 p.m. 91X personality Steve West in a live appearance  
Also, make sure you stop by the "Weird Software" booth in the Demonstration Hall to check out this year's truly "Weird" winners. We'll have our award-winning "Computer Nightmare" story on display in the booth. It's bound to curl your hair!

Keynote Speakers: Ronald P. Erickson, Vice Chairman of Egghead Software and Gordon E. Eubanks Jr., President and CEO of Symantec Corporation.

**"Unlike Any Computer Show You've Ever Seen Before"**

San Diego Concourse Convention & Performing Arts Center  
Third & B Street, Downtown San Diego  
September 10, 11 & 12  
Friday 9 a.m. to 8 p.m.  
Saturday 9 a.m. to 7 p.m.  
Sunday 10 a.m. to 5 p.m.

**Exhibit Ticket**  
One-Day Admission: \$7  
(Not including Seminars)  
Free for Children Under 12  
For More Information  
Call (619) 573-6617

## Reader

# Calendar

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Ed Collier on Mission Bay

## Be Wary of the Longing to Paddle Off Over the Horizon

**Ocean Kayak Games & Paddling Festival**

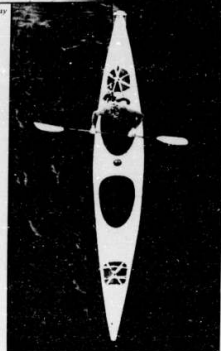
**W**hen most people hear the word "kayak," they think of a tiny, unstable boat crashing down a whitewater river. Or they remember a TV film clip of life-jacketed, wet-suited, helmeted paddlers falling like spent rockets from plunging waterfalls. It's not surprising that kayaking is written off as a sport that attracts only adrenaline addicts. But modern sea kayaking is mostly

a calm, meditative activity. Sitting in a sea kayak — a slender craft with a 5,000-year history — moving forward feels natural as breathing. After a few hours' travel, you're attuned to the sea's rhythms. You're ready to follow the ancient migration routes, traveling with other prehistoric explorers willing to risk everything to find out what lies over the horizon or around the next point.

If you have ever been intrigued by kayakers, you owe it to yourself to participate in the Ocean Kayak Games and Paddling Festival to be held

Friday, Saturday, and Sunday, September 10 to 12. The festival is sponsored by the San Diego Sailing Center, located at north Santa Clara Point in Mission Beach. Anyone may rent a kayak for the festival events for a nominal \$10 per day. The entry fee for the festival is just \$20, with all the events open to anyone with an ocean kayak.

The festival opens at 8:30 a.m. Friday with a free kayak surfing clinic to introduce novices to the art of riding waves in a kayak. After the introduction, novice and advanced paddlers will compete. This competition will be on open-top kayaks, so no experience is necessary; if you capsize, just climb back aboard and grab the next wave. The competition begins at 9:00 a.m. at Tourmaline Surfing Park at the foot of Tourmaline Street in Pacific Beach. On Saturday, paddlers will race each other around various



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## Calendar LOCAL EVENTS

# Stargazers Will Have Unexplained Big Mac Attacks

Billboards in Space—  
Should They Be Outlawed?

Captain Jean-Luc Picard, having at last consented to take a relaxing holiday on his native Earth, looked up at the velvety night sky over the beautiful Burgundian valley where he had been born. The quarter moon hung like the purl of a silver apple in the blossoming orchards of the Milky Way. This was home, the serene rural countryside his ancestors had lived in for 1000 years, since the 19th Century.

A flashing red light on the southern horizon caught his attention. It must be the first ad array of the quibbling with a little quibbling of excitement as the integrated satellites rose higher above the silhouetted Romanesque towers of Pray-le-Monial.

First there was the picture, composed of dozens of gleaming signals, each on a different sphere of demerolium alloy in permanent orbit about the planet. A multicolored boy and girl, tightly embraced, Jean-Luc's heart contracted a bit, remembering the local young woman he had regretfully abandoned for the sake of his career in Starfleet.

Then the letters came into view, one by one. G...L...R... It took about a quarter-hour for the whole message to form, sweeping across ten percent of the sky in a great arc that blotted out the stars and even dimmed the moon. GIRLS DON'T LIKE GUYS WHO SMELL. USE ANDROIDWHIFF. THE DONT-ROSEMENTALLY SAFE ANTI-PERFUMANCE.

The tension of Captain Picard's

recent horrifying adventure among the Borg evaporated as if it had never been. Warm nostalgia flooded his body, and his tight, thin, Se-jannu like lips relaxed and smiled. He was back on Earth again!

Science-fiction precisionists may want to know why this ad array message over northeastern France was in English. Remember that the satellite array circled the globe, and that in order to maximize profits the Bristol Myers Company (which had been bought out in 2357 by Ferengi investors) needed to know why there were advertising satellites in the sky at all. Answer: because, centuries earlier, not enough people had listened to Senator James J. Lefford of Vermont.

Since the first satellites were put into orbit, earthlings have grown used to knowing that some of those tiny moving points of light in the night sky, which might just as well be meteors, are in fact artificial objects launched by rockets. No one even notices them. They did notice Echo I, an experimental Mylar balloon put into orbit by the U.S. government in the 1960s. One hundred thirty-five feet in diameter, it was clearly identifiable as a satellite, and was seen by millions down below.

It's a basic principle of American capitalism that the ultimate reason for every technological advance is to make lots of money for a



business that knows how to exploit it. It was inevitable that some company (it turned out to be one in Atlanta, Georgia) would come up with a way to use commercially what had been learned from Echo I for scientific and military purposes. This is what they are proposing. They will put into orbit a large Mylar rectangle, at the center of which there will be a glowing green dot. The dot will be licensed for advertising purposes to companies such as MacDonald's or Pepsi, which will incorporate it into their logos. Consumers will come to associate the dot with these products, and when they look up into the night sky and see a green dot—between 100 and 200 miles high, illuminated by the

invisible sun, and half the apparent size of the full moon—their unconscious will give them an insatiable hunger for a Big Mac, or make them involuntarily cry out "Gimme a De Pepper!" (these advertising devices have their occasional glitches).

Meanwhile, the Mylar rectangle that is making that Atlanta company rich will also carry cone sensors at its four corners, to measure the supposedly dangerous depletion of stratospheric ozone. This transforms the advertising medium into an environmental satellite, and consequently a GOOD thing.

Senator Lefford is not letting the Mylar be pulled over his eyes. His bill, S. 1145 (you can track a copy

from your own senator), prohibits American companies from launching any payload into space that carries advertising. To prevent non-American entrepreneurs from leaping into the commercial gap this will leave, the Senator's bill would blacklist any foreign company that used such cosmic advertisements, prohibiting the importation of any of its goods into the U.S.

Everyone is a virtuous environmentalist these days—it's the fashionable thing. But before you jump on the Lefford bandwagon, you had better listen to the passionate public discussion the issue under the auspices of the San Diego 15 Policy Committee.

L5 (the name designates the

point in space between the Earth and the Moon where their gravitational attractions are equal) is the local chapter of the National Space Society, which since its founding in 1973 has concerned itself with public education and political activity relating to the development of space (particularly satellites). The Society's positions resemble like the advertising satellite are not easily predictable, which is not surprising for an organization that has had on its board of directors both Barry Goldwater and Timothy Leary.

In fact, the national group is opposing S. 1145 on technical grounds, claiming that as it is written it could be interpreted as prohibiting normal use of the space shuttle or communications satellites, which frequently are associated with commercial enterprises. San Diego 15 has not made up its mind yet—Leary, who will be presenting a how-to suicide workshop in San Diego this Sunday, offers this typical scenario:

Yes, of course, billboards in space would be an eyesore, and they would interfere with the work of astronomers. On the other hand, if they were commercially successful, the number of satellite launches might increase tremendously, with a concomitant drop in cost. Cheaper launches would be advantageous to the communications industry, and low costs might make it financially feasible to manufacture medicines, computer chips, and other products in space. Is a green dot or two too great a price to pay for all that?

And after a while, when the technology has been expanded under the pressure of competition, you may grow to love those signals from the heavens that send you rushing to the mall. Even so, workaholic Captain Picard felt his heart soften at the familiar sight of space billboards. Maybe the future ought to belong to the Ferengi.

—Achilles Heitz

**"Billboards in Space—Should They Be Outlawed?" Panel discussion sponsored by the San Diego 15 Policy Committee. Saturday, September 11, 7:00 p.m. 7940 Silverton Avenue, Suite 101, Mira Mesa. Free. 629-0961.**

L5 (the name designates the

## Death Ed

Lecture on Self Deliverance  
with Certainty

Killing oneself is not for amateurs. When the terminally ill opt for suicide—as more and more are doing—many of them botch the attempt, leaving loved ones to finish the job. "People get dragged into it," says Stephen Jamison, regional director of the Hemlock Society. "Then, all of a sudden, you have a criminal act."

Jamison, who will be presenting a how-to suicide workshop in San Diego this Sunday, offers this typical scenario:

An AIDS patient has decided to end his life, and his physician refuses to help. So the patient, who does not wish to die alone, gathers his friends

together on a designated night. He says his good-bys and then downs a number of barbiturates. He makes his friends promise they won't let him wake up. They sit by his bed, waiting for the end. But the patient has miscalculated the dosage. Hours go by, and he is still breathing. The sun starts to come up. The friends discuss what they should do next. Clamp their hands over his mouth and nose? Smother him with a pillow? Someone goes into the kitchen to look for a plastic bag.

If the man's friends are lucky, the authorities won't uncover their part in the suicide. But they won't escape the emotional fallout, ac-



Derek Humphry

According to Jamison, "I get calls every day from people like this," he says. "They carry a tremendous burden of guilt." In the San Francisco

area, he estimates an average of one assisted suicide per day in the AIDS community.

Jamison will open Sunday's workshop by "telling the horror stories" and convincing the terminally ill to take responsibility for their own deaths. Derek Humphry, founder of the Hemlock Society and author of *Final Exit*, will be presenting the nuts and bolts of a successful suicide. His information includes the correct types and dosages of medications and the proper way to stuff a plastic bag to one's own head. Humphry will also cover the less-than-desirable suicide methods: injecting air bubbles (which only terminally ill wife after a combination of prescription drugs and vodka

drinking household poisons (if they do work, it will be slow and painful), guns (violent and messy), and inhaling carbon monoxide in the garage (it takes an awful long time, especially if your car has a catalytic converter).

"I hate giving these lectures," says Humphry. "I think it's appalling that we've sunk [this] low." The Hemlock Society advocates physician-assisted suicides and helped sponsor Proposition 161, the Death with Dignity initiative on last November's ballot. (Humphry has just published a book, *Lawful Exit*, on why Prop 161 failed in California.) Right-to-Die advocates are gearing up with another voter referendum in 1996, according to Humphry.

While it's not against the law to be present at a suicide (unless you're a physician), assisting a suicide carries a five-year prison term in California. And the line between assisted suicides and mercy killings is a thin one. Take, for example, John Siderlin, the 70-year-old Poway man prosecuted for shooting his terminally ill wife after a combination of prescription drugs and vodka

failed to end her life. Then he put the gun in his mouth and pulled the trigger, permanently disfiguring his face. "Let me die," he told the paramedics. "I want to be with her." The Siderlins had been married 47 years. "She was his life," testified a home-nursing attendant. "More people should be that much in love."

Siderlin pleaded guilty to voluntary manslaughter on May 14; he was given three years probation and ordered to perform 400 hours of community service. "A good man made a tragic mistake," remarked the prosecutor.

—Rae Caslen

**"Self Deliverance with Certainty" lecture Sunday, September 12, 2:30 p.m. UCSD Medical Center auditorium, 325 Dickinson Street, Hillcrest. Suggested donation: \$5. Hemlock Society members, \$10 general public. 623-4416.**

**CATCH OUR VIEWS!**

**NIGHTLY CAPTAIN'S DINNER CRUISE, FROM \$34.95**  
**WEEKEND BAY BRUNCH, \$29 DAILY HARBOR TOURS, \$10 - \$15**

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How about a fun break to wonderful Disneyland? The Happiest Place on Earth is only a short drive from San Diego, and the South Anaheim Good Nite Inn has a very special rate for you and your family. For just \$39 per room (1-4 people), you can enjoy:

- Free HBO
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**Good Nite Inn** South Anaheim  
Quality facilities, service with a smile, price value, a strategic location close to the Anaheim Stadium and four major freeways - it can all be yours, for just \$39 per night!

**1-800-544-6991**

(These mentions 1994 ad where making reservations. Courtesy of Good Nite Inn, valid through December 31, 1993)

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**FREE LECTURES**

- THE TAROT: AN INTRODUCTION  
Saturday, September 11 - 3:00 pm  
Sunday, Sept. 16 - 3:00 pm  
by DEANNA ROSE
- FINDING YOUR SOUL MATE  
Sunday, Sept. 12 - 3:00 pm  
by RENATA PARIS
- ASTROLOGY & YOUR PERSONALITY  
Saturday, Sept. 18 - 3:00 pm  
by RENATA PARIS

**METAPHYSICAL PARAPHERNALIA FOR ALL PERSUASIONS**  
**PSYCHIC READINGS DAILY**  
Professional Clinical Staff • Readings on all metaphysical subjects

**ASTROLOGY CHARTS**  
Fast service • Up to 10 pages of information, Natal • Progress • Health & Love

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**PSYCHOLOGY • PHILOSOPHY • OCCULT**  
**BOOKS & MORE • 551-8877**  
702 Pearl St., La Jolla

Filipino-American Chamber of Commerce presents

**LUMPIA '93**

Business Opportunity and Job Training Fair  
This Saturday, September 11 - 10 am-6 pm, Mira Mesa Mall  
**FREE Workshops • Job Training • Job Placement**  
from 11 am-4 pm

- 11:00 am-4:00 pm Workshops
- 12 noon-4:00 pm Model Search
- 4:00 pm-6:00 pm Lumpia Contest

Model Search: Win a \$1,200 scholarship to Barbara's Modeling School

Call 477-0716 for information

**Art Promotions**  
**Mira Mesa**

**TIRED OF THE BEACH?**

... then join us in the mountains!

Seclusion and tranquility on 240 acres of woodland trails and ponds. Many local activities, all within driving distance.

**END OF SUMMER SPECIAL!**

**\$49**

- Includes 1-1/2 hr guided horse ride for two in the spectacular Canyonview Mountains
- Includes one night's accommodations
- 240 acres of seclusion, tranquility and woodland trails
- Charming cabins, campsite, RV hookups, swimming pool

Only 45 minutes from San Diego!

**STALLION OAKS RANCH**  
10950 Boulder Creek Rd., Decatur, CA 95627 or 800-232-1212  
Horses provided by **NOVAK'S HORSE CARE**

**Borrego Springs Desert Packages**

The SUN always shines in the desert!!!  
Record-low desert temps  
Get out from under the marine layer and get back your tan!!!

The Borrego Springs Desert Packages at Palm Canyon Resort include a choice of:

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- 2 complimentary dinners
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**PALM CANYON RESORT**  
BORREGO SPRINGS

## Calendar LOCAL EVENTS

### EVENTS LISTINGS

Contributions to the Reader's Guide to the Friday preceding the Thursday issue in order to be considered for publication. Events listed on this page are for the week of September 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1993. Send complete information, including a description of the event, the date and time it is to be held.

#### BAJA

**"Especiales,"** a play written by Emilio Carballido, can be seen (by adults only) tonight, Thursday, September 9, at 8 p.m. at the Casa de la Cultura. Find the theater at Avenida Paris 43, Colonia Altamira, in Tijuana. To obtain ticket and other information (in Spanish), call 011-52-66-46-26-91.

The **Galería de la Ciudad**, in the Centro Cultural Rivero in Ensenada, hosts the screening on Monday, September 13, at 7:30 p.m. For further details on this showing in Spanish, call 011-52-66-46-26-91.

Finally, the movie can be seen on Tuesday, September 14, at 8:30 p.m., catch the flick at Café Literario, Teatro del Estado, on Boulevard

**"To the Fire, Firemen!"** the 1967 film by director Miles Forman, can be seen in various locations around Baja during the next week, admission to any of the screenings is \$1.75 U.S. per person. Today, Thursday, September 9, at 8 p.m., see it at the Benito Juárez Library, Avenida Centenario 4400, in Zona Rio, in Tijuana. For information on this showing (in Spanish), call 011-52-66-46-26-91.

The **Orchestra of Baja California and Vladimir Simkin** appear in a classical music concert tonight, Thursday, September 9, at 8:30 p.m., at the Tijuana Cultural Center, Avenida San Felipe 100, in Tijuana. For information on this showing (in Spanish), call 011-52-66-46-26-91.

**Another "Adults Only" Play** on Friday, September 10, at 8 p.m. On that night, take in director Herbert Axel Gomez's play *Sempre Diez Que No*. The theater is located at Avenida Paris 43, Colonia Altamira, in Tijuana. To obtain ticket and other information (in Spanish), call 011-52-66-46-26-91.

Wine and Dine in Ensenada on Saturday, September 11, to celebrate the 10th annual D. D. Hassing's Baja Triathlon. The event will start at 8 a.m. in the heart of Ensenada's vineyards. The fee of \$59 per person includes transportation, lunch at Caves de los Tigres, shopping in Ensenada, as well as the wine tasting. The tour departs Mission Valley at 8 a.m. and returns around 6:30 p.m. For further information and the necessary reservations, call 454-7366.

**Chili, Down South**, Quintas Papagayo Festival in Ensenada hosts the 17th annual D. D. Hassing's Baja Triathlon. The event will start at 8 a.m. in the heart of Ensenada's vineyards. The fee of \$59 per person includes transportation, lunch at Caves de los Tigres, shopping in Ensenada, as well as the wine tasting. The tour departs Mission Valley at 8 a.m. and returns around 6:30 p.m. For further information and the necessary reservations, call 454-7366.

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**Lepor Matos**, in Spanish. For more information (in Spanish), call 011-52-66-46-26-91 or 011-52-66-46-26-91. The film *Prophet of the Sea* continues to screen in English daily at 2 p.m. The center is located at Pasado de los Heroes and Mina Street in the Zona Rio. Admission is \$4. For more information, call 011-52-66-46-26-91.

**The Orchestra of Baja California and Vladimir Simkin** appear in a classical music concert tonight, Thursday, September 9, at 8:30 p.m., at the Tijuana Cultural Center, Avenida San Felipe 100, in Tijuana. For information on this showing (in Spanish), call 011-52-66-46-26-91.

**Another "Adults Only" Play** on Friday, September 10, at 8 p.m. On that night, take in director Herbert Axel Gomez's play *Sempre Diez Que No*. The theater is located at Avenida Paris 43, Colonia Altamira, in Tijuana. To obtain ticket and other information (in Spanish), call 011-52-66-46-26-91.

**Wine and Dine in Ensenada** on Saturday, September 11, to celebrate the 10th annual D. D. Hassing's Baja Triathlon. The event will start at 8 a.m. in the heart of Ensenada's vineyards. The fee of \$59 per person includes transportation, lunch at Caves de los Tigres, shopping in Ensenada, as well as the wine tasting. The tour departs Mission Valley at 8 a.m. and returns around 6:30 p.m. For further information and the necessary reservations, call 454-7366.

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**Saturn**, respondent with signs for directions and reservations, call 297-0010. Free.

**Take One of the Most Scenic Spots** with Walkabout Panoramas on Sunday, September 12, beginning at 8 a.m. This hourly-paced walk departs from the canyon in Balboa Park (Park Boulevard at Zoo Place) and encompasses the downtown, Banker's Hill, and bridges (depending on the group's size and mood). Call 231-7400 for more information on this free walk.

**Bug Out** there's a bug walk planned at Sweetwater Marsh National Wildlife Refuge on Sunday, September 12, at 9 a.m., hosted by the Baja Vista Nature Center. Participants will meet "bug man" Ron Evans in the center parking lot, at San Boulevard and I Street, in Chula Vista. The walk is free, but advance registration is necessary. Call 422-2491 for those required reservations. This event is open to all ages.

**Deer Canyon Is One of the Few Good Coastal Canyons** left in San Diego. On Saturday, September 11, beginning at 9 a.m., walk with the Friends of Pecos Valley, the canyon and wind up at Deer Lake in an agricultural area. The trail will be rough in spots, so wear good hiking boots and bring plenty of water. Free. The outing, roughly six miles round trip, has no designated departure point at press time, so call 484-3219 for an exact meeting spot.

**Take a Nature Walk** at the Tijuana Valley National Estuarine Reserve, the 2500-acre wetland immediately to the west of the international border, on Saturday, September 11, from 9 a.m. until noon. Meet the area to see plants and the area where residents who are returning. Meet at the corner of Fifth Street and Ibis Avenue in Imperial Beach. Free. 373-3633. No reservations required.

**The Friends of Fremont Slough** need volunteers to help clean up around Fremont Slough and Famous Channel on Saturday, September 11, beginning at 9 a.m. Meet at the corner of Famous Boulevard and West Point Loma Boulevard in the Loma Point/Vicente Beach area. Call 224-1491 for more information.

**Palm Walk** Offshore Tours offers its monthly hour-long guided stroll past many of Balboa Park's palm tree stands on Saturday, September 11, 10 a.m., starting from the park's entrance at any time of year, and early morning. Free. Call 522-6646.

**Nature Walk** take place every Saturday morning around Torrey Pines State Reserve, the walk begins at 11:30 a.m. and 1:30 p.m. These guided walks are free, but there is a charge for vehicle admission. Park entrance is on the old Coast Highway (Highway 101) one mile south of Carmel Valley Road between La Jolla and Del Mar. Call 755-2063 for more details.

**Cervids** will be brought by Project Wildlife volunteers to the Chula Vista Nature Center, a "Wildlife Encounter" on Saturday, September 11, from 1 to 2 p.m. The public is invited to meet these Chula Vista Cervids. All the animals in this program have been captured in some way and cannot be released back into the wild. These encounters take place every second Saturday at the center. For more information, call 422-2181. Admission: \$2.00 for seniors, \$1.00 for children between 6 and 18. The center is located at E. 15th and Chula Vista.

**Explore the Antenna Constellation** with the "Antenna" Company on Saturday, September 11, from 7:30 to 9:30 p.m. You'll view galaxies, nebulae and star clusters with a light-inch Schmidt-Cassegrain telescope. The evening's highlight will be

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**A Provocative Combination of Dance, Vocals, and Piano** are promised in "Gertrude in Revue," the opening performance planned by the Palmomar Performing Arts Program. Choreographers: Tom Hansen and Sue Gilson have used some of Gertrude's best-loved music, featuring vocals by Sarah Lopez and Bill Johnson, with piano playing by Peter Gach.

**Performances** are Friday through Sunday, September 10, 11, and 12, at 8 p.m., with an additional presentation at 12 p.m. on Sunday. The dancing will be in the Howard Brubaker Theatre on the Palmomar College campus, 1140 West Mission Road, in San Marcos. Admission is \$9 general, \$5 seniors/military, and \$5 students. Call 734-0136 or 744-1150-4243 for information and advance tickets.

**An Exploration of the Anger and Frustration** leading up to the Los Angeles rioting on April 29, 1992, drives Chuck Tuck's new video, *Along with Off the Record*. Tuck's *Along with Off the Record*, featuring the Los Angeles Contemporary Dance Theatre performs at the Lyceum Theatre in Horton Plaza, downtown. Enjoy the footwork on Sunday, September 12, at 2 and 7 p.m. Tickets are \$18 in advance, or \$20 at the door. Call 235-8025 for information and advance tickets.

**The Second Sunday and Swing Dance Club** is calling for dancers to take part in an Intertribal West Coast Swing Workshop on Sunday, September 12. Dancer Michelle Adams will teach from 2 to 3:30 p.m., with open dancing until 10:30 p.m. Learn the steps at the North County Dance Arts Studio, 7750 El Camino Real, in La Costa. The fee is \$5 for members, \$10 for non-members. Call 942-2374 for information and tickets.

**Bonnie MacQueen Zylow** is in Los Angeles making a band scheduled to keep their last moving during a Bon-Temps Social Club dance on Sunday, September 12, from 6 to 10 p.m. There will be dance instruction from 6 to 7 p.m. Admission is \$10. Call 496-6655 for further details. You'll find the evening's music at the VASA Hall, 3094 El Capitan Boulevard (at Illinois), in North Park.

**Golden Age, Oxygene, and Wood** Lakes are possible sightings on the Audubon Society's outing to Santa Lucia on Wednesday, September 15, from 8 to 11 a.m. It's a good idea to bring a lot of



## Calendar LOCAL EVENTS

**The "Hot Stuff" Salsa Competition** is set for next Thursday, September 16, from 5 to 7 p.m., to help commemorate Mexican Independence Day. Many San Diego restaurants have been invited to compete; they will provide salsa for the public to judge. The 50-cent fee includes taste of all the entries. Proceeds benefit the Old Town Chamber of Commerce. Enjoy the lively tastes in the Old Town Plaza Center, at 2461 San Diego Avenue, in Old Town. Call 291-1700 to obtain additional information.

## FOR KIDS

**"Sleeping Beauty"** as interpreted by the Steele Marionettes is the show planned on Friday, September 10, at 10 a.m.; and on Saturday and Sunday, September 11 and 12, at 11 a.m., 1 and 2:30 p.m. Enjoy the shows in the Home Hitchcock Puppet Theater, located near the Aerospace Center in Balboa Park. Tickets are adults, \$15.50; children, \$11. For more information, call 451-5045.

**Wannabe "Most Therapies"** Called to attend your actors workshops hosted by the Mira Mesa Theater Guild on September 11 and 12. On Saturday, children aged 12 through 17 can take a class in "Makeup for Stage, TV, and Film," from 10 a.m. to noon. Supplies will be available, or bring a make-up kit if you have one. There will be one-on-one instruction for participants, with advice on types of make-up; tips on corrective techniques and designing a look; actual application.

Later, kids in the same age range are offered a class for "The Successful Actor: Knock-out Auditions!" Learn about the audition process, how to feel comfortable on stage, tips for role readings, and more. This workshop runs from 1 to 3 p.m. on Saturday.

On Sunday, actors 7 to 11 years old are targeted. From 1 to 3 p.m., actors to act, games and activities will help build confidence, as participants take part in skits, storytelling, and make-believe.

Finally, the "Make Believe with Make-Up," from 3 to 5 p.m. Participants are asked to bring a picture of a character or animal they wish to be. The face paint will be applied.

All of the workshops will be given at the Mira Mesa Park and Recreation Center, at New Salem and Mira Mesa Boulevard. The fee for each class is \$5. Call 549-3601 for further information and to reserve a spot.

**Storybook Character Lily Lyle** *Crowd* is the special guest at the Nanny First story hour at the Old Loma Theater Bookstore on Saturday, September 11, from 10:30 to 11:30 a.m. All ages are welcome. The bookstore is located at 3150 Rosecrans Place, Point Loma. Call 223-0465 for more information.

**Help Other Kids Beat Cystic Fibrosis** during the Family Reading Festival at the Better World's Children's Center on Saturday, September 11, beginning at 11 a.m. The Center is located at 4010 Lindbergh Street, in Mission Hills. 200-8007. Admission is donation.

**Children's Classics** will be presented by the San Diego Actors' Guild at La Jolla's Del Mar Garden Amphitheater, 1540 Camino del Mar, Del Mar, on Saturday, September 11, at 11 a.m. Among the stories to be acted are *Cinderella* and *The Three Little Pigs*. *Little Red Riding Hood*. Children are invited to volunteer and play selected roles with the actors. Tickets are \$5. Call 451-5045 for more information, call 228-4494 or 229-1315.

**Take a Tale at the Wild Rabbit** Child's Center on Saturday, September 11, at 11 a.m. and on Wednesday at 10:30 a.m. The stories are appropriate for children three and older. Find the store at 775 Grand Avenue, La Jolla. Free. For more details, call 454-3518.

**Local Children's Writer Ramon** Ross, author of *Harper and Moon*, will read from his book at the Old Loma Theater Bookstore on Saturday, September 11, from 4 to 6 p.m. There will be storybooks, local authors, poems, artists, magicians, and lots of books. Music and activities such as book races, and scavenger hunts are confidence through age appropriate dance, exercise, music, tumbling, and song.

**First First Child to participate** on Saturday, September 11, from 11:30 a.m. to 1:30 p.m. at Women's Fitness World, 3101 1st Avenue, in Chula Vista. The fundraiser continues on various dates and in different locations around the county through October. A donation of \$5 per child is suggested, to benefit the Cystic Fibrosis Foundation.

**Participants should dress** in cool, comfortable clothing, with socks and exercise shoes. Need more information? Call 591-6330 or 234-3600.

**Get to Know "The Volunteer Rabbit"** during the Theater Moves show at the Better World's Children's Center on Saturday, September 11, beginning at 11 a.m. The Center is located at 4010 Lindbergh Street, in Mission Hills. 200-8007. Admission is donation.

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## As seen on TV Turkish Vowels By Abe Opincar

Like much else in Israel, the beginnings of cable television were rife with zesty pioneer charm. In the early 1980s, gangs of enterprising shaydies, equipped with satellite dishes, started their own small "pirate" cable companies throughout the country. Their programming was haphazard and their door-to-door marketing efforts were, politely put, something on the far side of aggressive. Still, the public tolerated them, even embraced them, because before the advent of pirate cable, Israel Television, the country's state-owned—and at that time, only—channel had worn the country's patience to the bone.

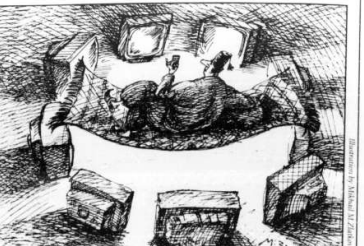
It wasn't so much that Israel Television was bad television. The state-owned channel made a sincere effort to be entertaining and up-to-date. It introduced Israelis to L.A. law and filmmaking, it ran French movies. And the only commercials it broadcast were those paid for by government agencies, like the Ministry of Agriculture ("Eat more dates!" "Make a salad TODAY!"). Israel Television's programming, however, was often interrupted by impetuous random strikes. Several years ago, for example, in protest to cutbacks in overtime pay, an Israel Television station manager cut an NBA

playoff game seven minutes before it ended. The manager was fired on strike for three weeks until he was rehired.

During these lengthy strikes, Israelis could always tune to Jordan Television for amusement. But by the mid-80s, the Saudis stopped pumping so much cash into the tiny kingdom and Jordan Television consisted mostly of bad German police shows dubbed poorly into English and lengthy news broadcasts that fed invariably with stories of King Hussein addressing some military college or another, or with American-born Queen Nezir inaugurating a flower shower in Amman. (Syrian television, on the other hand, whose signal doesn't reach all of Israel, is consistently good for a few surprises. Its programming is generously spiced with footage of military maneuvers and sometimes features stunts of obscure military initiation rituals in which women soldiers beat the heads off live snakes!)

The snake head ritual's charm is nonetheless transitory, and cable television has, predictably, been a great success in Israel. In the late 80s, the government decided to allow four private companies, in cooperation with the state-owned telephone company, to introduce cable service throughout Israel proper and East Jerusalem.

The result is dizzying and often strange. The 40 channels offered by Jerusalem's cable carrier reflect a zealous multiculturalism. For about \$30 a month, Jerusalem residents can enjoy French channels, German channels, Spanish channels, Arabic channels, Italian channels, multilingual European channels, American channels, and Hebrew channels. For reasons hard to explain, the most intriguing are the three Turkish channels, beamed directly



from Ankara. Perhaps due to Turkey's spectacle of dark, Mediterranean-looking folk speaking a language that sounds like Swedish, the Turkish television offers a hypnotic hold on its non-Turkish viewers. News reports from Cairo, where satellite cable is also being introduced, suggest that Turkish television's insidious charm knows no boundaries. Egyptian families are said to be breaking up because fathers are watching away long hours in cafes watching soap operas and game shows in Turkish, a language these men cannot understand.

However, the most disturbing aspect of Israel's cable experiment is revealed precisely in moments that are all too comprehensible. Several times a day it is possible to tune in and witness a startling international synchronicity. You turn on your television, channel changer in hand, and find Teenage Mutant Ninja Turtles reruns broadcast simultaneously in French, German, Italian, Spanish, Arabic, Hebrew, and—of course—Turkish. And on other unannounced occasions, out of the blue, you turn on your TV and see *Bonanza* seemingly broadcast directly from the Tower of Babel. ■

from non-2 to 3 p.m. The event is free. 481-4038.

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dent Center, One Barnard Drive, Oceanside. The initial talk will serve as a preview for talks at Guzman Park outdoors in Vista on September 21; followed by Lake Calaveras Park in Carlsbad on September 28. The fee for all three meetings is \$28 for one toddler and a parent to gether; for an extra \$14, an additional parent or child may attend. Call 757-2121 x445 for information or the necessary advance registration.

**Nature's Garbage Collections** are the subject on Thursday, September 16, from 3:15 to 4:45 p.m., at the Tiuna River National Estuarine Reserve visitors' center during "Rude, Bugs, and More." There will be an all-ages presentation. The classes continue on each Thursday through September. This class is aimed at elementary schoolchildren, and their parents are welcome too. It's free. Call 575-3613 for information and (recommended) reservations. Find the center at 301 Capitan Way, in Imperial Beach.

**California Surf Museum**, the museum features surfing artifacts and memorabilia—such as surfboards and clothing—of local legends Phil Edwards, John T.L. 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 Drummond, Mike Dillender, Mickey Munoz, and Phil Edwards.

**Coronado Beach Historical Museum**, housed in a restored 1928 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 ferryboats. One room is devoted to the story of early aviation at North Island. Find the museum at 1125 Loma Ave., in Coronado. Hours are 10 a.m. to 4 p.m. Wednesday through Sunday. Call 435-7422 for further information. Admission is free.

**George White and Anna Gunn** *Marston House*, noted San Diego architect William Hebbard and Irving Call designed this fine example of turn-of-the-century architectural style and design, with an emphasis on the decorative arts and the Arts and Crafts movement. Currently on exhibit are American Arts and Crafts furniture and decorative arts made by the Boncroft Shops of East Aurora, New York. The museum is located at 3525 Seventh Avenue. Hours: Tuesday through Sunday, 10 a.m. to 5 p.m. Adults \$3, children under 13 free. 238-1342.

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

Find the museum on the Cuyamaca College campus, 2957 Jamacha Road, Ramona San Diego. Hours are 10 a.m. to 5 p.m. Tuesday through Sunday, 10 a.m. to 3 p.m. on Sundays. 11 and 12, students with ID \$1, children 12, students with ID \$1, and under 12, under 5, free.

**House of Pacific Relations**, the International Relations in Balboa Park, features a display of Pacific Islander artifacts, including richly embroidered vestments worn by a Spanish

to 5 p.m. Tuesday through Sunday. Values meet a free shuttle bus at the Harbor 11 Street Trolley Station or at the center's parking lot at the foot of E Street and Bay Boulevard, in Chula Vista. Admission to the center is \$3.50 for adults, \$2.50 senior, 15 children and over. Admission is free on the first Tuesday of every month. For more details, call 422-2673.

**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 Bunker Redfield House. 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, 524-4038.

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## Calendar ART

about Botticelli's Venus who—like these—covers her groin with one hand and her breasts with the other; and about later, more overtly erotic versions — by Giorgione, Titian, Manet, and Renoir, among others. But since our interest at the moment is in *Nude with Joined Hands*, which we may contemplate for a few more weeks at the San Diego Museum of Art, let us skip the intervening centuries and move directly to what Picasso has done with the modest Venus tradition.

Many features of the Venus of Cnidos are still palpably in evidence. The proportions are very similar. The right leg advances and carries the weight, while the left leg is bent at the knee. The standard plumb-line, from head to right foot, gives the figure stability. The immensely long, quiescently feminine arc of the thighs, so beloved by the Greeks, help to simplify the figure formally by shaping the lower part of the body as an oval. The small, globular breasts are virtually identical in Praxiteles' Venus and Picasso's *Fernande*. The head still looks in the direction to which the body is turned. The groin is still covered.

But what striking differences there are in Picasso, in an extremely rare variant of the tradition, has made his model clasp both hands before her groin—clasp them tightly, and press them against herself, as though a single hand, lightly poised a few inches in front of her, would not be enough to guard her modesty. Making use of this change, and rounding the shoulders in an unusual way, Picasso has added an upper oval to the body's lower oval, and has topped it off with the smaller oval of the head, unifying and simplifying the figure in a manner far more openly systematic and geometrical than Praxiteles would have countenanced.

Meanwhile, he has eliminated the complex S-curve so characteristic of fourth-century Greek statues, and of their im-



Praxiteles, Venus of Cnidos (antique copy)

tators in antiquity and from the Renaissance on. His Venus—his *Fernande*—is shown standing rigidly, unyieldingly erect, a posture reinforcing the sense of tight, tense self-enclosure and self-protection produced by the clasped hands, the arms pressed to the sides of the chest, and the thighs squeezed together.

It is reinforced, too, by the masklike face, with its severe features delineated in sharp fine lines: the absolute vertical of the nose, the absolute horizontal of the enigmatic upper lip, the geometrical arc of the eyebrow, the narrow slit of eyes—so unlike the soft feminine faces, however much idealized, seen in the "Venuses" of Praxiteles, Titian, or Renoir (although there is a certain sur-

prising resemblance to Manet's Olympia, a beautiful, shameless, cold-hearted, self-advancing, vernal, professional prostitute). This is not at all what *Fernande* actually looked like, and not at all what she was like as a person. What can have induced Picasso to portray her this way?

And what can have induced him to draw her so ineptly, by all traditional standards of figure drawing? Her right shoulder looks deformed; her left shoulder is not much better; the head and the thick neck, darker than the torso and limbs, and with a prominent curved demarcation where the neck meets the shoulders, seem not to belong to the body at all, like an incorrectly restored ancient Greek statue, and of their im-

point, but in this context a disconcerting one; the artist has not bothered to finish the right foot—that is, the fundamental support of this figure's architecture. Some parts of the figure are beautifully drawn (the right thigh and the left calf, for example). All in all, however, what we are confronted with is neither a consistently good drawing nor a consistently attractive woman.

Seeing such drawing today, when training is not expected and there are no accepted standards, one might suspect that the artist simply did not possess the requisite technique. But this is Picasso, whose technical command in every area of his art was as great as that of any artist who has ever lived, and whose drawing was especially brilliant. In a painting of the same year, *La Toilette*, he demonstrates what he is capable of when he wishes to treat a truly classical subject in a truly classical manner. Once again the model is *Fernande*, nude.

Once again the motifs belong to the long history of representations of Venus (arms raised to bind her hair, as in the antique *Equiline Venus*; the goddess being presented with a mirror in which to observe her reflection, as—most memorably—in the *Rokeby Venus* of Velázquez). Once again the atmosphere is luminous and more pastel, like a fresco from Pompeii.

But now *Fernande* really looks like a goddess. The drawing is of flawless beauty, and so is the woman. Her face of surpassing loveliness and charm, and point for point the drawing of her body is more graceful, more shapely, more ideal than what we see in *Nude with Joined Hands*. Look at the graceful forearms, the neck, the shoulders, the enchantingly uplifted breasts, the belly, the hips (compared to the dejected, who treated a similar posture in a naturalistic mode in the Paley Collection's drawing of *Two Dancers*, would have recognized here the work of a master draughtsman as consummately skilled as himself.

Most important of all, because it is the source of all the beauty, this Venus experiences no shame in her body. She looks at herself in the mirror with a calm, unconflicted appreciation of her own nudity. Like the *Equiline Venus* and Titian's lushly sensual Venus, she needs to cover her groin, but displays everything with relaxed indifference (giving Picasso the occasion for another incomparably sensitive bit of drawing).

There is nothing of Olympia's brazenness in this; it is feminine beauty presented for its own sake, without ulterior motive, as a manifestation of the joy a magnificent and generous universe is willing to offer us. As a result, the desire the image provokes in the artist is seemed to be untrained, untroubled, serene. Severely, rigidity, modesty, rectilinearity—those other attributes of womanhood, or of the artist's depiction of womanhood, are transferred to the clothed servant, handsome but unapproachable.

This brings us back to *Nude with Joined Hands*, which is also about desire, but desire inhibited and impeded. Picasso shows us a woman whose tenderness for her lover has induced her to strip down and stand before him in all her emotional fragility. She does it, she does it because she is in love with him, but she is uncomfortable exposing herself to him (and to his artist's eye) so vulnerably. The colors say one thing. The posture, the distortions, the implied tension in shoulders, arms, hands, and thighs; the awkward drawing, the right, unifying expression; the decisive separation between the publicly accessible woman (the face, seen by everyone) and the intimate physical self offered only to this one man—these say something else. It is the conflict between the two urges in *Fernande* that Picasso wants to portray, in what is a painting of profound psychological acuity.

That is the truth to the subject that accounts for the undeniable odds of the picture. But the vicissitudes of the artist's desire for his model have also played their part in determining his unanticipated aesthetic choices. The flushed color of the painting expresses *Fernande's* shyness (she is more authentically a *Venus pudica* than any of her predecessors), but it also expresses Picasso's ardor for a woman he loves and a body he knows to be beautiful. The lack of ease, flow, and grace in the drawing is a visual sign of *Fernande's* state of mind at that point in their relationship, but the tension and awkwardness are also in Picasso's hand as he draws the figure, for he perceives her resistance, her uncertainty.

*La Toilette* is a beautiful painting no one can doubt it. Many viewers find themselves doubting the beauty of *Nude with Joined Hands*; some viewers positively dislike the picture. But Picasso's "geometry"—that is, his power to create coherent and meaningful visual forms—is functioning here as authoritatively as in the obviously beautiful picture. The forms he has found—such as the cramped, compulsively repetitive oval (compare the contour lines on both sides of this figure with those of the nude in *La Toilette*)—are perfectly suited to the subject he is treating; and that is a much deeper and truer criterion of beauty than merely being pleasing to the eye.

As an autobiographical painting (and all good paintings are that, literally or symbolically), *Nude with Joined Hands* is about Picasso and *Fernande*, a stage—an uncomfortable one—in their process of coming to know, accept, and give themselves to each other. That *Fernande*

few years later, and by the tormented and tormenting images of women that would appear throughout his career.

The future of the artist and his subject, however, a future which is now in our past, cannot play a legitimate part in what we see when we look at *Nude with Joined Hands*. We are there in the moment of its creation, outside of time, experiencing something that is itself outside of time because it is universal and endlessly repeated. "Will she really be mine?" says the man to himself, when the woman he adores first appears before him unclothed (the woman feels the same thing about the man). "Will she open up, as a bud opens into a flower? Will the color of hope and fear reveal itself as the color of satisfied desire?"

*Nude with Joined Hands* does not answer unequivocally. There are many steps to be taken in such a relationship, and that you have reached a particularly crucial step does not guarantee that you will be able to go beyond it to the next one. Passion, craving, and the anxiety of uncertainty—those are the feelings Picasso's uniquely wonderful painting embodies. Perhaps our con-

ventions as to whether this nude will finally unclasp her hands depend more on our own past and our own hopes than on what the artist has explicitly given us. ■

**ART LISTINGS**  
Contributions to the Reader's Guide to Art must be received by mail no later than the Friday preceding the Thursday issue for publication. Send your contribution to Reader's Art, P.O. Box 6061, San Diego, CA 92160-5801.



Picasso, La Toilette

artist's desire for his model have also played their part in determining his unanticipated aesthetic choices. The flushed color of the painting expresses *Fernande's* shyness (she is more authentically a *Venus pudica* than any of her predecessors), but it also expresses Picasso's ardor for a woman he loves and a body he knows to be beautiful. The lack of ease, flow, and grace in the drawing is a visual sign of *Fernande's* state of mind at that point in their relationship, but the tension and awkwardness are also in Picasso's hand as he draws the figure, for he perceives her resistance, her uncertainty.

*La Toilette* is a beautiful painting no one can doubt it. Many viewers find themselves doubting the beauty of *Nude with Joined Hands*; some viewers positively dislike the picture. But Picasso's "geometry"—that is, his power to create coherent and meaningful visual forms—is functioning here as authoritatively as in the obviously beautiful picture. The forms he has found—such as the cramped, compulsively repetitive oval (compare the contour lines on both sides of this figure with those of the nude in *La Toilette*)—are perfectly suited to the subject he is treating; and that is a much deeper and truer criterion of beauty than merely being pleasing to the eye.

As an autobiographical painting (and all good paintings are that, literally or symbolically), *Nude with Joined Hands* is about Picasso and *Fernande*, a stage—an uncomfortable one—in their process of coming to know, accept, and give themselves to each other. That *Fernande*

## GALLERIES

"Speaking of Picasso" is an exhibition of works by members of the La Jolla Art Society, held on view through September in the Bard Gallery at the La Jolla Country Club, 4190 La Jolla Village Drive, in Hillcrest. You're invited to a reception for the artists on Friday, September 10, from 5:30 to 8 p.m. The evening will include a musical performance by Silver String and flute duo. The show features new works by artists: Debra Allen, Barbara Anderson, Alida Cohen, Lucretia Schwartz, Nancy Tuccillo, and Marie Woodell. Gallery hours are Monday through Friday, noon to 6 p.m., Saturday, 10 a.m. to 5 p.m., Sunday, 11 a.m. to 5 p.m., and weekends by appointment: 278-8025.

The Tenured Faculty of SDSU's Department of Art are featured in an exhibition beginning with a reception for the artists on Friday, September 10, from 5 to 8 p.m. Current works representing the areas of applied design, environmental design, graphic design, painting, printmaking, and sculpture will be featured. Artists represented include Joan Austin, Richard Baker, Richard Burke, Walter Cullen, Jesus Dominguez, Jerry Dumas, Arline M. Finch, Jo Anne Hazekamp, Robert Mansfield, Wendy Marjamaa, Susan Merrill, Allyn Miller, Eric Munson, Kotaro Nakamura, Kerry Nelson, Eugene Ray, Gail Roberts, and John Rogers. The show will be by through Thursday, September 30.

A slide lecture by visiting artist David Walker, concerning his small-scale three-dimensional work, is set for next Thursday, September 10, at 4 p.m. Hear the talk in the Department of Art, room 012. Walker, a resident of Australia, will teach in the department for the fall semester.

The University Art Gallery is located on the campus of San Diego State University, on the fourth floor of the Art Department building. Gallery hours are Monday, Tuesday, and Saturday, noon to 4 p.m.; Wednesday and Sunday, 10 a.m. to 4 p.m.

4 p.m. 1942-1944 and 1944-1971 for additional details.

**Figurative Works Exploring Social Issues** are on view "In Recognition of the 10th Anniversary of the death of the artist" in the Bard Gallery at the La Jolla Country Club, 4190 La Jolla Village Drive, in Hillcrest. You're invited to a reception for the artist on Friday, September 10, from 5:30 to 8 p.m. at the gallery.

Also on view are paintings, sculpture, collage, photography, and ceramics by 14 student artists of the La Jolla Art Society. Find the gallery in the Promenade, 4150 Mission Boulevard, Pacific Beach. Regular gallery hours are Monday through Friday, noon to 6 p.m., Saturday, 10 a.m. to 5 p.m., Sunday, 11 a.m. to 5 p.m., and weekends by appointment: 481-7481.

"Oriental Occidental" is an exhibition of sculpted clay vessels by Elza Beth Weidlich and a water-media/multimedia paintings by M. Sue Hunt on view at the La Jolla Art Association Gallery, 4001 La Jolla Village Drive, in San Marcos. The gallery is open daily from 10 a.m. to 5 p.m. and can be found at 7917 La Jolla Village Drive, in San Marcos. The exhibition continues through Thursday, September 26.

The Grand Re-opening of Many Hands Cooperative Crafts Gallery is celebrating its re-opening with a reception on Sunday, September 12, from noon to 5 p.m. On display enjoy mixed media paintings, pottery, jewelry, wood boxes, hand and stained glass, and handpainted silk, among other offerings. Find the gallery at 862 Island Avenue, suite 101, in the Gaslamp District. Hours are Monday through Saturday, 11:30 a.m. to 5:30 p.m.; Sunday, noon to 5 p.m.; and 5:30 p.m. to 8 p.m. on Friday.

**Taboo Studio** has relocated and is celebrating its re-opening with a reception on Sunday, September 12, from 4 to 6 p.m. Enjoy work by Randall Anderson, Rebecca Burnham, Lisa D'Simone, Maria de la Luz, Francisco San Juan, Rebecca, and Del-Simone, and will art by Amanda Farber, in this show that lasts through Saturday, October 23. Hours are Tuesday through Thursday, 11 a.m. to 6 p.m.; Friday and Saturday, noon to 6 p.m. The new location is 942 Fifth Avenue, downtown San Diego. 234-0055.

The 15th Anniversary of the Oregon Trail is commemorated in a display on view through Friday, September 10, in the Palmer Collier Library. The show exhibits rare maps, articles, and books detailing the history of the route and the crucial role played in America's western migration. Resumes, stamps, and personal accounts of two trail emigrants and two models of covered wagons highlight the exhibit. Find the college at 1440 West Mission Road, in San Marcos. Hours are Monday through Thursday, 7:30 a.m. to 9 p.m.; Friday, 7:30 a.m. to 4 p.m.; and Saturday, 9 a.m. to 4 p.m. 744-1350 x2613.

The Allied Craftsmen of San Diego have the honor of the inaugural show of the relocated Bravo Gallery, 535 Fourth Avenue, in the Gaslamp Quarter. The show continues through Sunday, September 12. Gallery hours are noon to 5 p.m. Tuesday through Sunday, with some exceptions on Friday and Saturday, 232-0396.

"Architect in Landscape" is a group of oil paintings by artists Fields, Robert Frame, and Holly Weston, on view at the Susan Street Fine

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## Fine Tuna

Christmas used to be about family, Pearl says. "Course, that's back when I could stand my family."

Christmas has come to Greater Tuna, the third smallest town in Texas (where Patsy Cline never dies and the Lions Club is way too liberal) — and, well, if you think the holiday season has a way of magnifying the blessings and bane of existence, you should visit Tuna. In that minuscule community, just down the road from sand City, life is tough most days. But come Christmas, it's stuck on a slide under an electron microscope and gets Writ Large.

And if you think Bob Cratchit's got troubles, check out these:

a.) The Dropback and Punt Club is holding a vigil on Christmas Eve for when the High School coach makes his third try to pass the Texas State Teachers' Competency Test.

b.) Did Snively, who owns Didi's Used Weapons ("I've can't kill it, it's immortal") and who's decorating her Christmas tree with dud hand grenades and a gas mask, is still having marital woes. She thought when the sky turned black on her wedding day, "It was just Texas weather." Nope. It was an omen. Husband R.R. hasn't seen any LTCs of late, but if Didi could have only one wish for Christmas it's that the Mother Ship'd swoop down to Tuna and warp drive that dud-gum R.R. out to deep space. After all, she says, "It's hard to hold on when the whole town knows your husband's as useless as ice trays in hell."

c.) Long-suffering Bertha Bummiller still believes "they haven't made a good movie since Audie Murphy died" and dings to her children, Jody, Charlene, and Stanley. They say husband Hank just got released from prison. Big deal. This time of year Bertha reminisces about the days when she worked at the Taster Cream and that bread man from Tulsa asked her to run off with him. "He meant it. He was drunk, but he meant it."

Blue lads are harassing Pearl Burris's chickens. Did Snively said to put rubber snakes around the yard, but Pearl won't because she "can't be around anything that don't have feet." Christ-

mas is especially rough on Pearl. It used to be about family, she says. "Course, that's back when I could stand my family."

So the Yuletide and Tuna are a bad fit. And there's more. That sinister Dixie Deberry may

mix the Tuna Community Theatre's upcoming night performance of *A Christmas Carol* by shutting off their electricity (which may not be all bad, since director Joe

Bob Lipsey hasn't had as much trouble with a show since he tried to cast *A Raisin in the Sun* with all-white actors). And if that weren't enough, the "Christmas Phantom" is back, threatening once again to SNAFU the contestants for Tuna's annual Christmas Day Display, the winner of which gets a trophy and a "non-stop weekend in Laredo." Nope, all is not well in Greater Tuna. But with a little hope, some elbow grease, and a smidgen of well-intentioned anarchy, a few needed changes could occur during this holiday season. The results will be justice with a small j, but that's a whole lot better than none at all.

Few sequels even approximate their originals — especially Texas sequels (as anyone will tell you who waded through Larry McMurtry's whoppingly contrived *Streets of Laredo*, hoping for the quality of *Lonesome Dove*). In many ways, though, *A Tuna Christmas* is an improvement on immensely popular *Greater Tuna*, which began as a joke at a cocktail party in 1981 and has kept them busy ever since. First performed in 1990, *A Tuna Christmas* isn't an imitation of the original. It's a farthingale. In hindsight, *Greater Tuna* functions as a sketchy introduction to Tuna, that West Texas Lake Wobegone with its prejudices ablate. Tuna may have what Sears called "a bakewell mentality," but Christmas becomes a Rorschach, bringing out their hopes, fears, and, in some cases, inborn nastiness. As a result, *A Tuna Christmas* has sharper edges and is even funnier than the original. Like *Greater Tuna*, it follows the events of a single day, from Radio OKK's morning farm report to the station's late-night Christmas Eve bash that, luckily for Bertha Bummiller, will be sparsely attended.

The numbers are even greater in the sequel. Two actors — the slender Williams and Sears (who has a look of prosy-ity-okay, he's large) — play 22 characters. For Williams, these range from Didi Snively, who has smoked 100,000 cigarettes since we last heard her speak like the sound of fingernails scratching a chalkboard, to the reclusive Stanley Bummiller and his twin sister Charlene, who has transferred her lifelong desire to be a cheerleader into a stagecoach urge for stardom.

*A Tuna Christmas* introduces some new townspeople: Intia Goodwin and Helen Field. They're waitresses at the Taster Cream who are firmly committed to fun (their motto: "If you're over the party, you're over the hill"). Their yard display features two cowboy mannikins stuffed in huge red stockings. They call it "All I Want for Christmas," but it won't stand a chance in the



Intia Williams, Joe Sears

*A Tuna Christmas* by Joe Sears, Jaston Williams, and Ed Howard. Poway Center for the Performing Arts, 15498 Espola Road, Poway. Playing through September 19; Thursday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

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competition, not against Vera Carp and those live sheep she's got in her front yard.

Someone else who doesn't stand a chance is Peter Fisk, bedraggled head of the Greater Tuna Humane Society. Caring for the stray pets of Tuna has taken its toll on poor Peter. You can hear it in his voice when he tries to convince Tuna that "Iguanas are prone to depression" and that exotic pets have mean streaks "and I have the stitches to prove it." Amid his myriad troubles, however, Peter still has enough compassion to make a Christmas wish that, were it to come true, would be the best news of all time.

For wanting Miller dead. *Black Comedy* is a funny play — or could be. The opening night performance by the Sweettooth Comedy Theatre, however, left too much to be desired. Timing problems, faulty coordination between the light booth and the stage, and uneven acting made for a sporadically funny evening at best. The performance lacked much-needed polish. Also, the actors too often tried to urge the comedy into being, rather than relax and trust the text and situations. As to the latter, director Stephen Brown could have invented more physical business, just as the attractive scenic design, uncredited to the program, could have made Miller's apartment more of an obstacle course. It would also help if the actors played "real" people, not just caricatures caught in a bizarre conundrum, but only Wendy Cullum, as Miss Farnsworth, Peter Moore, as Corrie, and young Natcha Nikolai, as Carol Mellett, manage to create the sense that an actual person is going through this passed of improbabilities.

The Lawrence With Resort Theatre is offering John Kander and Fred Ebb's popular musical about "Tasmanian devils abroad in a land with no time for innocence" — Berlin in the years before Hitler came to power. "Frank Wayne has directed. Lawrence With Resort Theatre, through November 13; Tuesday, and Thursday through Saturday at 8:00 p.m. Matinee Tuesday through Thursday, and Sunday at 1:45 p.m. Sunday at 4:00 p.m.

**Black Comedy** In Peter Shaffer's one-act, darkness equals light and light, darkness. The main switch for the apartment building at 18 Scarlett Gardens has gone out. Just when George Bumbarger, the "mystery millionaire" and possibly the richest man in the world, was coming to inspect Broadway Miller's artistic creations, Miller's son, as he father in law, Colonel Mellett, is also coming. To surprise him, Miller has "been" — the elegant turnings of his neighbor, Harold Carr, unbeknownst to the man. Also risk: unorchestrated appearances are Miss Farnsworth, a recalcitrant night boy, Clea, Miller's lover, and the production begins in darkness (i.e., light for the characters), and when the lights go out, they come on stage. When someone lights a match, the room darkens slightly. In effect, the audience can see in the dark, and we watch the farcical shenanigans of Miller, trying to return the furniture to Corrie's apartment, and his guests, fighting in the light, most of whom have discovered heartless reasons

competition, not against Vera Carp and those live sheep she's got in her front yard.

## THEATER LISTINGS

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

**All's Well That Ends Well** The Old Globe Theatre presents William Shakespeare's "problem comedy" about the mysterious meanings of love. Shelden Epps has directed. Lowell Davies Festival Stage, Simon Edison Centre for the Performing Arts, Friday, September 10, through October 13; Tuesday through Sunday at 8:00 p.m.

**Black Comedy** In Peter Shaffer's one-act, darkness equals light and light, darkness. The main switch for the apartment building at 18 Scarlett Gardens has gone out. Just when George Bumbarger, the "mystery millionaire" and possibly the richest man in the world, was coming to inspect Broadway Miller's artistic creations, Miller's son, as he father in law, Colonel Mellett, is also coming. To surprise him, Miller has "been" — the elegant turnings of his neighbor, Harold Carr, unbeknownst to the man. Also risk: unorchestrated appearances are Miss Farnsworth, a recalcitrant night boy, Clea, Miller's lover, and the production begins in darkness (i.e., light for the characters), and when the lights go out, they come on stage. When someone lights a match, the room darkens slightly. In effect, the audience can see in the dark, and we watch the farcical shenanigans of Miller, trying to return the furniture to Corrie's apartment, and his guests, fighting in the light, most of whom have discovered heartless reasons

**Cultural Clash: The Mission** The La Jolla Playhouse presents "Cultural Clash: The Mission, Herbert Iguana, and Richard Montoya." Grant Tinker has directed. The most popular Chicano comedy theatre in the country, the La Jolla Playhouse Community Theatre, through September 12, through October 10; Tuesday through Saturday at 8:00 p.m. Sunday at 2:00 p.m.

**The Elephant Man** Bernard Pomerance's drama is overly exploratory with thinly written characters whose motivations come more from out of the blue than from within (Pomerance's thesis being that John Merrick, "the Elephant Man," was only de-

formed on the surface, while Victorian society was deformed within — so what else is new?). The playwright is obsessed with oppositions — art versus nature, science versus religion, illusion versus reality — many of which he underscores with certain lines that heave with melodrama or hark at thunderclap-headed our way. A love production can overcome these difficulties. But at the Lamb's Players Theatre, director Robert Smith's lachrymose, stiffly acted staging has caused the play's flaws into sharper focus. Many critics have labeled *The Elephant Man* as freethought. Giving the play the suggestion of depth, though, requires a Pinteresque approach. In external appearance, Barry Mann's Merrick and David Cochran Heath's Dr. Frederick Tress look their parts well. Heine Roth's costumes are a plus here. Mann, indeed, in the wait and comings of his spine into a grotesque S-shape, is painful to watch. Heath has the size and intelligence for Tress. Neither, however, adds anything resembling a subplot to their roles. They play Merrick and Tress on the surface, where the characters are sketchy at best. Thus Merrick's sexual bipolar with Mrs. Kendall (Sandra Ellis-Troy moving nicely from jaded disbelief to acceptance) doesn't exist, nor does his anger when Tress sends her away. And the doctor's spiritual quest to dispel comes as something of a surprise, and it shouldn't. What's missing too often is subtextual evidence for the changes the playwright tells us are taking place in other performances. Mark Hoven, Luther Hanson, and the always reliable Cynthia Peters do what they can to help things (though more energy from all is in order), but Joe Levine, as the authoritarian London Hospital administrator Carl Gomm, welds the ends of his sentences and renders key lines inaudible. Mike Buckley's neutral set, which looks like a grammar school boarded up for the summer, is a purple. Deborah Gilmour Smith's understated but insistent music, by contrast, is at one with the action, even when the cast is not.

Lamb's Players Theatre, through September 13; Thursday at 7:30 p.m. Friday and Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

**I Do, or Die... The Mother-in-Law of All Weddings** The Mystery Cafe's latest interactive mystery comedy is set around a wedding. "When the Minister says, 'I do, do as you part,' he's not kidding."

Mystery Cafe, Imperial House Restaurant, 205 Kalmia Street, San Diego, open-ended run. Friday at 8:00 p.m., Saturday at 7:00 p.m. and 8:30 p.m. For information call 344-1600.

**I Hate Hamlet** The Lamplighters Community Theatre presents the San Diego premiere of Paul Rudnick's comedy, "A dead ever woman, art, success, duty, and seduction." Jim Johnston has directed. Lamplighters Community Theatre, through September 12; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

**Jesus Christ Superstar** The Moonlight Amphitheatre is closing its 1993 summer season with the Andrew Lloyd Webber/Tim Rice rock opera. Ray Limon has directed and choreographed "a recent interpretation." Moonlight Amphitheatre, through September 19; Tuesday through Sunday at 8:00 p.m.

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## A Remedial Lesson in Cultural Aesthetics

I was the seventh-sired of a discordant union between the Mexican and the Filipino.

In these racially possessed times we trudge through, anyone whose interest in his ethnic legacy is limited to checking boxes on application forms is likely to be marked a casualty of social-conscience deprivation. The celebration of a person's inherited culture, whatever its manifestations, is promoted as a beneficial and noble thing. I have heard repeatedly that the value of appreciating one's heritage is paramount — like the sanctity of life, gracious table manners, and keeping quiet in a movie theater — so I figured on getting around to it some day. As events unfolded, though, my attention was diverted or disavowed, and immersion in supposedly native "traditions" never quite became an imperative, merely a burden best left to a lot of other people with a more heartfelt interest based on routine conviction.

I was the seventh-sired of a discordant union between the Mexican (*mi madre*) and Filipino (*my old man*), and my notion of genealogical points of interest has consisted largely of noting shared idiosyncrasies and economic backgrounds. Every so often, an elder relative or *metache* will bug me about something as irrelevant as being monolingual. I've been called *mentiroso*, too, and other unpronounceable slices of jungle jargon. I have no aversion to translations and subtitles, but I know most of the more effective cues words in Spanish. If you speak very slowly, I may even comprehend a Tagalog phrase, as long as it deals with food or finance (if I don't *aveer* an *amunah* can count).

Once in a while, I get irked at my unrepentant lack, especially when I am the recipient of various condemnations (one noted art tag told me I displayed "a certain internalized racism"). It is no use reminding my UNESCO kibitzers that I live in a shitty *varrio*, bitch about America's caste system, have been called derogatory names by demonstrative cops, and was even told "deliveries in the back" at a swanky La Jolla hotel where I was a guest. So it is a double indignity to be a

gooner accused of being a pawn or a reverse Oreo ("You be like a white boy wanna be black"). It is not enough to be a man of moral fiber and latent genius; distinct civilizations keep buzzing around me.

### REVIEW STEPHEN ESAMEDINA

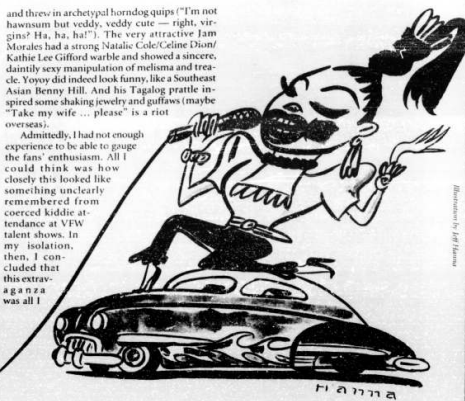
I capitulate on moot points, but as far as national holidays, religious ceremonies, and tall tales from antiquity go, forget it. Life is enough of a knot without straying far afield from my habitual tunnel of interest. Okay, but last month, the chance came to bite off and gulp a sizable chunk of what passes for popular culture for each of my ethnic halves. If I could survive Okie Bob jambores, minimalist Masses, and Christian-metal affirmations, I could satisfy my "internalized" *preguntas* about forms of amusement previously given short shrift.

Saturday, August 14, was the night of "Kantawanan Sa San Diego" at Symphony Hall. This featured Filipino "stars" held in high regard by the local Filipino community; it received extravagant coverage in the *Filipino Press* and *Asian Journal*. But when I asked friends of similar background about Rico Puno, Yoyoy Villame, and Jam Morales, I got either dumb looks or laughter. As none of these acts had reggae connections, my comrades passed along cryptic suggestions that would have made sense only if I had planned on crashing a wedding party. The stereotypes don't offend me, but I'm hard to rattle. I was warned of provincialism, obtuse clannishness, parsimony, inept driving, and gleeful boorishness.

But as I lounged in the empty balcony, far from the main-floor in crowd, nothing onstage differed significantly from any average low-budget lounge *revue*: slickness mitigated by "sex, penny-pitched stagecraft replete with church-supper 'mixed media' (teens in jaxercise outfits doing calisthenics, interpretive-dance couples complementing romantic passages, a cute brat eking out a ditty from Aladdin, etc.). As for the main attractions, Rico did a decent Tom Jones/Sammy Davis/Frank Sinatra, *It's Don't* shuffle

and threw in archetypal horn-dog quips ("I'm not hawwsum but veddy, veddy cute — right, virgins? Ha, ha, ha!"). The very attractive Jam Morales had a strong Natalie Cole/Celine Dion/Kathie Lee Gifford warble and showed a sincere, daintily sexy manipulation of melisma and treacle. Yoyoy did indeed look funny like a Southeast Asian Benny Hill. And his Tagalog prattle inspired some shaking jewelry and guffaws (maybe "Take my wife ... please" is a riot overseas).

Admittedly, I had not enough experience to be able to gauge the fans' enthusiasm. All I could think was how closely this looked like something uncharitably remembered from coerced kiddie attendance at VFW talent shows. In my isolation, then, I concluded that this extravaganza was all right.



Rico Puno, Yoyoy Villame, and Jam Morales  
Copy: Symphony Hall  
August 14

1993 Summer Lowrider Car Show & Unity Tour  
San Diego Jack Murphy Stadium  
August 15

required in the way of a remedial lesson in Malayan aesthetics. It will be a sacrifice, but I'll probably forego superstar Robin "Bad Boy" Padilla's upcoming show. I don't have much to beasty, and I remain my father's loving son. Glor is preferable to emul, for lame or worse. The next afternoon, diversification came in the

form of something only slightly more recognizable: The 1993 Summer Lowrider Car Show & Unity Tour, or as it was cutely subtitled, "Latin Lollapalooza." Cholas, vatos, homies, whatever, have been part of me forever, not by choice but by the cosmic delegation of residence, family, and friendship. (In pre-P.C. days Chicano swagger and lingo were only neighborhood nuances, even

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## Calendar MUSIC SCENE

Gomer Pyle could have been recast in Shelltown, and instead of shamus, he would have uttered *orale*. Despite the fabled Latino machismo and territorial di visions, my cowardice and aversion to group loyalty precluded ass whoopings.

Unprovoked violence is still indulged in by various whacked and loony rioters practicing for global elimination, but I doubt the tranquility of this fiesta came from peace inducements or maturity; rather, I believe the vehicular fetish has ebbed. Pampering an automobile remains an emblem of... what? Strength? Inanimate glory? A large wienie? When I was a lit-

tle fat kid, my world-renowned brother explained why his souped-up Impala conferred a vestige of slum royalty. He forced me to stick out my

*The stereotypes don't offend me, but I'm hard to rattle.*

tongue and pointed to the auxiliary items he troubled envious neighbors with when the cock long tongue — which dangled as he spoke — "will take you far enough so you won't ask dumb questions, *pandito*, all right?" As salacious as that may nearly forgotten non sequitur was, it could not explain how augmented super hero cars became an indelible part of Hispanic California mythology.

Just as I get no thrill in watching rednecks slam large trucks into walls or over gullies, I see nothing mystical or hypnotic in anthropomorphized cars do-

ing jumping jacks and pinocettes. For me, a "bad" ride can only facilitate, not execute, magic tricks. The showcase, in the east parking lot of the "Murph," did nothing to give meaning to this expensive and codified obsession.

Of course, the thing was modulated by a concurrent random-of musical acts to give it a placating job for the uninterested. I cannot knock the variety show principle nor

the philosophical intent of instilling ethnic pride while defusing expectations of gang violence. *Lowrider* magazine publisher and promoter Alberto Lopez gave the gathering his imprimatur, along with a rationale that, although self-serving, is as good as any:

A *Lowrider* event goes beyond the traditional car show. It's a great place for people to come out and be a part of their culture and enjoy a full day of entertainment. Not only the best *Lowrider* cars in the world, but also Latino entertainment — like *Tierra* (and) *Lighter Shade of Brown*. It's a very festive environment. Faithless grouse that I am, I didn't expect a surge of racial rejuvenation, but I certainly did not anticipate gangbangers or whack jobs. The zest quotient could only be described as

warm but dry. The sparkling automobiles, impressive though they were, plus the copious amount of voluptuous pulchritude (no feminist dog whistles at this kind of show) and the diversitarian music could only make this rank as festive. But it took Latin Kris Kross or Bcristie Boys mimics, sermonizing reformed gangstuh rappers, a one-hit pinup (Stacey Q), and the "mel-

*"I'm not hawsum but veddy, veddy cute — right, virgins? Ha, ha, ha!"*



low" sound of *Tierra*, the most popular Chicano R&B group to surface from countless *quinceaenars* and CYO

fundraisers, to rouse the feckless. Still, Daisy Fuentes is unlikely to do a special report on the proceedings, or episode, for MTV. The only sustained bit of liveliness came during the 29th Hot Legs/Macho Man contest, though most of the female contestants lamed out before show-and-tell rump-shaking time (likely excuse: if you go up there and wiggle *nalgas*, it means you're a *puta*). And a

throng of homeboys retreated en masse during the beefcake auction (likely reason: "Look, the vatos are jamming so no one will think they're *putos*"). Maybe it was the dog-day weather, maybe a lot of people were crude from the night before. Or maybe, regardless of cultural unity, the whole affair was an overlong dud. So much for broadening of perspective. I remain as uninterested in digging up roots as before. I would not have minded being awestruck, but I cannot chalk disappointment. Pinoy, Chicano, or pan-ethnic, the universal language of music has an even more pervasive relative — boredom. ■

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## Blast From the Past

This arrangement is hardly an invitation to skateboarding metal heads off the street.

Alan's Music Center in La Mesa might not have been the first music store in San Diego, but this sheet music, Selmer saxophone, and Zildjian cymbal emporium has been on La Mesa Boulevard (at its present address or its previous location two blocks up the street) since 1954. No one seems to know of any music store in town that predates Alan's and is still in business under its original ownership—no one, including Alan Ulrich.

The 63-year-old proprietor is a slight, soft-spoken man with large-framed glasses and sparse gray hair. His image puts one in mind of popcorn mogul Orville Reddenbacher, and his 5,300-square-foot store and music school is a Norman Rockwell-like backdrop. Though Ulrich isn't wearing a bow tie this summer afternoon, he should be.

Alan's is the kind of music store that evokes memories of high school band practice, summer violin lessons, and the Hit Parade of Music from the 1950s, a place that big bands on tour might have pulled up to in buses leaving wakes of dust on old La Mesa Boulevard, disgorging hepcats looking for Dorsey arrangements and mouthpieces for soprano saxes.

Alan's Music Center is a family business with five salespersons on the floor (though rarely at one time) and 17 music teachers in the basement honkycomb of 17 practice studios, which serve some

700 students. "Sheet music, books, band instruments, sales, and repair," Ulrich gestures around the room on a hot, still day. "We repair as many guitars as violins, cellos, mandolins... pretty much anything. We had to learn. It was pretty quiet here when we started. I used to teach myself, but I haven't for 30 years. I taught percussion. Early on I was a drummer, but we had to acquire other skills because we had to repair so many kinds of instruments.

And we needed to learn how to play them in order to test them." The Ulrich refers to are family members—his wife Jan; two sons, Bob and Bill; and daughter-in-law Joan.

Ulrich was a full-time musician from 1953 through 1960. "I worked professionally with a band. We were seven years at the Hotel del Coronado for six nights a week, after that the Kona Kai Club for a number of years. The band was the Dick DeNunzio Band; he's now deceased. We were kind of concurrent with the C. Arnholt Smith U.S. National Bank situation when they owned the Kona Kai Club, before they went down the tube.

"We're basically doing the same thing we were back then, but more of it. This is Bob right here." He introduces his son, clean cut, 30-ish, shorter and rounder than his father. "The others are at lunch. It's been a family-oriented business from the start."

Ulrich moved to San Diego in 1957, via Long

Beach. He is originally from Toledo, Ohio, where as a small child he began taking music lessons at Grinnell Brothers. "That's where the interest began," Ulrich remembers taking his lessons on summer mornings, then slipping across the street to the Paramount Theater to stand in line for the Dorsey brothers' bands (both Jimmy and Tommy Dorsey). "You'd see a band and then a movie, and then the band would come on again. I'd stay for three shows, from 11:30 in the morning until nine o'clock at night. I heard Sinatra, Gene Krupa, Anita O'Day, Glenn Miller...."

The store seems more likely to cater to serious band, jazz, or even classical musicians than to rockers. One locked room, with floor-to-ceiling glass walls, contains rows of mostly Japanese acoustic guitars; Korean-made Fender acoustics; Japanese-made Applause, Takamine, and GTX electric guitars; KMD and Matrix amplifiers. The room also contains mandolins, ukuleles (including a bass ukulele), an acoustic tenor guitar, and a five-string electric bass. This locked-room arrangement is hardly an invitation to skateboarding metalheads off the street, with their ice-cream-sticky hands and four-chord knowledge of Zeppein's "Stairway to Heaven."

"I'll show you the studios downstairs, if you like. There's no one there right now. We're most



Alan Ulrich

active downstairs from about three in the afternoon to eight o'clock at night... and then all day Saturday. Or look around the store, if you like.... Strolling through the aisles, one can find guitar tuners, metronomes, microphones, mike stands, drumsticks, tympani sticks, mallets, trom-

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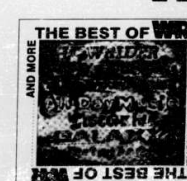
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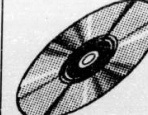
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## Calendar MUSIC SCENE

bone parts, clarinet and saxophone accessories, flutes, piccolos, mouthpieces, reeds, cases, valve oil, polish, drum keys, drum stands, racks, cases, drum heads, brush sticks, earplugs, car plugs, mutes for trumpets and trombones, guitar picks, buffing cloths, ocarinas and tambourines for both adults and children, Jew's

harp and kazoo. On the subject of burglaries, Ulrich says, "Last December they came in twice within a three-day period. They broke the windows and grabbed saxophones and Zildjian cymbals [made from a secret alloy—mostly brass—expensive, and with a sound coveted by rock and jazz drummers]. We put some new gates up and we haven't had the problem again, but it's an increasing threat. Having been in this location for so many years, we've seen the

danger increase. We haven't had any employee thefts, because we're related to each other, but we've had our share of shoplifting, of course. Mostly short music books and sing-along karaoke tapes." Alan's has an inventory of nearly a thousand karaoke tapes.

A good part of the main floor is given over to sheet music and books: scale books, theory for piano students, *A Dozen a Day: Technical Exercises for the Piano*, *Piano Course*, *Book One: Step by Step*, *A Start at the Piano*, *Selections from Lil Abner*, *Angela Lansbury as Mame*, *Showboat*, *Eric Clapton's Crossroads*, *Volumes 1 and 2*, *Bob Dylan's Greatest Hits*, *Gershwin*, *Lead Zeppelin IV*, *Instrumental Method*, *The Ultimate Jazz Fake Book*, *The Jazz Real Book*, *Coltrane*, *Woody Herman*, *Billie Holiday*, *Harmonia Fuchs*, *Short Music for Bassoon*, *Short Music for Bass Tuba* (or *Autobahn*, *Woodwinds*, *Coronet*, etc.). The above constitutes—conservative

guess—less than one-tenth of one percent of the sheet music available at Alan's.

Three Becker console pianos sit to one side, each identically priced at just under \$3,000. At the window, a red Ludwig drum set is flanked by compans, bongos, and Zildjian cymbals. Two "Electric Memphis" guitars—imitation Stratocasters—are displayed near a xylophone. Ulrich is most proud of his

seconds on a laser printer behind the counter. The device even transposes the song to the key of your choice.

The basement is a corridor labyrinth reminiscent of Midwestern high schools of the 1950s. The studios are separated by wood-panel wainscoting and acoustic fiberboard. Each room has at least two chairs; some have spinet pianos

Chris Anderson, looks as if he stepped from the same Rockwell universe as Ulrich. He is polite and patient, good natured, a little gawky, but with a high cuteness quotient. "I've been taking lessons for about two years now," he smiles. "My teacher is Patricia and she's really nice. She helps me figure out new, higher notes. I like playing for my grandparents. Here, listen to this."

He plays a precise, if stiff, series of a dozen or so notes along the lines of "Blow the Man Down." The passage comes from *Tommy* Easy Darts for Flute. Chris smiles and folds his hands around the flute in his lap. Then he smiles up at his mom.

Norman Rockwell is peering around the corner, pipe in mouth, paintbrush in hand. No, it is Al Ulrich, looking at Chris, clutching the keys to the studio and smiling encouragement.



Alan's Music Center

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The basement is a corridor labyrinth reminiscent of Midwestern high schools of the 1950s. The studios are separated



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**Wednesday Sept 14**  
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**Wednesday Sept 14**  
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## TOWER TRIBUNE

### B.B. King's Blues Summit a must; plus **Big Time Sarah**



"There's Something on Your Mind," is sweetly soulful. King's guitar wrapping gently around James' supple notes like a lover's arms. And teamed with Thomas and Taylor, King hollers with powerful conviction ringing from the bottom of his belly. After hearing him hang up to dry with mostly generic session horns, as on 1991's *Line at the Apollo*, or sweating out a great performance of spotty songs as on *There Is Always One More Time* (also '91), King's made a whoopingly inebriated return to form.

**Big Time Sarah's** as ambitious as her name suggests, tackling "Summertime" and "Ain't No Sunshine" on *Lay It on 'Em Girls* (Delmark). But with her limited vocal range she suffers in comparison to Bill Withers and Janis Joplin, let alone Ella Fitzgerald. But she's really very good applying her high-energy style to a couple of songs Willie Dixon wrote for her before his death, including the campy update "Hoochie Coochie Woman" and "Every Man I See." Sarah sounds like a lost link to Bessie Smith crowing "Why My Man Won't Treat Me Right" and her own "Blues All Alone." That's an impression heightened by the barroom piano of Tony Llorens, a member of her band BTS Express.

### This year's dance hall record to beat

An absolute top-of-the-line dance hall album that'll be hard to beat this year comes from the alliance of two excellent West Coast labels and two massive Jamaican talents, **Super Man and Spider Man** with *It Ain't Easy* (Outa!/HighTone). With solid, listenable production values, Super and Spider scorch the tracks with respectful and serious raps from "War Disease" to "Ease Off." Also on HighTone, the maniacal, patois-laced ravings of **Mackie Ranks' Lick Out**—another worldly effort.

Eddy Grant's new album includes some great reggae tracks like the historical analysis of African name changes in "Kidda" on *Paintings of the Soul* (Ice), distributed by RAS. Born in Guyana in 1948, this Caribbean native seems poised for a higher profile with this, his best album yet.

ROCK, the cassette-only label, has begun to import CD versions of its catalog including **Big Youth's** *Jammin in the House of Dread*, **Pecker's** *21st Century Dub*, **Lee Perry**, **Ninety** and more, plus rarities like **BBC Radio 1 Live in Concert** *Selecter and Specials*.

**Mikey Dread's** *Obsession* (Rykko) features 18 dance-hall-driven roots tracks that range in topic from love to equal rights with equal aplomb. It's another must for followers of the Dread one. Profile Records keeps up with *Classic Reggae Volume One*, ranging from **Sugar Minott** to **Dillinger** showing the commercial success starting in the late '70s, and with *The Best of Dance Hall Volume Three* featuring **Cutty Ranks**, **Barrington**, **Levy** and other "new scholars."

—Doug Wendt

Stories in this supplement are excerpted from the October issue of *Rolling Stone* Magazine, available August 27 in all Tower Records/Videos stores. Edited by Max Willner. Designed by Lisa Courter. Advertisements designed by Rick Wong.

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## TOWER TRIBUNE

### Iggy Pop continues Phoenix-like rise; Tim Finn & Mazzy Star



After a string of half-baked dead-end discs, **Iggy Pop** hit his stride again with 1993's *Brick By Brick*, on which the lovable but inconsistent punk finally reconciled the anarchic spirit of his Stooges heyday with '90s studio discipline to come up with his most focused, satisfying album in ages. The new and marginally less formal-American Caesar (Virgin) continues Pop's revitalization, with an ambivalent state-of-the-union address balancing an unsettling sense of societal breakdown with images of smaller personal triumphs. At this late date, his songwriting has taken on an unselfconsciously reflective tone that adds to the tightly coiled tension of his pre-apocalyptic sociopolitical screeds ("Wild America," "Hate") and lends authority to his love songs ("Beside You," "It's Our Love"). Even his topical "Louie Louie" rewrite is a cohesive statement rather than a conceit. But the album-ending spoken word schtick is Iggy Pop the blowhard at his worst.

Split Enz founder (and short-term Crowded House member) **Tim Finn's** fourth solo outing, *Before and After* (Capitol), is his most focused yet, with Finn's lawlessly crafted, emotionally rich tunes, well-served by the snappy sonic concoctions of producers Clive Langer and Alan Winstanley.

Amidst a slew of worthy New Zealand pop-noise combos, the **Cakekitchen**—now based in London—stands out for its intoxicating, multi-textured stew of scorched-earth guitar and insinuating shards of melody. The mix is as entrancing as ever on *Far From The Sun* (Homestead), on which singer/guitarist Graeme James leads an able new rhythm section through the band's most expressive set to date. Meanwhile, veteran N.Z. sevensister Robert Scott leads his perpetually underappreciated quartet the **Bats** through another bitterly witty wonderful set on *Silverbird* (Mammoth), on which American producer Lou Giordano fine-tunes Scott's quietly uncompromising songs and the band's stately rolling jangle, with no less in character. On its long-awaited second album, *So Long!* (That I Might See) (Capitol), **Mazzy Star**—the ex-Rain Parade man David Roback and coolly detached chanteuse Hope Sandoval—again weaves overt '60s references into organically melancholic gorgeosness, from the Velvetine hope of "Bells Ring" to the Doors-like raga of "Mary of Silence."

—Harold Delfino

### Sound Picks: A few indie reviews

Jon Spencer Blues Explosion—*Extra Width* (Matador)

This second helping (third if you count the *Crypt Style* import, which includes several previously unreleased cuts) from ex-Pussy Galore Spencer's guitar happy clan, eschews much of the noise of previous efforts, concentrating instead on monotonously swinging grooves and rhythms. Add the group's usual lo-fi approach and penchant for cuts rather than songs per se, for an unlikely if unintentional bookmark with the latest Beastie Boys disc. The immediate attraction is the rhythm section styling reminiscent of late-'60s white-boys blues (Butterfield to early Zeppelin), but repeated listens will reveal a knack for sound sculpture existing beyond the psych-freak-out vocal shenanigans. The purity of form on *Extra Width* should serve as a lesson to those grunge bands who place angst before feel.

—Red Hamad

Värtina—*Selkirk* (Green Linnet/Xenophile)

Värtina sounds like *Le Mystère des Voies Bulgares* went on a summer camping trip in the Irish countryside and met up with the Travelers. The four Finnish women and their backing band make music reminiscent of both nationalities. The sound is lighter and more merry than the Bulgarian women. Pipes, fiddle, bouzouki and accordion give a decidedly non-Finnish Irish sound to the songs. A capella chants also bring to mind Euro-African groups like Zap Mama. The lyrics are in Finnish, but summaries of each song in the liner notes weave tales of traditional love songs from all regions of Finland. Because Finnish is such a fluid language, at least to my non-Scandinavian-familiar ears, the songs slip along effortlessly.

—Mara Wadsworth

Paul Kelly—*Gonna Stick and Stay* (Bultheye Blues/Rounder)

Florida native Paul Kelly's first hit was "Stealin in the Name of the Lord" (a still-relevant tune about unscrupulous religious leaders) in the early '70s, he followed with two albums of down-home r&b on Warner Bros. After that, Kelly worked as a songwriter whose material was recorded by Karla Bonoff, Z.Z. Hill and others. In 1992, encouraged by producer Scott Billington—a longtime fan—Kelly returned to the studio and recorded this collection, done in an unpretentious manner harkening back to late-'60s garage-band blues-rocked soul. As songs like the lovable "Friendly Enemies," about people who'll "baiter you up just to have you for breakfast" and the catchy, danceable, "Just One Love" prove, Kelly's muse remains strong.

—Ken Roseman

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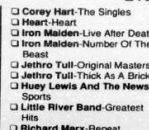
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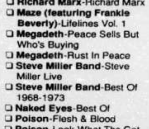
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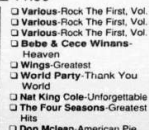
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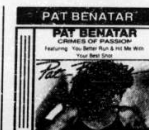
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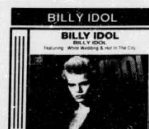
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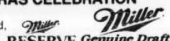


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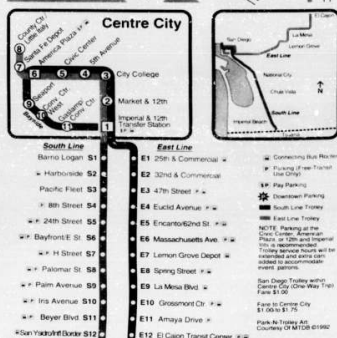
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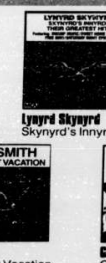
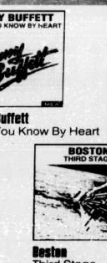
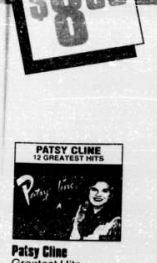
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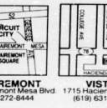
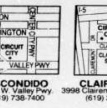
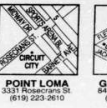
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## Calendar MUSIC SCENE

**The Guess Who**: Chiller's, Friday, October 1, 9 p.m., 3100 Ocean Front Walk, Mission Beach. 486-2077.

**Clewhammer and the Lemmings**: Caballero, Friday, October 1, 9 p.m., 2812 Kettner Boulevard. 294-9033.

**Patrick Ball**: San Diego Folk Heritage Association, Saturday, October 2, 8 p.m., 215 9th Street, 1st Mar. 436-4030.

**Sade and Me Phi Me**: Open Air Theatre, Saturday and Sunday, October 2 and 3, 8 p.m., San Diego State University campus. 278-1155.

**Drig Task, Sun, and Wolf Strang**: to Hang: Caballero, Saturday, October 2, 9 p.m., 2812 Kettner Boulevard. 294-9033.

**Reverend Horton Heat**: Bally's, Friday, Saturday, October 2, 9 p.m., 143 South Cedar Avenue, Solana Beach. 491-9022.

**Rob Wilson and Santitas**: San Diego Sports Arena, Sunday, October 3, 5 p.m., 125-1155.

**Johnny Winter**: Bally's, Friday, Saturday, October 4, 9 p.m., 143 South Cedar Avenue, Solana Beach. 491-9022.

**Messiah**: Bally's, Friday, Saturday, October 4, 9 p.m., 143 South Cedar Avenue, Solana Beach. 491-9022.

**God & Texas, Attitash, and Blind Faith**: Caballero, Wednesday, October 6, 9 p.m., 2812 Kettner Boulevard. 294-9033.

**Jon Lee Punt**: Humphrey's, Thursday, October 7, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

**Victims' Family, Peach, and Roger Manning**: Caballero, Thursday, October 7, 9 p.m., 2812 Kettner Boulevard. 294-9033.

**Spry Gey**: Humphrey's, Friday, October 8, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

**Lucy's Fur Coat**: Caballero, Friday, October 8, 9 p.m., 2812 Kettner Boulevard. 294-9033.

**Maxfield Fete, Houston Jettam, and Cathedral Ignatius**: Saturday, October 9, 8:30 p.m., Pacific Avenue Shopping Center, Tijuana, Baja California, Mexico. 278-1155.

**"Amphetamine Reptile Tour"**: featuring **Chokeberry, Tides in the Day, and Guarez**: Caballero, Saturday, October 9, 9 p.m., 2812 Kettner Boulevard. 294-9033.

**Jimmy Buffet and the Coral Reefer Band and Frangeline**: 1st Mar Fair Grounds, Sunday, October 10, 7-10 p.m., 1st Mar Fair Grounds, 22nd Avenue, Encinitas, California. 294-9033.

**Real Religion, Green Day, and Seaweed**: Ignatius, Friday, October 11, 9:30 p.m., Pacific Avenue Shopping Center, Tijuana, Baja California, Mexico. 278-1155.

**Velocity Girl and Hazel**: Caballero, Friday, October 12, 9 p.m., 2812 Kettner Boulevard. 294-9033.

**Lenny Kravitz and Blind Melon**: Open Air Theatre, Saturday, October 13, 8 p.m., San Diego State University campus. 278-1155.

**Three-Dub Machine**: Caballero, Saturday, October 13, 9 p.m., 2812 Kettner Boulevard. 294-9033.

**The Texas Tornados**: Bally's, Friday, October 14, 9 p.m., 143 South Cedar Avenue, Solana Beach. 491-9022.

**The Mexican and the Ballistics**: Caballero, Friday, October 14, 9 p.m., 2812 Kettner Boulevard. 294-9033.

**The Best Remains**: Bally's, Friday, October 14, 9 p.m., 143 South Cedar Avenue, Solana Beach. 491-9022.

**Music of the Diablos**: featuring **Diego and the Monkeys**: Open Air Theatre, Saturday, October 15, 8 p.m., San Diego State University. 278-1155.

**Savvy Brown**: Bally's, Friday, October 16, 9 p.m., 143 South Cedar Avenue, Solana Beach. 491-9022.

**Seam**: Diego's, Saturday, October 16, 8 p.m., 730 B Street, downtown. 278-1155.

**The Klank**: Almer Mann, Coppy Symphony Hall, Monday, October 18, 8 p.m., 730 B Street, downtown. 278-1155.

**"Surfside Foundation Benefit"**: Bally's, Friday, October 18, 9 p.m., 143 South Cedar Avenue, Solana Beach. 491-9022.

**Love Battery**: Caballero, Wednesday, October 20, 9 p.m., 2812 Kettner Boulevard. 294-9033.

**Joan Jett**: Bryan Street, Thursday, October 21, 8:30 p.m., 2224 Broad Street, Ocean Beach. 278-1155.

**Real Religion, Green Day, and Seaweed**: Ignatius, Friday, October 22, 9:30 p.m., Pacific Avenue Shopping Center, Tijuana, Baja California, Mexico. 278-1155.

**Velocity Girl and Hazel**: Caballero, Friday, October 22, 9 p.m., 2812 Kettner Boulevard. 294-9033.

**Lenny Kravitz and Blind Melon**: Open Air Theatre, Saturday, October 23, 8 p.m., San Diego State University campus. 278-1155.

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**The Mexican and the Ballistics**: Caballero, Friday, October 24, 9 p.m., 2812 Kettner Boulevard. 294-9033.

**The Best Remains**: Bally's, Friday, October 24, 9 p.m., 143 South Cedar Avenue, Solana Beach. 491-9022.

**Music of the Diablos**: featuring **Diego and the Monkeys**: Open Air Theatre, Saturday, October 25, 8 p.m., San Diego State University. 278-1155.

## ON THE By Gina Arnold



Belly is the sexy new band led by former Throwing Muses and Breeders sideman **Tanya Donnelly**, a woman who has the distinction of being the first woman to sign a record deal with a major label. Donnelly is currently in the midst of a tour with the band, and she's talking to me. / And be there when I feed the tree... / The rest of the LP is almost as strong, though not all as relentlessly catchy. Donnelly specializes in the fractured poetry, the pleasantly electric riffs "Dusted," "Sad Dress," "Gepetto," and the breathy, balade vocal "Someone to Die For" that characterizes many of the acts on A&D. / In English, at times here, she sounds a great deal like Sinéad O'Connor—clear vocal and committed—but I bet she's a lot more fun to hang out with. Besides, her band includes two former hardcore dudes from her hometown of Newport, R.I., which probably means the trio has a fun side story that can't be found in the pristine power of O'Connor's live work. Highly recommended. **BELLY**, Street Songs, 91X Rock Stage 11, Saturday, September 11, 9 p.m., 557-5487, 268-9025, or 278-1155. \$29.99.

**Anne Murray**: Coppy Symphony Hall, Sunday, October 11, 8 p.m., 730 B Street, downtown. 278-1155.

**Wild Child**: Chiller's, Friday, November 5, 9 p.m., 3100 Ocean Front Walk, Mission Beach. 486-2077.

**Tower of Power**: Coach House, Saturday, November 13, 7 p.m. and 9:30 p.m., 1317 L Street, La Jolla. San Juan Capistrano: 496-8000 or 278-1155.

**Mickey Gilley**: Lakeside Rock Arena, Tuesday, November 10, 8 p.m. and 10 p.m., Lakeside. 361-4331 or 278-1155.



Your Ticket for the Season  
**HAPPY HOUR**  
5-7 pm Monday-Friday  
PLUS 1/2-Price Drafts  
10 pm-Close Daily  
**MONDAY NIGHT FOOTBALL**  
September 13  
Special appearances by  
**STAN HUMPHRIES & The Miller Girls**

Great beer specials - Table Kegs & Souvenir Cups  
Free Tailgate Buffet  
Rifle Arm Contest - Win an autographed Stan Humphries Jersey & qualify to win airfare and accommodations for two at the Doubletree Hotel of your choice.  
**Don't Miss ...**  
JOHN FRIESZ on September 20  
JOHN KIDD on September 27

**TUESDAY-THURSDAY**  
1/2-Price Drafts & Daily Food Specials  
**FRIDAY**  
Free Fajita Bar & Great Margarita Specials  
**SUNDAY**  
Great Beer Specials All Day!  
**LATE NIGHT HAPPY HOUR**  
10 pm-close. All Drafts 1/2 Price.

Drop in and meet some friends after work or bring in the whole office. We will be happy to organize a great after-work party tailored to your needs. Call our Promotional Coordinator for details.

Doubletree Hotel at Horton Plaza  
910 Broadway Circle  
239-7363

## UNDERGROUND CLUBS

*Underground club listings are compiled by Ron Jennings. If you wish your club to be included, please call 235-8000 ext. 281. Thursday afternoon or Friday before 5:00 p.m. The listings are free.*

**The Boom Room Room**: 10 Johnny Johnson and Sam Temple. Techno, hip-hop, 70s disco and funk. Wednesdays, Emerald City, 945 Carner Avenue, Pacific Beach. 528-1148.

**Club Intent**: Techno, house, acid jazz, alternative and raw. 18 and up. Thursdays through Saturdays, 2001 Kettner Boulevard, Malibu. 232-1135.

**Club Slam**: 10 Bugee. House, R&B, hip-hop, old school, house, and Top 40. Saturdays, Aqueduct, 8800 Miramar Road (behind the Redwood Supermarket), Mira Mesa. 578-6390.

**Day of Jupiter**: 10 Johnny Johnson and Sam Temple. Techno, hip-hop, 70s disco and funk. Wednesdays, Emerald City, 945 Carner Avenue, Pacific Beach. 528-1148.

**Disc Summer**: 10 New Party. 1970s disco. Wednesdays, Ole Madrid, 755 Fifth Avenue, downtown. 969-3888 or 557-0146.

**SSB**: 10 New American and love. House, acid jazz and love. Wednesdays, 555 Fourth Avenue, downtown.

**Flesh**: 10 Kelly Lynch. Thursdays, 1000 Pacific Beach Drive and Mission Boulevard, Pacific Beach. 969-TAXI.

**G-Force**: Mark E. Quark. Techno and progressive house. Mondays, the Flame, 3700 Park Boulevard, Hillcrest. 268-4183.

**Lucky Strike**: House. Thursdays, Ole Madrid, 755 Fifth Avenue, downtown. 557-0146.

**Mass**: 10 House of Sub Nation. Industrial, underground, gothic, and death rock. Thursdays, the Palace, 5333 Mission Center Road, Mission Valley. 281-2919 or 462-7267.

**Muscle of the Diablos**: Open Source and Mr. Fudge and live bands. Saturdays, October 30, Doubletree Hotel, Horton Plaza, downtown. 294-9033.

**Ramp Room**: 10 Mark E. Quark and The Girl 13. Techno, 18 and up after-hours. Saturdays, Concourse Rock, 5333 Mission Center Road, Mission Valley. 281-2919.

**Swish**: Gothic, industrial, and bar cave. Sundays, 1843 Hancock Street, Mission Hills. 598-6276.

**Soul Food**: 10 Felix Prince. R&B, hip-hop, and house. Wednesdays, the Flame, 3700 Park Boulevard, Hillcrest. 268-4183.

**Time Lapse**: 10 Bryan Pollard and guests. Industrial, alternative, and techno. 18 and up. Fridays, the Palace, 5333 Mission Center Road, Mission Valley. 281-2919 or 462-7267.

**United**: 10 Mark E. Quark, Mo. Mizell, and Lotus. 18 and up. Sundays, 2501 Kettner Boulevard, Malibu. 230-7130.

**LOCAL MUSIC**

*Club listings are compiled by Ron Jennings. If you wish your club to be included, please call 261-9362. Thursday afternoon or Friday before 5:00 p.m. The listings are free.*

**North County**

**Acapulco Mexican Restaurant**, 17th North, 11 Camino Real, Encinitas. 943-9685. Bobby and Laura's Fantasy Workshop. Karaoke entertainment. 7 p.m. to closing. Thursday and Friday.

**Acapulco Mexican Restaurant**, 1541 East Valley Parkway, Escondido. 741-9622. Bobby and Laura's Fantasy Workshop. Karaoke entertainment. 7 p.m. to closing. Thursday.

**Acapulco Mexican Restaurant**, 16789 Bernardo Center Road, Rancho Bernards. 487-6701. Bobby and Laura's Fantasy Workshop. Karaoke entertainment. 7 p.m. to closing. Thursday.



1993 SOUL ASSASSINS U.S. TOUR  
**CYPRESS HILL**  
HOUSE OF PAIN  
FUNKDOOBIE  
WHOOIGANZ  
**WEDNESDAY, OCTOBER 27TH**  
STARLIGHT BOWL



With Special Guests  
Social Distortion & Blind Melon  
**SUNDAY, SEPTEMBER 12TH - 6:30pm**  
SAN DIEGO SPORTS ARENA  
**ELLEN DEGENERES**  
**LIVE!**  
ACE AWARD NOMINEE  
FOR HER  
HBO "ONE NIGHT STAND"

**Friday October 1, Spreckels Theatre**

Ticket stubs are available at the following locations: Lower Main, The Robinson, Main, and select Whitehouse locations. Ticket stubs are also available at the Starlight Bowl box office. Tickets for Neil Young also available at a sports arena box office. Inquiries by phone, call 278-1155. For more information call the Bill M. Young Concert Hotline 570-1233.

FRIDAY, SEPT 26TH

**STASSCO**

GET THEIR LATEST RELEASE PUCKER UP ON SALE NOW!

COMPACT DISC 1.99

CASSETTE 7.99

OPEN 9AM TO MIDNIGHT EVERYDAY!

SALE ENDS 9/29/93

**TOWER RECORDS VIDEO**

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COLLEGE AREA  
1401 El Camino  
Next to Art St. Post Office  
RECORDS VIDEO  
(619) 287-1433  
(619) 287-1934

TOWER RECORDS VIDEO

**Sweet n lo'**

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OPEN 9AM TO MIDNIGHT EVERYDAY!

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Includes "40 Days" "Innocent Man" "All in Now You Bag It" "Overstuffed"

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**NEIL YOUNG**

With Special Guests  
Social Distortion & Blind Melon  
**SUNDAY, SEPTEMBER 12TH - 6:30pm**  
SAN DIEGO SPORTS ARENA  
**ELLEN DEGENERES**  
**LIVE!**  
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**BSP**



## Calendar MUSIC SCENE

**Blind Melons**, 710 Garnet Avenue, Pacific Beach, 685-7444. "Willa" "The Texas Hurricane" live, blues and rhythm and blues, Monday, Friday and Saturday, Dave and Kelly variety music, Sunday, Brian Whitaker, variety music, Wednesday.

**Roll Wood**, 2732 Midway Drive, Point Loma, 223-1290. Karaoke entertainment with Norman Clifford from 6 p.m. to 10 p.m. Friday.

**Cafe Crema**, 1901 Garnet Avenue, Pacific Beach, 273-3536. Carl Robinson, variety music, 8 p.m. to midnight, Thursday, Mike Vito, jazz music, 9 p.m. to 1 a.m. Friday. A Sound Environment, new age jazz, 9 p.m. Saturday, Raphael Harg, blues and music, 8 p.m. to midnight, Sunday, Alan Rogers, reggae and folk, 8 p.m. to midnight, Monday, Chuck Perini, variety music, 8 p.m. to midnight, Tuesday, Gary Rich, Chicago-style blues music, 8 p.m. to midnight, Wednesday.

**Cafe Lapanga**, 1797 La Jolla Village Drive, La Jolla, 455-3355. Zoot Cafe, blues and rhythm and blues music, 9 p.m. Monday.

**Cafe 328**, 328 Silverado Street, La Jolla, 454-8977. Live music, 7:30 p.m. to 10 p.m. Sunday, call club for information.

**Cafe 1018**, 1018 Bonanza Street, Point Loma, 523-1018. Live music, 7:30 p.m. to 10 p.m. Friday and Saturday, call club for information.

**Cafe Toulouse**, 4473 Mission Boulevard, Pacific Beach at the corner of Mission Boulevard and Garnet Avenue, 463-3988. Tom Mahon, lounge music, performed on piano, 7 p.m. to 11 p.m. Friday, live music, 9 p.m. to 11 p.m. Saturday, call club for information.

**Carlin Murphy's**, 1001 La Jolla Village Drive in University Towne Center, La Jolla, 457-4170. David Houser, rock and roll, Thursday, Paul Howard and the 12 Volt Band, the music of Jimmy Buffet, Friday and Saturday, Dave and Kelly variety music, Sunday, Brian Whitaker, variety music, Wednesday.

**The Catamaran Resort Hotel**, 2099 Mission Boulevard, Mission Beach, 459-1801. In the Cathedral Bar: Hot Rod Lincoln, rockabilly, 6:30 p.m. to 8:30 p.m. Friday, Rockabilly, vintage rock and roll, Friday evening, Dr. Feigend and the Intense of Love, vintage rhythm and blues, Saturday, the Hot Heads, rock and roll, Sunday, Street Heat, rock and roll, Sunday, the Swungin' Kings, rhythm and blues, Wednesday.

**Chillers**, 1105 Ocean Front Walk, Mission Beach, 468-2000. Fish and the Seawards, rock and roll, 7 p.m. to 9 p.m. Saturday and Sunday. Common sense, reggae, Sunday. Rockabilly, rock and roll, occasionally performed after Monday Night Football, Monday, Led Zeppelin, the music of Led Zeppelin, Wednesday.

**Coast Cafe**, at the Embassy Suites Hotel, 1300 La Jolla Village Drive, La Jolla, 453-6800. T. Fox, jazz music, 8 p.m. to 9 p.m. Thursday, Dr. Chico, reggae, 8 p.m. to 9 p.m. Friday, the Herons, Top 40 rock and roll, 8 p.m. to 9 p.m. Wednesday.

**Colonial Inn**, 510 Prospect Street, La Jolla, 454-2181. Williams Curry, variety music, performed on piano, Friday and 2:30 p.m. to 5:30 p.m. Sunday, Bob MacLeod, piano-strings featuring showtunes and standards, 5:30 p.m. to 8:30 p.m. Wednesday.

**The Daily Planet**, 1200 Garnet Avenue, Pacific Beach, 272-6866. Lounge entertainment with Jabalons Freddie, 9 p.m. to midnight, Monday, Tuesday, Dr. Chico's Island Sounds, ska, reggae, and reggae, 9:30 p.m. Wednesday.

**Dream Street**, 2228 Bacon Street, Ocean Beach, 222-8131. The Big F.I.T.H. and the Eggmen Five, rock and roll, Thursday, Mike Vito's Machine, Hate Head, and the Glory Stompers, rock and roll, Friday.



Deane Fletch, tonight, Thursday, September 9, Town and Country Hotel

Gaule, rock and roll, Sunday, Dead Winter, Racking Crew, Rick Kidd, and Blue, and Racket Hockey.

**Charlie's**, 7905 La Jolla Shores Drive, La Jolla, 459-0541. The Backyard Woodshed Quartet, jazz, 7 p.m. to 11 p.m. Thursday, Irene Valle and Equinox, Latin jazz, 8 p.m. to midnight, Friday, Hoola Gertie and Neon, jazz, 8 p.m. to midnight, Saturday, the Jeff Jeffers Nine Band, big-band swing, 7 p.m. to 9 p.m. Sunday, Shep Meyers, jazz, 7 p.m. to 11 p.m. Monday, the Shop Meyers Quartet, jazz, 7 p.m. to 11 p.m. Tuesday, Peter Sprague and Robin Adler, jazz, 7 p.m. to 11 p.m. Wednesday.

**Expresso Literary Books and Music**, 7660 Fay Avenue, Suite H, La Jolla, 459-8155. The Art Johnson Trio hosts an open jazz jam session from 2 p.m. to 5 p.m. Saturday, George Roberts, jazz music, performed on the vibraphone, 11 a.m. to 1 p.m. Sunday.

**Fisher McGee Irish Bar and Restaurant**, 1466 Garnet Avenue, Pacific Beach, 272-4010. The Self-Righteous Brothers, rock and roll, Sunday and Monday.

**Honeyman's Tavern**, 4650 Mission Boulevard, Pacific Beach, 463-8847. Live music, 8 p.m. Friday and Saturday, call club for information.

**Hilton Hotel**, 1175 East Mission Bay Drive, Mission Bay, 278-4010. In the Cargo Bar: Patrick Vandall and Matt Jones, jazz and contemporary, 5:30 p.m. to 8 p.m. Friday, Makai, Top 40 dance music, 9 p.m. to 1:30 a.m. Friday and Saturday, Fabio Mendez and Agua F. Coco, Latin jazz, 7 p.m. to 11 p.m. Sunday. In the Palm Terrace Room: Ray Corra, Latin jazz, 6:30 p.m. Monday, Tuesday, and Thursday, Ray and Lane Corra, contemporary and nostalgic music, Friday and Saturday, Ramon Garcia, featuring Bobby Eggleman and Frankie Barrios, contemporary Latin music, for dancing, 11 a.m. to 2 p.m. Sunday.

**Hyatt Inn**, 1441 Quivira Road, Quivira Beach, 224-1234. Deborah Washington and Al Daniels, piano variety, 8 p.m. to midnight, Saturday.

**DOWNTOWN'S FINEST FUN SPOTS ASK ANYONE!!**

# PATRICK'S

• LIVE ENTERTAINMENT • DANCING • CALL 21NFY & BOOZE

**STREET SCENE INDOORS!**

Let's Party!! Featuring

## BLONDE BRUCE BAND

Opening Friday Night: THE UPSITTERS (5:00-8:30 pm)

Opening Saturday Night: JAIME & THE BIGTOWN PLAYBOYS

Sunday

## THE BURNERS

Monday KING BISCUIT

Tuesday HOT HEADS

Jazz, Blues, Boogie & Rock

Happy Hour prices till 7:30

428 "H" Street 233-3077

Across from Horton Plaza parking

**Inner Change Coffee House**, 829 Torreyson Street, Pacific Beach, 469-0944. David Kiley, folk music, Thursday, Kenny Bonaventura, blues and rhythm and blues, Friday, Gregory Page and Steve Peltz, original folk and rock music, Saturday, Mary Dolan and Phil Hill, folk music, 8 p.m. to 10 p.m. Sunday, open mike, Tuesday, Rio Acoustic, original folk and contemporary music, Wednesday. All performances are from 9 p.m. to midnight, unless otherwise specified.

**Kiva Grill**, 4970 University Center Lane, La Jolla, 524-8005. Robbie Smith and Pineda for Time, jazz, 8 p.m. to 9 p.m. Wednesday; Eric Chig's Island Sounds, ska, calypso, and reggae music, 5:30 p.m. to 8:30 p.m. Thursday.

**The Marine Room**, at the Sprints Cocktail Lounge, 2000 Spindrift Drive, La Jolla, 459-7222. Bill Doherty, easy-listening piano music for dancing, 7:30 p.m. to 11:30 p.m. Thursday, and 7 p.m. to 11 p.m. Friday, the Bill Doherty Trio, easy-listening piano music for dancing, 8:30 p.m. to 12:30 a.m. Friday and Saturday.

**Milligan's Restaurant**, 5700 La Jolla Boulevard, La Jolla, 459-7111. The Bobby Gordon Quartet, featuring Bobby Gordon, Jay Cantano, Joe Lichner, Vern Shortman, and Dave Williams, 7 p.m. to 11 p.m. Thursday through Sunday, piano bar entertainment, Charlie Barberford, 7 p.m. to 11 p.m. Monday through Wednesday.

**The Mission Bay Marina Deli**, 1548 Quivira Way, Mission Bay, 273-3056. The Diners Bar "Soul Beach", featuring Ray, Don, and Malcom, vintage rock and roll, 8 p.m. to 3 p.m. Sunday.

**The Mission Coffeehouse**, 1795 Mission Boulevard, Mission Beach, 468-9800. Live music, Friday and Saturday, call club for information.

**Molokai**, 7417 La Jolla Village Drive, La Jolla, 531-9997. Puddingtons Trio, original and popular music, performed by two gentlemen playing acoustic guitars, 9:30 p.m. Friday.

**The Ocean Beach Pier Ball Shop and Restaurant**, 2991 Sanguita Avenue, Ocean Beach, 226-3416. The Santa Fe Blues Line, blues and rhythm and blues, 8:30 p.m. to 1 a.m. Saturday; live music, is offered nightly, call club for recorded information.

**W.D. Pines**, inside the Quality Inn, 2901 Nimitz Boulevard at Boncarum Street, Point Loma, 224-3629. Rhythm and Highways, rock and roll, Friday, the Fontaines, rhythm and blues, Saturday, the Santa Fe Blues Line, blues and rhythm and blues, Sunday.

**Fennick Cafe**, 3143 Boncarum Street, Point Loma, 224-2991. The Daniel Jackson Trio, jazz, 7 p.m. to 9 p.m. Saturday, the Matt Frigon Duo, jazz, 7 p.m. to 9 p.m. Sunday.

**Pasta Express**, at Garnet Avenue and 272-9448. Steve Newberger, variety music on acoustic guitar with vocals, 7:30 p.m. to 9:30 p.m. Thursday.

**Ramon Cafe**, 1994 Newport Avenue, Ocean Beach, 273-0586. Mary Dolan, folk music, 8 p.m. to 11 p.m. Thursday; Patrick Anderson, rock and roll, 8 p.m. to 12:30 a.m. Friday; the Real Street Group, acoustic rock and roll, 9 p.m. to midnight Saturday; Strange Woods, Celtic folk music, 9 p.m. to 11 p.m. Sunday; the Teocotele Boys, variety music, occasionally performed, 8 p.m. to 10 p.m. Monday; Mary Dolan, folk music, 8 p.m. to 11 p.m. Tuesday; open mike, 8 p.m. to midnight, Wednesday.

**The Salmon House**, 1970 Quivira Way, Marina Village, 222-2234. The Electric West Band, rock and roll, 9:30 p.m. Thursday; Fish and the Seawards, rock and roll, 9 p.m. to 11 p.m. Friday; and Sunday; Norman Clifford, contemporary music, performed on saxophone, after Monday Night Football, Monday, 8:30 p.m. to 11:30 p.m. performance; Norman Clifford, contemporary music, Thursday and Saturday; Dennis Parker, variety music, performed on saxophone, Tuesday and Wednesday.

# Club MAX

San Diego's Rockin' Top 40 Dance Club

Start the party after work every Monday-Friday from 5-8 pm for our

## ROARING HUNGRY HOURS

ALL-YOU-CAN-DEVOUR just \$3.00

**MONDAY NIGHT FOOTBALL WITH ROCK 102.1**

"All-You-Can-Tackle" Football Buffet Touchdown shot specials plus... meet a Charger team member

**TUESDAY Kung Food & Karaoke**

Mixed Oriental Buffet

On stage tonight: Singer Showcase, featuring Johnny Stewart • \$1.50 Moonshend, Draft Beer & Kamakazi Shootout

**WEDNESDAY That's Amore Italian Buffet**

Ladies' Night (G.N.O. at The Max)

\$1.50 Champagne & Screaming Organs

French Champagne Fashion Auction 7-8 pm

**THURSDAY Rock-n-Roll Taco Mexican Buffet**

Top 40 Dance Party • \$1.50 Coronas & Makai's

**FRIDAY Beach Party Barbecue**

Delicious Mouthwatering BBQ!

**RED LION HOTEL** 7450 HAZARD CENTER DRIVE, SAN DIEGO AT FRIARS RD. & FWY. 163 • 297-5466

"Come Howl at the Moon"

# COYOTES live

Watch the NFL-9 Big Screens!

"Good Luck Marshall" & "GODWIN" "Astro W.A.C. Attack!"

**Live ROCKIN' SUNDAY: Live NFL Action!**

COYOTES SUNDAY: Live NFL Action! COYOTES SUNDAY: Live NFL Action!

**MONDAY: Monday Night Football!**

COYOTES MONDAY: Monday Night Football! COYOTES MONDAY: Monday Night Football!

**TUESDAY: No Cover • No Cahrts**

COYOTES TUESDAY: No Cover • No Cahrts COYOTES TUESDAY: No Cover • No Cahrts

**WEDNESDAY: No Cover • No Cahrts**

COYOTES WEDNESDAY: No Cover • No Cahrts COYOTES WEDNESDAY: No Cover • No Cahrts

**THURSDAY: No Cover • No Cahrts**

COYOTES THURSDAY: No Cover • No Cahrts COYOTES THURSDAY: No Cover • No Cahrts

**FRIDAY & SATURDAY: No Cover • No Cahrts**

COYOTES FRIDAY & SATURDAY: No Cover • No Cahrts COYOTES FRIDAY & SATURDAY: No Cover • No Cahrts

**8022 CLAIREMONT MESA BLVD. • 279-LIVE**

# SANDBAR

BLUES • JAZZ • REGGAE • TOP 40

**New! HAPPY HOUR**

AT THE BEACH

LIVE MUSIC & DANCING

Monday-Friday 3-8 pm

\$1.00 Appetizers • \$3.75 Pitcher Beer

\$1.25 Domestic Beer

\$1.00 Draft Beer • \$1.50 Well Drinks

**Thursday, Friday & Saturday**

Sept. 9, 10 & 11

**RAZIN' CAIN**

Monday, Sept. 13

**MONDAY NIGHT FOOTBALL & BLUES JAM**

after the game

**Tuesday & Wednesday**

Sept. 14 & 15

**FRIED BANANAS**

Future Vision Productions presents

**SUNDAY**

Sept. 12, 4-10 pm

**MISSISSIPPI MUD SHARKS & 3 SHARKS BANDS**

At TALKAWAY BEACH 3878 CARLSBAD BLVD. • CARLSBAD • 729-3170

# NITE LIFE

**SAN DIEGO'S #1 FEATURE SHOWCLUB**

\$1 Off Cocktails or Pitchers with This Ad Expires 10/1/93

presenting

## Film Star APRIL CHEST

Uptown Sept. 6-11 East Sept. 13-18

**-Uptown-** San Diego 284-7435

**-East-** Lemon Grove 569-7337

# JAZZ - JAZZ - JAZZ

THURSDAY, SEPTEMBER 9

FRIDAY & SATURDAY, SEPTEMBER 10 & 11

## SAN DIEGO STREET SCENE

A Great Heritage Band

311 Island At 4th Ave. • DOWNTOWN • 544-1886

# CINCO'S

Continuity Restaurant

**Thursday & Saturday RAINMAKERS**

"Some very cool Latin Jazz"

**FRIDAY**

**Pablo Mendez & Agua Coco**

**SUNDAYS**

Coming in September...

**Downtown's First & Only OYSTER BAR**

You haven't had authentic Mexican food until you've had Chef Juanita's.

Come for the food, stay for the entertainment.

Serving the finest Regional Mexican Cuisine for dinner at 4pm - Taco Bar open until 2 am

Home of the Jumbo Margarita!

644 Fifth Ave., 235-8144 (Near College & 5th & G)

# The Cargo Bar On Mission Bay

Thursday, September 9 - RAY CORREA 6 pm

LADIES' NIGHT - Passion for Fashion Show & Auction 7 pm

Friday, September 10 - 5:30 pm

PATRIK VANDALL & "MATRIX"

12/07 Appetizer Menu During Happy Hour

Friday & Saturday, September 10 & 11

MAKAI Top 40 Dance

Sunday, September 12 RAINMAKERS

during Super Branch 10:30 am-2 pm

Salsa Sundays with PABLO MENDEZ & AGUA F COCO 7 pm-11 pm

Monday, September 13

MONDAY NIGHT FOOTBALL

**San Diego Hilton**

Beach & Tennis Resort

1775 East Mission Bay Drive • (Off I-5 & Sea World Drive) 276-4010









## Calendar MOVIES

This entails a reconstruction of the card-house on the VDT (with some virtual-reality computer graphics) and then the construction of a water-tower-sized facsimile of it out in back. Not a very practical solution, but a bombastically romantic one. With Asha Menina and Shihab Strong, written and directed by Michael Llesian. 1993. ★ (NICKELODEON 10, FROM 9/10)

**In the Line of Fire** — The prospect of watching Clint Eastwood being annoyed, exasperated, disgusted by John Malkovich for an entire movie, and then forcefully during him off at the end of it, certainly sounds like a reasonable evening's entertainment. You won't be much let down. Eastwood plays a Secret Service agent — an acknowledged "dinosaur" and "borderline humorist." Just in case you were wondering about mandatory retirement — and Malkovich is an ex-CIA guy who, for conveniently vague, fill-in-the-blank reasons, is plotting to assassinate the President. The

latter is likewise a blank — no personality, no political party, no politics — apart from the fact of trailing in the polls and slowly closing the gap in the last weeks of his reelection campaign. Whatever blanks do get filled in are of no real inspiration or interest: a gratuitous hors d'oeuvre of violence at the outset, a handful of bonus murders to fend off audience boredom prior to the climax, a couple of fruitless chases, some facile and easy-to-follow detective work, a disposable sidekick, a female character who is good for some bottle of the sexes banter but no full-blown romance. The whole thing, directed undauntingly by Wolfgang Petersen, is preposterously funneled down into a one-on-one cat-and-mouse game, featuring a very weakly motivated mouse. Without Eastwood in the part of the cat, it would be nothing. With him, it has substance, it has style, it has stature. Not a bit, but so much as a leading man can supply on his own. Rene Russo, Dylan McDermott. 1993. ★★ (GROSSMONT TROLLEY, NEW VALLEY DRIVE IN, OAKLAND 8; SANTI VILLAGE 8; UA ESCONDIDO 8; UA GLASSBORO 8)

**Jurassic Park** — Spielberg. Dinosaur. What more need be said? You get what you

expect. Or in blurb-ese: "It delivers the goods." But it nowhere exceeds or confounds expectations. The premise, from the Michael Crichton novel, is essentially that of Crichton's *Ventworld* with dinosaurs in lieu of robotic amusement park gone haywire. And the kind of sensation peddled in it, like the kind in the same director's *Jaws*, is the rudimentary fear of sharp objects. Or, more accurately, graphically, and literally, mindfully, fear of being punched, severed, minced by same. My, what big teeth you have, *Grandma!* (Fear of blunt objects, or fear of being swiped, stomped, scratched by same, hardly enters into it.) It is a sensation tinged on holdily discomfort, short on wonder — a questionable balance in a movie that bridges the sixty-five-million-year gap between man and dinosaur. With Sam Neill, Laura Dern, Jeff Goldblum, and Richard Attenborough. 1993. ★★ (FARMINGTON VALLEY, GROSSMONT TROLLEY, GROVE 9; MIRA MESA 7; NICKELODEON 8; OAKLAND 8; SANTI VILLAGE 8; SWEETWATER 8; UA GLASSBORO 8; WEGAND PLAZA)

**Kalifornia** — A serial-murder aficionado and would-be bestselling author, about to set out on a cross-country tour of historic



Fortress

murder sites in preparation for a book (with photos by his girlfriend, a specialist in chic black-and-white erotica), advertises on a campus bulletin board for a ride-share couple (his Lincoln convertible gets only eight miles per gallon). Who should be the lone applicants for this position but a red-neck serial murderer — quite coincidental! — and his dimwit girlfriend! These two characters are outfitted, by Brad Pitt and Juliette Lewis respectively, with Southern accents designed for maximum mockery and insult — providing what little and little entertainment there is to be had in the movie. It is far too little, however, to stand up to the final, protracted, depressingly formulaic, gory of gore. Much love to the continuous and obvious music-video visuals. With David Duchovny and Michelle Forbes, directed by Thommy Sten. 1993. ★ (CARNEGIE MOUNTAIN, CENTER 3 CINEMAS, CH)

ERAMA 6; MIRA MESA 7; SWEETWATER 8; UA ESCONDIDO 8; UA GLASSBORO 8; WEGAND PLAZA

**King of the Hill** — Steven Soderbergh's adaptation of A.L. Hawthorne's memoir of his Depression childhood; starring Jesse Bradford. (PARK, FROM 9/10)

**Il Ladrone di Bambini** — Gianni Amelio's take on neo-realism. The title recalls especially the Sicilian *Ladri di Biciclette* (*Boysie Thief*) along with his *Bambini di Guardia* (*The Children Are Watching Us*), as does the employment of a morose child — two of them, in fact — for assault on the viewer's heartstrings: a child-labor violation of a simply different degree, not kind, than the employment of a morose child for prostitution (in the opening

scene). The deliberate — make that overdone — pace and the spare, squared-up or slightly slanted compositions forestall emotional shoppings. And there's nice attention to ambient sound: radios, traffic, surf. With Enrico Lo Verso, Valentina Scalici, Giuseppe Ieracitano. 1992. ★ (P&N, 9/10)

**Like Water for Chocolate** — A feminist yarn of personal oppression and liberation set against a background of large-scale oppression and liberation, the Mexican Revolution. (A distant and dim background, most of the time.) The youngest of three daughters, bound by family tradition to stay home and care for her mother till the day one of them dies, has the opportunity to fall in love with a secret suitor, when the secret comes out, is matched up instead with the eldest daughter. The

youngest can only vent her feelings through her cooking: tears of wine added to the wedding cake batter to induce mass vomiting at the nuptials; drops of blood in a rose-petal sauce to produce a mass aphrodisiac; and so on. One could talk about the fairy-tale elements of all this, or about the "magic realism" of it, or about "multiculturalism" or Messianism or gnosticism or what ever. And of course all the while one could be taking just about the Laura Esquivel novel and never mind the Alfonso Arau movie. In the latter context, none of these avenues of discussion can provide escape from a mushy slippery untarnished image that has a hard time simply holding onto the screen. The camera framing the soft focus, the peach light, the general pallidness, the triplicate collapsing of space, the blurry foreground objects — all this and more renders the movie all but unwatchable for the discerning eye. With Lumen Cavazos and

Marcel Lonsardi. 1992. ★ (HILLCREST CINEMAS)

**Manhattan Murder Mystery** — A busy neighbor fable about the mounting suspicion that the brand-new widower in the apartment down the hall may also be his wife's murderer. During a routine condolence visit, the wife texts door (Shirley Maizel) discovers what looks to be an area of abuse while searching in the kitchen cabinets for coffee beans. But what about the twin, cemetery plots the grieving widower had supposedly purchased? The next-door wife's husband (Woody Allen), a mind-your-own-business New Yorker through and through, proves to be a less receptive sounding board for her theories than does the attractive divorcee (Alan Alda) with whom she is currently negotiating a business partnership. And at the same time that the husband is becoming more and more

convinced of his wife's lunacy, he is the object of discreet advances from an unattached novelist (Anjelica Huston) under contract to his publishing firm. The extraneous flirtations and jealousies add some useful complication to the snooping and sleuthing. The latter activities are worked out reasonably well, not to the standards of a straight detective case out of the files of, say, Elery Queen (pre-eminent Manhattan murder solver), but to those of low comedy. The unapologetic *Asmenage* to Bob Hope near the beginning of the movie sets the sights just about right. The life imitating art finale (*Asmenage* to Orson Welles), while shooting higher, falls short: a broken bowstring. Directed and co-written by Allen. 1993. ★★ (COVE, UA HORTON PLAZA 7)

**The Man without a Face** — Mel Gibson with a lot of makeup. He's a horrifically

scarred recluse, shut away in his two-story seaside sanctuary with his poetry, his classical music, his paintings, but distantly haunted by nasty rumors and sinister nicknames: "Hamburger Head," "Pizza Head," "Puke Head." And then one day a backward junior-high student confesses on the fact that the recluse used to be a teacher, and peters him into giving a private tutorial: sort of a combination *Phantom of the Opera* and *Dead Poets Society*. Gibson's directorial debut begins ill advisedly with a dream scene ("John Wayne Meets Hugh Hefner philosophy of life") and proceeds from there to bludgeon us mercilessly with his sensuality. Nick Stahl, Margaret Whitton. 1993. ★ (CINEMA 8, FARMINGTON VALLEY, FLOWER HILL CINEMAS, GLAXY 6; LA CIMA 6; MIRA MESA 7; NICKELODEON 8; SAN MARCOS CINEMAS, RANCHO REFINADO 8; SAN MARCOS CINEMAS, SPORTS ARENA 6; SWEETWATER 8; UA HORTON PLAZA 7; UNIVERSITY TOWNE CENTRE)

**"DYNAMITE!"**  
A full-throttle blast of action and fireworks, a savagely funny thriller ride. Slater and Arquette make a wildly comic and sexy pair.

**christian slater patricia arquette**

★★★★★  
Christian Slater in his best role to date in best film to date. True Romance' is so cool.

**"TERRIFIC!"** An important movie that defines a generation. Terrific. Imaginative.

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**"THE FUN IS CONTAGIOUS."**

**Kathleen TURNER Dennis QUaid**

**Undercover BLUES**

Intelligence runs in the family.

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**"ASTONISHING..."**  
As focused and cool-headed as the remarkable character whose story it tells. The film is illuminated by Ms. Amis' haunting performance.

**"STUNNING..."**  
Amis is perfectly cast in a performance of such subtlety and power.

**The Ballad of Little Jo**

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It deserves comparison with such classic films as 'TO KILL A MOCKINGBIRD' and 'MY LIFE AS A DOG.'

**"WITH WARMTH AND WIT,"**  
"KING OF THE HILL" presents the scary yet liberating precariousness of life on the edge. The film has a fundamental honesty and subtle, eccentric charm.

**"★★★★★"**

**KING OF THE HILL**

**EXCLUSIVE ENGAGEMENT STARTS FRIDAY Park**

**There were a million reasons to give the money back. But Joey Coyle couldn't think of one**

**Needful Things** Typically theoblasts Stephen King adaptation concerning a Mysterious Stranger who gave a name to a Mark Twain story, only several hundred years older—who comes to the New England town of Castle Rock and sets the residents at ease at a casual dinner. The top-of-the-lungs axman of the local sheriff who had lived there in search of peace and quiet: "Everybody is insane everywhere" The Devil is not just redundant to this premise; he is rhetorical overkill. To say nothing of pyromaniacal overkill. Max Elton Sykes is a redneck, a racist, a racist. Lowers himself to the overall level. Amanda Plummer, who is not apt to be stealing any roles from Demi Moore or Meg Ryan and who has to make the most of her chances, raises herself way above it. And Ed Harris, steady as ever, contributes nothing to the movie. **B** *Directed by Francis Ford Coppola*

**Oliver Oliver** — The old story — "inspired by actual events" — about someone who goes away and someone who turns up some years later and who may or may not be the same someone who went away. (As in *The Return of Martin Guerre*, we can see with our own eyes that the someone who turns up is clearly not the same someone

*ropa Europa*, really ought to have resisted another echoic title) prefers things messy, not tidy. And following the six-year time-jump and the surfacing of a homeless, homosexual street hustler in a beat-up red baseball cap, things get a great deal messier before the highly satisfying conclusion. Highly but not entirely: several unanswered and unraised questions remain. 1993.  
★★ (OJN, 9/13)

**Orlando** — Sally Potter's "ruthless distillation" (her own) of Virginia Woolf's imaginary biography slash historical novel slash literary criticism slash mass note on the poetic spirit in the Sackville family.

like. With Billy Zane, Lothaire Bluteau.  
1993.  
★ (GUILD)

**Poetic Justice** — Billed as "a street romance," but really more of a road romance. The romancers theme: ves are from the "street" — South Central L.A. — but the romance blooms on the road, during a mail run up the Coast Highway to Oakland, with two illicit female passengers aboard the postal truck. The urban black lingo, the mating game, and other cultural matters are set down knowingly by writer and director John Singleton, but as in his *Boyz n the Hood*, there are sentimental detours that

important thing to observe signals of white misters by jayhawk sentinels. "I don't die," says one of its residents, at her vanity table, wearing no perplexity. Eddie, ever the intellectual, responds: "So what?" The documentation tips out as we go and the mystery grows deeper. At the level of a weekly TV cop show, detectives on the case hold our up officer from the LAPD and a legendary predecessor in the Japanese now living in semi-seclusion in Little Tokyo. There is a question about this second-century Indian scout in a cavalry Western like the Indian scout, he underlay the land: "We may comment MTV culture, but the Holmsonian repository of archaic life, more than an antiquarian life, with maximum creature com-

cannot even accurately copy scenes. Remember the Hitchcocker in *High Anxiety* that takes a pure class of the camera for a Hitchcock movie? begin with, he cuts to a second *other side* of the glass in a *part* the breakage: the point of Gary Elms, Amy Yasbeck, Richard Lester, 1993.

● CENTER 3 CINEMAS, AU CHU

**Rookie of the Year**—Fifteen about a Major League minor-league, with unstarred tight left men's shoulder, who helps Chicago Cubs to their first win in living memory (Hollywood, when both the hero and the knuckled out of commission day of the regular season, is Daniel Stern directed — his film and no actor is less under con-

der two teachers of radical philosophies, go fishing for the national champions with the same intensity through the motions of sea wringing its hands over the making difficult choices in life. It decides at long last that, so little here, no choice none. How nice for him! If that nothing enough can be said about the style of the film to put First-time director Steven Z. Soderbergh (*Sunset Boulevard*) spends the time taking difficult choices close-up and an extreme close-up for variety, he throws in a couple of medium shots, but never a focal range that is well placed against the plane of the screen as the spectator's nose, anyway.

Conrad Hall, a notorious fan of adorning these massive images

What draws us to her, nor the pasty-faced bedridden woman she promptly traces those who is the enveloping subjectivity which the story is filtered, of *Europa Europa* might seem an odd candidate, piece of sentimental Edwardian farce for once free to indulge her without having also to indulge irony, and she has made even more convincing physical comedy and her cameraman Reinhold and her production designer together conceiving a series studio filmmaking. At bottom little more than an *Illustrator* what illustrations? The Caspian Friedrichs legacy of the e-

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partner, can't quite match him nicely with the relationship of pupil, master to apprentice, H. Watson. Snipes is a little like the Street to Worrie Avenue; Contr the way through the labyrinth novel by Michael Crichton; di Philip Kaufman. 1993.

★★★ GABRIEL MOUNTAIN, FLORENCE, GROSSMONT, HOLLAND, HAZEN, LA CLASTA R., SANTEE VILLAGE R., LA COSSHOUSE R. H. HORTON UNIVERSITY TOWNE CENTRE

**Road Scholar** — Concept film modest concern: give driving film Transylvanian, been a road and p commentator Andrei Codrescu a red Cadillac convertible, none

1993.  
● ICLAIREMONT, FROM 9/10: GA

**Searching for Bobby Fish**  
you can have it all: inspiration  
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**JULIETTE LEWIS**  
ALL BOYS

**BRAD PITT**

**OF MURDER AND ERU**  
**AT OUT WONDERFUL BRAD PITT IS OUR**  
**CHARM THAT EXUDES PURE MENACE."**  
*—* Peter Travers, ROLLING STONE

**JULIETTE LEV**



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**THICK & THIN**

**Robin Hood: Man in Tightrope**

In the dramatic *Hood*, the title character—Hood—Prince of Thieves, Mel Gibson—to shoot his way out of a slump in the junkies, clanking locks off the river, just as often as he does the law.

Among them are a "chorus" of nomadic, mole-in-the-face type of people, who are eventually put to dialogue in case of too subtle symbolism.

Nomadic Latrine (not even a Tab) is used to look around the world, can manage to be funny, a Rabbinic place of friar Tuck, a black of color, a "Jew," a "Jew."

The applicable, imitation of rabbinic lessons by Don DeLancey, and a appearance by Patrick Swayze, and Robin Hood, Scott Bakula, and

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PINK FLOYD'S  
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IN 3-D  
LASER DISC  
PALBOA PARK

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San Diego Reader September 4, 1993 34



## Calendar RESTAURANTS

pared from fava beans), and *spanakopita* (spinach and feta cheese in filo dough). The combination plate came with soup or salad, and my friend was very satisfied with his *argouleme* soup (Greek egg-lemon soup) and his main course (\$9.95).

Another friend was delighted with shrimp scampi — large shrimp baked with tomatoes, feta cheese, and wine. The entrée was served in a large casserole, had we known about its size in advance, we would have shared it (\$14.95). It's accompanied by rice pilaf and salad. Unless you're the heartiest of eaters, there's no way you can finish all of it, especially if you dip your bread into the

sauce, which fills you up in a hurry.

The one disappointing dish was the grilled salmon in grape leaves. The fish was not at its peak of freshness and had been cooked too dry (\$13.95). The chefs at Croce's and 515 Fifth both prepare fresh fish in grape or salad, and my friend was very satisfied with his *argouleme* soup (Greek egg-lemon soup) and his main course (\$9.95).

Another friend was delighted with shrimp scampi — large shrimp baked with tomatoes, feta cheese, and wine. The entrée was served in a large casserole, had we known about its size in advance, we would have shared it (\$14.95). It's accompanied by rice pilaf and salad. Unless you're the heartiest of eaters, there's no way you can finish all of it, especially if you dip your bread into the

art. All items are available for takeout.

My favorite Middle Eastern restaurant, Khayyam Cuisine, which prepares Jordanian food with French influence, is now offering all of its entrees at half price Sunday and Tuesday through Friday between 5:30 and 7:00 p.m. During those hours the price range is \$4.75 to \$6.90. Don't miss the grilled eggplant with pomegranate sauce or the stuffed vegetables or the chicken with almonds in filo dough. Every item is a treat. Closed Monday. 417 South Highway 101, Solana Beach, second level. 755-6443.

## RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Widener and represents a selective listing of

recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. **Low to moderate** \$8 to \$15; **moderate** \$15 to \$25; **expensive** more than \$25. Please call restaurant in advance for operating hours, reservations, and other specific information.

### NORTH COASTAL

**CHEF HERMAN** 1355 Camino Del Mar, 135 Mar Plaza, Market level, 761-0867. Featuring old-time games. This traditional French provincial restaurant is immaculate, covered because of the presence of Chef Herman's recent fish white, but because of the food prepared in a traditional manner. From one in a budget, to the fish or salmon soup, plus a salad. But don't overlook the whole fish prepared to your liking with this great green liver, or any of the appetizers. Complimentary for reser-

vation, and leaves of french bread. Outdoor terrace now features freshly made crepes from 11:00 a.m. to 2:00 p.m. Crepes prepared on the terrace daily — some sweet, some filled with chicken or seafood. Makes pleasant and convenient for brunch. Call about the hours they serve crepes. Open daily. Moderate to expensive.

**DEL MAR PIZZA** 141 1/2 North Street, Del Mar, 391-0888. If you've heard about, dreamed about, or even wrote cartoon about New York pizza, the best pizza in the area is in Del Mar complete with New York manners. The hot sand which are good, but the pizza is in the crust. Language and stuffed eggplant are available. Open daily, weekdays to 9:00 p.m., Friday and Saturday to 10:00 p.m. Low to moderate.

**EPAPOTOS** 1355 Camino Del Mar, 135 Mar Plaza, 135 Mar Plaza, 761-0867. This traditional French provincial restaurant is immaculate, covered because of the presence of Chef Herman's recent fish white, but because of the food prepared in a traditional manner. From one in a budget, to the fish or salmon soup, plus a salad. But don't overlook the whole fish prepared to your liking with this great green liver, or any of the appetizers. Complimentary for reser-

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vation, and leaves of french bread. Outdoor terrace now features freshly made crepes from 11:00 a.m. to 2:00 p.m. Crepes prepared on the terrace daily — some sweet, some filled with chicken or seafood. Makes pleasant and convenient for brunch. Call about the hours they serve crepes. Open daily. Moderate to expensive.

**DEL MAR PIZZA** 141 1/2 North Street, Del Mar, 391-0888. If you've heard about, dreamed about, or even wrote cartoon about New York pizza, the best pizza in the area is in Del Mar complete with New York manners. The hot sand which are good, but the pizza is in the crust. Language and stuffed eggplant are available. Open daily, weekdays to 9:00 p.m., Friday and Saturday to 10:00 p.m. Low to moderate.

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\$4.75 LUNCH \$5.75 DINNER

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HE TALKED FOR AN HOUR BEFORE  
HE REALIZED HIS OLD ONE WING DEAR  
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HER FEET FOUND THE TATH-BAIR  
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Don't miss this!

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\*Discussed cash price - MSRP/MS (paid to 2nd American Express bank check).

**SALES REPRESENTATIVE NOT PERMITTED**

## LEMON!

**\$40<sup>00</sup>**

Make sure you have your car inspected before you buy it. Bumper to bumper - mechanically & structurally. Expires 9/30/93.

**1110 W. 7th Street, (Corner of 11th & R)**  
 Mon-Fri., 7:30 am-5:00 pm  
 Sat. 9:00 am-2:00 pm  
**313-0777**

# BACK TO SCHOOL SALE: BUY ONE BIKE, GET ONE FREE!

Buy any '92 Alpinstar at the suggested retail price and receive the second one free or buy any '93 al up to 40% off suggested retail price.

**The Rock Shox Trained Technician at Action Cyclery**  
has something special for you!  
Come in for your Rock Shox modification  
or any questions you may have.

**Rock Shox Mag 21 \$299-\$259.95**  
**Rock Shox Quad \$289-\$199.00**  
**Manitou 2** Will match any advertised price.

**WE'LL MATCH ANY ADVERTISED MANITOU PRICE**  
Bell Creek Light \$149.95    Bell Creek L Light \$149.95  
Bell Quail II \$249.95    Bell Pump \$149.95    \$89.95

**Vette Heart Rate Cycle Computer**

C-1000, wireless heart rate chest strap, 2 watches, C20 functions.  
includes: Current speed, average & maximum speed, trip distance,  
odometer, T/F clock & auto shut-down & freeze frame memory.  
\$49.95    \$69.95

**ACTION CYCLERY**  
**THE SAVINGS PLACE**

**FREE  
GIFT DEALER  
plus  
with  
bike purchase**

**LARGEST  
GYMNASIUM IN  
SAN DIEGO**

'92 ALPINSTAR  
CRO-MEGA XT  
Shimano S&D LX  
Al-Framo  
Shimano Disc Brake  
plus Mavic Rim  
\$1,399.00    \$1,299.95

'92 ALPINSTAR  
AL-MEGA XT  
Shimano S&D LX  
Al-Framo  
Shimano Disc Brake  
plus Mavic Rim  
\$1,399.00    \$1,299.95

'92 ALPINSTAR  
AL-MEGA XT  
Shimano S&D LX  
Al-Framo  
Shimano Disc Brake  
plus Mavic Rim  
\$1,399.00    \$1,299.95

'92 ALPINSTAR HYBRID  
Shimano S&D LX  
Al-Framo  
Shimano Disc Brake  
plus Mavic Rim  
\$1,399.00    \$1,299.95

'92 AL-MEGA E73S  
Full 7000 Series Al-Framo, Shimano Deore LX plus  
Rock-Shox, Scott Prostar, Manitou (2) Rims & Mavic Rim,  
Hitchey Tree \$2499.00    \$1099.00

'91 AL-MEGA E550  
Full 7000 Series, Shimano Deore LX, Mavic Rim,  
Hitchey Tree \$2499.00    \$699.00

'93 CRO-MEGA D560  
Full Trek Titanium (2), Shimano Deore LX plus  
Mavic Rim \$2499.00    \$549.00

'93 CRO-MEGA D320  
Full Trek Titanium (2), Shimano Deore LX plus  
Mavic Rim \$2499.00    \$549.00

'93 CRO-MEGA D220  
Full Trek Titanium (2), Shimano Deore LX plus  
Mavic Rim \$2499.00    \$549.00

'93 AL-MEGA E900  
Full 7000 Series, Shimano Deore LX plus  
Rock-Shox, Scott Prostar, Manitou (2) Rims & Mavic Rim,  
Hitchey Tree \$2499.00    \$1099.00

'93 AL-MEGA E550  
Full 7000 Series, Shimano Deore LX, Mavic Rim,  
Hitchey Tree \$2499.00    \$699.00

'93 CRO-MEGA D560  
Full Trek Titanium (2), Shimano Deore LX plus  
Mavic Rim \$2499.00    \$549.00

'93 CRO-MEGA D320  
Full Trek Titanium (2), Shimano Deore LX plus  
Mavic Rim \$2499.00    \$549.00

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Full Trek Titanium (2), Shimano Deore LX plus  
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**Great Selection of  
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Mountain Bikes!**

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9910 Mira Mesa Blvd., ext. 11-15 (next to Denny's)  
Mon.-Thurs. Thru. Sat. Fri. 10-7 • Closed on Wed. • Sat. 10-6 • Sun. 11-4

(Excludes \$299.95)  
Prices good as listed, subject to stock on hand.  
Photos for illustration only.

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Clutch  
Service**  
Free Inspections & Adjustments

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"If you care about your car and quality  
is important to you, please call us."

**268  
9731**

**SUBURBAN TORTURE** by Julie Larson ©1987

1949, collector's item, has grill, well oven, still works. Best offer. 270-7809

**antique**  
dinner  
\$1250

**MISCELLANEOUS ANTIQUES.** First Edition 1970. Also boys, ships, Lionel, American Flyer, Marxlin, ivies, Dorton, Arcade, Toytown Toy, Smith-Miller, Matchbox, Dinky. Private party 458-4070.

**For Sale**

**SEWING MACHINE**, antique Singer, 100 years old, great restoration project, wood cabinet, top, \$225. Double Play! dining table, \$200. rug, 264-5474.

**STOVE**, 1930s Gaffers & Satter, gas, excellent condition, works perfectly, looks good. \$250/best. 753-0720

COMPLETE AUTO REPAIR & SERVICE ■ IMPORTS ■ DOMESTICS ■ HEAVY DUTY

# SMOG

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**\$0.00\***

Everyday Special "Pass or Don't Pay"

\*Pay: means you receive a California Certificate (Van & H.D. \$19.95, Monotonies \$29.95 + certificate) Most Cars.

**Service \$59.95**  
Includes chemical cleaning of fuel injectors and road testing.

**Service \$29.95** Plus Free  
2696 Mission Village Dr. 277-4961


**Filter \$19.95**  
with Free Safety Inspection. Most cars. Up to 5 quarts of premium motor oil.

A small map showing the location of Mission Village Dr. The map includes Highway 15, Stadium, and a compass rose indicating North (N), South (S), East (E), and West (W). Mission Village Dr. is shown as a horizontal line intersecting Highway 15.

\_\_\_\_\_

\_\_\_\_\_

[illegible]



# CHECK \$9.99\*

## Everyday Special "Pass or Don't Pay"

\*Plus certificate. With this coupon Expires 9/15/97  
 \*Pass means you receive a California Certificate (Exam & F.D. 131/13, Miscellaneous: \$279.95 + certificate) Miss Cuts.

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Includes: Chemical cleaning of fuel injectors and fuel line only

### Lube, Oil & Filter \$19.95

with Free Safety Inspection. Miss Cuts 1/2 qt. of premium motor oil

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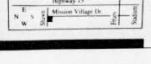
Plus Free

**2696 Mission Village Dr. 277-4961**

**ARCO** CO  
**SHOP HERE**

Mon, Fri 7 am - 7 pm, Sat 7 am - 5 pm  
 Sun 9 am - 5 pm. Offer good at this location  
 Offer valid 9/15/97  
 (1/2 mile north of Jack Murphy Stadium) Van, NC

## Come save with our low gas prices!



160 San Diego Boulder September 2, 1991



**INTEGRITY CAPMI**, 1981's 5 speed new transmission, power steering pump, 2 new 150000 mile parts, rebuilt trans. & needs some body work, not running. Call 733-8096.

**INTEGRITY COUGAR V6-7**, 1987, completely restored and with vinyl top. Has been clear **3500000** (Est. 015).

**INTEGRITY COUGAR**, 1987 classic V6, automatic, power steering, 2 new wheel cooling system, new wheel & tire. Call 260-1142.

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**(Rd.)**

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 9240 Dowdy Drive, 506-1770  
 (1-1/2 miles west of 15, off Miramar Rd.)

**Sunroof**

**\$159** installed

15x30 Gen III  
*photo for illustration only*



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**WE NEED 20 PIECE WITH BAD CREDIT!**  
**CALL TODAY - DRIVE TODAY**  
**CALL CHUCK SMITH**

***City Chevrolet***  
**276-6171 x141**

**NEED A CAR? GOT A JOB?**  
**WE NEED 20 PEOPLE WITH BAD CREDIT!**  
**CALL TODAY - DRIVE TODAY**  
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*Mike Smith*  
**HONDA**  
OF SAN DIEGO

3441 EL CAJON BLVD. (3 BLOCKS EAST OF 805)  
CALL  
**283-5461**



A small map showing the intersection of El Cajon Blvd and 805. A star marks the location of the dealership at 3441 El Cajon Blvd, which is 3 blocks east of 805.

**'94 INTEGRA**  
\$1000 down \$189<sup>+</sup> per mo. **30 mo.**  
<sup>+</sup> tax



**'94 Acura Integra RS.**  
30 months, closed end lease, \$189 per month, plus tax.  
\$1000 cash down plus integration fees.  
Mileage restrictions may apply.  
Lease and value \$15,875, total of payments \$5,100.  
Subject to prior sale. On approved credit.  
Offer applies to any Integra RS. 1 year without A.C.  
Offer expires 9/15/93

**ACURA**

Come see the

# '94 ACCORDs!

Fresh new '94s have just arrived, and you can drive one now. We must clear remaining stock of '93s - at closeout prices!



**ESCONDIDO AUTO PARK  
CUSH**  
**W H O N D A 737-3200**

1700 Auto Parkway North

San Diego Reader's Question # 1993 105



# THE BACK PAGE

DEADLINE:  
5 PM FRIDAY

235-8200

## SKY DIVE

Learn to sky dive \$20 off 1st jump with Reader ad. Call for info/brochure. 661-6671.

**FREE PAIN CLINIC Sept. 15th, 7-9pm**  
Vitality Training Center now offers 100-150 hr. Training in Therapeutic Massage, Stress Clinic, Massage from \$20-Yoga Classes \$5-299-9491.

**12% RETURN**  
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Collecting Your Support book tells how. Send \$9.95 to CSES, 249 S. Hwy 101-315, Solana Rch., CA 92075.

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Free Treatment Programs...  
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October, 1993

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