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Deepak Chopra M.D. is the best-selling author of Quantum Healing, Perfect Health and Unconditional Life. His latest book is Ageless Body, Timeless Mind, is #1 on The NY Times Bestseller List. He recently joined Sharp Health Care in San Diego and formed its Institute for Mind/Body Medicine and Behavioral Sciences. Dr. Chopra is President of the American Association for Ayurvedic Medicine and the former Medical Director of the Maharshi Ayurveda Health Center for Stress Management and Behavioral Medicine.

Course 268 Town & Country
Sec. A Thu, Oct. 28 6:30-8:30pm
Course fee \$29 / Members course fee \$24

Learn the Sacred Ways of the Lakota Native American Spirituality with WALLACE BLACK ELK, Lakota Elder

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Inside this month:
Melody Beattie...Virtual Reality...
The Ageless Body with Chris Griscom...
Timothy Leary...Lynn Andrews...And more!

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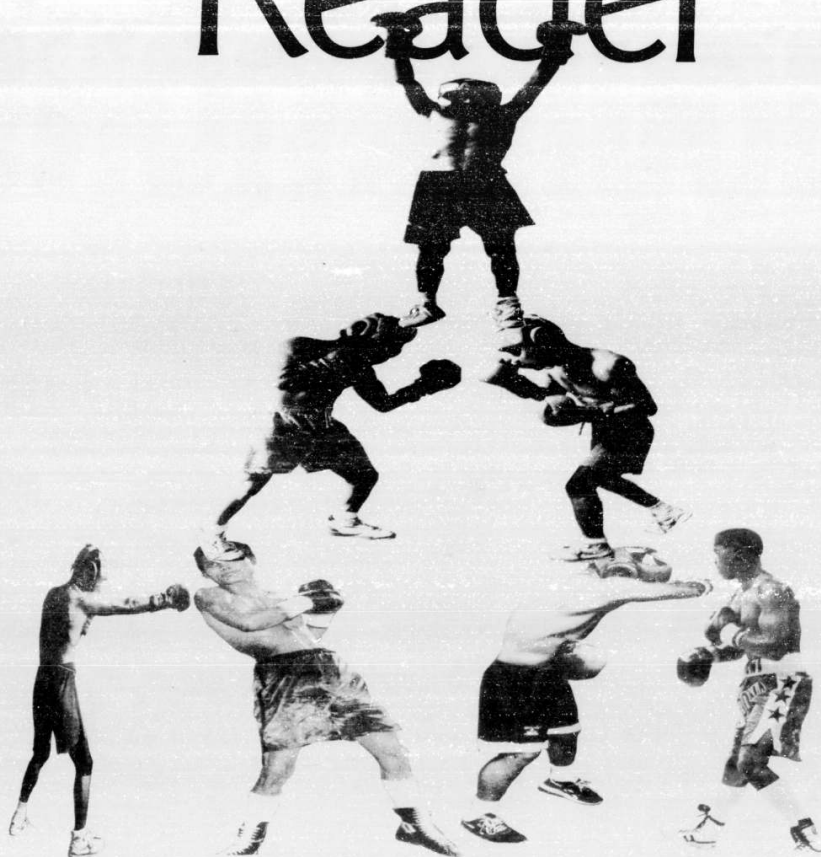
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Volume 22 / Number 37 / September 16, 1993

SAN DIEGO'S WEEKLY Reader



The Ring Is an Altar on Which Man Wins

see page 16

Cover by Michael M. Zitzelschneider, photographs by Sandy Haddock, Jr.

First Arafat and Robin, now this Delegations from South and North Korea are expected to join representatives of Japan, China, Russia, and the United States for a two-day security summit in San Diego next month. The Northeast Asia Cooperation Dialogue opens October 8 at the University of California at San Diego. The parley is sponsored by UCSD's Institute on Global Conflict and Cooperation and, according to a South Korean news report, is the "first civilian-level Northeast Asia security dialogue" among those six nations. Christopher Twomey, a policy researcher for the institute, says discussions will go beyond security. "It's an academic conference on a range of issues, including economic and environmental issues," Twomey says. National security, however, will be the focus, with confidence-building measures, security cooperation, disarmament, and nonproliferation of weapons of mass destruction among the likely agendas. Each country will send a foreign ministry official as well as military leaders and civilian experts.

—T.K.A.

America's finest maquiladora A newspaper has alleged that microelectronic chips assembled at a Hughes Aircraft plant near Tijuana are used in a powerful new air force missile. But Hughes spokesman Bill Herman angrily denies a story in the *Orange County Register* that says the Los Angeles defense contractor is performing military work at the Hughes maquiladora without approval of the Mexican government. "That's incorrect," he says. "We comply with the regulations of both nations." Herman concedes the microchips assembled in Mexico could wind up with the U.S. government. "They are used in a variety of applications," he says. "They go into defense programs as well as industrial, commercial, and space programs. We do circuit assembly in Tijuana, but we do not identify which programs they go into." Last year, the federal government ordered 401 air-to-air missiles from Hughes, worth \$253 million. Last December, an air force F-16 fired the first one in combat, downing an Iraqi warplane over southern Iraq. This is not the first controversy concerning military work at the Tijuana plant. In June, a San Diego jury rejected a former Hughes employee's \$15 million wrongful termination suit. The ex-employee claimed his firing in April 1990 was in retaliation for his reporting deficiencies in Stinger missile parts made at the facility.

—T.K.A.

Paved in Hillcrest? The former vice president of Pets Are Wonderful Support, a volunteer group that cares for pets of AIDS patients, has filed a complaint with the City of San Diego's Human Relations Commission, claiming he was fired because he is a female impersonator. Robert "Tiny" Gibson says he was told by PAWS president Rex Yale that the group wanted to cultivate a more "presentable" image in an attempt to expand its fundraising into the straight community, and having a drag queen at the helm simply wouldn't do. Gibson points out that he recently raised \$1200 for PAWS at a drag show and accuses the group of discrimination. "He told me I was too naïve, too gay-acting, and not presentable to the straight community," Gibson says. Yale, however, says Gibson "quit of his own accord" after being reprimanded for his conduct in the office. "Robert just does not act right," Yale says. "He's a little bit too glib, which we cannot have because we work with both straight and gay people."

—T.K.A.

Spousal support Attorney C. Hugh Friedman, a professor at the University of San Diego and husband of Congresswoman Lynn Schenk, has been appointed by President Clinton to the White House Conference on Small Business Committee. The 11-member panel is supposed to come up with ways to "encourage the economic viability of small business." Friedman was not available for comment, but his wife's latest financial disclosure statement indicates the lawyer has personal assets of between \$482,000 to \$1.13 million in various government bonds, equity, stock, and mutual funds, another \$270,000 to \$500,000 tucked away in a retirement account, and \$1 million to \$2 million worth of real estate in Mission Beach and Los Angeles. Friedman and Schenk include more than \$1 million worth of Medi-Med stock, ironically, mail-order pharmacies like Medi-Med may be threatened by Bill Clinton's health care reform. Friedman is leading to "level the playing field," the first Lady lace last month told the annual meeting of the National Association of Chain Drug Stores that the president's health plan will try to end discount drug pricing that favors hospitals, HMOs, and mail-order houses.

—T.K.A.

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3006, ext. 440, or fax your tip to 283-2951.

Carothers says she considered asking Anita Hill to speak at the conference this year but decided against it. "She's really a white-person's black woman."

Black Women and the Double-Edged Sword

By Melinda Powelson

In the courtyard outside her Mission Valley office, Maria Carothers sits in the shade of three palm trees on a cool Friday afternoon. She is a striking woman, wearing wide-legged navy pants, a matching waistcoat, and a golden silk shell.

As she speaks about the condition of African-American women in corporate America, her voice and expression are intense with determination. She leans forward and says, "In the real white-collar jobs — like attorneys, or stockbrokers, or accountants — there are no black women. Typically, you're the only one. It takes a certain kind of competition and self-assuredness to survive in that kind of environment."

For the past four years, Carothers has dedicated herself to producing a traveling conference called "African-American Women on Tour," designed to help black women cope with isolation in the corporate world. "We teach them how to take control of their own environment."

Carothers came up with the idea for the conference when she saw that there wasn't a group addressing these issues. "There was a hunger felt by African-American women, a need to grow, network, and socialize," she says. For \$250, participants can enroll in the three-day event and hear speakers such as Terry McMillan, who wrote the bestseller *Waiting to Exhale*; Susan Taylor, editor of *Exeter* magazine; and other prominent African-American women.

"It's an affordable way to get recharged," says Carothers. "[Women] focus so much on making sure the kids are happy, and making sure the employer is happy, they should think about themselves."

Carothers staged the first women's conference in San Diego in the fall of 1991 and attracted some 200 women. This year, the Women on Tour will travel to Washington D.C., New Orleans, and Oakland. Carothers says she anticipates about 700 women at each event.

Participants can choose among 50 or so workshops. "We are really conscientious about not putting together a program that is just corporate America." Some programs focus on professional development, while others address the challenges of educating today's children. Still others pursue the world of spiritual healing and sexuality.

Carothers says a conference exclusively for blacks was necessary because black women face different challenges than white women. "They are hit with the issues of gender and they have to deal with sexual and racial discrimination."

In the corporate world, she says, many black women don't feel

free to express themselves. "If you work in a white environment, you can't let your guard down. If you make one tiny grammatical error, everyone's perception of you changes. My personal opinion is that [whites] understand us so little — most of their exposure into the life of a black male or a black female is limited to the 'mammy' on whatever TV show, or a movie like *Boyz n the Hood*. That's the only frame of reference. It's frustrating and tiring. Sometimes you hear little comments that are completely inappropriate. For the most part you just listen to it, and shake your head."

Fortunately, she says, black women have each other to lean on. "We get together around the kitchen table. We don't have to go to the bar or anything and drink liquor. It's just sitting around the kitchen table, the living room, or the hair salon. It's part of that healing, it helps us get reinvigorated."

At the conference, the women learn that as a group they can have a substantial influence. In fact, Carothers says, "Esence magazine has documented that black women purchase more health



Maria Carothers

and beauty aids than any other group of women," making black women a target audience for advertisers. The conference teaches them to recognize their own buying power and support black businesses.

Part of the reason black women buy so many cosmetic products, Carothers says, is their hair. "Because of the way our hair grows, we have a lot of options. We can go natural, and then have to deal with the acceptance of that. Is this employer going to accept my hair in an Afro, or dreadlocks, corn rows? Then there's the time for the corporate environment. I have a friend who has dreadlocks, and she has to contend with it. She's a biologist, so she has to deal with the sneers and laughter, but her response is, 'This is how my hair grows, and I choose to go natural.'"

But hairstyle and dress aren't subjects that will be discussed at the conference. "I try to stay away from what I call the 'two-fo' topics. Typically, women at these conferences are pretty snappy dressers. And black women tend to have a sense of style anyway,

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The biggest increase in crime in the past two years was drug abuse, with 138 cases in 1993, a 43 percent increase over 1991.

Top City School Woes in '93: Robbery, Murder, Drugs

By Melinda Powelson

In July, Alex Rascon, director of police services for the San Diego Unified School District, gave a short speech at the National Conference of State Legislatures. He talked about the increasing violence in California schools, the presence of guns in the classroom, the number of children on drugs, and then described how San Diego schools deal with these problems.

About a week later, Rascon was flooded with calls from politicians across the country asking for advice. "Really, this has gotten kind of crazy," he says, as he flips through his stack of requests. "The state of Colorado wanted to fly me out to talk to them in August, but I had to turn them down. Over Labor Day weekend, I flew to Houston, Texas, and was treated like the president of the United States."

Rascon says San Diego schools are leading the nation in school safety. The district is considered an innovator by the National School Safety Center in Thousand Oaks because of

its policies for weapons and gangs. But even though the district is fighting school violence, there are still about a thousand criminal incidents on campus each year — roughly three times a day. In 1993, school police reported 138 cases of drug abuse, 43 assaults with a deadly weapon, 505 incidents of burglary, eight cases of ar-

son, and four homicides. The violence is spread evenly through high schools, middle schools, and elementary programs, Rascon says. "Sometimes we even catch youngsters in elementary school with guns and knives borrowed from an older brother or even their parents."

Weapons aren't the only

like cocaine and other things. We see mostly smoking inhalants. They sniff certain things, like that glue stuff, which makes you higher than hell," Rascon says he is in favor of an extensive undercover drug operation to scout out dealers. "That's the only way you're going to make a dent in the problem."

San Diego Unified, like many other big-city school districts, employs its own police force. It has 13 nonsworn and 38 sworn officers under Rascon's direction. "It's a sad comment on society," he says. "Whatever trends happen off campus eventually find their way to the school grounds."

According to Rascon, about one-half of one percent of students are serious criminals. Rascon says school crimes are often related to students bringing weapons to campus. He walks over to a metal cabinet where he keeps samples of confiscated material. He pulls two items from the drawer. "This is a Ninja pen," he says. "It writes as well as any other ball-point pen, but when you pull it out in one certain way, it becomes a sharp little knife."

Rascon says he has spotted dozens of Ninja pens on San Diego campuses. "Usually the kids want to show them off." Next, Rascon picks up a thin, six-inch metal object, which stands up like a music stand. "One boy told his teacher that he uses this for violin practice," says Rascon,



Alex Rascon with weapons taken from students at various schools

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problem. The biggest increase in crime in the past two years was drug abuse, with 138 cases in 1993, a 43 percent increase over 1991. This figure mirrors a recent U.S. Department of Justice report stating that drug use among San Diego youths is up significantly.

"There is clearly an increase of substance abuse at the schools," Rascon reports. "We haven't seen hard narcotics,

"But it's not a musical apparatus at all." Rascon splits the metal piece apart, twists it three times, and produces a jagged dagger. "With practice, kids can make this into a knife in just a few seconds."

Everyone is carrying weapons to schools these days, says George Butterfield, a spokesman for the National School Safety Center. However, the type of student carrying weapons is not the type who was carrying them live or ten years ago.

"You always had people who wanted to perpetrate crimes, who wanted to intimidate others," says Butterfield. "But now, the people carrying [weapons] are your average Joe student who feels that school is a dangerous place. He thinks that he has to carry something to protect himself."

Butterfield says this escalates school crime. "When you have people who want to be left alone — people who want to be on the football team, or who want to socialize, or don't want to bother anyone — feeling like they have to carry weapons to come to this place, that just messes everything up."

To combat weapons, San Diego schools implement a "zero tolerance" policy last March, which states that any student caught carrying a weapon will be expelled from school and placed in alternative school. Since last spring, four students have been caught with weapons. "We're not expelling a whole bunch of

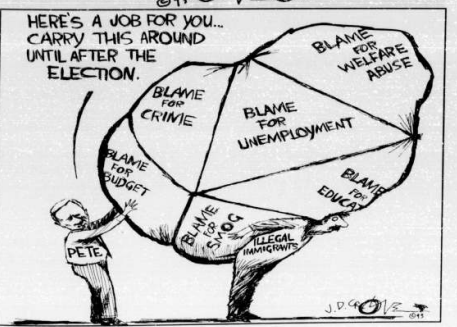
kids," says Rascon. "We are dealing with that less-than-one-percent population that needs to be expelled."

Butterfield argues that when you institute strategies like zero tolerance, the "typical" kids — not the serious criminals — are the ones who get caught. "They aren't street smart or just don't have the experience," he explains. One option, Butterfield says, is installing detectors. "Many school districts that said they would never use metal detectors are using them today. Los Angeles is a prime example."

But Rascon doubts whether San Diego will ever use metal detectors. "They're offensive, labor intensive, and a short-term solution. I think metal detectors provide a false sense of security." Rascon claims he's walked through detectors at the airport with the Ninja pens in his pockets and passed the music stand dagger through airport security.

While there are many knives coming to campus, the largest concern for Rascon and school officials is the number of guns. Last year, Rascon's forces confiscated 30 guns. He couldn't estimate how many more were on campus. "People are packing guns for a variety of reasons. They take weapons to school to see a score. They carry them for protection. They want them for status. We say these reasons are

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Black Women

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especially women in the corporate structure. We do venture beyond the grey-flannel suit, and we get away with

it. We don't need to talk about that kind of thing, we need to talk about the glass ceiling and the cement ceiling and things that are very real."

On top of her list is sexual harassment. "I don't know a single woman in the work environment who hasn't exper-

rienced some form of sexual harassment," she says. "It doesn't matter about your ethnicity, your size, or your shape." In a conference seminar on the subject, a Los Angeles EEOC attorney teaches participants about their legal rights and how to avoid

being a victim. "Some feel they won't be accepted. She's really a white-person's black woman." By this, Carothers means that Hill fits all of the stereotypes of a successful white woman. "There's a lot of people who resent the fact

decided against it." My gut tells me she won't be accepted. She's really a white-person's black woman." By this, Carothers means that Hill fits all of the stereotypes of a successful white woman. "There's a lot of people who resent the fact

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that she aired her dirty laundry in public, and that it became a white woman's cause.

Carothers admits that there is some tension between black and white women in the feminist movement. "I've never done a workshop on the subject because it is such a volatile issue. I think black women feel we have been kind of left out. I don't think that our uniqueness was factored in. Number one, we cannot even make the same kind of money the white

woman makes, so the whole chickadee issue is a difficult one of sex. And too many of us unfortunately are single parents, so that was not factored in as much. Most of us are first generation high school graduates. A lot of things are easy to say and do if you have a trust fund. But a lot of black women don't have that advantage. It's just the way things have panned out.

"It's hard if you haven't lived it, or attempted to learn it or understand it. But the reality is, you [as a white woman]

are married to the white man, who is the highest wage earner," Carothers stresses. "We're not married to the white man. That is a major discrepancy."

But not all of the conference is focused on political issues. "Much of what we do focuses on the spiritual aspects of being black," she explains. "There's lots of singing and dancing."

For example, children — who often come with their mothers to the conference — are encouraged to participate

in tribal ceremonies. "It's fun, and it really impacts them. They get African history and culture. The older girls learn about sexual responsibilities, and they learn how to do an African dance, and they have to bring a piece of African fabric. When they come out on Sunday, the elders — who have been working with them for the weekend — are dressed in white. And when the little girls come in, they have their heads wrapped up and are dressed in the brightly colored fabric."

When the women leave the

conference Sunday afternoon, Carothers says, they go home with a new attitude. "A lot of women come out of the workshops refreshed. They have the courage and confidence to go back to their own lives and be true to themselves."

School Woes

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unacceptable — that's zero tolerance.

"The increase in guns in the schools mirrors what happens in the general community," Rascon says. "The availability of weapons on the street is something we are concerned about because kids don't know how to resolve conflict. They view a gun as an instrument for making things even."

Homicide figures for San Diego schools also increased in 1993. Four students were killed on or near school grounds. One incident took place a few blocks from Mission Bay High School, where Mark Johnson, a 15-year-old sophomore, was stabbed by another student in an afternoon brawl. Johnson was taken to the hospital and died hours later.

One more problem for the district is vandalism. Last year police reported 633 incidents

of crimes against property, a slight decrease of 43 incidents from the previous school year. "Most of the vandalism comes in the form of graffiti," Rascon explains. "We also have broken light bulbs, broken windows, clogged toilets, holes being kicked in the walls. Any kind of vandalism that occurs in the schools is listed."

In 1982, Rascon implemented a "lights out" policy to fight crime. "Everyone is afraid of the dark," he says. "Who created the myth that light is a deterrent to crime? The power companies, that's who. The strategy saves the school district about \$2 million a year in electricity."

Burglary is another issue. Last year, the district reported 505 incidents. "Most of the robberies involve stealing either school property or property from school employees," says Rascon. "We have a lot of breaking into cars, kids who steal from employees' cars. Even here, in the education center where the police department is located, we have walk-in thefts, where the secretary could be in another part of the building and somebody comes in and takes a purse or something. Nobody's safe from the walking thief."

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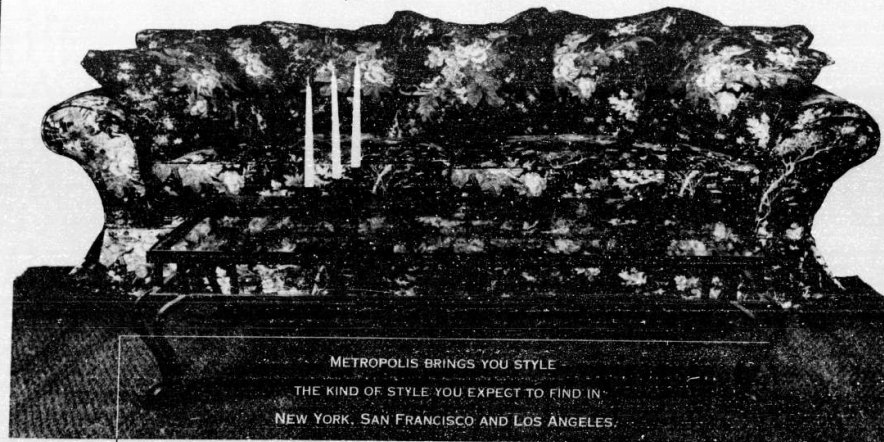
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Low-Cost, Squabble-Free Nuke Suit Yields Bearable Unhappiness

By Melinda Powelson

Last January, a San Francisco environmental group won an unprecedented \$17 million settlement from Southern California Edison. The lawsuit, filed in November 1990 by Earth Island Institute, claimed that discharges from the utility's San Onofre nuclear power plant were harming marine life and damaging the surrounding kelp beds.

Instead of staging an expensive month-long trial in federal court, the two parties agreed to resolve their dispute in an unusual manner. They performed a two-day mini-trial, called an "alternative dispute resolution," in the offices of Robert C. Zampano, a senior justice of the U.S. District Court in New Haven, Connecticut.

"It was the first time I had been through anything like this," says Steve Crandall, an attorney with the San Diego firm of Milberg, Weiss, Bershad, Spevich & Leitch, which represented the plaintiffs. "I went into the process a skeptic and came out a

believer."

Edison and Earth Island—a 30,000-member San Francisco-based environmental group—decided to use the resolution process when it became impossible to predict who would win the case. Earth Island had the difficult challenge of proving "environmental harm" and would have had to hire expensive expert witnesses to prove the claim. Edison maintained that its nuclear generating units, located just south of Oceanside, provided an environmental benefit by reducing pollution and did not violate the Clean Water Act in any way.

At issue was the system used to cool down the nuclear generators. The San Onofre plants use ocean water to cool the steam and then recirculate the water into the ocean. In the lawsuit, Earth Island argued that the "sheer volume of water which is pumped into the plants for the cooling process" endangers marine life. "Each unit intakes approximately two million gallons [of water] a minute. In that process, a vast



Steve Crandall

number of marine organisms are either trapped in the screen wells or are killed when they go through the cooling system. Between 21 and 57 tons of fish are killed in the intakes each year."

This process, Earth Island claimed, destroys hundreds of small fish and eggs and leads to a population decline in certain species. Crandall also says the cooling process increases the cloudiness of the water and keeps light from reaching the kelp bed, thus retarding growth.

Edison's view was different. The utility's attorneys maintained that the plant had always complied with environmental regulations and did not cause significant environmental harm. "Had this case gone to

trial, it would have been a battle of the experts," says Crandall, with each side presenting evidence about light transmission, the effect on the kelp bed, and the effect on the fish.

After both parties agreed to the hearing in Connecticut,

they had to choose a mediator to oversee the mini-trial. Edison and Earth Island chose not to work with San Diego Judge Rudolph Brewster, who was supervising the discovery process. (Brewster is also the magistrate who will decide the lawsuit be-

tween the Environmental Protection Agency and the City of San Diego over the Point Loma outfall.)

"Since he had participated in discovery, we were worried that he might be swayed by what he already knew about the case," Crandall says. The parties elected to use Connecticut's Zampano because he was knowledgeable about environmental law and an expert in the Clean Water Act. "We looked at a long list of mediators before we decided on Judge Zampano. He had an impressive list of cases resolved by [alternative dispute resolution]. He kind of specializes in the field."

Zampano set aside two days in late August for a settlement conference and specified that the conference should be attended not only by the lawyers who planned to try the case, but also by a client with settlement authority. Each side was granted two hours to present its case.

"Before the presentation, we were required to submit to the judge a 25-page position paper that summarized our case," Crandall explains. Zampano also asked each group to give him a three-page statement of its "bearable unhappiness" position. This statement, which would go only to Zampano, disclosed the bottom line that each party would accept.

In August 1992, both Edison and Earth Island made presentations to Zampano. "The judge asked most of the questions," says Crandall. "He wanted us to focus on what he saw as the crux of the issue, which was our ability to prove or disprove environmental harm." Both sides also presented expert witnesses—not to establish liability but to

continued on page 12

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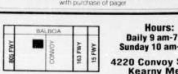
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Story by
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Glorious Boxing in Tijuana

The crowd's roar sent my blood pressure pounding when, seated at ringside in the press section, I saw a giant green sombrero floating down the aisle, in the center of a group of moving heads.

"¡Chapo! ¡Chapo! ¡Chapo!" the crowd cried, and a cute little light-tanned, slender kid in a strawberry- and green sarape stepped through the ropes and hopped gracefully around the ring.

"¡Chapo! ¡Chapo! ¡Chapo!" the crowd cried, then broke into boos when the other guy, a black man in a spangled gold robe, slid through the ropes in the opposite corner. Fine-featured, tall and thin, he was so beautiful and graceful as he skipped around the ring that he made the people cheer for him too. Still, a man behind me called out, "¡Chapo! ¡Chapo!" when he danced near our ropes.

The ring was filled with officials, the ring announcer, the seconds, the referee, many others. I saw Ignacio Huizar, the promoter of this World Boxing Association bantamweight championship fight, standing in the back line, behind the fighters. I'd met him only once, if you can call it being introduced. Yet he was the reason I was here. Ignacio was the manager of two-time former world champion Jorge "Maromero" Paez, the darling of the Mexican people, and was rumored to be Mexico's answer to the American boxing promoters Don King, Bob Arum, and Dan Duva. I was here to see how he operated. Right now he seemed

preoccupied, concentrating on putting on a good show on a world-class level, but without the big American TV coverage. He'd seemed that way when he rescued us at the small Pases door, cut in the round white wall of the Tijuana bullring minutes before.

The usher at the door had said, "¡Bólenos," and held out his hand. I said, "¡Perdónen," and Claire, my lady, said, "Press passes!" I added, "Ignacio Huizar," and Claire added, "Salas and Ortakda," which I repeated with what I hoped was a good Spanish accent.

The usher stepped in front of us, to a cardboard box sitting on a high wooden cabinet, and fingered through some white envelopes but couldn't find our names.

"No está," he said and shook his head and repeated "¡Bólenos!" I didn't know what I was going to do. I'd only given Ignacio our names over the phone the night before.

At that moment a big guy stepped forward. He was wearing a dress shirt unbuttoned at the top, with the sleeves rolled up to his forearms, a single pen in the breast pocket, and no coat. He looked at me through light-brown horn-rimmed glasses. From his round face and narrow mouth under a thick moustache, I knew immediately it was Ignacio Huizar.

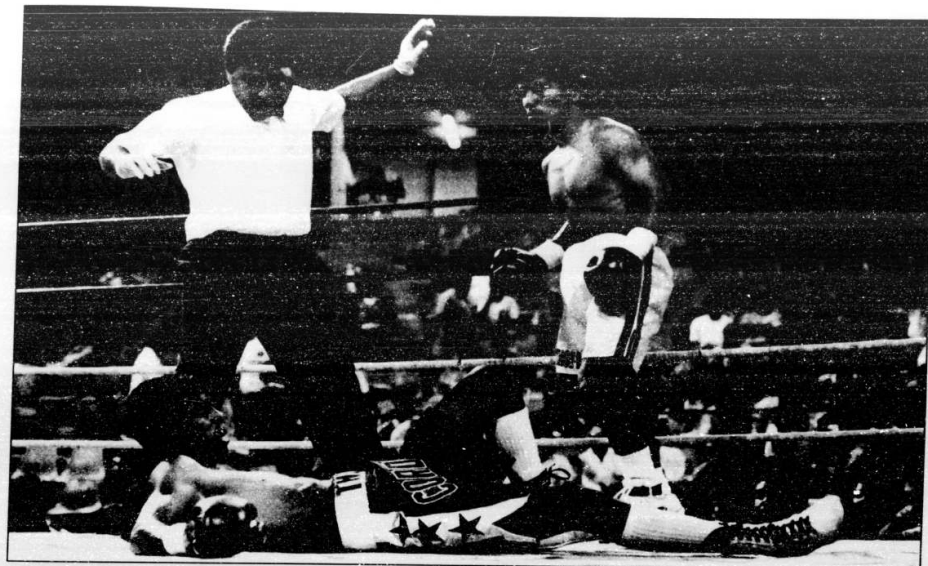
"He can't find our passes," I said, and without speaking, Ignacio leaned over the cardboard box, pulled out a fat white envelope, said, "They're in 'San Francisco,'" and tore open the envelope. The usher looked at me, shrugged his shoulders, and I smiled. I took

The Ring Is An Altar on Which Man Wins

Ignacio's picture from the side when he was bent over the cardboard box and from the front when he tore the envelope open. He smiled. We're from Berkeley, really, and I would never have told the usher to look for a city's name anyway. We'd have had problems if Ignacio hadn't appeared right then. It showed he was on the ball, too, because he was a very busy man. When I thanked him and put on my press pass, he said, "I'll talk to you later tonight," and walked off.

In the taxi on the way to the championship fight at the bullring, I had asked the driver if he knew anything about Ignacio Huizar and Don King. He answered in slow Spanish, "The only difference between Ignacio Huizar and Don King is that Don King has more money."

Claire and I both laughed. Even my contact in Tijuana had said, when I asked him if I should wear a suit to the fights, that Ignacio was really democratic, not arrogant like Don King, that he'd never even seen him wear a tie. So I showed up in a shiny blue



"CAL BOXING" jacket, corduroys, and a turtleneck shirt, but dress boots for "formality's sake." My lovely lady had on black slacks and a short black leather jacket and black lace-up boots, which she could wear anywhere, to go with her long, thick, dark, lustrous hair. I was turned on by the whole trip. I hadn't been in TI in 17 years and then only for a couple of hours. So I was happy.

This looked like fun. As soon as we drove into Tijuana in a cab, Claire looked at me and smiled, and that's how it went all the way through to the end. A joyful, broadening bellyful of fun.

The emcee's voice rattled off in rapid-fire Spanish, then slowed and stopped, and he bowed his head as the ring-side bell started tolling. Some boxing personality had died. People stood with their heads bowed for a guy who took the final ten count. The fight itself was a symbolic battle of survival that captured our own

passage through life in a heroic way. The fight symbolized the life struggle. Chapo was a champ at it. "El Toro de Tijuana," the bull of Tijuana, they called him. To me that meant he charged when he fought, and I wanted to see if it was true. That's why the crowd loved him. They fought the death battle beautifully through him, here in the bullring, where another bull would die on Sunday to symbolize man's struggle against the killer elements.

The Mexican national anthem blared over the loudspeakers, and Chapo, bareheaded, standing in front of the Mexican flag, bent his head and held his right hand out from his heart, his forearm straight and horizontal against his chest, his elbow sticking out, soldier-stiff, proud like a cock, like a bantam rooster, bantamweight contender

that he was. A lovely girl in a black velvet dress and gold spangles — an Indian beauty, brown skin, black hair, looking like La Malinche, who guided Cortez from the coast to Mexico City — led the singing.

Everybody sang, and the crowd cheered at the end: "¡Viva MEH-hee-co! ¡Viva MEH-hee-co!"

It was a joyous spectacle! The air was charged with energy. It was good to be alive.

Then the Colombian national anthem came on, and the black fighter, Jorge Julio, took the mike and, as proud as Chapo was to stand at attention and sing with the crowd, Julio led the singing himself. He was joined in the anthem by a gorgeous blond woman

The crowd cried, "¡Chapo! ¡Chapo!"



with golden-brown eyes, sitting beside Claire in the first spectator row, just behind the photographers and officials who sat up against the ring apron. She had an official press pass clipped to her elegant white dress, decorated with what looked like a cheerful of military medals, gold chains dangling over them from her neck, rings on her fingers, and diamonds on her wrists. I wondered who she was. Claire said she was probably the wife of Julio's manager.

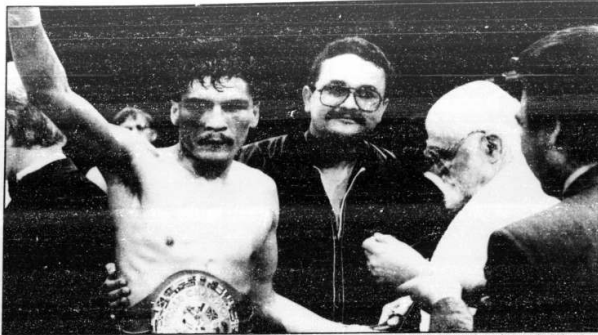
Then the three judges took their places around the ring, round WBA patches pinned to the fronts of their suits. A big man in a gray, hard-finish business suit sat up against the ring in front of us. He'd turned the chair around, tipped it back on two legs, and sat on top of the backrest, towering two feet above the ring apron, obstructing the view of everyone in the rows behind him, which included Claire and me and the beautiful blond sitting right behind him.

"Sentense! Sentense!" people shouted. "Sit down!" but he ignored them. The blond shook her head. Her skin was pale white and creamy. She looked as beautiful and classy as Grace Kelly. She looked like Grace Kelly. Boy, was I having fun!

All the officials left the ring, except for the referee and the fighters and their seconds. Chapo slid out of his strawberry-and-green sarape and stalked around his corner. His short-cropped hair bristled. His cheekbones stood out above the hollows of his light-brown face. He was wiry and muscular and close to the bone. All business. His life was shaped to fighting. He'd honed himself to do battle, the consummate fighting man. I saw in him my old buddies, like Johnny Ortega from Oakland, a national Golden Gloves champion and a world contender for the flyweight crown for ten years back in the '40s and '50s.

The bell rang. The battle began. The bullring was silent. Chapo, living up to his title, started to drive in with a penetrating jab that wasn't hard, but consistent, aggressive. He dominated the round with it, and the Mexican crowd cheered. When he came out for the second round, I noticed the thin moustache over his thin upper lip, a badge of determination, all business. But Julio started fighting back in the second round. He was tough too and bullied and shoved and drove his punches in. He scored with a solid right after setting it up with a stiff jab. The beautiful blond smiled and shouted, "Andale, Elcero! Julio's middle name, 'Andale'!"

Chapo drove in to get even and was hit with a counter-right. He paid for his courage but came in again and still drove the Colombian back, earning a draw for the round on my card. A flurry of activity in the corners. The crowd was noisy. A photographer in the ring now, on the left side of the WBA judge, turned his



Ignacio Huizar with new champion Julio Rios before fight

camera around, adjusted his zoom lens, and took a picture of my beautiful, dark-haired lady, then moved the camera onto the blond's face for a long time before he shot, as if enjoying the view.

"Seconds out!" the referee shouted in English. He was a well-built, gray-haired man with hollows in his cheeks like Chapo, probably ten years of fighting in his past too. The ref wore black pants and a light-blue, short-sleeved shirt with a black bow tie, a WBA logo on his left chest.

The WBA judge blocked out the action on the other side of him, and the beautiful blond shouted at him again to get down. "Sentense! Sentense!" But he ignored her, his wide gray back still blocking her view. A white man, he could be, any nationality.

Then the fighters moved into our view, and I watched the

Colombian square off with Chapo in a corner of the ring, vibrate his upper body side to side, wriggling like a snake to confuse Chapo by offering only a moving and elusive target and to make him miss by slipping, not blocking the punches, to keep his own hands free. Chapo came straight in like a bull, without body motion but with his hands up, trying to force an opening so he could strike. Both threw punches. Both missed, mainly because the other was so good. The crowd cheered for Chapo, but the fight was even. The crowd didn't cheer when the Colombian scored a punch, even if it was harder than Chapo's. But they roared when a right to the stomach by Chapo knocked the Colombian back and he fell through the ropes and had to bend backwards over the middle one, as if dancing the limbo, to stay on his feet and in the ring. It was a great

third round. Dead even.

Julio came back then and scored hard, drove Chapo off. They fell apart again and danced around, neither able to score well, striking only glancing blows, mostly missing. Then the Colombian scored hard with a combination, connecting three times, with decreasing power in each punch. But Chapo fought back, drove his man against the ropes, and won the very end of the round. The blond screamed and shook her fist at Chapo.

The big WBA judge still sat on the top of his chair to see better, his bald head shining.

Fifth round. The Colombian was a classy fighter, classier than Chapo, more graceful in his actions and a better hitter. He moved side to side to confuse Chapo when he came in, and didn't come in headfirst like a bull, was simple next to Julio's technique. I could see why Julio was favored to win. And when Chapo cornered him against the ropes, Julio outthought him in close too, with his hands down. With his back to the referee, the Colombian quickly popped Chapo with some illegal back shots, then drove the weakening Mexican back against the ropes. But Chapo fought back — pure aggression against superior skill. Though Chapo was good too, if not great, and he still had a great heart and a great body. "Chapo! Chapo!" the crowd cheered.

Between rounds, two working-class men tried to sit in the press section. One, a ruddy-faced guy, stepped on my toe when he sat next to me. When a tall cop with a long nightstick came over and pulled him away, the crowd yelled at the cop. Then Ignacio

Ignacio Huizar:
"I know Mike Tyson very well, and he treated Desiree Washington like he treated all the girls before her."

Huizar stopped by for an interview with a Spanish-language radio announcer in the row behind us. He said "Hi" to my lady, and guys behind us called out his name. Claire pointed out the cops in riot gear in the aisle to the left of us.

"Seconds out!" the referee shouted again after the minute rest, and one of the corner men shoved Chapo's mouthpiece between his teeth and pulled the stool away between the ropes as Chapo stood up, gloves raised, ready to go.

The sixth round began, and the WBA judge settled in the middle of the ring apron with his elbows spread, his balding head

and gray business suit blocking the view, as the Colombian drove Chapo back and fouled him to the boss of the crowd. The referee stopped the action, held the Colombian's wrist, and pointed at each judge to signify he'd lost a point for fouling. But I could see that this guy could stop Chapo if he had the heart, so much heart as Chapo.

Seventh round. "Seconds out!" the gray-haired ref with the pink skin shouted. He pointed at the Colombian's corner as the seconds stalled for some reason. Again Julio dominated the round with powerful jabs and straight right counterpunches over Chapo's gloves, solid shots that did more than just sting. He scored so hard that I realized if he had the will, he could kill. But Chapo again scored at the end of the round, for the last, maybe

ten seconds or so, and the crowd cheered. But the punches didn't hurt Julio like his hurt Chapo all through the round.

The guy took Chapo's punches now like fly swats on his cheeks. And yet he still didn't walk right through them like I expected. He hung back, though Chapo couldn't hurt him and he could hurt Chapo. Chapo's will prevented a kill. But the Colombian scored four to one when they exchanged body shots. Still, Chapo was so determined that he drove the guy back at the end in a roaring final in which they slugged it out across the ring to the ropes. It was a great fight. It was a great round. Yet the score was only a tie: ten

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points to nine in favor of the Colombian because Chapo made his spirit superior to his flesh.

Ninth round, Chapo crossed himself as he did before every round, then walked into a great one-two, left jab-right cross from the Colombian, who drove him back into a corner, where Chapo held on with his arms around the guy's waist as tightly as he could to clear his head as the crowd moaned. Then he backed off to get room when the referee broke them apart, attacked again, and scored with an overhead right that brought a loud cheer from the crowd. His very best punch. And he kept coming back at the end of the round as he had in so many others.

The bell rang, and the ring girl walked around holding up a card with the number ten on it for the next round. But the crowd hissed rather than cheered at her beauty because she was modestly dressed in a miniskirt and sleeveless high-collared blouse. In this eternal tension between eros and the symbolic death in the ring that turned them, they wanted the bare buttocks and bikini thighs of the American ring card girls.

Tenth round. The fighters sparred, sizing each other up. Chapo's dominance depended on his power drive, and he was weaker now. The Colombian's dominance depended upon his clear punches and their power, which he still had. He stuck out two quick jabs that snapped against Chapo's face, then crossed with a good right hand that just barely grazed the Mexican's chin—a half-inch closer and he could have really hurt him. Julio laid the range, so he drove in with jabs and crosses, great shots to the head and body, that drove Chapo back. Pushing in, Julio lobbed up and down and weaved from side to side, fast to make Chapo miss in close, using his body to slip rather than his arms to block, as he did from the outside, at long range. He was better than Chapo from a distance, and he was better up close too. He—as better in all ways.

Yet the crowd told, "Go, Chapo, Chapo," which only seemed to spur the Colombian on, and he staggered Chapo with a right to the side of the jaw, which knocked Chapo into a corner, where



Romulo Quiroz with his pupils

he had to crouch to get under the flurry of punches.

The crowd was quiet. Chapo looked hurt. He looked dominated. Then he did out of the corner and punched back again and drove the Colombian back across the ring to the cheers of the crowd. It was an absolutely great fight from this first spectator now next to the ring, where I could see the fighters' facial expressions and the sweat that flew when a glove splatted against a face. The bell rang. The crowd roared. Some stood in admiration, clapping, whistling. They sat down again when the modest girl in the short-sleeved blouse and miniskirt that couldn't quite hide her shapely bottom returned around the ring with a sweet pin, face and smile.

New yelled, "¡Quitate le rope!" Take off your clothes! The 11th round began. The Colombian was still superior, slipping punches and countering at the same time with hard,

stinging shots. But Chapo was fighting back all the time, slugging it out with him, charging in, then throwing a deliberately low blow right between the Colombian's legs. The crowd booed Chapo for the first time, and the referee pointed the Mexican to a neutral corner and let the Colombian rest for a couple of minutes until he was ready to fight again. I noticed that the ref didn't take away a point. When they started fighting again, the Colombian threw a low blow at Chapo, and the referee took away another point. The ref started at me when he came to pick up the round scores as I scribbled my notes.

The 12th and last round began. The crowd chanted, "¡MEH-hee-ee! MEH-hee-ee!" as the fighters touched gloves and squared off in the middle of the ring. But the Colombian scored with a good right hand, and Chapo held on until his head cleared, then started fighting again. He was getting beaten, but his heart was so great that he managed to keep the guy from knocking him out. He managed to hold out and hang on and slip punches and make it to the final bell and the end, even if he wasn't punching. He wouldn't quit. He wouldn't let himself get knocked out.

I thought the Colombian won comfortably. But it was a great fight because of Chapo's great heart. If he had the black Colombian's skill, he'd kill. As the judges totaled their cards, another great beauty—red lips, pink skin—appeared at ringside in a yellow jacket. She was obviously a familiar in the press section and stood up against the ring apron with the photographer and glanced back down at my lady and me and the beautiful blond every few moments or so.

I stepped up next to the ring apron to check the mat and see how this it was. The ring was small, no more than 15 feet square at best, I guessed. This made it a slugger's ring for a guy like Chapo, because the boxer couldn't run far before the slugger trapped him against the ropes. But in this fight the boxer, the Colombian, was also a better puncher and was able to outfight Chapo when he—yo caught him in close. So the small ring didn't help. Still, Chapo managed to sway the crowd because no matter how much he was outfought during the round, he always came

back at the end of it to make a favorable impression upon the fans. The ring announcer read off the totals: 114 to 110 for Julio by the North American judge Richard Strange—probably the guy blocking our view; an unbelievable 114 to 114 by the Venezuelan Luis Rodriguez; and 117 to 111 by Panamanian Armando Cedeño for Julio, who was still World Boxing Association bantamweight, peso gallo, champion of the world.

There was a break, so I told my lady I was going to the WC and would be right back. The shack off by itself with the long urinals spaced in winding stalls like a rabbit warren was so colorful I wanted to take a picture of it but didn't dare catch these guys urinating. They counted out on the canvas. I missed a first-round KO and felt bad, but I needn't have, because every fight but the main event was a KO. The thrill that courses through you with an exciting knockout, the super thrill of passion, was going to be mine a few times before this boxing night was over.

Between fights, a silky-smooth, slender blond, about six

feet tall, wearing a tight black top, gold suede slacks, and a Rolex watch, came to talk to the beautiful blond and held her hands demurely in front of her while every man on this side of the ring looked at her.

Julio started fighting back in the second round.

I went to buy a beer from a guy with a bucketful of them in the aisle a few rows back. The floor was bulging sand, not wood or concrete, though it was firm enough not to slip or slide. "Dos cervezas," I said, then saw him start to pour Cokes into two ice-filled cups and said, "No, cerveza," and he barely glanced at me as he kept pouring. I said, "¡Dispensame!" excuse me, as he gave them to a man sitting across the aisle. I waited my turn and got two cold Dos Equis and handed the guy a 10,000 peso bill.

"Thank you," he said.

The money confused me because some bills had thousands

added to their numbers. Since *nuevo pesos* had been introduced and the old pesos devalued, I found out later an old 10,000 peso note was worth only 10 new pesos, about \$3.50.

"¿Cuanto en dólares?" I asked, and he said, "Four,"

and gave me back my ten pesos.

I pulled out a \$20 bill and the guy shook his head.

"No tengo cambio," he said. I didn't know what to do until the guy who bought the Cokes smiled and said, "I do!" and gave me two fives and a ten. So sweet. He was so sweet. Everybody was sweet. I was having a wonderful time.

I saw more really good fights after that, every one hard-fought and competitive, and every one ending in a KO. The crowd roared at the excitement. The ring girl walked around with the card after each round and almost smiled at the comments of the crowd but didn't. In the next fight, a Tijuana fighter fought another Colombian, but this time the Colombian could hit harder and outbox the Colombian, unlike Jorge Ilo and Chapo. I thought the guy from Tijuana was going to knock him out in a couple of rounds.

"Claire, you're watching the slow KO of a fighter. Don't

look away," I said.

But the Colombian fought back hard off the ropes in the

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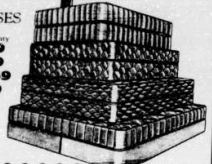
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and growing into a middleweight. He was a ten-round club fighter who fought from 1943 to '48 — main events in TJ and Ensenada, fighting under the name of Baby Torres, a good catchy name that would look good on ring cards. Ignacio never fought, and though he learned the business from his father, his father didn't want him to be a promoter. It was too tough a business. Ignacio'd been in the promotion business since he was 22 but had been doing it on his own since 1981. He was 42 now. He looked good. His thick black hair waved back from his forehead. Olive-complexed, his face was round and firm-fleshed. A big man, he carried his weight well. I'd guess 200 pounds. He looked to be in his late 30s or a healthy 40. Even in a T-shirt he looked like a businessman, with his soft, intelligent eyes that looked right at you, without staring.

All his life, he'd wanted to be a promoter. He saw the big ones and he wanted to be like them, he said with emphasis, raising his fist above the Formica table. So it had been a lifelong goal. I asked him what he actually did to become a promoter.

"I found a manager I could work with, a guy who had fighters, because if you don't have fighters, you can't put on a fight."

He held up one long finger for emphasis and added, "You get a few real managers, guys who really work at it, so you have a stable of gladiators to draw from and guarantee that you'll have the fighters to fight."

"Give me an example of a promotion," I asked, and he said, "You think of what kind of fight you want to put on. Then you sign the fighters, pick the location, and do the advertising. In the beginning, you scout around and find the best fighters that you can to promote, guys who show the possibility of becoming world champions."

"How many have you found in Tijuana?"

"Four. I managed three of them: Medina, Estrada, and Perez. Corina was from Tijuana too, but I didn't manage him."

"Didn't you also manage 'Anonimo' Paez?" I asked, meaning the great de-won acrobat-turned-boxer who'd won two world crowns, the featherweight and junior lightweight titles, and was competing as a lightweight now.

"Yes, but he's from Mexicali, not Tijuana," he answered.



He glanced up from the table and said, "I think Chapo lost."

This gave me a lot of respect for him. He wanted to promote his TJ fighter and spread the word that some TJ fans thought Chapo had won, but not to the point where he'd be untruthful. Then as if to emphasize it, he met my eyes and said, "Chapo didn't do anything in the last five rounds. After the low punch, he didn't fight."

"Didn't he hit the other guy low too?" I asked.

"Yes," he said.

"Before or after he got hit low?"

"Before," he said, and we all laughed.

"Tell me about Don King," I said.

"He's a good promoter, but he wants to control everything. He won't let other people get the good money."

"Do you know Tyson?" I asked, then told him my theory about Mike Tyson being persecuted on his rape charge two years ago in part to get Don King to lessen his power because he's so universally disliked. And what if Tyson were white, he wouldn't have been found guilty or, if he had, would be out on appeal bond instead of in prison now.

"I don't think so," he said. "I know Mike Tyson very well, and he treated Desiree Washington like he treated all the girls before her. He didn't want to get out of bed and take her back home. After he was through with her, he told her to leave. He didn't treat her with respect, so she got mad and turned him in. That was his mistake."

"How do you get to know Tyson so well?"

"I did business with Don King, and I went to ten of Tyson's title fights and got to know him that way. Mike likes Mexican fighters. I go to see him and write to him now."

"How's he doing in prison?"

"He's doing fine. He's just a kid."

"Jail doesn't bother him?"

"No, he's just a kid. He's been in reform school half his life. He was paroled to San D'Amato from one as a teenager."

"He's still emotionally a teenager?"

"Yes, Ignacio said, 'He got so much publicity, so much quick, early success, he didn't know how to handle it. But it's not the

money, it's the books, the newspapers, the media attention. The same thing happened to Paez. Paez is a kid, too. He doesn't care anything about money. He could have been one of the greatest money-carriers in boxing history. He's charismatic. I went to a fight with Paez and Chavez, and in a few minutes 6000 people were around Paez. They surrounded him like a star. It's people that make you a star. They want to touch him. I was standing with him so the crowd wanted to touch me too. They pushed me down and even pulled my tennies off my feet and my T-shirt off my back just because I was with him." Ignacio held up both hands. "I stopped wearing my watch and ring when I'm around him."

"He's a great fighter and I love him," I said, "but he's a little lazy and only fights in spurts."

Ignacio grinned, nodding his head, and said, "He's past his peak now. I think he's ready to retire. But he's fighting next Saturday for a world lightweight title in Vegas." (Paez surprised everyone by being in relatively good shape and making a hard fight out of it but still losing the decision to Freddie Pendleton.) "I managed Paez, though not from the beginning. Still, I spoiled him too. I'm responsible for what Paez is now too."

"You don't feel guilty?" I asked.

"No, but if I hadn't done everything for him and tried to make it so easy for him, he'd be better off now."

"So then, would you say that these exceptional fighters who go out and beat people up for us remain at the adolescent age of manhood because they learn only how to beat people up like a boy instead of learning to live with people like an adult?" I wrote an essay about the "Raging Bull," Jake LaMotta, which will be published in an anthology on Martin Scorsese, the director of the film, saying

the whole point of the movie was that Jake had to learn how to treat people as equals in order to earn their love, rather than try to dominate them and get his way by bullying them, male and female."

Ignacio nodded his head again and said, "But Paez was fun. I saw him do a one-handed handstand on the top of the ring when he won a fight. He's so popular in Mexico he gets scared of the huge crowds that suddenly surround him. When he went to an exhibition fight in Tampico and went outside at six in the morning — his usual get-up time — 6000 people surrounded him in the street. People want him. Many people in Mexico know him from TV only. When they see him, he goes crazy with fear. I've been with him when he's called the police to get himself out of a restaurant. They had to take him out a back exit. He could be the richest fighter in the world, but he doesn't care about money. I didn't train him right. I could've taken him anywhere in the world and people would've recognized him, like Ali, if he'd tended to his career. I've gone places with Paez and Chavez, and the people surrounded Paez and ignored Chavez. Paez has charisma. Chavez is a very great fighter, but he doesn't have charisma. He got annoyed when they ignored him."

Chapo's life was shaped to fighting.

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"Not Chavez?" he said.

"I really think I could beat Michael Carbajal," I said and pounded my stomach with both fists to show him how hard it was. Carbajal is the mini-flyweight, 108 pounds, champion of the world. "I can box as well as he can, can hit harder and take his punch."

Where Ignacio looked at me I added, "But I can only fight three rounds," and he laughed.

"Well, how do you get your fighters?" I asked.

"We take them from the amateurs," he answered. "We build our own fighters, then put them on display. The best ones get to

There was that small smile on Ignacio's lips again.

"Does Paez drink too much?"

"Yes. He drinks and fools around with girls and won't train. Chavez fools around, but he works. I think I spoiled Paez. I made it so easy for him that I'm partly responsible for how he acts. He's childish like Tyson and doesn't have much money. He never went to school. We taught him to read and write. He could've been so big."

Ignacio shook his head and looked down at the table again.

"I should have been more of a strict father to the child. I was like a father but protected him too much."

"What happened? Why can't he still make it really big?"

"I stopped handling him in February 1992. He thinks he can do it himself. He doesn't want to share the money. But he made a mistake." Ignacio raised his head and met my eye. "As soon as he left me, he went down. No hard feelings. We still do business. I was his promoter, his manager, his father. Great fighters tend to be childish."

"Not Chavez?"

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"TV kills everything. TV pays a lot of money. Why go to see a fight when you can see it on TV?"

"How about the big promoters who do the TV shows? Don Davis of Main Events, Arum of Top Rank? King? Don't they rip off the cream of the fighters without replacing them, without building new fighters up in the small clubs?"

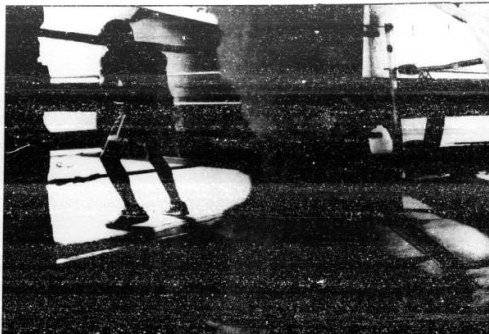
"Don King doesn't build up fighters, but Arum and Davis do. They do small shows every week. Bob Arum of Top Rank does two, three shows a week. It's Don King who skims the cream off the top."

"It's time to go now," Norm said, looking at his watch. "I'll give you a number to call me if you have any more questions."

"Could I see your stable?"

"Yes. It's only a couple of blocks from here." He gave us directions to his gym, drew a map, and left.

W followed his directions, walking a quarter-mile in the hot sun, didn't seem to be getting any closer, and waved down a cab. It was only a couple of blocks away, he said, but we'd already walked three and I said, "Drive us to the stadium." He did, and didn't even want any money, but I gave him a couple of bucks and asked him to be back in 45 minutes to pick us up. He waved and drove off.



"Okay." When I stepped inside, I broke into a sweat immediately but grinned with pleasure at the sight before me, knowing it was worth the hot walk, and started taking pictures immediately. A long, hot sweating room with one slanting wall stretched under the bleachers a good hundred feet from the door. The place seethed with young boys from about age ten up, most shadow boxing. Their bodies were twisting and turning and skipping and swinging with boxing moves. Trump-thump of big bags, rattatat of the speed bags. Staccato commands of the two trainers in the underground cave, like a ship's hot storage.

The boys were smaller on the average than you'd see in an American gym — younger too. The average boxer was a little over my size, five-five or so. I could see kids exercising in the very last of two rings at the far end of the room, where there was a dirt floor under the slanting wall on the bleacher side. One fighter held the feet of another while he rolled and toughened his stomach on a big medicine ball, then they switched. One fighter hooked his legs over the ropes to do sit-ups. A big blue bottle of water sat on the ring apron by a bench with headgear and boxing gloves next to the first ring. There was a clock on a whitewashed wall with red and blue stripes. The ring was a platform between four posts set on car wheels filled with concrete.

I worked my way back through the narrow room to two young kids punching the same big bag from opposite sides, around an old man teaching a kid to hold up his hands, to a tall, fair-skinned man in a white T-shirt standing against the ropes, with his back to me, and introduced myself. His name was Roberto Quinterre. I asked him in clumsy Spanish if it was all right to bring

a woman, a *periodista*, in with me.

"Si, si," he said, and I went and got Claire and made my way back through with her again, found a place on the floor right behind him, the only spot where there weren't any boxers working out, and introduced her. Then we both looked for some place to stand, and he pointed to the right side of the ring, under the slanting bleacher wall.

He wasn't even sweating, and I was pouring sweat so badly that I had to take off my tank top just to keep from suffocating when we got to the other side of the ring, after working our way through all the boxing bodies. I stood bare-chested while I scribbled notes, out of the way under the slanting roof, on the dirt floor, where there were two turned-over paint cans with fiberboard pieces laid across them for seats. Claire took pictures.

Roberto shouted instructions to the two fighters in the ring, one a classy kid in long blue pants to the knee, who bobbed and weaved from side to side, making the other kid, wearing a woolen sweatshirt and sweatpants in the 100-degree heat, miss. Then he stabbed the sweatshirted kid with several good jabs and the round ended.

At the break, the manager told the kid in sweats how to

move and not get hit, to try to come in from an angle, explaining with words and body movements. When the kid went back out at the bell, he came on and they fought hard for a while until the kid in blue showed his superiority again, and they lightened up and just parried around once more until the bell rang.

Great jumping Tex-Mex rock sounds filled the bullring.

Finally Claire said she couldn't stand the heat anymore. In a low-necked white blouse she glowed with moisture, but I sweated like a blistered wall in a hot shower, so I said, "Let's go then." We went outside and sat on the bleachers behind the stadium to wait for our cab. While we were there, a young, pink-skinned man in a navy blue golf shirt and jeans came up to speak to us in English. His name was Hermanno "Joe" Zamudio, 165 pounds, determined to turn professional in October or November. He'd had 20 amateur fights, won them all, and scored 17 KOs. He was 26 years old, had

a wife and child, and was a hungry fighter. He wanted success. He wanted popularity and publicity and the power of money. He wanted to be a Paiz, he said.

I asked him a couple of questions about Ignacio and the gym, and he said that Roberto Quinterre worked for Ignacio, that the other trainer worked for him, and that all the fighters in the gym were Ignacio's fighters, even if they hadn't signed contracts with him yet. There were 50 fighters in the gym, aged 8 to 26. He said that someone saw him working out and asked him to go to Ignacio, though he hadn't signed a contract yet. Then he invited us to come and see him when he turned pro, gave us his business card, took mine, and went home to see his wife. He was indeed a hungry fighter, and Ignacio meant it when he said that he built his own club of fighters, that he put in as well as took out of boxing. I had great respect for him. He had integrity. He put on a good show, I hoped to come back and see more of his great fights.

I waited for the cab, the sweat drying on my tanned skin, pleased at the breeze that was cooling me off, when Claire turned to me and said, "What is it about boxing that's so important? Why do you love a sport that many people feel is violent, an anachronism?"

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She lowered her dark glasses and looked at me with soft hazel eyes, almost violet in color, her smooth, unlined cheeks glowing with freshness. She looked the epitome of femininity, sweet and caring. She loved all animals, the surrogates for her motherliness, since she couldn't have children. She didn't even eat meat because she didn't want to kill anything, not even to survive. She was a true vegetarian, and it looked good on her. A writer herself, editor, journalist, poet, and novelist, she had learned to like fights because I loved them so much. But she did not like fights on TV. I took everything she said with the utmost seriousness. "Boxing is important because it civilizes the killer instinct in man. It channels the will to survive into a pressure valve that lets off steam in a non-injurious way. Football does this. All sports do it, but the truest one, the one closest to the elements, that brings the greatest spiritual experience, the greatest passionate thrill, is boxing."



A slight narrowing of her eyes showed I still had to convince her. The stadium behind us was built for war games, I thought, but said, "Boxing is like the Catholic Mass in its most basic form, in which the innocent lamb is sacrificed. Though the best wins in boxing rather than loses. It's a celebration of the hero rather than the martyr. I mean, they're both a symbolic spiritual ritual for the purification of spiritual fear based on our certain death. In the Mass, the best of us is killed symbolically for the sins of others. This is a pagan rite that persists in Christianity. In boxing, the ring is an altar in which man wins, in which the best of us physically, spiritually, and morally, risk themselves to satisfy all our spiritual needs—the need to achieve triumph when eventual and sure death faces us—and come out on top. The very best of us, the finest examples of manhood, the human species win."

She was listening. I could hear cars whiz by on the expressway behind me. "The fighter who loses, usually, when all things are even, has not tried as hard and doesn't deserve victory. So it's a character aspect, a morality tale for the good of man. The fighter with the best character, the one who trains the most, who trains the hardest, who lives like a hermit and truly pursues his ideal of glory, wins. Just like Julio Cesar Chavez. Even in the case of a superior boxer like Jorge Julio in the fight Thursday night—though both worked hard at their craft, he and Chapo—he didn't have the spirit to knock out Chapo, even with his overall physical superiority. And Chapo, even with his physical inferiority, could keep Julio from knocking him out. So even the loser in this case, Chapo Vargas, won a spiritual battle, because he worked so hard and diligently at his craft that, even outgunned, he could be beaten but not defeated in the larger sense of the word. He attained a moral victory so sure that people even thought he got robbed."

She nodded her head. "Boxing is glorious in itself, the act itself, but it's glorious also because it gives man a vision of the ideal, of manliness, winning against the elements, achieving physical and spiritual triumph. Man cannot get rid of his killer instinct. He can only tame it. Man does not want to get rid of his killer instinct because if he does, he'll disappear from the face of the earth. All things kill to live. The object is not to destroy the society by killing other men. The best way to stop men from killing, other men is to sublimate the will to kill; the one that most reduces this killer instinct in the fan, the viewer, is the purest, most primary of all physical acts: boxing."

She tilted her head as if she had to think about that before she'd agree, and I said, "Women too, like you, Claire, particularly now that they're achieving equality by competing in the world of men, not hidden in the domestic safety of the home, have to deal with the killer instinct—not only in the society itself outside and around them, but within themselves when they compete in the killer

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Where the Surf Was Roughest

Story
by Mary Kathryn
Vernon

The first time I went to La Jolla was the summer of 1957. I was 15. Mama had remarried that spring to a man we all thought was beneath her. My brother Jimmy had left home shortly afterward, calling her an adulteress for remarrying. He had become a hobo roller not long before that out of sexual guilt and fear of burning in hell. After he left home he became a circuit revival speaker and traveled all over the country. Maola put Grandma in the Masonic home for the aged because Hank wouldn't marry her otherwise. And there I was, a wayward daughter — as Mama's minister said to the congregation — and Mama didn't know what to do with me for the summer — if I were left at home alone while they were at work, not telling the trouble I might get into.

I think someone had told her I was fucking with Art, the boy down the street, the summer before (actually it was Lloyd). She came knocking on Art's door while we were watching TV and dragged me down the street hitting me and calling me a whore. She didn't say who had told

A Wayward Daughter Remembers La Jolla

her what, but I thought Jimmy might have told her — and she got the facts mixed up. So she asked her youngest brother Hugh to put me up for the summer — promising that I would help Aunt Jane with the kids (Walt, Anne, Gini, May, Val, and Andre) and the housework. La Jolla was a magical place by my other uncle's account, where everyone had lots of money and everything was "fabulous." The thought of escaping Oklahoma's oppressive heat and the incessant noise of locusts was enough to make me want to go. The thought of the beach was perfectly enticing.

On a warm day in early summer, Mama took me to the bus station to see me off. We stood on the pavement outside the bus terminal where the buses were lined up like elephants in a circus. Some were silent, some roared.

Clouds of vapor escaped their tail pipes. Mama seemed emotional. I was grateful for the noise and the excuse to say nothing. I tried to be cool. I had recently transformed from a gawky, geeky tomboy to a reasonably pretty girl, and I wasn't used to it. I was slender and tall for a girl with blonde hair, blue eyes, good skin, beautiful teeth, and unusually fine facial bones. Adults sometimes commented on my looks — not always in a way that pleased me. My best friend Karen's grandmother said I had ducked "from an ugly childhood into a swan."

I was mortified. As I settled into my seat on the bus, I looked down at Mama, who was waving me goodbye. She seemed anxious to get my attention, anxious for me to wave to her. I felt embarrassed because I wanted to be sophisticated. I

Photographs by
Robert Burroughs
model Diana Jacobson

wanted to have everyone think that I was used to traveling. She waved a little more frantically. I felt distant from her as if the window of the bus had separated us forever. I thought, "Now you need me. Where were you when I needed you?" I gave her only a little smile, no wave goodbye. Then I turned my head and looked around the bus as it pulled away from the station. I felt a sense of power, but a loss too — a loss of innocence.

The bus trip was long and dirty; it was 30 hours to San Diego from OKC. A young man caught my eye then came over and sat next to me (I must have smiled a little). I was flattered. He talked a lot, about himself. I was bored. He put his arm around me. I pulled myself in, wishing he would go away. I looked out the window at flat farmland, mountains, mesas, vast blue skies, and fluffy white clouds. Finally he got off at a small station in New Mexico. Departures and arrivals were announced by the hollow sounds of strong male voices: "Albuquerque, Flagstaff, Kingman, Needles,

Los Angeles." I ate dry sandwiches and drank Cokes. My behind was sore. I was alone but not unhappy.

Uncle Hugh was at the station to meet me. He was getting a little bald and his eyes looked tired, but his smile was still as sweet and his gentle voice familiar. We drove a long time in their old station wagon. He talked about the project he was working on at Conway — about the wind tunnel, strain gauges, and other things I'd never heard of. Occasionally he paused to name a place of interest — the Marine Corps Depot, Mission Bay, Pacific Beach — in his soft, slow voice. I made an effort to pay attention, but mostly I looked out the window at palm trees glittering green in the sun, blue sky, occasional glimpses of the ocean, and orderly rows of houses with plain, treeless yards.

For the first time since I left home, I felt lonely and anxious. There was a plain stucco house. The lawn grass bare in places and architecture varied as if the atmosphere allowed a freer growth of flora and imagination.

We turned onto Bonair Street. There was a plain stucco house. The lawn grass bare in places and architecture varied as if the atmosphere allowed a freer growth of flora and imagination.

She was holding Andre, the youngest boy. His hair and eyes were light brown like Hugh's. The oldest boy, Walt, was six. He was the spit and image of Hugh. The girls and Val were very blonde and blue-eyed. All were tan.



Jane still looked youthful, full-breasted, and pretty. The sun-streaks in her tousled strawberry-blond hair and her many freckles were the only indications of change I could see.

With only a hint of reproach in her voice, she joked lightly that there was the oldest and poorest house in La Jolla. Then they took me on a "cook's tour." Two ducks in the back yard were

there to entertain the kids and eat snails. Jane declared that walking barefoot out there was dangerous because of all the duck poop. Overhead lathes covered the back part of the small yard. Uncle Hugh pointed out plants I'd never seen nor heard of: passion vine, tree fern, bougainvillea. An aviary housed tiny pretty finches that cheeped constantly.

The house smelled like soured milk, toast, coffee, and faintly of dirty diapers. They showed me my room, the sun room just off the living room.

Always there was the smell of the ocean in the background. Piles of clean laundry waited to be folded and ironed. Dares were filled with fixing meals, cleaning up after meals, changing diapers, doing laundry, ironing, and endless talk.

Jane told me, in her high nasal voice, about her courtship with Hugh, back at Oklahoma University. She told me that she'd told him he was the first man she'd ever made out with. Then later she'd told him about making out with another guy and he got really mad. He told her never to lie to him again.

She said that Hugh was a virgin when they married. I told her I didn't believe that any man who'd reached the age of 30 could be a virgin. She said that the *Ladies Home Journal* recently had an article that said often men were virgins when they married. I laughed and said, "Do you really believe what they say in the *Ladies Home Journal*?" "Yes, I do," she yelled. I laughed again, said

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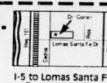
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she was falling for propaganda. Then she threw the carton of milk she was taking from the refrigerator to the floor, and as milk sprayed the room, she cried that I wasn't to question the *Ladies Home Journal* to her again. I didn't.

During their courtship, Hugh and Jane got the idea that they would have a dozen children after they saw *Cheaper by the Dozen* (a movie about a man who was an efficiency expert, and his wife, who had a dozen children, all of whom turned out to be geniuses because their father was so efficient). So they were up to six and joking about it. I thought they were crazy.

She talked about how it didn't seem quite right that her parents were wealthy, and there they were struggling to get by. Her father had been a rather mediocre engineer, and they lived hand to mouth for years before he finally realized he would have to get off his butt and do something independent of the company if they were to get ahead. He started his own business and succeeded. She knew that if Hugh would just try harder, he could do the same.

At night after the kids were in bed, the three of us sat in the breakfast nook talking about ideas for a business, about what it would be like to be wealthy.

Hugh laughed about the size of their family. He said, "People at work ask me how many children we have. I tell them six. Then they ask me if we're Catholics. I tell them no. Then they ask if we're Mormons. And I tell them, 'No, we're just morons.'" We all thought that was pretty

funny, especially Hugh. One night Uncle Hugh told a story about an experience he had while he was an MP in the Army, stationed in China. "I was in a train station. I went to the restroom and found a bunch of guys raping a girl. I pulled them off her, helped her up, and led her out of the restroom."

He smiled as if pleased with himself. And for some reason I felt betrayed. Two weeks after I arrived, Jane announced that we would go to the beach. We fixed peanut butter a 3d jelly sandwich, lemons, bananas and oranges, then walked barefoot on warm

pavement carrying blankets, towels, and lunch down Bonair Street to the beach.

The children skipped ahead singing, "This Old Man." We passed rental courts surrounded by Hollywood juniors and small white stuccoed houses with red tiled roofs and flower beds filled with hibiscus, roses, petunias, geraniums, and ivy. We could see the ocean from the street. At the street's end, we stopped and looked down at the beach.

Huge, flat rocks lay slightly above the sand the length of the beach. Green and blue water swirled, heaved and rolled into waves then transformed into heavy white surf crashing against the rocks. Teenage boys with surfboards dominated the north end where the surf was roughest.

The sky was a pale blue. The sun bathed everything with clear light. The breeze was cool and smelled like the ocean. Everything and everyone had a transparent, timeless quality as in a dream. I could not have imagined a happier place to be.

We walked to the southern end, where the surf was less violent, and laid our bright bed spread, towels, and lunch on the sand between the massive rocks. The children draped their bodies with help and danced around each other while we lay on our towels, warmed by the sun, hypnotized into a state of bliss by the ocean's

rhythmic shush and thump. Occasionally we turned, applied fresh tanning lotion to our pale bodies, and looked around for the children. We went into the water briefly to cool off. I wanted to go out farther and swim but was afraid of the water's powerful movement. When eventually I worked up the nerve, wading and paddling through the surf to the calm swells, I floated in the midst of sunlight, sparkling water, sky, cries of gulls, and exulted in the wonder of it all.

Several days later we were in the living room. I was ironing. Jane was looking for a casserole

The children draped their bodies with help and danced around each other.

recipe to fix for dinner. Gini, May, and Anne burst in the front door carrying bouquets of flowers. They were dancing with excitement. "Mommy, look! Look what we brought you!"

May cried. "Where did you get those flowers?" Jane frowned. May answered, "We picked them at the

neighbor's."

"Did she give them to you?"

No one spoke. Suddenly Jane's concern turned to rage.

"Don't you ever do that again," she screamed. "How many times do I have to tell you not to take things that aren't yours?"

She hit them all several times as they screamed and cried. I stood there, mouth agape, feeling guilty.

In mid-August, I returned to Oklahoma the way I had come, to start school the day after Labor Day.

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The next spring, Mama once more made plans with Uncle Hugh and Aunt Jane for me to spend the summer in La Jolla. No doubt it had relieved her considerably the year before. I didn't mind.

The weekend after school was out, Mama and Aunt Clara took me to the train station to take the "milk train" to La Jolla. Mama said it was called the "milk train" because it used to stop at every small town to pick up milk. It took three days to go from Oklahoma City to Los Angeles. She thought it was funny that it was called that and funny that it took so long. I think Mama especially liked to think of herself as above the "hicks" in Oklahoma to her, "milk trains" were hicky.

As we waited on the platform for the train to stop, amidst the other departing passengers, the luggage carts, and the porters, Aunt Clara said, "Be sure, when you wipe, to wipe front to back — so you don't get a bladder infection." I thought it was an odd thing for her to say.

After arranging my things under my seat and in the overhead rack, I went to the club car and played poker for matches with men, looked out the window at the plains and mountains, drank 7-Ups, and let my mind drift with the clouds. By the second day, I knew something was wrong. I kept going to the toilet to pee. Very little came out. Then I peed blood and felt weak and feverish. I stayed in the toilet all the last

day on the train. The train finally arrived in San Diego on Saturday. While standing on the brick platform, I told Hugh and Jane I was sick. They took me home and put me to bed, then took me to the doctor on Monday. They did tests, put chills fluid in my veins using a huge syringe and nee-

die, and X-rayed my body. The doctor told Jane I had a bad kidney and nephritis, which was very serious, and that I should be in the hospital. However, the local hospital was full and I could stay at home as long as they took me to the doctor each day for penicillin shots. Day and night, had chills, a fever, and very entertaining

drinking a lot, other birthing my first child without benefit of marriage. On the bus, with every mile that passed, the landscape and sky drew me in, and I felt a growing sense of relief. Jane had given birth again, — six months before — to a boy with red hair and green eyes.

hallucinations. In one, I was God. I hovered over the United States and checked out the cities. They were dirty and dingy. I didn't like that, so I played with the architecture and made colorful tiled walls on the tall buildings, put in lots of large glass windows, "50s style. All this with eyes open, the sun-room where n the background.

The children came in frequently and asked me why I was still in bed. Jane got me up daily, loaded me in the car, and took me to the doctor for my penicillin shot.

In a few weeks, the infection was gone, and Mama came out to take me home for my operation.

Two years later, I called Uncle Hugh and Aunt Jane collect from a phone booth in Albuquerque. They responded with a bus ticket to La Jolla and a Western Union moneygram for 20 bucks. I had been bouncing around New Mexico and

like her own. He was unlike any of the other children. His name was John.

She told me of her difficult delivery and that the doctor said she shouldn't have any more. Then she told me how she had suffered from homicidal urges and fantasies after his birth, terrified of being around knives, afraid she would stab someone because that was the bent of her fantasies.

She said that when that awful period of hormonal adjustment had passed, she played a trick on Hugh.

"When he was out in the garage one night, I smeared catsup all over myself and the kitchen floor, making an awful mess," she giggled. "I lay down in the catsup with a knife in my hand and arranged myself very carefully. Then I screamed — as dramatically as I could — 'Hug! Hug!' He came running in, saw me, and cried, 'Oh my God! Honey! What have you done to yourself?' I laughed and laughed. He was very upset with me for scaring him like that." She still seemed pleased with her trick, with his horror.

During our afternoon coffee klatches, while the children were napping, Jane, her sister Faye, and Elsie, the neighbor up the street, discussed my future. Everyone seemed intent on making sure that I got a job and "found my

niche." I felt pressured. I resented the intrusion into my privacy, did not want to have my fate decided by committee, but I couldn't come up with an alternative. So, the plan was for me to find a job — and soon.

A few days after arriving, I went looking for a job. I walked around downtown La Jolla, looking at everything, smelling fresh pastries,

apprentice as a bike repairman. But the silent steers of lean young men in shorts let me know I was not welcome as a customer, much less a worker.

I passed Anthony's Fish Grotto, a fish restaurant with an aquarium set in the front soot wall. La Valencia Hotel loomed — the huge pink stucco hotel with a gold dome, green

wear makeup. He gave me a job — starting the next day.

Jane helped me get ready for work the next morning. She applied her foundation, liner, mascara, and lipstick with skill and made sure that I was girdled, braided, pantyhosed, and coiffed. I only faintly protested. She seemed so sure of herself and the propriety of it all.

At the store, I changed outfits many times. The sales ladies helped me put together outfits, accessories, and shoes. I greeted customers, showed them what I was wearing, and moved on — embarrassed in a way. One older lady told me, "You will never be spoiled." I wondered if my embarrassment was so obvious.

Mr. Sanderson called me into his office the next day; he seemed uncomfortable. He told me he had found makeup on some of the clothes. I was surprised, because I had taken care when I pulled the dresses over my head. He asked me not to wear makeup anymore.

The next day, I told Jane that I wasn't supposed to wear makeup. But she insisted that a lady always wore makeup when she dressed up. I gave in and she put on less makeup that time. And I was extra careful not to get makeup on the clothes. But it didn't work. Mr. Sanderson called me into his office once again and told me that he couldn't keep me because I had

During one of our coffee breaks, I told Aunt Jane that I was "gay."

flowers, and sea air, feeling the sun and breeze soft against my skin. A German watch repairman sat working at his bench in his tiny shop. A French restaurant stated its presence with a small brass plaque, set in a white stuccoed wall next to a gate. Pink bougainvillea spilled over the wall.

On a side street, I visited a bicycle shop specializing in ten-speed racers — the first I'd seen — and entertained the idea of asking to

awnings, and geraniums in planters — on a cliff overlooking the Cove.

On Girard Avenue, shops with elegant clothing in display windows tastefully announced high price tags. I felt good just being there.

At Sanderson's, an expensive women's clothing store, I applied for a job as a model. Mr. Sanderson, a distinguished, middle-aged man, said he liked my style and that I didn't

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gotten makeup on more clothes. I felt bad but strangely relieved. No more having to pretend that I was a model, a pretty girl, a girl to be admired.

Later that week, during one of our coffee breaks, I told Aunt Jane that I was "gay." (I didn't know that it wasn't a good idea to announce one's homosexuality if one wanted to live with relatives.) She stopped in the middle of chewing her coffee cake. After swallowing roughly, she said, "It must be a phase you're going through." I protested, "It's not — really. I've always felt this way. I just faked liking boys."

She said in her quavery voice, "You need to spend more time with men. When women spend too much time with women, they become attracted to each other."

I wondered if she knew that from her own experience. According to her, I would do well to start dating — men, that is. I argued with her that being "gay" was as good as being "straight" — it just wasn't conventional — and that it was an excellent form of birth control. She didn't think that was as funny as I did.

A few days later, I got a job at a cleaning establishment. The first few days I sorted laundry, then they moved me to the sweater tables, and I used a little brush to remove pilled wool from clean sweaters. Then they had me move cleaned clothes from the second floor by way of a rack, to the first floor, in the loading area. I was in a stupor. The voices of Jane and Faye and Elsie were in my ears, like bees drowning — "Get a job, fit in, find your niche." I didn't hook the pulley to the rack right, and the whole mess tilted and the clothes slid down the pole. I was again out of a job. And again relieved.

Uncle Hugh had started a business with two friends from the plant, Frank and Geoffrey.



Mary Kathryn Vernon

They were brothers — engineers who had come here from England with their parents. They made high-quality modern furniture in Uncle Hugh's garage in the evenings and on week-

ends. My other Uncle, Uncle Oscar, was designing the furniture. Uncle Hugh had a knack for making things, very precise and very pretty. Uncle Oscar had a knack for designing just

about anything. They hoped to make a go of it. After dinner Uncle Hugh and Frank and Geoffrey would go to the garage to make furniture. Then, about 11 or 12 o'clock, they would come in for a beer and talk about the future. Sometimes I went out to the garage to see if they would let me help. Once Hugh gave me some hardware to deburr. Because I felt awkward with the deburring tool and the metal (I really wanted to do some woodworking), I said that I was just playing. Frank said that's how one learned. I thought it was an unusually kind thing to say.

One day Frank asked me to go to a party with him. He took me to an apartment near the beach. Everyone there was either from England or Europe. I felt very out of place — not quite old enough, smart enough, or good enough. At some point in the evening, I heard one of the women saying something that sounded immature, and I remarked to Frank that she needed to grow up. He said that could apply to me too. I was certain then that he didn't like me, and I was ashamed I'd made the faux pas.

On the way home, he talked about one of the women there. He said that she hadn't decided yet which way to fly. I asked him what he meant. He said she seemed to like girls as much as boys. Then I felt a twinge of fear and a remoteness. I wondered how I could meet the woman he spoke of.

He asked me to go to the desert with him and a couple of his friends that I'd met at the party. We drove together in his van. We would meet his friends later. Using aircraft hardware, he had outfitted his van with fold-down beds and a port in the floor for a toilet. I felt intimidated by him — his beard and longish hair and his quiet demeanor. I wondered why he asked me to do things with him. He didn't

seem interested in rushing me off to bed. I thought he might have been nice to me because of his friendship with Hugh. We poked around an abandoned mining camp — old trucks, Model A's, aprons on racks and boots on the floor beneath them, crushed boxes intact. We met his friends and hiked through a scrub forest of what looked like burned rosewood and a lot of decomposing granite boulders. We stayed one night in the desert, he in his bunk and me in mine.

I spent a little more time with him. We went to his house and I met his parents, who were having a lunch of boiled potatoes. I

thought it was an odd way to eat, but they were British and that probably explained it. I felt remote through all of this — as if I weren't really there, as if I were an observer,

with no real volition and could no more reveal myself to him or anyone else than I could fly. I was out "looking for a job" one day when I met a young man who introduced himself as

Mitch. Mitch was an actor. He said he had grown up in Chicago and started life as a bookie and street hustler. Then he took some classes in acting and ended up in California doing little theater up and down the Coast, hoping for a break. He asked me to go someplace with him. He stopped and got some wine. We ended up at the beach that night, loaded, trying to have sex on the sand. After a few attempts and more than a little abrasion, we dressed and walked up the stairs to the cliff. A policeman came by and asked us what we were doing there. Mitch said he was "getting a little pussy on the beach." I was embarrassed and later

I didn't believe any man who had reached the age of thirty could be a virgin.

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asked him why he'd said that. He said it was the kind of answer "they" expected. I assumed he knew what he was doing. I certainly didn't.

He came by the house one night around 12:30, after everyone was in bed. He stood outside my bedroom window and asked me to go to the beach with him. I climbed out the window, and we drove down to Mission Bay. We drank wine and talked then undressed in the weeds and swam in the bay. We tried to have sex in the water — like in a movie — but it didn't work too well.

A few nights later, he took me to a party. He explained that it was a sex party, but I didn't have to participate if I didn't want to. It was a bunch of actors and actresses — friends of his. I got pretty loaded and followed the crowd. I had sex with two or three guys — Mitch included. I wondered if that was all there was to it. It didn't seem like much to me.

One night there was a familiar rap at my window — I thought it was Mitch, but it wasn't. It was two guys I'd never met before. They said they were at the party the other night and wanted to know if I'd like to go to a party

with them. I put on my clothes and climbed out the window. By the time we got there, I was pretty loaded. No one was there. One of them put on some music (Errol Gardner), and the other made some drinks (rum + Coke). I danced a little, and then they asked me to take off my clothes. I did and danced some more. Then one of them told me to lie down and spread my legs. I didn't like what he said or the tone of his voice, so I said no. He said, "Yes," and grabbed my shoulders. I slapped him. He hit me and I saw stars. I hit him back, this time with my fist. We exchanged more blows, and I ended up on the floor with one of them on top of me. I locked my legs together. One of them said, "Cut off her air." The other one choked me. I refused to give in. Finally one of them said, "Let's take her home," and they did.

The next morning I was a mess, hung over, both eyes black, bruises here and there. Uncle Hugh asked me what happened. We sat in the living room, and I told him a couple of guys had tried to rape me. He talked to them. They told him the story, and he came back and told me they were justified because I got drunk and

took off my clothes. I got myself into the situation. He said that I shouldn't expect sympathy. I didn't especially, but I was glad that I'd defended myself and blackened their eyes. Mitch was pretty upset. He went and got in a fight with them. They beat him up. Then they told him everything. When he returned he told me he thought I couldn't be true to anyone. I never saw him again.

Nothing much that happened in my life to that point had really made any sense to me. I didn't expect to have any control over my life. Being humiliated wasn't new to me; this was just another dose of it. I hoped the kids hadn't noticed anything. I pretended nothing had happened and I made plans. I thought I needed to be in a place where I would be controlled 24 hours a day — a safe place where I would get an education and get prepared for life. So I decided to join the WAVES. At least there would be lots of other "gay women" there (we called lesbians "gay women" in those days).

I took the bus to the Naval Recruitment Center in San Diego. On the way, I imagined myself driving a convertible along the coast at

sunset with the top down, a beautiful woman on the seat next to me, the radio playing jazz sax — real movie stuff!

They gave me aptitude tests and told me I scored high. Then they said that because I was underage, my mother would have to sign the papers. I called her and told her my plan. She came out two weeks later.

The recruiter told Mama that I was smart (I glowed) but that I wasn't as smart as I thought I was (that hurt — it was the sort of thing that Mama used to love to say to me). Then he started asking questions about my health.

"Have you had any major operations?" I'd had my kidney removed. He closed my folder and said, "That settles it, the Navy can't use you, because you're damaged goods." He seemed pleased.

After he left, Mama asked me if I wanted to move home and finish high school. She said she'd cleared it with Hank. She said it would help me get a decent job. I agreed. I couldn't think of a better plan.

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Guilty, Gossipy Pleasures

What Happens When a Male Model Writes About a Famous Poet

Poet Frank O'Hara (1926-66) died young, struck by a dune buggy late one July Saturday night on a Fire Island beach. Brad Gooch's *City Poet: The Life and Times of Frank O'Hara* opens with O'Hara's burying.

Two hundred mourners stood in terrible heat at the graveside, down a slope from a huge boulder that marked Jackson Pollock's grave. Among the 200 were the leaders of the '50s and '60s New York avant-garde: Robert Motherwell and Helen Frankenthaler, Jane Freilicher, Willem and Elaine de Kooning, Alex and Ada Katz, Philip Guston, Harold Brodsky, John Ashberry, Allen Ginsberg, and Peter Orlovsky (who drove from Manhattan with Larry Rivers, chanting all through the three-hour drive, "Hare Krishna, Hare Rama"). The Museum of Modern Art, where O'Hara worked after the Navy and Harvard, hired a bus so that museum employees could attend.

Poet John Ashberry, whom O'Hara had known since they were Harvard undergraduates (Gooch writes that O'Hara compared himself and Ashberry to the two brothers in *Frost of Eden*), broke down while he read from O'Hara's "To the Harbormaster: I trust the sanity of my vessel, and if it sinks, it may well be in answer to the reasoning of the eternal voices, the waves which have kept me from reaching you."

After Ashberry, painter Larry Rivers spoke. "There are at least 60 people in New York," said Rivers, "who thought Frank O'Hara was their best friend."

Rivers's statement was not entirely hyperbolic flourish. Certainly, what fills up Gooch's 312-page book is not so much O'Hara himself as O'Hara's intimacies with painters and poets in the post-World War II years when Manhattan succeeded Paris as the world's art capital.

Critics have been hard on *City Poet*. David Lehman, who reviewed *City Poet* for *The New York Times*, wrote, "Though enjoyable and easy to read, *City Poet* has a major flaw. The nice way of putting it is that the book is free of pretension. The Frank way is to say that it is relentlessly superficial." The *Boston Globe's* reviewer wrote, "Brad Gooch's biography of Frank O'Hara is like a 312-page, three-pound issue of *People* magazine. But that 'the book is not worthy of its subject' is a statement with which I think O'Hara



Frank O'Hara

does—but the book is not worthy of its subject." O'Hara might have agreed with the *People* magazine comparison and taken it as a compliment. He was a great gossip, and he would have appreciated the gossipy aspect of Gooch's biography. But that "the book is not worthy of its subject" is a statement with which I think O'Hara

would have argued. That Gooch offers many more pages about ballets, concerts, gallery openings, movies, readings, opera, shore weekends, and parties that O'Hara attended than about why O'Hara drank too much or wrote poetry or slept with men, to O'Hara would seem entirely appropriate. O'Hara was more interested in what

he did than in why he drank, wrote poetry, or fell in love with men and picked them up in bars and off the street. And he didn't like to be alone, and in Gooch's book, he never is.

O'Hara's Irish Catholic parents met and married in love with men and picked them up in bars and off the street. And he didn't like to be alone, and in Gooch's book, he never is. O'Hara's Irish Catholic parents met and married in love with men and picked them up in bars and off the street. And he didn't like to be alone, and in Gooch's book, he never is.

By August 1951, O'Hara had graduated from Harvard and finished a post-graduate year in Michigan (where he won the coveted *Pulse* prize for poetry) and moved to Manhattan. In Korea, UN forces had been fighting for a year. Manhattanites were organizing A-bomb drills. School children were being taught to "duck and cover." Senator Joe McCarthy was hunting down Communists and "queers" in government. Julius and Ethel Rosenberg had been sentenced to death after being found guilty of treason in passing a bomb secret to the USSR. Jackson Pollock and Franz Kline were still trading canvases for beat-up convertibles, and old Alfa Romeos. Willem de Kooning was painting his "Woman" series. Jack Kerouac's first novel, *The Town and the City*, had recently been reviewed by his hometown paper, the *Lowell Sun*, as "an unpleasant story, with language often profane and vulgar many of the characters, especially in New York, are women of easy virtue, dope fiends, or Greenwich Village queers."

O'Hara came into his own in New York. He quickly made his way into downtown L.A. where painters and writers met—at the San Remo where beer, then, was 15 cents and across the Cedar, where, writes Gooch, "the atmosphere was very much that of a saloon, its Wild West redolence only increased by the presence of Jackson Pollock." ("O'Hara," Gooch writes, "treated the Cedar as if it were his college hangout.")

In November 1951, when a Matisse retrospective opened at the Museum of Modern Art, O'Hara got a job there. MOMA would be O'Hara's principal employer for the rest of his life. Pollock, Kline, and de Kooning were already the old men of American painting when O'Hara arrived in New York. Younger painters—Freilicher, Rivers, Grace Hartigan, Al Leslie, John Button, Joan Mitchell, Nell Blane—became O'Hara's friends, and O'Hara, writing in *Art News*, became their champion.

Larry Rivers, bisexual, for a time became O'Hara's lover. In his autobiography *What Did I Do?* Rivers writes, about his relationship with O'Hara, "I liked his by League dirty white sneakers, he liked my hands full of paint. He was thin and about five seven. He walked on his toes, stretched his neck, and angled his head, all to add an inch or two to his height. I never walked the same after I met him." Rivers notes, about his bisexuality, "I was so convinced of being heterosexual I could be homosexual."

O'Hara shared his first Manhattan apartment with a Harvard roommate. It was a sixth-floor walkup coldwater flat at East 49th Street between First and Second avenues. The rent was \$51 month. From one window O'Hara could see the United Nations building under construction a block away on the East River.

"O'Hara's new neighborhood," writes Gooch,

"was bursting with gay bars, all named for different birds, that together were known as 'the Bird Circuit.' Homosexual sex was against the law and 'planned' policemen were stationed in the bars," writes Gooch, "and could usually be spotted in their black-tie shoes nursing a single drink the entire night."

O'Hara, flirted and picked up men in these

O'Hara didn't like to be alone, and in Gooch's book, he never is.

bars and in bars downtown on West Eighth Street. "His taste for men whom he thought were straight," writes Gooch, "especially straight black men, often led him outside the perimeter of the established gay bars." A page later, Gooch writes, "O'Hara, with his attraction to straight men and what was called 'rough trade,' was setting himself up for disappointments and frustration in love."

What Gooch describes as O'Hara's "giddy liberation" from "the closets" of the Navy and Harvard and his involvement in Manhattan's painting and poetry scene offer what Gooch's book is best

at Gooch—41 now—writes with all the zest of someone who finally has learned what his very interesting parents did after he went to bed.

O'Hara might have gotten one of the massive crushes that sent him into poetry-writing frenzies had he met the big-eyed, Kennedy-hand-holding Gooch, a former Wilhelmina fashion model with a Ph.D. from Columbia University in English

O'Hara's lively, highly descriptive poems and his essays on art published in *Art News* and MOMA catalogs.

Gooch titled his book *City Poet* as reflection on the primary place of O'Hara's poems, which he filled with New York City scenes (as in one of O'Hara's most anthologized poems, "The Day Lady Died," which leads the reader through midtown Manhattan).

O'Hara was one of a group that came to be called "the New York School of poets." Other prominent members of this axis were O'Hara friends—James Schuyler, John Ashberry, Kenneth Koch. What these men had in common was not so much poetic style as similar interests (primarily painting and left-wing politics) and friendship (and, as in Schuyler and O'Hara's case, occasional same-sex double dates).

Reading *City Poet* sent me to my bookcase to *The Selected Poems of Frank O'Hara* (with its wonderful Larry Rivers drawing of O'Hara naked) and James Schuyler's *Selected Poems*. In the latter, Schuyler's "To Frank O'Hara" celebrates the publishing, after O'Hara's death, of his poems and now people you never met will meet and talk about your work. So witty, so sad, so even your love have a broken nose.

City Poet: The Life and Times of Frank O'Hara, by Brad Gooch. Knopf, \$30.

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LETTERS

continued from page 3
something, I say get rid of him and give the reading public a reviewer who enjoys a broader range of movies or who, at the very least, highlights the movies he enjoys.



Mr. Shepherd's slash-and-burn rating technique, if taken seriously, reduces our choices to choosing the best of the worst.
Mark T. Rhea
San Diego

Graphic

Discrimination

The photographs used in the August 19 edition of the Reader, portraying Dale Akiki on the cover page as well as on page 16, are obviously distorted. It interests me to know why such distorted photographs were used instead of more accurate ones. It seems the Reader intentionally used these pictures to hype up the story by drawing even more attention to this man's facial features.

I personally do not know Mr. Akiki, and I am not expressing opinions regarding his case. I am questioning the practices of the Reader. For what reason would the Reader distort this man's face?

The motives could be construed as discrimination. Surely the Reader would not distort a face that was, should I say, not worthy of being distorted (in other words, a pretty face)?

The reasoning why this technique was used, in my mind, was to exploit the man's special features in order to catch the public eye. There are plenty of newspapers on the "street" delivering this kind of impression. Is the Reader taking this direction as well? I hope not, because I enjoy reading it.

Paul Bonas
Del Mar

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Jeanne: We met for coffee in Solana Beach on a Saturday afternoon. Then we went for a walk in Carlsbad and stopped in at an Italian restaurant for an early dinner. After that, we walked and watched the beautiful sunset on Carlsbad State Beach. It turned into a five-hour date.

Larry: When we got back, I kissed her. I've never kissed anyone on the first date.

Jeanne: He asked me if it was OK first. He really put me on the spot.

Larry: Before me she was dating all these megabuck guys.

Jeanne: I never had a shortage of dates, but I wasn't meeting anyone who seemed like they'd be a good

husband and father. Most of my friends were pretty surprised when I told them I was getting married.

Larry: We'd been going out for five or six weeks when she signed up for the bridal registry.

Jeanne (laughing): It wasn't that soon! And it wasn't a bridal registry. It was just a mailing list.

Larry: I think you were trying wedding gowns on, too.

Jeanne: We got engaged last New Year's Eve. We were on the Coronado ferry, watching this giant fireworks display, and Larry pulled out the ring and proposed. I started crying. While the fireworks glimmered on the water of San Diego Bay, a person behind us captured our special moment on film.

Larry: We were leaning over the water when I asked her. I was afraid I'd drop the ring.

Jeanne: He didn't. We were married April 24 at the beautiful campus of University of San Diego in Founders Chapel.

Larry: Sometimes, when you're out there trying to meet new people, you run into women who aren't really looking for a relationship. What I liked about Phone Matches™ is that it eliminated all those cold shoulders.

Jeanne: Not everyone is going to find someone who's right. But it certainly opens you up to meeting a lot more people.



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Stealth Bomber of the Bird World

Owl-Watching Walks

Owls are nocturnal hunting machines. Though they can see in daylight, their eyes are equipped solely with the vision cells that work best in low light. And because the night is a world of sound, not sight, several anatomical features help owls capture and process that sound.

Surrounding the openings in the ear are deep, soft feathers, which the bird can spread to make a funnel. The ear apertures themselves are large and often asymmetrically placed on either side of the skull; this arrangement helps the owl to triangulate sounds, distance and direction. While all the other night creatures go about their business usually, the owl is the stealth bomber of the bird world. Its wing feathers have soft edges that reduce the vortex noise emitted by the flow of air over them. Those poor little mice never hear their destiny coming.

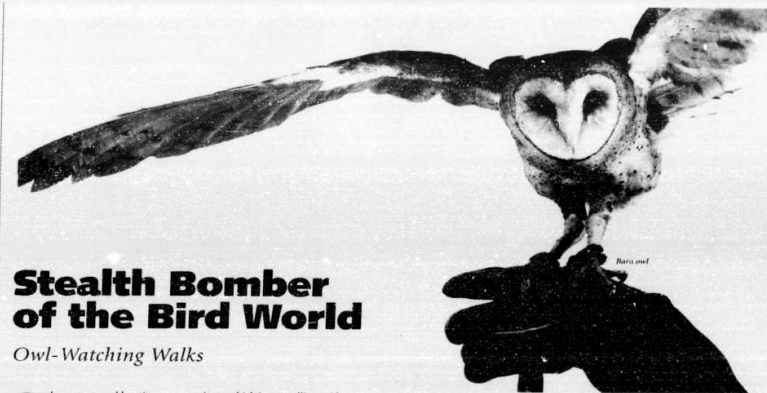
Ten species of owls are found in San Diego County. Most familiar is the great horned owl, the most widespread of all owls in North America. (One even turned up in center field at a Padres game a few years ago.) Part of the reason for its success is its size, power (it's been called the "winged tiger"), and appetite. Anything that moves, from shrews to house cats, can end up in its talons. Skunks are a favorite menu

item, which is compelling evidence that birds don't have a sense of smell. The great horned owl's voice is a resonant four- or five-note whoo, *hu heo, whoo, whoo*, though he is smaller in stature, the male's call is deeper than the female's.

The other owl that occurs in nearly every neighborhood in San Diego is the barn owl. Though this is the owl most closely associated with man, few people catch glimpses of it. At night it is usually nothing more than a vague white shape moving overhead like a giant moth. Most often the only evidence of its presence is a loud raspy hiss or long drawn-out scream, bursting without warning from the darkness.

The third of the common owls is the western screech owl. Unless you live near a wooded canyon, you probably won't see or hear one of these in your neighborhood. Urbanization has reduced its range in San Diego, though it is fairly common in oaks and coniferous woodland and along streams and rivers. One of the most strictly nocturnal of the owls, it hunts for mice and insects soon after dusk. Its call has been likened to a ball bouncing more and more rapidly on a frozen surface - which seems a bizarre description, until you actually hear a screech owl.

One owl you are likely to find in daylight is the burrowing owl. Unfortunately, with each year the chance of encountering one in San Diego diminishes. The burrowing



Calendar LOCAL EVENTS

owl's preferred habitats — grassland, agricultural fields, and coastal dunes — are being blanketed by civilization. North Island Naval Air Station and a few p-cas around Mission Bay are among the last holdouts here.

Finding the other owls in the county is much harder work. You'll have to become a real birdwatcher if you want to see things like spotted owls (the southern relative of the infamous northern spotted owl), flammulated owls, pygmy owls, and their brethren. But this weekend offers an owl bonanza for even the rankiest of amateur birdwatchers. With the



Burrowing owl

arrival of fall, all the owls hatched this year are out of the nest and are active and

vocal as they learn how to be owls. On Friday, September 17, Brian Swanson

will lead a bird walk in Lopez Canyon, off Pehasquitos Canyon, that will concentrate



Great horned owl

on turning up great horned, barn, and screech owls. At least one of these is

guaranteed by Swanson, who is a director of the Friends of Pehasquitos Canyon and a

walk leader for the Natural History Museum. This area of the historic Pehasquitos Canyon is a haven for owls and raptors, as well as many other bird species. Bring a field guide, binoculars, and a flashlight.

Bring the same accommodations to the owl walk scheduled for the next day at Old Mission Dam in Mission Trails Regional Park. Ranger Dan Hylin will lead this search (the same three species are the most likely), which will last about two hours and cover about a mile.

— Dennis Parker

Owl-watching Walks
Friday, September 17, 6:00 p.m. to dusk
Lopez Canyon, off Pehasquitos Canyon
Meet at the parking lot on the south side of Sorrento Valley Boulevard/Calle Cristobal east of I-805, a short distance up the hill past the industrial park.
Free
454-3219
Saturday, September 18, 6:30 to 8:30 p.m.
Mission Trails Regional Park
Meet at corner of Simson Drive and Father Junipero Serra Trail, inside the park, Santee
Free
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Calendar LOCAL EVENTS

Smells Like Teen Spirit

"Teenagers in Their Bedrooms"

This is a photo. Rambl-eyed, teenage Latrelle D. sophisticated in black jersey, stands in elegant outline against shelves behind her, shelves occupied by a saccharine menagerie of stuffed animals. Next to the photo is a card of getting drunk on a Hawaiian cruise. Another photo on a twin bed shows Larry P. in blue shorts, his chest milky smooth and as bare as the wood-paneled wall next to him, which is decorated only by a Garfield greeting card. A few objects are crowded on a shelf so high up the wall you can quite make them out. Larry looks so mild and clean-cut that it's no surprise to read, on the card next to the photo, that he's wrapped up in thoughts of his impending Mormon missionary work. Then you notice Larry's triple-pierced ears, and that he is holding a glass of beer, lighted — some high school art project? — at his crook.

"When you are a teenager," says photographer Adrienne Salinger, "is probably the last time in your life when all your possessions are in one room. This is generally a space of about 12 by 12 feet. Because you are young and are still open and fairly raw and you haven't learned to make yourself very effectively yet, in your teenage bedroom, your identity is on display in this concentrated form. And you are also at a point of great change, perhaps the most profound change in your life."

This is why Salinger, who has always been interested in how people define themselves by their environment, spent seven years photographing 140 teenagers widely varied in 10- to 18-year-old combinations of gender, ethnicity, and socioeconomic status — in their parents' lair. She'd strike up conversations with the youths in malls,

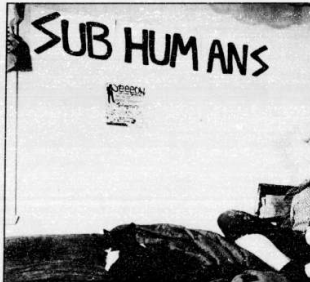
mat color photographs and their companion statements at Escondido's California Center for the Arts, the contrast between the cardboard teen one images from a given photo — Asian prodigy, unweaved black mother, poor white future hairdresser — and the vulnerable human youth visited by the accompanying text can leave you feeling charmed. But the longer you look at these kids and their belongings, the more in-your-face they emerge, as that eventually you quit drawing conclusions and just empathize. Then you slip into nostalgia, trying to remember your own teen bedrooms. And then you start to feel really, really depressed.

"It is depressing, I know," Salinger admits. "I don't know anyone who didn't have a tremendously difficult time getting through their teen years. Coming of age is bad and hard. We repress that."

Because the photos selected for the Escondido exhibit are all of teens from Syracuse, New York (where Salinger teaches at the university), these kids look rather wistful, at least by California standards, but beyond that it's hard to generalize about



Latrelle D. 1990



Larry P. by Adrienne Salinger, 1990

products, a can of Diet Coke, a pack of Marlboros in a makeup-filled tackle box. On the brilliant turquoise wall behind her, she has put up images from magazines. Not the glamorous faces of women or men, even pictures of clothes or animals or something. He was allowed to have as many pets as he wanted, but they all had to be in his room. Which was about the size of a closet. He looks about 12, but he was really 16. There's something magical about him, too there."

— Mary Lang

"Teenagers in Their Bedrooms," photographs by Adrienne Salinger, September 18 through Wednesday, November 10, 10:00 a.m. to 4:00 p.m., closed Sundays

California Center for the Arts Gallery, 247 South Kalamia Street, Escondido Free 738-4138

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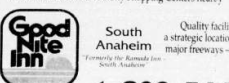
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Learning to Hate the Enemy

WWII Propaganda Film Series

Propaganda is a probably a old organized society. Whenever individuals, groups, or institutions have wanted to win minds and hearts to their side, they have propagated. Why should the United States government be any different?

Propaganda is the communication of information — not for its own sake, however, but in order to persuade people to a particular allegiance and a specific line of action. The information may be completely true, or completely false, or (more effectively) a cunning mixture of truth and falsehood. But it is always one-sided. "Our cause is the right one," our opponents are wrong — that is the fundamental message, with the opponents put in a bad light as possible.

Since propaganda is one-sided, it never has to present a real argument. A real argument would take the opposing ideas seriously and try to refute them. It would imply a debate between worthy opponents. It would induce the reader or listener to use their rational faculties, to evaluate claims, to make reasonable



WWII propaganda poster

judgments, but propaganda does not even go this far in the direction of rationality. Instead, it appeals directly to the emotions, using images and slogans that stir the blood, and building on the inherent human tendency to identify with the in-group and scorn the out-groups. According to this universally effective type of propaganda, it is not so much that "our opponents have bad ideas" but rather that "our opponents are bad people." Then we can just draw an ugly picture of them and express contempt for what they look like.

The Catholic Church certainly did not invent propaganda, but it gave this age-old manipulative technique its modern name, with its founding in 1822 of the *Congregatio*

of Propaganda (the "Congregation for Propagation of the Faith"). Religions regularly employ propaganda, but so do political movements. Advertising is a highly developed form of propaganda, with the aim of making money rather than saving souls or maintaining power. Propaganda becomes especially intense in wartime, when each of the nations in combat has to convince its people that it is good and deserves to win and its opponents are bad and deserve to lose. During World War II, the American government undertook a massive campaign of patriotic propaganda, making use of

great historical value: the attack on Pearl Harbor as recorded by news photographers, the bombing of Hiroshima (in David Wolper's *Ten Seconds That Shook the World* and Walter Cronkite's *Endo Gaps*), the naval battles documented in the recovered *Victory at Sea*. But perhaps the chief interest of these films is the insight they give us into the popular American consciousness of the 1940s — or, at least, what the propagandizing film-producers thought would appeal to that consciousness.

So, on the first program, we see the dehumanized Germans of Frank Capra's anti-Nazi film, *Nazi Strike and Here is Germany*, and — on the second — the racist treatment of the Japanese in *Kono Year Enemy Japan*. The object of these films is not many-sided objective truth, and their method is not argument (or even pseudo-argument). They aim at creating a cohesive American populace, united by a hatred of German and "Japs," and therefore they focus on the enemy's intolerant nationalism, militarism, aggression, and atrocities.

Enthusiasm for the war effort among civilians was crucial, for it was civilians who worked in the munitions factories and it was civilians who had to take on the burden of the war's enormous costs. A typical piece of propaganda in this area, to be shown on the third program of the Mesa College series, is *Letter from Japan*, which pulls out all the stops of sentimentality and guilt-inducement to get people to buy war bonds. A young soldier, killed in battle, comes back to his mother as a ghost, and you can imagine what her — and the audience's — reaction is to his reproach: "If you'd bought more war bonds, I would still be alive!"

As to the social problems of the United States, such as racial segregation, were strictly segregated during the war; you would not expect propaganda films of this sort to touch on such issues. All the more surprising, then, is *The Negro Soldier*, originally made to be shown to the troops but released to the public in 1945. The point of this film is that "Negroes" have been doing the same jobs and making the same sacrifices as whites, and that there are already black men in positions of authority in the military. *The Negro Soldier* thus attempts to manipulate public opinion on the race issue, setting the stage for integration of the armed forces and of American society as a whole. It is propaganda, but propaganda of a different kind — and a good illustration of the fact that propaganda is not necessarily a bad thing.

John Peter Applebranch
World War II propaganda film series
Four Friday evenings, 7:00-10:30 p.m.
September 27: Anti-German propaganda (Nazi Strike and Here is Germany).
September 28: Anti-Japanese propaganda (Kono Year Enemy Japan, Our Job in Japan, and Attack at Pearl Harbor).
October 3: Home front propaganda (Letter from Japan, All Star Band Rally, and The Negro Soldier).
October 10: End of the war (Ten Seconds That Shook the World and Endo Gaps).
Mesa College, 7250 Mesa College Drive, room 6312 \$20 for all four evenings 627-2438 for reservations (no tickets will be sold at the door)

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SAN DIEGO RANCHO DAYS A LEGACY OF MEXICAN INDEPENDENCE

SEPTEMBER 16, 1810, marks the day when General Miguel Hidalgo y Costilla's contagious "Cry for Independence" set in motion the dramatic series of events which would, by 1822, leave Mexico a sovereign republic.

California's dramatic rancho period, lasting roughly from the mid-to late-1800s, was a product of Mexico's independence. The end of Spanish rule brought an end to the mission system and spawned California's lucrative hide trade industry, thus paving the way for over 30 ranchos to prosper and flourish in San Diego.



SEPTEMBER 16, 1810, marks the day when General Miguel Hidalgo y Costilla's contagious "Cry for Independence" set in motion the dramatic series of events which would, by 1822, leave Mexico a sovereign republic.

MEXICAN INDEPENDENCE DAY CELEBRATION THURS., SEPT. 16, 12-7 PM OLD TOWN PLAZA

● **DEDICATION OF OLD TOWN'S NEWEST MUSEUM, COMMERCIAL RESTAURANT**—One of California's first restaurants, the restored Machado-Silvas adobe recreates the look of the original cafe. (Dedication, 4 p.m. Living History Tours, 12-5 PM).

● **"ACTOS" BY ABEL SILVAS**—In costume, Silvas (a descendant of the Silvas family) will perform theatrical interpretations of California history from the pre-Conquest era (with guest appearance by the Komeyay Indian Children) through the days surrounding Mexican Independence. (4-4:30 PM).

● **WINE AND CHEESE RECEPTION AT THE HISTORIC CASA DE ESTUDIOLO, HOSTED BY JAMES CHARACTERS FROM OLD TOWN'S HEYDAYS**—"The Bandini family" and "Victoria Estudillo" will chat with visitors about what San Diego was like in the years following news of Mexican independence. (5-7 PM; \$2 donation requested).

● **Performances by the RANCHO EL NOPAL TRIO and the Latino Association FOLKLORIC DANCERS.** (3-4 PM)

RANCHO el NOPAL RESTAURANT ONE OF THE BEST!

Rancho El Nopal Restaurant & Cantina (formerly "Hamburguesa") has joined the other fine Old Town eateries. Its innovative Mexican menu and beautifully painted interior reflect San Diego's dramatic rancho period—the colorful years from the mid- to late-1800's when California was a Mexican territory.

Rancho El Nopal's activities throughout "Rancho Days" will include **FREE DRAWINGS DAILY, 20% DISCOUNT ON ALL FOOD AND BEVERAGES ALL 4 DAYS, \$1 CANTINA SPECIALS** (Thursday and Friday only), and **LIVE ENTERTAINMENT DAILY AND NIGHTLY**—including a **GUEST APPEARANCE** by San Diego's popular **MARIACHI REAL DE SAN DIEGO**, Thursday 5-9 PM.

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Calendar LOCAL EVENTS

EVENTS LISTINGS

Contributions to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday time in order to be considered for publication. Events listed run from Thursday at 4 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date, the time it is to be held, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 85803, San Diego CA 92186-5803.

BAJA

Celebrate Mexican Independence Day on Sunday, September 19, from 11 a.m. to 4 p.m., during a food festival at Pueblo Amigo, just across the border in Tijuana. There will be lots of food from the center's restaurants and traditional live music such as norteño, sinaloense, mariachi, and rancheras. The \$12 admission fee entitles visitors to four food choices, four beverages, and entertainment. (Tel. 434-1166 for additional details.)

The Tijuana '93 Fair features industrial, tourist, and arts-and-crafts exhibits, along with music, food, and games for the family through Sunday, September 19, from 10 a.m. to midnight each day. Find the fair at the Caliente Race Track parking lot, on Boulevard Agua Caliente. For admission prices and other information, call 011-52-66-48-40-37.

The Art Cinema Screenings continue in various locations around this during the next week's admission to any of the screenings at \$1.75 US per person. This week's film is *Yodanis*, the 1983 film by Radikalea Pioneros, a story of four young students creating music in a society with no freedom.

The Galería de la Ciudad, in the Centro Cultural Bursaria in Encinitas, hosts the screening on Monday, September 20, at 7:30 p.m. For further details on this screening (in Spanish), call 011-52-66-76-40-35.

The movie "Independence" will be shown, September 21, at 8:30 p.m., at Cafe Literario, Teatro del Estado, on Boulevard Lopez Mateos, in Mexicali. For more information (in Spanish), call 011-52-65-54-54-18 or 011-52-65-54-54-19.

Poetry Readings by Arturo Valencia, Rosina Gomez, and Pedro Ferriz will be held at the Bursaria Literaria Library, Avenida Coronado #400, in Encinitas, on Tuesday, September 20, at 8 p.m. For information on this showing (in Spanish), call 011-52-66-44-26-91.

"Elegio a Tijuana" is a show of paintings by Felipe Almaraz and other artists on view through Monday, September 20. See the show at the Tijuana Cultural Center, at Paseo de los Heroes and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-44-11-11 (3302) Free.

"Wrestling in Mexico," a photographic exhibit of the best athletes and their records, is on display through Thursday, September 23, at the Tijuana Cultural Center, at Paseo de los Heroes and Mina Street in the Zona Rio, in Tijuana. Free. For more information, call 011-52-66-44-11-11 (3302).

OUTDOORS

A Waking Crescent Moon returns to the evening sky this weekend, its silver-ice image first materializing out of the post-sunset western glow on Friday, the 17th, Jupiter lies in its right, a glimmer near the horizon.

Look for Owls during a bird walk in Lopez Canyon, part of the Penasquitos Canyon Preserve, on Friday, September 17, from 6 to 7:30 p.m. Bring a bird book. Flash light, and binoculars. Meet the group in the west end parking lot, off Sorrento Valley, one-half mile east of I-5. Call 484-5219 for additional information. Free.

Late September signals the beginning of Santa Ana winds, which may continue intermittently through the winter. Early Santa Anas are often responsible for coastal San Diego's hottest and driest days of the year. Records show that 62 percent of the days at Lindbergh Field with 90 or higher have occurred during the months of September and October.

The desert-like days are a consequence of air that rises from a high-pressure area centered over Nevada or Utah moving across Southern California's coastal mountains toward a low-pressure area offshore in the Pacific Ocean. West of the mountains, the air sinks as it rubs toward the coast, heating the compression.

During a fall blow from the south, the air is forced to descend the coastal slopes, and the temperature rises. Along the coastline, where temperatures may reach the 90s, taking a dip in the surf seems the problem.

Inland, the furnace-like heat is moderated by the high places of the country—the mile-plus heights of the Palomar and Laguna Mountains. For example, Climax, one of the country's coolest peaks, in Coronado Park, 6,217 feet, is in Coronado National Park and Hot Springs Mountain (6,537) on the Los Corvitos Indian Reservation. After these promontories during a Santa Ana wind episode, the thermometer registers about 25 to 30 degrees lower than in the lowlands.

Since Santa Anas sweep away atmospheric water vapor and air pollution, hundred-mile winds in every direction are easy to enjoy.

Early Fall Migrants, along with rock and canyon wrens and downy woodpeckers, are probably singing during the Audubon Society outing on Friday, September 18, from 8 a.m. to noon, at the Old Mission Dam. Ex-

pect hot weather and some moderately strenuous hiking bring water and binoculars.

To join the group, take Mission Gorge Road north to the east entrance to Junipero Serra Trail near Santee. Turn left and proceed to the Mission Dam parking area on the right, in Mission Trails Regional Park. The walk is free. Need more information? Call 280-7710.

Go Birding at Sweetwater Summit Country Park in Bonita, a outing hosted by the Chula Vista Nature Center, on Saturday, September 18, at 8 a.m. The walk is free, but reservations are required. Call 422-2481 for additional information and those necessary reservations.

National Estuaries Day is Saturday, September 18. Celebrate at Tijuana River National Estuarine Reserve, the 2500-acre wetland immediately north of the international border. There's a nature walk from 9 to 10 a.m., crafts including gossamer fish printing, bird puppets, and butterfly pins. Guided walks continue through the Visitor Center Garden, and there will be a Project Wildlife presentation from 1 to 2 p.m. Find it all at 301 Caspian Way, in Imperial Beach. All the fun is free. Call 575-3613 for additional information.

Wildlife and Wildflower walks take place every Saturday and Sunday at 9 a.m., and again at 4 p.m., on Saturday, at the Blue Sky Ecological Preserve. Join a naturalist for a 1.5-hour walk, to explore the oak-lined, canyon-filled canyons in search of animals and fall plants. Wear comfortable walking shoes and carry water. For further information, call 486-7238. Walks are free. The fee to reserve on Poplar Road, one-half mile north of Lake Poway Road, in Poway.

Tree Walk, Offshoot Tours offers its monthly hour-long guided highlighting various Balboa Park trees on Saturday, September 18, at 10 a.m., starting from the park's Botanical Building. Free. Call 235-1114 for more information.

See Ya in the Slough, the Friends of Famosa Slough will lead a free bird walk at the Famosa Slough and Famosa Channel on Saturday, September 18, beginning at 1 p.m. Meet at the intersection of Famosa Boulevard and West Point Loma Boulevard in the Loma Portolano Beach area to explore this tidal wetland for a variety of shorebirds and migrating ducks. Beginners are welcome. Bring binoculars if you have them. Call 224-4591 for information.

They're Back, the Canyons, San Diego National Historical Museum, with special training to help the public, appreciate the history of the native plants and animals in the country, regains their weekly walks on Saturday, September 18, from 10 to 2:30 p.m., walk through Tecolote Canyon National Park (east), a canyon winding six miles between Glamis and Linda Vista. A diversity of natural vegetation can be found in a principal side canyon.

To meet the group, take Highway 163, and turn west on Glamis Avenue, and follow Glamis Avenue to the intersection of Glamis Avenue and Glamis Avenue. The walk is free.

Do-It-Yourself Hiking and visit a spillover, pond, creek, and the old stagecoach road during a Saturday, September 18, walk through the Friends of Penasquitos Canyon. It's set for Wednesday, September 22, from 6 to 8 p.m. To reach the trailhead, take I-15 to Poway Road, go east on Poway Road to Santee Spring Parkway. Turn right, and park on the right about 100 yards down. Call 484-5219 to gain further information. The walk is free.

Files in the Oldest string band provides music, and Harry Brance is the caller at the next New England style contra and square dance, on Saturday, September 18, from 8:30 to 8:30 p.m. Join Ranger Dan Bylin for the short, one-mile hike around Mission Dam, in Mission Trails Regional Park. Wear comfortable walking shoes and bring a flashlight to be taught. The dance will be held at the Trinity Methodist Church, 3030 Thron Street, North

SIDEWALK SALE

Saturday & Sunday September 18th & 19th Noon to 4

This weekend, catch the ferry to The Ferry Landing Marketplace, 1901 First Street at B Avenue, Coronado, a first great values & big savings at the fabulous Sidewalk Sale! You'll find everything from toys, T-shirts, gifts, memorabilia, & sportswear for the whole family to seashells, fine leather apparel, Southwestern Kachina dolls, silver jewelry, iron wood sculptures & Christmas collectibles at Coronado's only year 'round holiday shop! **Don't miss the boat...** the San Diego Harbor Excursion ferry departs daily for The Ferry Landing Marketplace from the Broadway Pier, Downtown San Diego, beginning at 9 a.m., & continues every hour on the hour til 10 p.m. (11 p.m. Friday & Saturday) **There's something for everyone at special savings of 10% to 70%!!**

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Coronado Carts
 Hot Dogs pushcart
Coronado Ferry Company
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Coronado Holidays
 A year round holiday shop
 Buy one really priced ornament and receive the full set of 25 or less value at half price!

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French Room
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Mobile Sport Center
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Joan's Jewelry
 Fashion jewelry & accessories
Kaffeen's
 Espresso & cappuccino pushcart
 Coffee grinding techniques & demonstrations
La Camisa
 T-shirts & fashion pieces for the whole family
Mascot
 Ladies cutwork apparel from the island of B.I. Embroidered denim clothing
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 Precious Stones & Custom jewelry
Mrs. Fields Cookies
 Famous cookies & brownies coffee & soft drinks

Peoche's Restaurant
 Dine on exquisitely prepared seafood in a tropical setting with magnificent city views. Dishes for the land lover too
Puddykins
 Everything for the cat lover
Sacha's Boutique
 Imported apparel & accessories
San Diego Pro Shop
 Sportswear for the whole family imprinted with your favorite sports' team logo
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 Seashells, magnets & collectibles
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Southwestern Indian Den
 Jewelry, books, works of art, apparel & collectibles with a Southwestern flair
Stephen Clayton Galleries of Coronado
 Fine works of art
Time Out Family Amusement Center
 Arcade games for the whole family
Toys by Verona
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Travelworld of Coronado
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THE FERRY LANDING MARKETPLACE
 1901 First Street at B Avenue
 Coronado, CA 92085
 For Ferry Information, Please call the San Diego Harbor Excursion, 934-4111

DOG DAYS
 Dog days are here! Join the San Diego Dog Club for a day of fun and games. The club will be holding a dog show and a dog race. The dog show will be held at the San Diego Dog Club, 1901 First Street at B Avenue, Coronado, CA 92085. The dog race will be held at the San Diego Dog Club, 1901 First Street at B Avenue, Coronado, CA 92085. The dog show and dog race will be held on Saturday, September 18, from 10 a.m. to 4 p.m. The dog show is free, but the dog race is \$5.00. For more information, call 435-8895.

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Calendar LOCAL EVENTS

EVENTS LISTINGS

Contributions to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday time in order to be considered for publication. Events listed run from Thursday at 4 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date, the time it is to be held, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 85803, San Diego CA 92186-5803.

BAJA

Celebrate Mexican Independence Day on Sunday, September 19, from 11 a.m. to 4 p.m., during a food festival at Pueblo Amigo, just across the border in Tijuana. There will be lots of food from the center's restaurants and traditional live music such as norteño, sinaloense, mariachi, and rancheras. The \$12 admission fee entitles visitors to four food choices, four beverages, and entertainment. (Tel. 434-1166 for additional details.)

The Tijuana '93 Fair features industrial, tourist, and arts-and-crafts exhibits, along with music, food, and games for the family through Sunday, September 19, from 10 a.m. to midnight each day. Find the fair at the Caliente Race Track parking lot, on Boulevard Agua Caliente. For admission prices and other information, call 011-52-66-48-40-37.

The Art Cinema Screenings continue in various locations around this during the next week's admission to any of the screenings at \$1.75 US per person. This week's film is *Yodanis*, the 1983 film by Radikalea Pioneros, a story of four young students creating music in a society with no freedom.

The Galería de la Ciudad, in the Centro Cultural Bursaria in Encinitas, hosts the screening on Monday, September 20, at 7:30 p.m. For further details on this screening (in Spanish), call 011-52-66-76-40-35.

The movie "Independence" will be shown, September 21, at 8:30 p.m., at Cafe Literario, Teatro del Estado, on Boulevard Lopez Mateos, in Mexicali. For more information (in Spanish), call 011-52-65-54-54-18 or 011-52-65-54-54-19.

Poetry Readings by Arturo Valencia, Rosina Gomez, and Pedro Ferriz will be held at the Bursaria Literaria Library, Avenida Coronado #400, in Encinitas, on Tuesday, September 20, at 8 p.m. For information on this showing (in Spanish), call 011-52-66-44-26-91.

"Elegio a Tijuana" is a show of paintings by Felipe Almaraz and other artists on view through Monday, September 20. See the show at the Tijuana Cultural Center, at Paseo de los Heroes and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-44-11-11 (3302) Free.

"Wrestling in Mexico," a photographic exhibit of the best athletes and their records, is on display through Thursday, September 23, at the Tijuana Cultural Center, at Paseo de los Heroes and Mina Street in the Zona Rio, in Tijuana. Free. For more information, call 011-52-66-44-11-11 (3302).

OUTDOORS

A Waking Crescent Moon returns to the evening sky this weekend, its silver-ice image first materializing out of the post-sunset western glow on Friday, the 17th, Jupiter lies in its right, a glimmer near the horizon.

Look for Owls during a bird walk in Lopez Canyon, part of the Penasquitos Canyon Preserve, on Friday, September 17, from 6 to 7:30 p.m. Bring a bird book. Flash light, and binoculars. Meet the group in the west end parking lot, off Sorrento Valley, one-half mile east of I-5. Call 484-5219 for additional information. Free.

Late September signals the beginning of Santa Ana winds, which may continue intermittently through the winter. Early Santa Anas are often responsible for coastal San Diego's hottest and driest days of the year. Records show that 62 percent of the days at Lindbergh Field with 90 or higher have occurred during the months of September and October.

The desert-like days are a consequence of air that rises from a high-pressure area centered over Nevada or Utah moving across Southern California's coastal mountains toward a low-pressure area offshore in the Pacific Ocean. West of the mountains, the air sinks as it rubs toward the coast, heating the compression.

During a fall blow from the south, the air is forced to descend the coastal slopes, and the temperature rises. Along the coastline, where temperatures may reach the 90s, taking a dip in the surf seems the problem.

Inland, the furnace-like heat is moderated by the high places of the country—the mile-plus heights of the Palomar and Laguna Mountains. For example, Climax, one of the country's coolest peaks, in Coronado Park, 6,217 feet, is in Coronado National Park and Hot Springs Mountain (6,537) on the Los Corvitos Indian Reservation. After these promontories during a Santa Ana wind episode, the thermometer registers about 25 to 30 degrees lower than in the lowlands.

Since Santa Anas sweep away atmospheric water vapor and air pollution, hundred-mile winds in every direction are easy to enjoy.

Early Fall Migrants, along with rock and canyon wrens and downy woodpeckers, are probably singing during the Audubon Society outing on Friday, September 18, from 8 a.m. to noon, at the Old Mission Dam. Ex-

pect hot weather and some moderately strenuous hiking bring water and binoculars.

To join the group, take Mission Gorge Road north to the east entrance to Junipero Serra Trail near Santee. Turn left and proceed to the Mission Dam parking area on the right, in Mission Trails Regional Park. The walk is free. Need more information? Call 280-7710.

Go Birding at Sweetwater Summit Country Park in Bonita, a outing hosted by the Chula Vista Nature Center, on Saturday, September 18, at 8 a.m. The walk is free, but reservations are required. Call 422-2481 for additional information and those necessary reservations.

National Estuaries Day is Saturday, September 18. Celebrate at Tijuana River National Estuarine Reserve, the 2500-acre wetland immediately north of the international border. There's a nature walk from 9 to 10 a.m., crafts including gossamer fish printing, bird puppets, and butterfly pins. Guided walks continue through the Visitor Center Garden, and there will be a Project Wildlife presentation from 1 to 2 p.m. Find it all at 301 Caspian Way, in Imperial Beach. All the fun is free. Call 575-3613 for additional information.

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Calendar LOCAL EVENTS

Part. Admission is \$4; for additional information, call 273-5353.

There's Big Band Dancing planned on Sunday, September 19, at the Musician's Club, 1717 Morera Boulevard, Bay Park, to the sounds of Ray Barre's 12-piece orchestra, with vocals by Betty Berger. Dance lessons are offered from 1:30 to 2 p.m., and dancing is from 2 to 5 p.m. (These dances are held on the first and third Sunday of each month.) Admission is \$5. Need more information? Call 273-7283.

The Dynamic Eight Square Dancing club is offering round, line, and square dance classes starting on Monday, September 20. Round and line dancing runs from 10 a.m. to noon; square dancing is taught from 1 to 3 p.m. The classes, conducted by Clark and Allison Elliott, can be taken at the CRA Clubhouse, 9115 Clairemont Mesa Boulevard at Midvale Road, in Kearny Mesa. The fee is \$2.50 per person per session. Call 273-6705 for additional information.

Dancers Seeking Creative Inspiration are called to take part in a master class taught by John Malachuk, planned for Monday, September 20, from 5 to 6:30 p.m. Malachuk is a former member of Twyla Tharp Dance and Jack Repertory Dance

Theatre and founder of Malachuk Dance & Company, the first SD dance company to receive an NEA grant. Tickets are \$6, available at the dance, which can be found in M.I. 16 at noon; square dancing is taught from 1 to 3 p.m. The classes, conducted by Clark and Allison Elliott, can be taken at the CRA Clubhouse, 9115 Clairemont Mesa Boulevard at Midvale Road, in Kearny Mesa. The fee is \$2.50 per person per session. Call 273-6705 for additional information.

FILM

Oswell Weller's Portrait of Corruption and deception in a border town. *Touch of Evil*, comes to the Garden Cabaret tonight, Thursday, September 16. This 1958 film stars Weller, Charlton Heston, Janet Leigh, Marlene Dietrich, Dennis Weaver, and Zsa Zsa, among many others. This showing features a re-

stored version of the film, with 13 additional minutes of footage removed from the initially released print. George Segal plays a repressed New York lawyer who tries to save his senior mother (Barth Gordon) from an unkind, cruel, and violent fate. It was directed in 1970 by Carl Reiner, and you can see it next Wednesday, September 22 (and September 29).

The films begin at 8:30 p.m.; doors open at 7:30 p.m. Find the outdoor Garden Cabaret at 4000 Gullfirth Street, Mission Hills. Admission is \$5. 295-4221.

Why We Fight, culture and civilian propaganda films, war documentaries, bond commercials, serials, and cartoons will be featured in the WWII Film Series (1938-1950) at Mesa College. The series commences on Friday, September 17 (and continues for three more consecutive Fridays), from 7 to 10:30 p.m. Night one focuses on Germany; night two looks at Japan; night three examines the home front; and night four focuses on the end of the war. All films are the finest theatrical versions of the war. The \$20 cost includes all four nights of the series. Call 627-2436 for information and reservations. All the films can be seen in room 1112 at the Mesa College campus, 7250 Mesa College Drive, Kearny Mesa.

A Cautious Tale for Our Time, *Children of Chernobyl* is a 1992 documentary produced by Yorkshire Television revealing "the true depth of the tragedy at Chernobyl through exclusive archival footage and eyewitness accounts." So the film on Friday, September 17, at 8 p.m., at Cafe Cinema. Local activist Peter Winter recently spent three weeks in Belarus, the area most affected by the nuclear plant disaster, and will discuss the film and the Chernobyl Children's Project during the evening. Admission is \$5. Cafe Cinema is a coffeehouse with a 100-seat cinema with giant-screen projection found at 1602 Front Street (at West Center), downtown San Diego. For more details, call 234-9574.

"For the Living" documents the designing and building of the U.S. Holocaust Memorial Museum in Washington, D.C. The film combines archival film footage and photos, on-location scenes at construction camps, and interviews with creators of the memorial. A discussion will follow the screening of the film, set for Saturday, September 18, at 8 p.m., at Cafe Cinema. Admission is free for members of the American Jewish Committee, which is screening at Cafe Cinema, 1602 Front Street (at West Center), downtown San Diego. Call 234-9574 for additional information and the recommended reservations.

One of the Best Suspense Films Ever Made, catch *Double Indemnity* during the Sunday Matinee Series at the San Diego Public Library at 2 p.m. on September 19. Seductive Barbara Stanwick ensnares insurance salesman Fred MacMurray in a plot to kill her husband; the 1944 Billy Wilder film was the obvious inspiration for Lawrence Sanders' *Body Heat*.

Then in 1954 is the setting for Louis Malle's 1971 film *Murmur of the Heart*, described by Pauline Kael as an "exhilarating high comedy about French bourgeois life." See it on Monday, September 20, at 6 p.m., at the library. It's in French with English subtitles. Both films will be shown in the third floor auditorium of the library, found at 3201 F Street, downtown. Call 236-5800 for additional details. Free.

A Romance of Illustrious Love between a married woman and a stranger came to *Estimote*, a 1953 film starring Hedy Lamarr and Robert Mogg. Filmed in pre-Hiller Czechoslovakia, it can be enjoyed when Cafe Cinema Nights return to Cafe Cinema on Tuesday and Wednesday, September 21 and 22, at 7 p.m. both nights. It's in Czechoslovakian, with English subtitles.

Madama's Truth or Dare is a sort of embarrassing, unintentionally revealing documentary of her Bland Ambition tour, with cameo by Warren Beatty, Kevin Costner, and Sandra Bernhard among others. See it at 9 p.m. on either night.

Cafe Cinema is located at 1602 Front Street (at West Center), downtown San Diego. For more details, call 234-9574. Admission is \$5 for either screening.

Art Videos are being shown on Thursdays through the month at the San Diego Museum of Art, in Balboa Park. On September 23, from 5 to 8 p.m., Bacon, Pollock, and Rothwell are the highlighted artists. Each artist is the subject of a one-hour-long video; free with museum admission. Dial 232-7931 for more details.

The "Stick and Twisted Festival of Animation" continues through October 24, featuring 16 films (11 brand new) at the Museum of Contemporary Art, San Diego, 700 Prospect Street, La Jolla. Tickets are \$6 at the box office, \$7 in advance. This program is for people 18 and over only; for information and exact showtimes, call 551-9274.

Reuben H. Fleet Space Theater features *The Search for the Great Sharks*, which takes viewers on three separate diving expeditions with blue sharks off Catalina, whale sharks off Western Australia, and great white sharks off South Australia. The film provides shots above and below sea level of human encounters with the feared animals.

As the Iraq troops retreated from Kuwait in February 1991, they detonated more than 600 oil wells. *Traces of Kuwait* tells the story of the 27 firefighting teams from ten countries who fought the inferno. At the

time, scientists feared that the fires would burn for years, but all were extinguished in nine months. Filming was done over a period of four weeks in the fall of 1991.

Tropical Rainforest transports viewers to the exotic, rainforest environment. It features giant images of colorful reptiles, diverse insects, and lush vegetation, combined with real sounds that were digitally recorded at various forest locations.

"Pink Floyd's Dark Side of the Moon in 3-D" is the latest 3-D laser light show, as the album reaches its 20th anniversary. Using animation and geometric graphic imagery, 3-D laser lights move to popular Floyd tunes.

Sharks, Finners, Rainforest, and Pink Floyd's Dark Side of the Moon in 3-D continue daily through September.

"Laser U2 in 3-D" combines lasers, microchip technology, holographic glasses, and the music of U2. Laser images are said to "form a new type of techno language" during this 13-song show.

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

LECTURES

Ferns in England are the subject of a slide show by Linda and Robin Haller planned for Thursday, September 16, at 7:30 p.m., hosted by the San Diego Fern Society. Find the meeting in room 101 of Casa del Prado, in Balboa Park. 583-9533 or 606-4143. The meeting is free and open to the public.

"Postphotography: The Impact of Digital Imaging on Art and Culture" is the topic at the Supercomputing Center on the UCSD campus on Friday, September 17, from 7 to 9 p.m. Panelists include Geoffrey Barchen, Dave Gately, Sheldon Brown, and John Craig Freeman. The talk is free and open to the public. Call 234-0544 for more information.

Parking permits are required on the UCSD campus, cost \$3 in the evenings, and may be purchased at the Gilman Drive and Northview

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The "Cosmic Calendar" is the theme for the September planetarium show at the Palomar College, continuing on Friday, September 17. The lecture and visual demonstration explores the formation and evolution of the universe to the present. The show begins with the big bang and continues through the formation of the galaxy and the sun as viewers watch the environment and life on earth change. Weather permitting, viewing through telescopes in the college's observatory domes will follow the performance.

Admission is \$2 for adults, \$1 for children under 12, and \$1 for students with Palomar College identification cards. The show begins at 7 p.m.; seating begins at 6:30 p.m. For those without, call 744-1150 or 727-7529/4232 or 42316 for reservations and more information. The camp is located at 1400 West Mission Road, in San Marcos; the planetarium is located on the west side of the science quad on the campus.

Long Live the King, Larry David Bell discusses the identification with various divinities by kings such as Amenhotep III, Tutankhamun, Ramses II, and Alexander the Great in a lecture on Friday, September 17, hosted by the Archaeological Institute of America. Bell is from the Oriental Institute and the Department of Near Eastern Languages at the University of Chicago. Coffee is served at 7 p.m.; Mythology and iconography of Divine Kings in Ancient Egypt begins at 7:30 p.m.

"Helen Frankenthaler's Prints" are the subject when Paula Holland, the assistant curator of European art, addresses the North County Chapter of the San Diego Museum of Art on Monday, September 20, at 10 a.m. This talk is given in conjunction with an upcoming exhibition of Frankenthaler's art at the museum. Call 487-3219 for more information.

Pronounce Yourself, art, publications, and intellectual property lawyer Peter H. Karler will discuss "Trademark, Copyright, and Artists' Pro-

tection" for VIVA (the Vista Initiative for the Visual Arts) on Tuesday, September 21, at 7 p.m. Hear the talk in the VIVA Community Art Center, 640 Alta Vista Drive, adjacent to the Rancho Buena Vista Adobe and City Hall, in Vista. Call 598-1425 for additional information. The talk is free and open to the public.

Lesser Ponds are the subject of the next "Special Species" lecture at the Wild Animal Park, 15500 San Pasqual Valley Road, Escondido, on Tuesday, September 21, from 8 to 9 p.m. Zoo keeper body Courtney will share his knowledge of these animals. The fee for members is \$9 per program; non-members pay \$11 per program. For requested reservations or more information, call 738-5057.

Modern Art Curator Mary Stoffer gives a talk on the current "William S. Paley Collection," at the San Diego Museum of Art in Balboa Park, on Wednesday, September 22, at 7:30 a.m. The event begins with coffee and doughnuts. The lecture next Thursday, September 23, begins with wine and cheese at 5:30 p.m. The cost for either date is \$3 for members on \$7.50 for non-members. Call 232-7931 for information and the required reservations.

"The Jewish People: The Papal Schism of 1187" is a visiting scholar Mary Stoffer's topic on Wednesday, September 22, from 8 to 9:30 a.m. The talk is part of the New Perspectives in Jewish Studies lecture series and can be heard in Heyner Hall, room 221 at SDSU. Free and open to the public. If you have questions, call 594-8455.

Retired Foreign Service Officer Hank Zivets served at American Embassies in Germany, China, Romania, and Japan. He interviewed government officials, journalists, and Vietnamese entrepreneurs while in Vietnam recently and delivers "An Update on Vietnam" for the San Diego Independent Scholars. Catch the talk in room 111A of the Chancellery Complex on the UCSD campus on Wednesday, September 22, at 7:30 p.m. For further information, call 594-6021. It's free and open to the public.

Parking permits are required on the UCSD campus, cost \$4 during the day, and may be purchased at the Gilman Drive and Northview entrances. For more information, call 487-3219 for more information.

SDSU Painting Professor Carl Roberts gives a slide presentation on his recent work, in conjunction with the current faculty show at SDSU, next Thursday, September 23, at 4 p.m. The talk can be heard in room 412 in the Department of Art at the SDSU campus. It's free. Call 594-6881 or 594-5571 for additional information.

San Diego's metaphysical bookstore is a unique collection of European art, astrology & tarot recovery & healing eastern philosophy meditation & yoga ufo's & channeled teachings spiritual masters magick & wicca over 10,000 titles in stock the Lighthouse 1828 garnet in Pacific beach 483-2608 open every day

at the United Methodist Church of La Jolla, 6063 La Jolla Boulevard. Call 543-3033 to obtain additional information.

Restricted Areas in China are the subject when Henry He presents "Observations of Contemporary China" at the Serra Club's monthly chapter meeting, set for Friday, September 17, at 7:30 p.m. Catch the talk in the auditorium on the Street of Marston Mall. School, found at Clairemont Drive and Use Street, one block south of Balboa Avenue, in Clairemont. Call 298-1743 or 383-3773 for more details. The program is free and open to the public.

Bringing Back Beauty, local artist James Hubbard is the speaker at the initial talk in the fall lecture series presented by the Friends of Jung on Friday, September 17, beginning at 7:30 p.m. In reception precedes the lecture at 6:30 p.m. Hubbard wonders, "Why Beauty Has Been a Dirty Word for Our Country" and is convinced that art and beauty must be brought back into the lives of the citizens.

The Friends of Jung have a new location at the University of Humanities Studies Library, 2002 Jimmy Durante Boulevard, suite 316, in Del Mar. Admission to the talk is \$6 for members, \$7 for non-members, \$10 for members, and \$12 for non-members. Call 792-8282 for more information and the required reservations.

"That's Not Gabriel, It's Moroni," The New Mormon Temple in San Diego" is architect William Lewis's subject during his disquisition on Saturday, September 18, from 9:30

to 11:30 a.m. This talk is the start of a lecture series presented by the Friends of San Diego Architecture. Meetings are held at the New School of Architecture, 12497 Street, downtown San Diego, located in the Foster City Center (formerly the Ratter Art Center). A \$5 donation is suggested. For more details, call 287-0000 or 235-4100.

"How the Gold Rush Affected California" is Ron Quin's topic in the archipelago at the San Pasqual Battlefield State Historic Park on Saturday, September 18, from 10 a.m. to noon. Quin is a state historian for the State of California Department of Parks and Recreation.

The lecture is free and can be heard at 15500 San Pasqual Valley Road, in Escondido. Call 489-0076 for additional information.

"Vista's Future Past" is Anne Bray's topic on Saturday, September 18, at 2 p.m., at the Museum of Contemporary Art, Downtown. Bray will discuss how video art developed in the '60s and '70s along with other "dematerialized" mediums of performance art and installation and how it keeps growing and developing from a technical stand-

point. The museum is located at 1900 Kettner Boulevard, America Plaza, second floor, downtown. Call 234-1001 for more information.

"Insights into the Permanent Collection" at the San Diego Museum of Art in Balboa Park can be gained when the education department gives a gallery talk focusing on South Asian paintings. The lecture can be heard on Sunday, September 19, and again on Tuesday, September 21, at noon both days. The talk is free with museum admission. Dial 232-7931 for more details.

Learn About Kameyama Society and culture and the renaissance of local tribes, especially with medical plants, when Jane Dumas, daughter of a Kameyama medicine woman, visits the Nature Company. Dumas will relay personal accounts of her life at the shore at 7840 Girard Avenue, in La Jolla, on Sunday, September 19, from 5 to 6 p.m. To obtain additional information, dial 459-0871. The talk is free.

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October 7 • Thursday
8pm • Mondoville Rd.
St. 514, G.A. 518, Sr. Cl. 516

NAA KAHIDI THEATER
October 24 • Sunday
8pm • Mondoville Rd.
St. 511, G.A. 515, Sr. Cl. 513

DIAMANDA GALAS
October 26 • Tuesday
8pm • Mondoville Rd.
St. 514, G.A. 518, Sr. Cl. 516

ERIC BOGOSIAN
October 29 • Friday
8pm • Mondoville Rd.
St. 515, G.A. 519, Sr. Cl. 517

YSAÏE QUARTET
November 6 • Sat.
8pm • Mondoville Rd.
UCSD St. 510, G.A. 518

UCSD Music Series
YSAÏE QUARTET
November 6 • Sat.
8pm • Mondoville Rd.
UCSD St. 510, G.A. 518

Les Ballets Africains
November 18 & 19
Thurs. & Friday • 8pm
Spreckels Theatre
St. 515/50, G.A. 525/25
Sr. Cl. 520/30
UCSD Box Office: 534-8467

Calendar LOCAL EVENT

three and one-half. Kiddish to a child's dance workout program teaching rhythm, coordination, and confidence through age-appropriate dance, exercise, music, tumbling, and song.

The next chance to participate is on Saturday, September 18, from 10:30 to 11:15 a.m., at Baby Workshop, 925 Turquoise Street, in Pacific Beach. 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 393-6330 or 234-3800.

"Children's Classics" will be presented by the San Diego Art Association at the latter World's Fair, on Saturday, September 18, at 11 a.m. Among the stories to be acted are *Hansel and Gretel*, *Rapunzel*, *The Three Little Pigs*, *Goldilocks and the Three Bears*, and *Little Red Riding Hood*. Children will be invited to volunteer to play selected roles with the actors. Admission is a suggested \$3 donation. Call 444-4400. Find the better World at 4010 Goldfinch Street, Mission Hills.

"Eyes on Nature Walks," for the whole family, are being offered by MiraCosta College, beginning with an introductory talk and slide show on Saturday, September 18, from 2 to 5 p.m., in Anken 8, in the MiraCosta College Student Center, One Hornard Drive, Oceanside. The initial talk will serve as a preview for walks at Saddle Creek Wilderness Area near Fallbrook (October 3) and Horsehoe Cove at San Clemente State Beach (October 17).

The fee for all day meetings is \$29 per person, or \$35 per family. Call 757-2121 4485 for information the necessary advance registration.

Poetry for Children can be heard at the Barnes and Noble Bookstore in the Del Mar Highlands shopping center at 12835 El Camino Road, in Del Mar, on Saturday, September 18, from 3 to 4 p.m. The event is free. 481-4038.

Learn About the Rescue and Rehabilitation of Injured Wildlife at Bob Barnes' Wildlife Rescue and Education Center presents a program at Barnes & Noble on Saturday, September 18, from 1 to 2 p.m. Children and adults can interact with wild animals during the presentation. Find the bookstore at 1066 West Valley Parkway, in Escondido. 738-7106. Free.

As seen on TV JEWRASSIC PARK By Abe Opincar

Of the past decade's more tedious political fads, perhaps the most irrelevant has been the assorted left- and right-wing watchdog groups that aim to detect and expose alleged "biases" in "the media." These organizations publish newsletters — perhaps you subscribe to one — in which perceived misdeeds are tallied (i.e., how many references to feminism are made per hour on network television, or how many times women are portrayed in a sexist manner on the news). And, much to the chagrin of editors, editorial space is devoted to hand-wringing and recrimination over television's story slant. The fact that both conservatives and liberals find television incorrigibly politically incorrect should be a dead giveaway that television, like a Rorschach test, isn't about anything at all.

Yet, the myth persists that "the media," especially news media, are controlled by a cultural elite reading intellectual, often — although not necessarily — Jewish or a corporate elite (read: rabbi, often — although not necessarily — Jewish). Both versions are attractive because they offer a promise of coherence — at least someone, thank God, is responsible for the unpleasant chaos the tube spews into our living rooms. The truth, however, is stranger, much stranger than any notion of a cabal of Communist-Zionist Wall Street by-way-of-Harvard insiders contriving news desks across the globe.

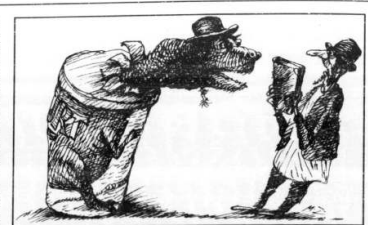
Since we're on the subject of Jews, and

since Israel, the Jewish State, is in the news, and will be for the foreseeable future, let's take a recent recent story as a case in point, as a case, more specifically, of the interests of "the media" of the news case study, a brief and albeit instructive one, of how "the media" and about little more than "the media."

In mid-August, you might remember, CNN ran several vague reports on how "Orthodox Jews in Israel" were outraged over the appearance of dinosaurs on the labels of yogurt containers. From its beginnings, this story was one whose point was difficult to grasp and served as human interest only insofar as it concerned humans, Jewish ones, acting "outlandish" for eccentric reasons. Who were these Jews? Who were these dinosaurs?

This story actually received global attention because a Jerusalem staff writer for Associated Press happened to hear an item on Israel Radio. These organizations publish newsletters — perhaps you subscribe to one — in which perceived misdeeds are tallied (i.e., how many references to feminism are made per hour on network television, or how many times women are portrayed in a sexist manner on the news). And, much to the chagrin of editors, editorial space is devoted to hand-wringing and recrimination over television's story slant. The fact that both conservatives and liberals find television incorrigibly politically incorrect should be a dead giveaway that television, like a Rorschach test, isn't about anything at all.

Nonetheless, word moves fast in the "media world," and the international press had shown interest in the AP story and had begun calling rabbis in Israel for quotes. As a result, the small group of Israeli Orthodox Jews who were the story's subject began to feel, quite reasonably, that things were getting out of hand and decided that dinosaurs on



yogurt containers were a non-issue. So, by the time CNN Jerusalem got around to filing its news-bite, it was a curious non-event along the lines of "Orthodox Jews in Israel Aren't Afraid about Dinosaurs on Yogurt Containers." Since folks around the world don't generally sit up nights wondering what a small segment of Israeli Orthodox Jews — a minority within a minority within a minority — think about dinosaurs on yogurt containers, the newsworthiness of the CNN segment was rather elusive. Nonetheless, you probably saw the clip of a rabbi's (Avraham Ravitz) wife, telling the CNN-watching citizens of planet earth, "Personally, I have nothing against dinosaurs..."

Naturally, the story doesn't end there. In the period, self-referential world of "news media," the fact that the story had been broadcast by CNN made it somehow more real than it had been before. Instead of dying, the dinosaur story was brought back to life. After seeing the CNN segment, AP Jerusalem editors decided they needed a new spin on the story, but after a few phone calls were made, it became obvious that there was no more "third news" to be had from the story. Undeterred, AP editors dispatched a photographer to get pictures of some Orthodox Jew scowling at a container of yogurt. Somehow the Jew, the yogurt, and the scowl were all added, photographed, and set loose on the AP wire service. There was much reporting around the AP Jerusalem office the following day when it was announced that the photos had sold very well around the world, especially, although perhaps unsurprisingly, in Austria. ■

Antique Gas and Steam Engine Museum. Includes the museum's collection of antique gas and steam engines, including a 1911 Ford Model T. The museum is located at 1000 North Santa Fe Avenue, Vista. Admission is free; donations are accepted. For further details, call 941-1791.

Bancroft Ranch House Museum showcases indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The home built in 1863, was registered as a National Historic Landmark in 1962 and is a spot where Kumeyaay Indians camped more than 1000 years ago inside the spring that later gave the area its name. The museum is located at 9500 Memory Lane, Spring Valley, hours are 10 a.m. to 4 p.m. Friday through Sunday, and group tours are available during the week. Call 469-1480 for more information.

Bonnie Historical Museum, this museum features many historical photographs, artifacts, tools, and farming implements, the district's 1953 fire engine, and bound copies back to the 1930s of the Chula Vista Star News. Find the museum at 4035 Bonita Road, in Bonita. Hours are 10 a.m. to 3 p.m. Thursday and Saturday, and by appointment. Dial 267-5141 or 474-0678 for further details. Admission is free.

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The museum is located at 308 North Pacific Street, Oceanide. Take I-5 and exit at Mission Avenue. Head west approximately one mile, and turn right on Pacific Street. Hours are 10 a.m. to 4 p.m. Monday through Friday, and 10 a.m. to 4 p.m. Saturday and Sunday. Admission is free. 721-6876.

Chula Vista Heritage Museum features glimpses of Chula Vista's past, including the history of Coronado, mostly through photographs. The exhibit shows the construction and early days of the Hotel del Coronado. "Tom Cate, the first school and teacher, and the first teacher, Our room is devoted to the story of early Chula Vista. Find the museum at 1126 Loma Avenue, in Coronado. Hours are 10 a.m. to 4 p.m. Wednesday through Sunday. Call 435-7242 for further information. Admission is free.

George White and Anna Gunn Marion House, noted San Diego architect William Hebbard and Irving Gill designed this four-story Renaissance Revival in the West. Hours are Tuesday through Sunday, from 10 a.m. to 4 p.m. and Sunday from 10 a.m. to 4:30 p.m. Adults \$5, children under 13 free. 238-3142.

Museum of San Diego History, the museum is a living history exhibit from the U.S. Holocaust Memorial Council, co-sponsored here by the Children's Museum of San Diego. Remember the Children? is the story of the Holocaust told through the eyes of a child. The exhibition, which

includes photographs, videotapes, environments, and participatory activities, illuminates political events of the '40s and '50s as they affected the life of a young boy and his family. The show, not overly graphic, is designed for children aged 8 to 14 and may be seen through Sunday, September 19.

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

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

Find the museum on the Coronado College campus, 2957 Jamacha Road, Rancho San Diego. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday; 1 to 3 p.m. on Sunday. Adults \$5, seniors \$2, students with ID \$1, children 12 and under free. 670-5194.

House of Pacific Relations, the International Cottages in Balboa Park are open every Sunday from 12:30 to 4:30 p.m., presenting the history and traditions of 10 ethnic groups. Children Around the World videos are shown on the fourth Thursday of every month, from 11 a.m. to 3 p.m. in the Hall of Nations, and select countries are played, with special noon dedicated to ribbons and medals to the Bower Rebellion. Hours are Tuesday through Friday from 10 a.m. to 4 p.m., and weekends from 10 a.m. to 3 p.m. Free. The museum is located in Building 26, just inside Gate 4, off Pacific Highway. 234-6038.

Coronado Beach Historical Museum, housed in a restored 1948 house, traces the history of Coronado, mostly through photographs. The exhibit shows the construction and early days of the Hotel del Coronado. "Tom Cate, the first school and teacher, and the first teacher, Our room is devoted to the story of early Chula Vista. Find the museum at 1126 Loma Avenue, in Coronado. Hours are 10 a.m. to 4 p.m. Wednesday through Sunday. Call 435-7242 for further information. Admission is free.

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includes photographs, videotapes, environments, and participatory activities, illuminates political events of the '40s and '50s as they affected the life of a young boy and his family. The show, not overly graphic, is designed for children aged 8 to 14 and may be seen through Sunday, September 19.

"Changing Faces, Celebrated Places: Images Over Time" is an exhibit comprising photographs chosen from the more than two million images in the San Diego Historical Society's archives. The documentary-style exhibit was briefly displayed in 1990 and will be on exhibit through most of 1993. The photos map the visual changes of the San Diego area during the past 160 years and includes images of the Mission Hill re-breast, La Jolla Shores, the Hotel del Coronado, and other local landmarks.

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

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

Find the museum on the Coronado College campus, 2957 Jamacha Road, Rancho San Diego. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday; 1 to 3 p.m. on Sunday. Adults \$5, seniors \$2, students with ID \$1, children 12 and under free. 670-5194.

House of Pacific Relations, the International Cottages in Balboa Park are open every Sunday from 12:30 to 4:30 p.m., presenting the history and traditions of 10 ethnic groups. Children Around the World videos are

Calendar LOCAL EVENTS

Located in Ball's on Park near the Straight 8's. "The museum is open from 10 a.m. to 4:30 p.m. daily. General admission \$4; seniors \$3; children 6 to 17, \$2; under 5 free. 231-2886.

San Diego Hall of Champions Sports Museum, has permanent exhibits dedicated to "thoroughbred racing, including trophies from some of the world's most famous horsemen, a pair of Bill Shoemaker's boots, and other artifacts as well as artifacts from a wide variety of other sports. The museum is located at 1649 11th Prada, Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$5, under 12 \$1. 234-2544.

San Diego Maritime Museum, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego Coronado ferryboats, the tuna fishing industry, and the military. The museum fleet consists of the 1863 bark *Sea India*, the 1898 San Francisco ferryboat *Bellevue*, and the 1904 Scottish steam yacht *Melona*. There are also nautical exhibits, ship coffers, model building, ship in bottles, woodcarvers, and a complete research library.

The museum is located along the Embarcadero at the corner of North Harbor Drive and Ash Street, downtown. Hours are 9 a.m. to 8 p.m. daily. Adults \$5, \$12; \$12.25; 234-9153.

San Diego Model Railroad Museum, four large-scale models of railroads of the Southwest, past and present, and other train layouts are on view, as well as a working semaphore at the entrance that cycles every five minutes. The N-scale Corbin George exhibit is almost complete and can be viewed. An exhibit called "Railroad Women" includes photos and documents dating back to 1855.

The museum, located at 1649 11th Prada, Balboa Park, is open 11 a.m. to 4 p.m. Wednesday through Friday, and Saturday and Sunday from 11 a.m. to 3 p.m. Adults \$2, children 13 and under free. 696-0191.

San Diego Museum of Man, "Animals, Ours, and Animation" exhibits

ceramic figures of animals and humans made for sale to immigrants after the railroad came to the Southwest in the 1880s. This exhibition continues through December 31.

"Life and Death on the Nile: Sudan and Mummies in Ancient Egypt" is an ongoing exhibit that includes old and mummy masks, several amulets, talismans, mummified infants, and a human mummy of the Ptolemaic period, along with art and artifacts of daily life in the Amarna Period, from 1868 to 1350 B.C.

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

San Diego Natural History Museum is currently exhibiting "Insects: Face to Face." Giant robotic insects, 50 to 200 times life size, are supplemented with related scientific information. Visitors may step through a giant microscope lens, becoming smaller relative to the size of the giant insects. Along with the robots, there are more than a dozen displays of live insects and attached. Displays concerned with the economic importance of insects, biological information, and environmental insecticides provide up-to-date scientific data. See the exhibit through Sunday, September 19.

"Darkened Waters: Profile of an Oil Spill" is an exhibition documenting the nearly 11 million gallons of crude oil spilled in 1989 from the Exxon Valdez on the Alaskan Peninsula and their environment. The exhibit uses color photos, maps, audiotaped interviews, and artifacts to examine the spill and its aftermath. This show runs through October 10.

The museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology. The museum, located in Balboa Park, is open daily from 9:30 a.m. to 6:30 p.m. During the summer months, the museum remains open until 9 p.m. on Thursdays, with admission half price between 5 and 9 p.m. Regular admission is adults \$6, seniors \$5, children 6 to 17, under 6 free. 235-3821.

San Diego Railroad Museum maintains an extensive collection of restored trains in several locations. At the Campo Depot, the museum offers vintage train trips on Saturdays

and Sundays (and on many major holidays, excluding Thanksgiving and Christmas), departing at 12:01 p.m. and 2:30 p.m. for a one- and-a-half-hour trip to Miller Creek, in San Diego's back country. At the Campo Depot, there are more than 60 pieces of "rolling stock," a wide variety of cars, locomotives, and other train-related artifacts.

Taken for the train excursion are \$10 for adults, \$5 for children to 12, children 5 and under free. The Campo Depot is about a one-hour drive from San Diego (roughly 50 miles east). Find the depot at Highway 94 and Forest Gate Road. Question? Call 478-9975.

The La Mesa Depot, 4055 Niles Drive, La Mesa, is an authentic Victorian depot restored by volunteers. This wooden structure is the community's oldest building and served as passenger depot for the San Diego Arizona Railroad from 1894 to 1927.

Exhibits include photos and history of the Arizona Railroad, antiques, and memorabilia of the Southern Pacific line, alongside a 1920s locomotive and caboose, and a 1940s diesel engine. The depot is open 1 to 4 p.m. Saturday and Sunday. For more information on either location, call the main office at 595-3800.

San Diego Heritage Museum, the museum celebrates the heritage of old and new San Diego, Cardiff, Oceanside, Lucinda, Rancho Santa Fe, Solana Beach, and Del Mar. Currently on view is a show celebrating the sport of surfing. Included in the exhibit are memorabilia, photographs, news items, surfboards, and other paraphernalia associated with the sport; see the show through mid-October. Find the museum in West Village Center, at the corner of Manchester Avenue and Encinitas Boulevard in Encinitas. Hours are Wednesday through Sunday, noon to 4 p.m. Call 632-9711 for admission.

San Paqual Battlefield State Historic Park commemorates the clash on December 8, 1846 during the Mexican War between the U.S. Dragoons, bolstered by sailors and volunteers from San Diego, and California militia. A narrated slide show screens throughout the day, telling the story of the war in Mexico and the South Pacific. One highlight is the La Jolla Field Tank, a two-story high tank with giant kelp plants and nearly 30 species of local marine life.

"Legacy of Exploration" is the show in the museum's New Perspectives Gallery, highlighting important areas in Scripps research. The exhibit is divided into four displays:

"1903 — Coastal Buildings," "1936 — Scripps on Active Duty," "1950 — Out into the Pacific," and "1993 — Going Global." These displays focus on the leadership, vision, and resources characteristic of the Scripps Institution of Oceanography at UCSD. The facility has 33 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico's Sea of Cortez, and the South Pacific. One highlight is the story of the war in Mexico and the South Pacific. One highlight is the La Jolla Field Tank, a two-story high tank with giant kelp plants and nearly 30 species of local marine life.

HELL.A.

Places of Magic and Wonder in Smogland By Adam Parfrey

In 1977, L.A. was not only a shambles but a boring shambles. Youth culture was Saturday Night Fever, Meat Loaf, and the older taste right said. There was no sense, as we were granted none, of DIY, no wilds, no clubs, no raves, no tats, no tattoos, no MTV. I chose to live in Hollywood, for at least there were the pimps, hookers, run-aways, and chicken hawks.

The seediness was like an out of focus third feature in a 24-hour movie theater. One afternoon I stumbled upon a scene in a back alley off Cherokee and Hollywood



David Brown (left) with Black Randy, c. 1979

Boulevard, where some brightly colored teenage louts were trying to nail each other with emptied bottles of cheap booze. One of the freaks broke a bottle against a wall and carved into his pale arm with a shard of glass. This was my introduction to punk rock.

I started to hang out at a subterranean bar called the Masque, ground zero for the new release wave for alienated miscreants like me. I thought of little else than punk 45s, vodka, the occasional live show, and the bawling ravings of punk journalists in *Slash* magazine.

The best little window on that era of sublime confusion can be found on seven-inch wonders produced by Dangerhouse Records. Dangerhouse co-founder David Brown is pictured here playing keyboards for Black Randy's band. The late Black Randy was a seminal punk celebrity given to withering demonstrations of wit and later, after the drugs set in, public evacuation of the bowels. The Dangerhouse label put out amazing recordings of the Germs, Die, Eyes, WeirDOS, Deadbeats, Avengers, Alchemix, Xa, and the Dicks, now collected together on two compact discs issued by Frontier records. Black Randy's full-length *Dangerhouse LP*, *Put the Dicks I Think I'm Bawling*, is slated for re-release by the worshipping Randy fanzine *Revolts*.

The bawls to the wall gleeful self-destruction of early L.A. punk rock was destined to make casualties of everybody involved. David Brown pressed his last Dangerhouse single in 1979. You may not recognize him now, wearing a suit and tie, clinging to a career in hospital administration. In Seattle.

(Frontier Records, P.O. Box 22, Sun Valley CA 91353.)

Valley Road, Escondido. Admission is free. Call 235-3390 for additional details.

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

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museum's one-year birthday. Regular admission is \$6.50 for adults, \$5.50 seniors, military and 13- to 17-year-olds \$4.50, \$3.50 for children 4 to 12. For more information, call 534-FISH.

Villa Montezuma, built in 1887 for internationally celebrated author and musician Jesse Shepard, serves as both a historical house museum and cultural center. Hours are Saturday and Sunday, noon to 4:30 p.m. at 1925 K Street, downtown. Admission is \$3 general admission, children 12 and under free. Call 239-2211 for more information.

The aquarium is located at 2000 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive), La Jolla. Hours are 9 a.m. to 5 p.m. daily, Tuesday, Thursday, September 16, from 9 a.m. to 5 p.m., admission is free, to celebrate the

Heart on the Sleeve? Or Vinegar in the Bloodstream?

There are three speaking roles to narrate and enact the story of a foolish and greedy soldier bamboozled by the Devil.

Bizarre programming may be too strong an expression for the Summerfest concert consisting of the Rachmaninoff Cello Sonata and Stravinsky's *L'Histoire du Soldat*. But certainly one could not have imagined a more wrenching contrast in styles. The Rachmaninoff is an extreme piece of heart-on-sleeve Romanticism, with virtually every musical choice dictated by the possibilities of emotional expressiveness — the more ripely, yearningly, passionately expressive the better. The Stravinsky music evokes emotion. It is very, ironic, acerbic illustration of the sophisticated folklore whose narration it accompanies. It was, of course, delightful to hear both of these great works, but vying together seemed to con-

stitute a declaration that program-making consists of nothing more than fitting together any piece that will mount up to the requisite length of time. More apt companions to Stravinsky, suggesting at least a modicum of similarity or continuity, might have been Bach, Handel, Haydn, Debussy — anybody but Rachmaninoff.

As it was, we did have the splendid Rachmaninoff Sonata in G Minor for Piano and Cello, Opus 19 — but in a performance that was not fully satisfactory. Rachmaninoff, whose own instru-

ment was the piano (he was one of the greatest of pianists himself, as his recordings demonstrate), insisted on the importance of the piano part in this sonata: notice how he titled it! The performance at Sherwood Auditorium, however, was unequivocally of a sonata for cello, with piano accompaniment. Cellist David Finckel is a wonderfully strong and assertive player, with a rich, resonant, voluminous tone, and — the chief thing in this music — an expansive, passionate musical temperament. He proved to be an ideal performer of Rachmaninoff's emotion-filled score, bringing out as well the dazzling inventiveness and sturdy constructive power that are sometimes obscured by the composer's fecundity of melody and mood.

But pianist Wu Han remained thoroughly in the background, upsetting the music's balance and depriving the audience of full access to Rachmaninoff's concept of the piece. She was at last playing a Steinway, instead of the much less brilliant Yamaha of the earlier concerts in the series. But the lid was unaccountably at half stick, and even on a Steinway the pianist proved given to un-

incisive, mannered merriment, instead of playing with the large power and clarity of phrasing the music demands. One could often hear the



L'Histoire du Soldat

Summerfest: Rachmaninoff and Stravinsky

Sherwood Auditorium (La Jolla Chamber Music Society)

Rachmaninoff, Sonata in G Minor for Piano and Cello, Opus 19 (David Finckel, cello; Wu Han, piano); Stravinsky, *L'Histoire du Soldat* (Sheryl Staples, violin; Nico Abondolo, double bass; Sheryl Renk, clarinet; Dennis Michl, bassoon; Calvin Price, trumpet; Heather Buchman, trombone; Tyler Mack, percussion; Kent Nagano, conductor; René Auberjonois, Gates McFadden, and Scott Waara, actors)

piano, and equally often one could not really perceive what was being played, aside from an inarticulated mumble of colorless sound. This is

not the way to play Rachmaninoff — or any piano music, for that matter. The performance of *L'Histoire du Soldat* that

What Is Reconstructionist Judaism?

We believe that God is the power within us that helps us strive to be loving and caring people, that force within us that moves us towards self-fulfillment and ethical behavior. This naturalistic/humanistic approach has not only made us respectful of Jewish tradition, but has also given us the courage and determination to open up new paths in ritual, ceremony and philosophy. In a Reconstructionist synagogue, several principles are stressed: the search for truth, liturgical innovation, creativity in ritual and the dignity of the individual as ethically and religiously autonomous.

We welcome you at anytime, but please note these special events:

YOM KIPPUR SERVICES: Friday & Saturday, September 24 & 25

SUKKOT CELEBRATION: Saturday, October 2, 6 p.m.

SIMCHAT TORAH CELEBRATION: Friday, October 8, 7 p.m.

SHABBAT SERVICE: Friday, October 22, 8 p.m.

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Calendar ART

tal style has influenced the work of both artists, as they share a common appreciation of the classicism of the Far East. The show continues through Saturday, September 23. Regular gallery hours are Tuesday through Friday, noon to 5 p.m.; Saturday, 10 a.m. to 3 p.m. Find the gallery at 161 West Lewis Street, in Mission Hills, 200-1124.

The Third Annual Erotica Exhibition continues at the Rita Dean Gallery. Erotic art reveals an individual's most intimate emotions and culture's predominant trends, according to the show's press release. See for yourself through Saturday, September 23. The gallery is open daily from noon to 4:30 p.m. and can be found at 7917 Grand Avenue, La Jolla, 499-3001.

Computer-Generated Prints, Paintings, Drawings, Sculpture, and Photographs are among the items on display in an exhibit featuring the work of Mirat Ozturk at her facility, running through Thursday, September 21, in the Knigley Gallery located in the student center at MiraCosta College, One Barnard Drive, Oceanside.

Regular gallery hours are Monday through Thursday, 10 a.m. to 1 p.m., with additional viewing from 2:30 to 8 p.m. on Tuesday and Wednesday. For further details, dial 737-2121-4594.

Recent Watercolor is on display through Friday, September 24, at the Southwestern College Art Gallery, Find Southwestern College at 900 Otay Lakes Road, Chula Vista. Regular gallery hours are Tuesday through Friday, 10 a.m. to 2 p.m. on Wednesday and Thursday evenings, 6 to 9 p.m. For more information, call 682-4372.

"Re-Routing" is Nina Katchadourian's first solo exhibition in a gallery space, and it can be seen at the Linda Moore Gallery, Katchadourian does maps and rearranges them, or creates "bottle maps," consisting of hundreds of small glass vials containing samples and fragments of an area. In another

body of work, she explores themes of family history and memory, often using video. The show continues through Saturday, September 23. Regular gallery hours are Tuesday through Friday, noon to 5 p.m.; Saturday, 10 a.m. to 3 p.m. Find the gallery at 161 West Lewis Street, in Mission Hills, 200-1124.

"What's Next?" is a group exhibition featuring work by Frank Dixon, Barry Ebner, Shane Goffage, Ron Kim, Susan Lauder, Robert Robins, and Randy Todd. Erotic art reveals an individual's most intimate emotions and culture's predominant trends, according to the show's press release. See for yourself through Saturday, September 23. The gallery is located at 343 Fourth Avenue, downtown San Diego. For more information, dial 232-3935. See this show through Sunday, September 26.

"The Tradition Continues: Contemporary Quilts" by Excoludito artist Jean Benelli are on view at the VIVA Community Center. Her work is inspired by art from the 19th Century; she uses richly colored textiles and mixed media pieces to create art with a theme of heroic, married women. This show continues through Sunday, September 26.

VIVA is the Vista Initiative for the Visual Arts, find the center at 640 Alta Vista Drive, Vista (next to the Rancho Buena Vista Adobe). Center hours are 10 a.m. to 3 p.m. Wednesday through Sunday, 943-4919.

"Power and Symbolism on Silk" is the exhibition at the Hospitality Garden of the Japanese Friendship House, in Balboa Park, featuring teapots and "creations on silk" by Iranian-born Mahin Attarpour-Karim. See the show through Tuesday, September 28. Concurrently, Gallery II is displaying "Mélange," works by co-artists.

Find the art at 214 East Grand Street, Suite 201, Folsomville, Gallery hours are noon to 5 p.m., Tuesday through Saturday. Regular gallery hours are Tuesday through Friday, 10 a.m. to 4 p.m. Call 234-0749 for more information.

Early California and English watercolor by Frank Coburn, Charles Fritz, Aaron Klipfstein, Nancy M. Clair, Edgar Watt, and others are on view at CRI's Gallery, 405 Laurel Street, downtown, through Friday, 11 a.m. to 5 p.m., Saturday 11 a.m. to 4 p.m., Sunday 12-4 p.m.

Bongos/Bongos in the Style of Ismael Pineda by Robert Ginder is on display at the Gillian Theater. Ginder is on exhibition at Kuchman Projects, Ginder's "Contemporary Social Objects" use an archaic frame and gold leaf technique to create a framework for realistic renderings of California Mediterranean style houses. Water thematically runs through the "Half Light Project" by Theobald. Both artists are originally from San Diego. Find the gallery at 7447 Grand Avenue, in La Jolla. Hours are

11 a.m. to 5:30 p.m., Thursday through Saturday, and by appointment. Call 444-3400 for further information. See the show through Wednesday, September 28.

"Summer Group" is an exhibition of paintings and drawings by gallery artists Kim Edward Black, Alex Gervy, Judith Fossauer, Nilly Giff, Ron Kim, and Jane Winkelman at the R.R. Stinson Gallery, on view through Thursday, September 30. Find the gallery at 1457 Grand Avenue, La Jolla, with hours from 9:30 a.m. to 5:30 p.m., Monday through Saturday, 436-0292.

Reborn and Endangered Animals from around the world are the theme of "The Artist's Reflection of Our Environment," a show of water media with pen and ink detail works by Janette Elizabeth. See the show through September 30 at Beau Coffee and Tea, 9333 Torrey Pines Drive, in La Jolla. Hours are Monday 9:30 a.m. to 9 p.m., Tuesday through Thursday, 6:30 a.m. to 10 p.m., Friday 6:30 a.m. to 11 p.m.; Saturday 7 a.m. to 6 p.m. and Sunday 8 a.m. to 5 p.m., 453-9252.

The Tenth Muse of SIDS's (a portion of art) are featured in an exhibition with current works representing the state of applied design, environmental design, graphic design, painting, printmaking, and sculpture. Artists represented include Juan Antonio, Richard Baker, Richard Burkett, Walter Conner, Jesus Dominguez, Jerry Dunbar, Arlene M. Finch, Jo Anne Hayakawa, Robert Mansfield, Wendy Maravilla, Susan Merrill, Alan W. Miller, Eric Mooney, Koate Nakamura, Kerry Nelson, Eugene Ray, Carl Roberts, and John Rogers. The show will be up through Thursday, September 28.

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 through Saturday, 11 a.m. to 5 p.m., Tuesday and Wednesday, 10 a.m. to 4 p.m., Thursday 10 a.m. to 4 p.m., Friday 10 a.m. to 4 p.m., Saturday 10 a.m. to 4 p.m., Sunday 12-4 p.m.

The Negative Area in his paintings are where Judith Moore knapsacks to work. See an exhibition of her work at the Old Ramona Hotel, 445 Main Street, Ramona. She is a watercolorist and resident of San Diego. Find the gallery during the month of September. Regular gallery hours are Monday through Saturday, 10 a.m. to 5 p.m., 789-3682.

"Speaking of Color" is an exhibition of paintings by members of the Los Angeles art scene on view through September in the Bard Gallery, at the Unitarian Church, 4190 Front Street, in Hillcrest. The show features new works by artists Debra Allen, Bar-

bara Anderson, Miki Allen, Luanna Schwartz, Nancy Tachibana, and Marie Wondell. Gallery hours are Monday through Friday, 10 a.m. to 4:30 p.m., and weekends by appointment. 282-2025.

Realism Combined with Surrealism is evident in an exhibit of mixed-media paintings by Ursula Frey. "The Point of View" is the theme of the show. See the show through Thursday, September 28. Find the gallery at 1457 Grand Avenue, La Jolla, with hours from 9:30 a.m. to 5:30 p.m., Monday through Saturday, 436-0292.

Three-Dimensional Painted Concrete by local artist Susan Ochs is on view during September at the Stephen Clayton Galleries of Coronado Oaks. Ochs uses acrylic paint and foam-core board to create landscapes and figurative works. Find the gallery at 1201 First Street, Suite 111, at the Ferry Landing in Coronado. Gallery hours are Sunday 10 a.m. to 4 p.m., Monday through Saturday, 10 a.m. to 5 p.m., and Sunday 10 a.m. to 4 p.m., 435-6474.

Hispanic Heritage Month is being celebrated at the Back from Tomorrow Gallery with an exhibition of Mexican posters, old baby cards, and calendar prints. Latin American folk art, original paintings by Robert "Lahor" Engel and his mother Olivia, and the work of Alfonso Flores are on view. See the show through September 30. Find the gallery at 3564 Adams Avenue, in Normal Heights. Hours are Monday through Saturday, 11 a.m. to 6 p.m., and by appointment. 682-2438. See this show through Thursday, September 30.

"New Creations in Art" is an exhibition of work by local artist Victor Amador. Creations include Bobbi Harrington, Nicholas Kane, and Robert Kane. Find the gallery at 76 Avenue Gallery, 344 Seventh Avenue, downtown. Hours are 10 a.m. to 5 p.m., Monday through Friday, 236-3531.

Feminine Beauty, Grace, and Elegance are hallmarks of the work by Renee Grant. From Ramona, Jolly has always considered fashion to be a true art form. Expect a mixture of subjects. Gallery hours are Monday through Thursday, 11 a.m. to 5 p.m., Sunday 12-4 p.m., noon. Call 276-1223 for more information. See this exhibit through September 30.

French Impressionists by Robert Ginder are on display at the Gillian Theater. Ginder is on exhibition at Kuchman Projects, Ginder's "Contemporary Social Objects" use an archaic frame and gold leaf technique to create a framework for realistic renderings of California Mediterranean style houses. Water thematically runs through the "Half Light Project" by Theobald. Both artists are originally from San Diego. Find the gallery at 7447 Grand Avenue, in La Jolla. Hours are

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Politics, sociology, economics slam together in a fierce, combative, and ultimately fascinating piece of theater.

The War to End War by Charles L. Mee, Jr.
Sledgehammer Theatre/California Repertory Theatre, St. Cecilia's, 1620 Sixth Avenue,
downtown
Playing through September 26; Thursday through Sunday at 8:00 p.m.
For information call 544-1484.

A Fascinating but Nightmarish Dream

Every night, dozens of big, fat slugs crawled up the walls and slithered around till dawn.

The following piece was submitted in response to an advertisement in the Reader soliciting music stories.

The Alternative Music Center was another one of my air-brained ideas that, typically, I got my sons involved in. It started when my youngest son, Shawn, and I got sick of living in Culver City in L.A. and decided, in March of '91, to move to San Diego, where my other two sons

LOCALS REE CASEY

live. My idea was to rent a business space where we could live and also run a nonprofit coffee house. I wanted to get Shawn started in his music career.

He had taught himself drums when he was 14 and guitar and harmonica when he was 17. He had a couple decent songs and he had a few friends who were into music.

So I found a place to rent, a garage in Hillcrest, and we started looking for a place to rent. We blew \$325 staying at a motel for a week, then found out it wouldn't be so easy finding a

place to rent so we stayed for a month in a basement apartment in Lakeside while we looked. Bill, my oldest son, who lived with a roommate in North Park and who is also a musician and a guitar technician (KallinBass) said, "I'd found the coffee house idea, unless you want to have a coffee house and a music store."

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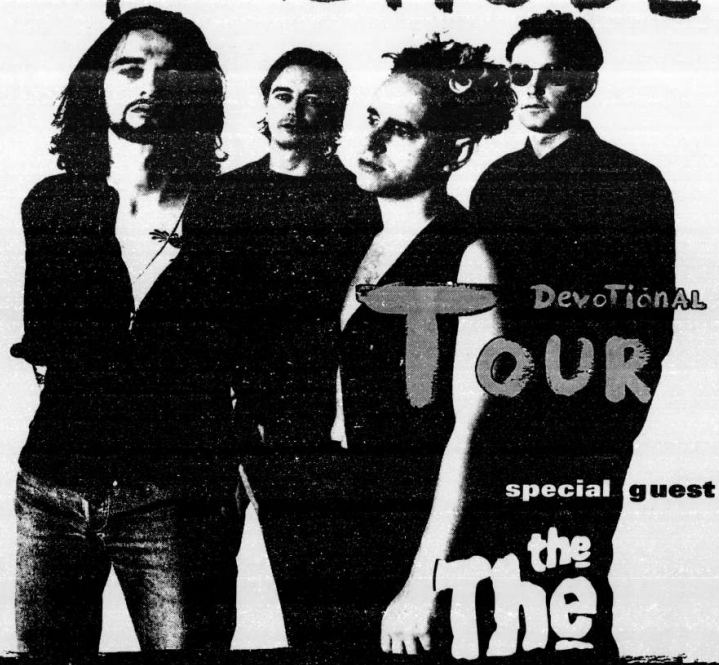
Calendar MUSIC SCENE



Photo by David LaRocca

<p>STAN MIDWAY and guest PISTON SMITH</p> <p>Friday, September 17, 9:15 pm</p> <p>91X</p>	<p>LEON RUSSELL and guest THE CHEAP DATES</p> <p>Thursday, September 16, 8:30 pm</p> <p>KCLX</p>	<p>ELVIN BISHOP and guest JOHNNY WINTER</p> <p>Friday, October 1, 9:00 pm</p> <p>KCLX</p>
<p>SOUL PATROL TAMI THOMAS HIT PARADE 5:00-8:00 pm</p> <p>Saturday, September 18, 9:15 pm</p> <p>91X</p>	<p>HARRY DEAN STANTON, RY SHUNK BAXTER, SLIM PHANTOM, TONY SALES, JAMIE JAMES</p> <p>Friday, September 24, 9:15 pm</p> <p>91X</p>	<p>COMING SOON The 19th Belly Up Birthday Bash, Free admission, September 26 Reverend Horton Heat and Psychone Rangers, October 2 • Messianah, October 3 • The Jim Messina Band, October 4 • Culture, October 11 Kim Simmons & Savoy Brown, October 16 Surfrider Foundation Benefit, October 18 Hot Tuna Acoustic, October 21 Texas Tornados, October 25 Livingston Taylor, October 27 Beat Farmers, October 28 19th Belly Up Halloween Bash, October 31</p>
<p>ON ROOT and guest THE 8750 BAND</p> <p>Tuesday, September 21, 9:00 pm</p> <p>91X</p>	<p>COMMANDER CODY and guest COMANCHE MOON</p> <p>Friday, September 24, 9:15 pm</p> <p>91X</p>	<p>THE 19th and guest THE 8750 BAND</p> <p>Tuesday, September 21, 9:00 pm</p> <p>91X</p>
<p>BUDDY BLUE AND HIS SEEDY COMBO with THE DISTANT FATHERS and THE RUGBURNS</p> <p>Wednesday, September 25, 9:00 pm</p> <p>91X</p>	<p>THE 19th and guest THE 8750 BAND</p> <p>Tuesday, September 21, 9:00 pm</p> <p>91X</p>	<p>THE 19th and guest THE 8750 BAND</p> <p>Tuesday, September 21, 9:00 pm</p> <p>91X</p>

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November 16th • 7:30pm
San Diego Sports Arena

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Calendar MUSIC SCENE

ants: an extended family of huge, black water (sewer) bugs, half as big as hens' eggs, that darted around at a speed of at least three miles an hour. And every night dozens of big, fat slugs, some three inches long, crawled up the walls and slithered around till dawn. But what was eerie was the fact that we never once saw a roach or a mouse, as if the place was so toxic that even roaches and mice stayed away.

But the termites liked the place. We could move the top edge of the kitchen wall back and forth about two inches it was so rotten out. The floors had lots of saggy spots, which we could feel but not see, because the indoor/outdoor carpeting was glued down.

A gang of skunks lived under the house. At first we thought we had only one skunk, so we borrowed a trap from the Humane Society and trapped him, using an avocado for bait, and let him out in a canyon. But then we found out there were hundreds of skunks all over the neighborhood. We never did solve the skunk problem.

It took us four months, full time, to get the house ready for business. We got almost all our materials free. Shawn soundproofed his "studio" by covering the walls with used car-

peting that we found behind a carpet store near Hay Park. We found over \$200 worth of virgin lumber in our attic. The landlord didn't know who had put it there and said we could have it, so Shawn built our stage out of it.

I painted most of the walls and woodwork. I painted the walls behind the stage a dull black with fluorescent green trim and made green cafe curtains for all the windows. We made eight tables out of some junked rewood we found, and we borrowed 35 folding chairs from a friend of Bill's. Outside,

Later, I thought, we could run a talent agency and organize concerts.

I painted a rock design on all the concrete. We made a fence for the front, to close off a little patio area where customers could smoke. We did hundreds of things. Finally, we made an eight-foot-long sign with ten-inch letters in fluorescent colors, saying, "The Alternative Music Center" and hung it outside where it could be seen from Fern Street. We had never made a sign before, but it looked pro, we thought.

Our refurbishing had cost us a little over \$300. I figured we'd make money from renting out the studio by the hour as rehearsal space and from running a music swap meet once a week, and when we were

set up better, from selling food and beverages. Later, I thought, we could run a talent agency and organize concerts, etc.

But as soon as the sign went up, two surly detectives stopped by to tell us we wouldn't be having any swap meets or anything else without a license. This was a setback, by time, because swap meets are how we had planned to make our start-up money.

There was an Alcoholics Anonymous club down the street, and sometimes we heard punk bands playing over there. Shawn checked it out one night and met David, the "promoter,"



Old fire station nearby

are punk bands." Shawn said later that he knew what that meant and he shouldn't have agreed to the deal. But he did. And as soon as he did, we started worrying—about the rotted-out floor, about the neighbors and the noise. The neighbors already had a grudge against us. Right across from our house, some Latinos had been operating a street-side

car repair business, and it really bugged us. They made a mess every day and filled our house with noxious fumes when they tested out car engines. I finally reported them to the police.

The next day we found graffiti all over our outside double doors. Instead of painting over it, I just added some swirling lines so you couldn't tell what it said anymore. I told Shawn

that if they graffiti again, I would just swirl some more lines on.

Then I got a call from a woman who said she was in charge of a certain city agency that gives grants to local arts organizations. She said she lived down the block from us, had seen our paint job on the double doors, and really liked the way the graffiti was "incorpor-



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Barbara Lynn & the Joint Chiefs 7:30
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Calendar MUSIC SCENE

rated into the design." She asked about our plans and proposed activities and said she'd send us an application for a city grant. All right!

On event night, we had my son Dave come over to help out by selling coffee and doughnuts. He doubled as bouncer too, because he's 6'2" and weighs over 250, and he works for the city fixing streets, so he's burly. Also, he gets as happy as a kid when he drinks, which he always does, so I knew he'd make a good hospitality host. Plus the fact that he's a heavy metal and thrash freak — the louder and faster the better.

David, the promoter, showed up first, with two helpers: a doorman to collect three dollars at the door and a girl, presumably to watch that nobody stole anything. The deal was that they'd get half the money collected at the door, and we'd get half, plus whatever we made from selling coffee and doughnuts.

The audience started showing up two hours early, but David wouldn't let them come inside. He said that by standing around outside, they were live ads and would draw a bigger crowd. I was afraid they would draw gunfire; they couldn't have looked too good to the locals — a big swarm of white punks

dressed in black, with dyed-black hair, chalk-white faces, blood-red lipstick on the girls, pins stuck through their skin, etc. They milled around up and down the block, keeping mysteriously quiet, constantly coming and going by ones and twos to get candy and soft drinks from the supermarket. Some of them were really young: 12, 13.

When the bands started the showing up, I wanted Dave to hide his beer (we had a no-alcohol policy). It was hard to miss that he was drinking. He

The lead guitarist was a very pretty girl with a lot of skin showing.

was going around talking to everybody, with a happy grin and a gleam in his eye. Shawn took one look at the big punks coming in and started chewing his nails and never stopped gnawing at them all night. I suppose I was using hyperactive, distracted self.

We had expected one or two rough little garage bands, but four decent groups showed up, one from Oregon, and they had some heavy equipment, big amps four feet tall. By the time they dragged it all in, set it down in the studio, and crammed in there themselves, it was barely a path down the middle to walk. The studio turned out to be "backstage," where the bands waited until it was their

turn to play, in the "gallery." Finally the Oregon band had set up. They couldn't squeeze their big amps onto our little stage, so they set them down on the floor in front. The lead guitarist was a very pretty girl with a lot of skin showing. Dave had a ringside seat in the kitchen, eight feet away from the main action. He was acting like a kid at his first circus.

Then the doorman let the audience in, and they crowded as close to the stage as they could get. (Oh, no, right where there was a big sagging spot in the

floor. I could just see them breaking through and falling onto the skunks under the house.)

When the band started playing, the whole house seemed to jump off its foundation. Both Shawn and I about had heart attacks. We rushed around closing all the windows to keep the sound in. After the first set, I called a halt to the proceedings and told the band that either they turned the volume down or it was all over. They said they would, but of course they didn't. We lost control.

The rest of the night rolled along like a fascinating but nightmarish dream. Shawn went outside and walked around to see how loud it

sounded out there. Two blocks away, he could still hear it. All the neighbors were standing in their yards looking, but they seemed to be laughing and smiling and waving to us. We didn't know what to make of that.

The bands were playing thrash music, and the audience did the holding-bodies-up-over-the-heads-of-the-crowd bit and the we'll-toss-and-you-catch-the-body bit. And they were packed like sardines right on the weak spot of the floor, jumping up and down in unison!

Each band seemed to have its own fans. When their favorite band wasn't playing, fans would roam through the house, stand outside, or go get candy. There was no way to keep track of who went where, and finally the doorman gave up and let people come and go at will.

The house was throbbing and rumbling and jumping and creaking. I started wondering what the slugs, termites, and skunks thought about it all. I got nutzy. Then I heard glass shattering — there went a window.

By the third set, the gallery was like a steam room. It must have been 120 degrees in there, and the air was wet with sweat, breath, and body odors. I kept rushing around closing windows, but just as fast, the fans opened them again. I yelled as loudly as I could to keep the windows closed, but nobody could hear anything over the music. They didn't care what I

said anyway; they were euphoric. The event was a major success, for them. For us it was some kind of living Hell.

When it was over, about midnight, we found two big holes kicked into the walls, a window smashed out, some half-scrubbed-up vomit on the stage. There were spills all over the rug, plus ear plugs, candy wrappers, cans, cigarette butts. The walls were smudged, smeared, gouged, and scraped. Outside the house there was littered debris up and down the block.

We gathered in the gallery to settle up. David handed me \$24 and said, "We took in \$48 at the door."

"What do you mean, \$48?" I asked. "I saw at least 90 people come through here."

"Yes, but they didn't all pay." "Well, Dave," I said to my son, "did you sell any food?" "Nah. Just two doughnuts and one coffee," he said.

"What happened to the rest of it? I don't see any left." "Uh, I gave it all away. Nobody bought it, so..."

Even with me arguing with David and with Dave sort of intimidating him, we still only got \$24 out of the deal. But the amazing thing is no police came and no neighbors complained. The floor didn't collapse, and the stage didn't collapse. And only one person threw up.

The next day we got a call from the woman in charge of

giving grants to arts organizations. She said her teenybopper son had been at our show and loved it. She hoped we would do it again. I said that maybe we would, just to be agreeable, but there was no chance.

The bands were good, too good: too well equipped, too loud. Actually, we liked the thrash music and the thrash scene, but not in our house, our falling-down house, not in that neighborhood.

Some local gang members, I suppose after hearing about our event, tore some lights off our marquee and threatened us, yelling, "fascists" and "skin-heads." I threatened to shoot them (I pretended to have a gun), so they went and hassled the AA club.

After that, we tried to get an open-mike scene going, but no one showed up. We rented out the studio by the hour to some local bands, but there wasn't enough money in that to bother with. We never did receive the grant application. So the whole thing just kind of died. It was a case of drawing the wrong crowd. We packed up and moved out.

Since then, coffee houses are in. New ones have opened up all over the place. But they, I'm sure, were well financed, and they're in good locations. Still, I've been to most of them, and I've never seen one of their crowds as satisfied as our crowd was that night at the Alternative Music Center at the top of Golden Hill. ■

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The Greg Abbott Quartet: Horton Grand Hotel, Friday and Saturday, September 24 and 25, 8:30 p.m. and 10:15 p.m., 311 Island & Ernie, downtown, 544-1886.

Big Sandy and the Fly-Rite Trio and Doug Day: Cabana, Friday, September 24, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Commander Cody and the Evening Muse: Belly Up Tavern, Friday, September 24, 9:15 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Isabel and the Peace Makers and Okada Woodland Center: Saturday, September 25, 8 p.m., 1845 Hancock Street, Mission Hills South, 286-9124 or 278-TIXS.

JFA, Face to Face, Les Corvenos, and Frank Shaw: Spirit, Saturday, September 25, 8 p.m., 1130 Burnside Avenue, Bu Park, 276-3893.

Dan, Cereide, the Fern Trio, and Banzai: Cabana, Saturday, September 25, 9 p.m., 2812 Kettner Boulevard, 294-9033.

"San Diego Tilano-Yokohama Art Exchange Music and Arts Festival": Featuring Burning Bridges 1 Street Pier, Sunday, September 26, noon, downtown, 286-7473.

Hal Kershner: Lakeland Radio Arena, Sunday, September 26, 1 p.m., Mapleview and Vista Lakeside, 481-4331 or 278-TIXS.

Kenny G and Peabo Bryson: Open Air Theatre, Sunday, September 26, 3 p.m. and 7:30 p.m., San Diego State University campus, 278-TIXS.

"Belly Up 19th Birthday Bash": Featuring Candy Kane and the Swingin' Armadillos, the Paladins, Country Dick Montana, Jerry McCann, Rhonda Bruce, the Swingin' Kings, and the Rebel Rockers: Belly Up Tavern, Sunday, September 26, 6 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

"A Dinner Concert" with David Wilcox and Gregory Page: Sunday, September 26, 6 p.m., 1848 Front Street, Hillcrest, 294-6660.

The Cranberries: The Backdoor, Monday, September 27, 8 p.m., San Diego State University campus, 994-4947.

Finchblade and Brownsville: Cabana, Monday, September 27, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Engelbert Humperdinck: Humphrey's, Wednesday, September 29, 8 p.m., 241 Shuter Island Drive, Shuter Island, 523-1010.

The Inkabones: San Diego Museum of Art, Thursday, September 30, 8 p.m., Balboa Park, 232-7931 or 30, 3:30 p.m., Balboa Park, 232-7931.

Peter Segura's Santa Pacific: Horton Grand Hotel, Thursday, September 28, 8 p.m., 1130 Burnside Avenue, Bu Park, 276-3893.

"One of Thine Record Release Party" featuring Yonder and the Great Outdoorsmen: Belly Up Tavern, Thursday, September 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Bobby Caldwell: Humphrey's, Friday, October 1, 7 p.m. and 9 p.m., 2241 Shuter Island Drive, Shuter Island, 523-1010.

San Diego Tribute featuring Drew Gaffner, Larry and John Sinclair, and Ken and Peter Ciolek: Restaurant, Friday, October 1, 7 p.m., 1848 North Torrey Pines Road, La Jolla, 476-4036.

Clint Black and Wynonna Judd: NAS Mission Top, Friday, Friday, October 1, 7:30 p.m., Naval Air Station Mission, 278-TIXS.

Midnight Oil, Herbaceous Flowers, and Counting Crows: Open Air Theatre, Friday, October 1, 7:30 p.m., San Diego State University campus, 278-TIXS.

The Guess Who: Chiller's, Friday, October 1, 9 p.m., 1109 Ocean Front Walk, Mission Beach, 488-2077.

Cleopatra and the Luscious Lips: Cabana, Friday, October 1, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Elvis Bishop: Belly Up Tavern, Friday, October 1, 9:15 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Patrick Ball: San Diego Folk Heritage, Saturday, September 28, 8 p.m., 215 1/2 Street, Del Mar, 436-4036.

Sade and Mr. Phil: San Diego State University campus, 278-TIXS, Saturday, September 28, 8 p.m., 2812 Kettner Boulevard, 294-9033.

Deep Tusk, Wall Street to Hang, and Cantiveros Lerner: Aditya, Saturday, October 2, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Reverend Horton Heat and the Psychobanders: Belly Up Tavern, Saturday, October 2, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Bob Dylan and Santana: San Diego Sports Arena, Sunday, October 3, 5 p.m., 278-TIXS.

Johnny Winter and the Crawfish Kings: Belly Up Tavern, Monday, October 4, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Red House Painters: Cabana, Tuesday, October 5, 9 p.m., 2812 Kettner Boulevard, 294-9033.

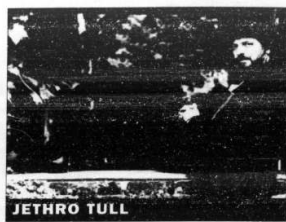
Manzanilla: Belly Up Tavern, Tuesday, October 5, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

God & Texas, Minutemen, and Blood: Cabana, Wednesday, October 6, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Joan Jett: Puma's Humphrey's, Thursday, October 7, 7 p.m. and 9 p.m., 2241 Shuter Island Drive, Shuter Island, 523-1010.

NOTE By Gina Arnold

I've got two words for you regarding **Jethro Tull**: rights and fute. If you can bear the sight of a band whose lead singer, **Ian Anderson**, wears the former (with purple pants or wigs, no less) and plays the latter (a "fuff" sax), hey, more power to you. Go see them. Do sing along to "Aqualung." Boogie to "Bungle in the Jungle." Then maybe you should hop up to Marin County, where you can go to the Renaissance Fair and indulge more of your queer taste for the leather junks, raw meat, and unsanitary conditions of Ye Olde England, the place Jethro Tull looks to for aesthetic inspiration. Personally, I believe the Elizabethan era to have been a cultural and political low spot in Western history — with bear bating, "Greensleeves," fondness for unicorns, and the preponderance of servile wenches, it's a time I'll give a pass to. But Anderson and Tull apparently disagree. Theatrical, melodramatic, and crafty (rather than shy, the word most often associated with Anderson), Jethro Tull welds rock to jazz, folk, and woodwind instruments in a unique, not necessarily visionary, manner. Two more words: ugh and double-ugh. Jethro Tull plays the Open Air Theatre on Sunday, with opening **Procol Harum**.



JETHRO TULL, Open Air Theatre, Sunday, September 19, 7:30 p.m., 278-TIXS. \$22.00, \$27.00, \$32.00.

Dog Society: Dream Street, Thursday, October 7, 8:30 p.m., 2228 Bacon Street, Ocean Beach, 222-8131.

The Jim Messina Band: Belly Up Tavern, Thursday, October 7, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Victor's Family, Porch, and Roger Manning: Cabana, Thursday, October 7, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Sproy Gwyn: Humphrey's, Friday, October 8, 8 p.m. and 9 p.m., 2241 Shuter Island Drive, Shuter Island, 523-1010.

The Hunters, Back-N-Nine, and Untasted: Woodbar Center, Friday, October 8, 8 p.m., 1845 Hancock Street, Mission Hills South, 286-9124 or 278-TIXS.

Matthew Sweet: Cash House, Saturday, October 9, 10:15 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Capistrano: San Juan Capistrano, 286-9030 or 278-TIXS.

October 8, 9 p.m., 2812 Kettner Boulevard, 294-9033.

The Paladins and the Blowers: Belly Up Tavern, Friday, October 8, 9:15 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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THE MOODY BLUES

PERFORMING WITH FULL SYMPHONY ORCHESTRA

SEPT. 16 & 17 8PM

Open Air Theatre
SAN DIEGO STATE UNIVERSITY

JETHRO TULL

25th Anniversary Tour

WITH VERY SPECIAL GUEST PROCOL HARUM

SUN. SEPT. 19 8PM

Open Air Theatre

MIDNIGHT OIL

9/1X

FRIDAY OCTOBER 1 7:30PM

WITH pothouse flowers

AND COUNTING CROWS

Open Air Theatre
SAN DIEGO STATE UNIVERSITY

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

Arden

Calendar MUSIC SCENE

Flash DJ Kelly Lynch, Thursday, Camille Bar, Catalina Road, Pacific Beach Drive and Mission Boulevard, Pacific Beach, 989-TAXI.

G-Force Mark E. Quark, Friday and progressive house, Mondays, the Flame, 3780 Park Boulevard, Hillcrest, 295-4163.

Lucky Strike House, Thursday, Ole Madrid, 755 Fifth Avenue, downtown, 557-0116.

Meat DJ Dennis of Sub Nation, Industrial, underground, gothic, and death rock, Thursday, the Palace, 1532 Mission Center Road, Mission Valley, 385-2879 or 467-7267.

Musica del Dia Open Source, featuring Merle Haggard and Mr. T's *Loud and Proud*, plus live bands, Saturday, October 30, Doubletree Hotel, Horton Plaza, downtown, 294-9033.

Rumpus Room DJ Mark E. Quark and The Girl DJ, Thursday, 18 and up after.

Inn, Saturdays, Crocodile Rock, 3353 Mission Center Road, Mission Valley, 286-FLAY.

Sub Gothic, industrial, and bar cave, Sundays, 1845 Hancock Street, Mission Hill South, 698-8276.

Soul Food DJ Fido, Friday, R&B, hip-hop, and house, Wednesdays, the Flame, 3780 Park Boulevard, Hillcrest, 295-4163.

Three Lanes DJ Brian Pollard and guests, Industrial, alternative, and techno, 18 and up, Friday, the Palace, 1532 Mission Center Road, Mission Valley, 385-2879 or 467-7267.

United DJ Mark E. Quark, Mr. Myrick, and Lene, 18 and up, Sundays, 2501 Kettner Boulevard, Malibu, 230-7130.

LOCAL MUSIC

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-5062. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Aspen Mexican Restaurant, 176 North El Camino Real, Encinitas, 943-9649. Bobby and Laura's Latin Workshop, karaoke entertainment, 7 p.m. to closing, Thursday and Friday.

Aspen Mexican Restaurant, 1541 East Valley Parkway, Escondido, 741-9922. Bobby and Laura's Latin Workshop, karaoke entertainment, 7 p.m. to closing, Thursday.

Aspen Mexican Restaurant, 16789 Bernardo Center Road, Rancho Bernardo, 487-2701. Bobby and Laura's Latin Workshop, karaoke entertainment, 7 p.m. to closing, Tuesday.

The Allstars, 2633 South Highway 101, Cardiff, 436-2774. Mike Moloney, comedy and music, 8 p.m. Friday and Saturday. Second to None, variety music, beginning at approximately 9 p.m. Sunday.

The Alley, 2633 South Highway 101, Cardiff, 436-2774. Camille's Car-Musica, pop, rhythm and blues, contemporary, and jazz music, 8:30 p.m. Friday and Saturday.

Brewer Creek, 12217 Old Potrero Road, Poway, 748-1135. Jerry Bate and a Touch of Country, country music, Thursday through Sunday.

The Bachelors, 57 Encinitas Boulevard, Encinitas, 944-1338. Todd McFadden, contemporary music, performed on acoustic guitar, 8 p.m. to midnight, Friday and Saturday.

Book Works/Panther Book Store Cafe, 2679 Via de la Valle, Flower Hill Mall, Del Mar, 755-3735. Blues, African pop music, 8 p.m. Friday.

Burrell's Back Room, 2677 Vista Way, Escondido, 721-5400. Ambrose, contemporary, Thursday through Sunday, country karaoke, Tuesday.

Bush's Barbecue, 201 West Mission Boulevard, Escondido, 745-9006. Acoustic open mike jam session, 7 p.m. to 10 p.m. Thursday.

The Camille Inn, 887 San Marcos Boulevard, San Marcos, 744-1332. Tom Engstrom, folk music, 8 p.m. Saturday, call club for information.

Devo Howard, original acoustic folk and rock and roll, Tuesday.

The Big Stone Lodge, 12217 Old Potrero Road, Poway, 748-1135. Jerry Bate and a Touch of Country, country music, Thursday through Sunday.

The Bachelors, 57 Encinitas Boulevard, Encinitas, 944-1338. Todd McFadden, contemporary music, performed on acoustic guitar, 8 p.m. to midnight, Friday and Saturday.

Book Works/Panther Book Store Cafe, 2679 Via de la Valle, Flower Hill Mall, Del Mar, 755-3735. Blues, African pop music, 8 p.m. Friday.

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Bush's Barbecue, 201 West Mission Boulevard, Escondido, 745-9006. Acoustic open mike jam session, 7 p.m. to 10 p.m. Thursday.

The Camille Inn, 887 San Marcos Boulevard, San Marcos, 744-1332. Tom Engstrom, folk music, 8 p.m. Saturday, call club for information.

Devo Howard, original acoustic folk and rock and roll, Tuesday.

Carlen Murphy's, 240 East Via Rancho Parkway, Suite A-1 (in the North County Fair shopping mall), Escondido, 699-5922. Terry Schell, contemporary, Thursday, Times Square, rock and roll, Friday and Saturday.

The Coach House, 3157 Camino Capistrano, San Juan Capistrano, 946-8910. Hawk, surf-style rock and roll, 9 p.m. Saturday.

The Coffee Basket, 2641 Vista Way, Suite 3, Escondido, 721-4991. Kent Haynes, variety music, Thursday; Rod Finn, acoustic rock and blues, Friday; Ed Fortene, guitar and vocal variety, Saturday. Performances are from 7:30 p.m. to 10 p.m.

Coyote Bar, 300 Carlsbad Village Drive, Carlsbad, 724-4899. Naked Earth, reggae, Thursday; the Lake Shampers, rockabilly, Friday and Saturday; Stan and Paul, variety music, Sunday. Notice to appear, rock and roll, Wednesday. All performances are from 9 p.m. to 10 p.m.

The Del Dios Country Store, 20154 Lake Drive, Escondido, 745-2733. Red Lane and Full House, country music, 9 p.m. to 10 p.m.

CASH FOR CDS

We pay up to ...

\$6.00 CASH For Import CDs

\$5.00 CASH For Domestic CDs

ADD 20% TO THAT FOR TRADE!!!
(If you prefer, trade 5 used cassettes for 1 used CD - on approval)
Choose from our vast selection of imports, indies, new releases and used CDs ... or pick out posters, shirts, anything in our stock!
You won't believe the selection!

SDSU 6130 El Cajon Blvd. 265-0507	HILLCREST 3849 Fifth Ave. 298-4755	ENCINITAS 515 First Ave. 943-0041
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MEXICAN VILLAGE RESTAURANT Y CANTINA

Every Wednesday, Friday & Saturday
NO COVER
between 9 and 10 p.m.
\$1.00 drink specials

Your Video DJ Hot Spot
120 Orange Avenue • Coronado

Saturday, September 18 8 pm

DRUNKEN \$7

SPRUNG MONKEY FREAK SHOW C.T.D.

9925 - JLA. Face to Face & Unwritten Law

ISLAND SALOON & GRILL

FOOD SERVED DAILY FROM 11 AM • SUNDAY BRUNCH

Thursday
Steve Brewer
Rick Gazlay Band
Len Rainey & The Midnight Flyers

LIVE MUSIC/DANCING
6 FT. BIG SCREEN TV

104 ORANGE AVENUE • CORONADO • PHONE 435-3456

DIAMOND JIMS

CHULA VISTA, NEWEST NIGHTCLUB • COMPLETELY REMODELED
NIGHTS • COVER CHARGE • DANCING • POOL • LAMES

Thursday, September 16
STREET HEART
(Nominated "Best Contemporary" 1993 San Diego Music Awards)

Friday, September 17 & 24
ROYAL T

Saturday, September 18
SEAHAWKS

Wednesday & Thursday
September 22 & 23
S & K FACTORY

Saturday, September 18
HOI POLLOI

773 3rd Avenue, between J & K Streets
CHULA VISTA • 585-7333

"Come Howl at the Moon"

COYOTES live

Watch the NFL-9 Big Screens!

"Good Luck Marshall Paul & SDBurn '93 Action M-A-C-A-A-A-A"

THE ROCKIN' SUNDAY: Live NFL Action!
SUNDAY, SEPT. 18 • 4:30 COVER • NEW DRAFTS • Movies & Medicine Hat

MONDAY: Monday Night Football!
with KNOX Haggard, Country DJ Matt Bourne
HAPPY HOUR 5-7 PM • 4 PM FULL COCKTAILS • 8:00 BOTTLE BEER PREMIUM
FREE DANCE LESSONS 5-7 PM • DJ & INSTRUCTOR JOEY TAMBORILLI

TUESDAY: 1.00 Drink Night
with KNOX Haggard, John Reardon
HAPPY HOUR 5-7 PM • 4 PM FULL COCKTAILS • 8:00 BOTTLE BEER PREMIUM
FREE DANCE LESSONS 5-7 PM • DJ & INSTRUCTOR JOEY TAMBORILLI

WEDNESDAY: No Cover * No Cabs
with KNOX Haggard, John Reardon
HAPPY HOUR 5-7 PM • 4 PM FULL COCKTAILS • 8:00 BOTTLE BEER PREMIUM
FREE DANCE LESSONS 5-7 PM • DJ & INSTRUCTOR JOEY TAMBORILLI

THURSDAY: 1.00 LONGNECKS
with KNOX Haggard, John Reardon
HAPPY HOUR 5-7 PM • 4 PM FULL COCKTAILS • 8:00 BOTTLE BEER PREMIUM
FREE DANCE LESSONS 5-7 PM • DJ & INSTRUCTOR JOEY TAMBORILLI

FRIDAY & SATURDAY: WILD WEST DANCE NIGHTS
Drink Operate All Night
HAPPY HOUR 5-7 PM • 4 PM FULL COCKTAILS • 8:00 BOTTLE BEER PREMIUM
FREE DANCE LESSONS 5-7 PM • DJ & INSTRUCTOR JOEY TAMBORILLI

Linda Rae & Brock Hart
Thursday, Friday & Saturday
8:00 p.m. to 1:00 a.m.

8022 CLAIREMONT MESA BLVD. • 279-LIVE

PATRICK'S

• LIVE ENTERTAINMENT • DANCING • BULLARNEY & BOOZE

Friday & Saturday
POSITIVE APPROACH
"Best New Band Around"

Sunday
LITTLE CHRIS & THE NIGHTCRAWLERS
"Traditional Chicago Blues"

Monday
HOT MONKEY LOVE

Tuesday
HOT HEADS

Every Wednesday-Thursday
FRO BRIGHAM PRESERVATION BAND
"Jazz Alive - New Orleans Style"

Jazz, Blues, Boogie & Rock
Happy Hour prices till 7:30

428 1/2 Street 233-3077
Across from Horton Plaza parking

GIVE-AWAYS!

3 WIDE SCREENS 7 COLOR MONITORS

BAREFOOT

HALF TIME SHOW
BUD LIGHT CHAMPLEADERS

DENVER BRONCOS vs. KANSAS CITY CHIEFS

SOUL PERSUADERS
Dancing Until 1 am
\$1 Buds & Bud Lights - 6 pm to Close

Individual or Season Tickets Available
Call the Barefoot Bar & Grill
1404 W. Vacation Road
619/274-4630

SAN DIEGO PRINCESS
A Princess Cruises Resort

Starbucks Coffee Presents

KENNY G

SUNDAY
SEPT. 26
3:00 PM 7:30 PM

with very special guest
PEABO BRYSON

Open Air Theatre
SAN DIEGO STATE UNIVERSITY

FM98 KFM

sade

SA SOLD OUT OCT. 2
SUNDAY
OCT. 3 8PM

Open Air Theatre

Seating for this Special Engagement is Limited!
BE A PART OF SADE'S FIRST EVER FULL-LENGTH CONCERT FILMING!
REMINDER: IF YOU ARE HOLDING TICKETS FOR THE JULY 16 CONCERT, YOUR TICKETS WILL BE HONORED AT THE OCTOBER 2 CONCERT.

JIMMY BUFFETT

and the Coral Reefer Band

ON SALE NOW!

CHAMELEON CARAVAN

SHARE THE FUN AND CARPOOL TO THE CONCERT AND BE SURE TO PICK A DESIGNATED DRIVER!

DEL MAR FAIRGROUNDS
NEW GRANDSTAND SEATING
SUNDAY • OCTOBER 10 • 7:30 PM

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

Calendar MUSIC SCENE

7 p.m. to 10 p.m. Thursday through Sunday.

The Derby, in the Hilton Hotel, 1575 Jimmy Durante Boulevard, Del Mar. 7:30-8:30 p.m. Friday and Saturday; 8 p.m. Sunday. Live music, call club for information.

The Grove, 1312 Mission Avenue, Oceanside. 7:30-11 p.m. Thursday through Sunday.

Hemmerly's Tavern, 1777 Roosevelt Street, Carlsbad. 7:30-11 p.m. Thursday through Sunday.

Don's Tavern, 12621 Poway Road, Poway. 4:30-11 p.m. Thursday through Sunday.

El Camale, 12455 Poway Road, Poway. 10:00-11:00 p.m. Thursday through Sunday.

Elephant Bar, 17051 West Bernardo Drive, Rancho Bernardo. 4:30-11:00 p.m. Thursday through Sunday.

Florida Lounge, 139 West Washington Avenue, Escondido. 7:30-11:00 p.m. Thursday through Sunday.

The Flying Bridge, 1101 North Hill Street, Oceanside. 7:30-11:00 p.m. Thursday through Sunday.

Fogarty's Pub, 243 West El Norte Parkway, Escondido. 7:30-11:00 p.m. Thursday through Sunday.

entertainment beginning at 5 p.m. Sunday and 7 p.m. Wednesday.

Full Moon Saloon, 481 First Street, Escondido. 4:30-7:30 p.m. Wednesday.

Island's Own, 656 First Street, Escondido. 7:30-11:00 p.m. Thursday through Sunday.

The Grove, 1312 Mission Avenue, Oceanside. 7:30-11 p.m. Thursday through Sunday.

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DANCE! ROCK MOV AT Louie Louie's
with San Diego's Hottest Oldies Group
Legends
featuring members of SHA NA NA and the OUTSIDERS!
Friday and Saturday
Sept. 17 & 18, 8:30-1:30
Oldies Dance Special! 7-9:30
de Madras! Special 7-9:30
No Smoking Weekend!
Louie Louie's
5286 Baltimore Drive
(I-8 Fletcher Hwy) LA MESA
462-0533

APPEARING WEEKLY AT THE
grain grill
Friday
9 p.m. to 1 a.m.
The Return of **TOBACCO ROAD**
Limited Engagement
Saturday
9 p.m. to 1 a.m.
JAIME VALLE & EQUINOX
Happy Hour - No Cover
3-hour Validated Parking
• Drink Specials • Information 232-3121
U.S. Capitol
Lounge & Restaurant
326 Broadway
San Diego, CA 92101
(619) 232-3121

Million's LIVE JAZZ
YOU ARE INVITED TO ENJOY THE SWEETEST JAZZ WITH
THE BOBBY GORDON QUINTET
BOBBY GORDON ON CLARINET
JOE CARANO ON GUITAR
JOHN JAMES ON DRUMS
DAVE WILLIAMS ON PIANO
EVERY THURSDAY, FRIDAY, SATURDAY, & SUNDAY 7 PM-11 PM
8766 LA JOLLA BLVD.
CORPORATE CENTER

HUMPHREY'S
Prime Time Piano & Food Bar
If happens every weekday from 8:30. Back to the sound of live entertainment in Humphrey's piano bar while you partake from our chef's special every evening.
AT THE PIANO BAR
ARCHIE HENDERSON
Monday through Friday 8:30-11:00 p.m.
WEDNESDAY 8:30-11:00 p.m.
FOUR WAY STREET
MICHAEL BOKAN
Thursday through Saturday 8:30 p.m. - 1:00 a.m.
2241 Shelter Island Drive • 232-3577

HORTON'S
Your Ticket for the Season
HAPPY HOUR
5-7 pm Monday-Friday
AND 10 pm-Close Daily
MONDAY NIGHT FOOTBALL
September 20
Special appearance by
CHARGER Burt Grossman
Great beer specials -
Table Kegs & Souvenir Cups
Free Tailgate Buffet
Rifle Arm Contest - Win an autographed
CHARGERS Jersey & quality to win
airfare and accommodations for two at
the Doubletree Hotel of your choice.
Don't Miss ...
JOHN FRIEZE and ORLIN NORRIS
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

CONCERTS
San Diego Trust Securities, Inc.
presents
HUMPHREY'S CONCERTS
by the Bay
FM98 KIFM
SUNDAY
George Benson
Chick Corea Electric Band II
Ray Charles
Bobby Caldwell
Jean-Luc Ponty
Hiroshima
THURS./FRI., SEPTEMBER 16-17
MANHATTAN TRANSFER 8:00
SUNDAY, SEPTEMBER 19
GEORGE BENSON 7:00 & 9:00
MON./TUES., SEPTEMBER 20 & 21
RAY CHARLES 9/20 SOLD OUT 8:00
FRIDAY, SEPTEMBER 24
CHICK COREA ELECTRIC BAND II 8:00
WEDNESDAY, SEPTEMBER 29
ENGELBERT HUMPERDINCK 8:00
OCTOBER
FRIDAY, OCTOBER 1
BOBBY CALDWELL 7:00 & 9:00
THURSDAY, OCTOBER 7
JEAN-LUC PONTY 8:00
FRIDAY, OCTOBER 8
SPYRO GYRA 7:00 & 9:00
THURSDAY, OCTOBER 14
HIROSHIMA 8:00
Tickets also available at Humphrey's Restaurant
Humphrey's Concert Line 523-1010
Humphrey's • 2241 Shelter Island Drive
S.D. COUNTY BAR DEALERS

Calendar MUSIC SCENE

Fate of Birth: K's Club, Ponderosa/Escondido
Funk Pops: Megalopolis Bar and Grill, Fish and the Sawdust Bar/Escondido Bar and Grill, the Salmon House, Chiller

Flowers: Spirit
Flat the Caball: Flavelle, the Navajo Inn, Park Place
4-Way Street: Humphrey's, Herminio's Tavern/Caball

Frank Show: Spirit
The Dana Garrett Band: Dick's Last Resort
The Glenn Cooks: Dream Street

Happenstance: Tuxen Tabor
The Harpstone: the Tuxen Horse
Harvey and 12nd Street: Live Mexican Village Restaurant
Paul Hayward and the 12-Nail Band: Carlos Murphy's La Jolla

Heavy Vegetable: Jodie's
Hedgehog: the Caball
The Hit Taps: the Sand Bar Cafe
Hot Pudding: W.D. Pabst
Honda the Coach House: The Hooligans' Place

The Hot Heads: Mr. D's/Catons, Catamaran Resort Hotel, Patrick's II
Hot Rod Lincoln: Catamaran Resort Hotel

David Houser: Carlos Murphy's La Jolla, Carlos Murphy/Grosmont Center, Herminio's Tavern
The Impounders: Tuba Man's
Jodie's: Jodie's

Injunct: Kaminski Sports Bar
In Volcan: Hotel del Coronado
John Doe's: K's Club
Johnny and the Buckaroos: Tuxen's
Kathryn's: Catons Park Place
K's Club: K's Club
Kudach's: Chiller

Last Days in Kansas: Cafe
The Legends: the Wop Wop Bar
Revolution: Tuxen Street
Louise Lou: Louie Louie
The Love Junkies: Ponderosa/Escondido
L.V. & Spirit: L.V. & Spirit
The Max Dubs: Kelly Up Tavern

Little Jack Melvin and His Young Turk: the Caball
Merry House: Park Place
The Mighty Rhinos: Dream Street
Morphine: Stone Dream Street

The Monstros: Meme
Ponderosa/Escondido: Ponderosa/Escondido
Natasha's Ghost: Chiller
Nation of Love: Spirit
The Nightcrawlers: Ireland's Own
Nation to Appear: the Coyote Bar and Grill, the Salmon House

One-Track Mind: Village Emporium
On the Edge: Mulachy Restaurant
Pat's Tilties: Megalopolis Bar and Grill
Papa Leg: Bar Texas Tabor
Plunge: Texas Tabor
Positive Approach: Patrick's II
The Reflections: Fogarty's Pub
Raiden and the Hot Shove: Ponderosa/Escondido
Sue Ridgway: Kelly Up Tavern

Risk: Kings
Rockin' Joe and the 12-Nail Band: Carlos Murphy's La Jolla
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Steady Damned: Catamaran Resort Hotel
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Ad Velle Que Pasa, Friday, September 17, San Diego Folk Heritage Auditorium

Murphy's La Jolla: Carlos Murphy's La Jolla
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Perfect Balance: Rancho Bernardo Inn
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Perfect Balance: Rancho Bernardo Inn
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Jazz and Big Band: Gene Perry and Afro Rumba: Croc's Restaurant and Jazz Bar
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Buffalo Joe's

Barbecue Grill & Saloon

★ ★ ★ ★ ★ ★ ★ ★

"WHERE THE COUNTRY COMES DOWNTOWN"

- ★ TASTE OUR EXPANDED NEW MENU Featuring High Quality
 - Beef • Poultry • Buffalo • Seafood
- ★ DAILY LUNCH SPECIALS
- ★ HAPPY HOUR EVERY DAY 4-7 PM
- ★ FREE DANCE LESSONS - WED-FRI., 7-9 PM
- ★ THE CRITICS ARE RAVING MAD ABOUT BUFFALO JOE'S
 - "Best BBQ" San Diego Magazine
 - "Great Meal" Unknown Eater, Channel 8
 - "Awarded 4 Stars" Channel 10
 - "Best BBQ" Union-Tribune Readers Poll
 - "Top 100 Restaurants in the USA" Travel Holiday Magazine

This Friday & Saturday
RECKLESS REVELLERS
Monday-Tuesday - DJ Country Ken

Corner of 5th & Market
Gaslamp Quarter • 236-1616
Optional Velei Parking Thursday - Saturday
6 pm - Close

The George Farces Trio: Venice Carls Bar

Johnny's 801

MON.-FRI. HAPPY HOUR 4-7 PM
Drink specials & 1/2-price appetizers

THURSDAY \$1 DRINKS

ROCKIN' JOE & GT
Live 5:30-8 pm

THE 1ST CHOICE

Live 9:30 pm

FRIDAY HAPPY HOUR 4-7 PM

THE 1ST CHOICE
Live 5:30-7:30 pm
Drink specials & 1/2-price appetizers

801 FOURTH AVENUE, DOWNTOWN 233-1131

FRIDAY NITE

BIG FINS
SATURDAY NITE

THE WILLIE JAYE BAND

SUNDAY
All the NFL Action!
6 Monitors • On Satellite
COMBOYS • CANNIBALS • B's PM

MONDAY NITE FOOTBALL
Broncos vs. Chiefs
on 6 monitors. Join Xtra Sports' Loose Cannons for the game & drink specials.

TUESDAY LADIES' NITE OUT

WEDNESDAY
ROCKOLA
1993 MONTE CARLO WINNER
Live 5:30-7:30 pm
Drink specials & 1/2-price appetizers
"1992 Best Classic Rock" 8 pm

CANNIBAL BAR

presenting

THE STEELY DAMNED

A TRIBUTE TO THE MUSIC OF STEELY DAN

... featuring members of Rockola, Dr. Feelgood, The Mar Dels, The Heroes, Haute Chile, Ruby & the Red Hots and the Hank Easton Band performing music from all seven Steely Dan albums & Donald Fagen's "The Nightfly"

Plus live performances of unreleased material from 1973! info on how you can receive the Steely Dan fanzine Metal Leg.

SUNDAY, SEPT. 19, 1:00-4:30 PM
IN THE CANNIBAL BAR
DOORS OPEN AT NOON - \$5.00 COVER CHARGE
Info about The Steely Damned can be obtained from the Rockola Hot Line (24 hours a day) at 576-1966.
Please respect others. Keep our dance floors clean.

MONDAY NIGHT FOOTBALL

Club MAX

ROCK 102.1

- LARGE-SCREEN TV & 5 MONITORS
- ALL-YOU-CAN-TACKLE FOOTBALL BUFFET
- 64-OZ. MILLER GENUINE DRAFT TABLE KEGS \$6.00
- INTERCEPTORS \$2.25 (SOUTHERN COMFORT, YUKON JACK, CRANBERRY JUICE & O.J.)
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September 17 & 18

RISING STAR

Don't miss this incredible entertainment in the Club 950.
Club 950 opens Friday and Saturday at 7:30 p.m.
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"HOME OF THE REAL SANGRIA"

THURSDAYS

Ladies Free All Night!

FRIDAYS & SATURDAYS

FLAMENCO DINNER SHOW

8:30 PM TILL 10 PM
\$19.50 per person, includes show and 3-course meal followed by:
Latin Euro House & Salsa Dance Club

SUNDAYS

CLUB BRAZIL

Samba dance party with:
Feijoda buffet 9-11 pm
Caipiroska \$2.00 and other drink specials.

TUESDAYS

Open to the public followed by "Juerga"
Flamenco Jam Session with David De Alva

Flamenco Classes

6:30 pm-9 pm

555 FOURTH AVE.
IN DOWNTOWN'S GASLAMP QUARTER
For reservations call: 233-5979

Calendar MOVIES

in arms were: weeing at just the right time and with just the right aim to extinguish the hero's burning pants by. With Chew Yuen-Tai and Tony Leung. 1992.
★ (SANTAE VILLAGE 6)

Hard Target — The heaven-made or at least computer-made myth of martial arts star Jean-Claude Van Damme and Hong Kong action director John Woo (*The Killer, Hard Boiled*, et al.) seemed as if it would have been beneficial to both parties — higher production values for Woo, higher style for Van Damme — but it is difficult here to pinpoint any benefits to anyone. Woo is allowed wide latitude to distribute his calling cards: the slow-motion for emphasis and exaltation, the sequential discharges, the mid-scene freeze frames, more slow-motion, the wide-angle tracking shots that make the world appear vastly round and about the circumference of a hot air balloon, more slow-motion, still more slow-motion, the fluttering darts (in slow-motion), and yet more slow-motion. All of these stylistic contrivances, like those in the movies of Nakano, tend to get in the way of what's being told. A slow-starting script, squeezing out a credible tear or two over homeless Vietnam vets, doesn't help matters. Perhaps the primary trait of interest, slightly rising out from Van Damme's modified (i.e., grayer, kinder) Billy Ray Cyrus haircut, is the display of fireworks (sparks,

flames, explosions) whenever a bullet makes impact with anything other than human flesh. Perhaps interest is not the right word. Yancy Butler, Wilford Brimley. 1993.
★ (CARMEL MOUNTAIN CINEMAS 6, CLAREMONT, FROM 9/17; OCEANIDE 6, SOUTH BAY DRIVE, N. SWEETWATER 6, LA GLASSHOUSE 6)

Heart and Souls — Four casualties of a bus accident are condemned, for an indefinite period and unknown reasons, to keep company with the new-born whose arrival on earth coincides with their departure; they're invisible and unable to communicate with him, and they disappear from him as he reaches the age of seven. Twenty-some years later a cerebral researcher well-learned explains the situation to them, and they make themselves visible again — an altogether unconvincing premise which demands, among other things, that Robert Downey, Jr., as the now grown babe, impersonate each of his guardians in turn. His Kris Sedgwick generalized vision, and his Tim Stoenner generalized id, and his Charles Grodin is unrecognizable, but his Allee Willard is it — and the movie's — comic, high point. On her own, Woodard produces some genuine emotion. Directed by Ron Underwood. 1993.
★ (CENTURY 12 CINEMAS, FROM 9/17; GROVE 9, NICKELODEON 10; PUNY THEATER, SATEE VILLAGE 8; SPORTS AREA 6)

House Focus — Three resurrected weird users (the satirized Betty Miller, the bus-boogie Sarah Jessica Parker, the jelly-y Kathy Najimy three broad-acre-trees) chase after three dead youths in present-day Salem. This could have been



The Age of Innocence

prevented if only the talking black cat had spoken up before the virgin in the black-flame candle on Halloween night. Few rules are observed: one minute the 17th-century witches do not know what a bus is, and the next minute they are making like pop stars at the annual country-club bash. The poundingly loud music endures to about down any objections. With Clint Kase, Thora Birch, Vinona Ryder. Directed by Kenny Ortega. 1993.
★ (NICKELODEON 10, STUDIO 5 CINEMAS)

In the Line of Fire — The prospect of watching Clint Eastwood being annoyed, exasperated, disgusted by John Malkovich for an entire movie, and then forever discharging 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 "situation" and "hardcore burnout"; just in case we 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 chase, some facile and easy-to-read detective work, a disposable sidekick, a female character who is good for some battle of the sexes humor but no full-blown romance. The whole thing, directed unadvisedly by Wolfgang Peterson, is preposterously funneled down into a one-on-one cat-and-mouse game, featuring a very weakly motivated movie. 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 lot, but as much as a leading man can supply on his own. Rene Russo, Dylan McDermott. 1993.
★ (ATC, CLAREMONT, FROM 9/17; FASHION VALLEY, GROSSMONT TROLLEY, GROVE 9; NEW VALLEY DRIVE, N. OCEANIDE 6, PLAZA MONTE, SATEE DRIVE 6, FROM 9/17; SATEE VILLAGE 6, LA GLASSHOUSE 6, WEGAND PLAZA 6)

Jurassic Park — Spielberg. Dinosaurs. What more need be said? You get what you expect. Or in *blurb-ese* "It delivers the goods." But in numerous excesses or con-found expectations. The premise, from the Michael Crichton novel, is essentially that of Crichton's *Worldwreck* with dinosaurs in lieu of robots, 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 punctured, severed, munched by same. My, what big teeth you have, *Giraffidna*! Teeth of blunt objects, or fear of being swiped, stomped, scratched by same, hardly enters into it. It is a action long on bodily 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.
★ (ATC, FASHION VALLEY, GROSSMONT TROLLEY, GROVE 9; HARBOR DRIVE, FROM 9/17; MIRA MESA 7, NICKELODEON 6, OCEANIDE 6, SAN MARCOS CINEMAS, SATEE VILLAGE 6, SWEETWATER 6, LA GLASSHOUSE 6, WEGAND PLAZA 6)

Into the West — Children's adventure story set in Ireland, with Gabriel Byrne and

"DYNAMITE!"

A full-throttle blast of action and fireworks in a sexy-funny thriller. Slater and Arquette make a wily/cool and angry pair.

christian slater patricia arquette



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"TWO VERY ENTHUSIASTIC THUMBS UP!"

SIMPLY ONE OF THE YEAR'S BEST FILMS!

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LEIGH

★★★ (PARK)

Leelo — A foreign film to alienate practically everyone. It concerns a French Canadian of twelve who convinced that his real father is not the shaggy dog at the head of the household, obsessed with bowel movements and "regulating," but rather an anonymous Sicilian who had spilled his seed, or rather purposely squired his seed, on a crate of tomatoes marked for export. Never mind how the anointed tomato is supposed to have gotten between the mother's legs: setting will not be believing. The narrative goes back and forth in time, in and out of fantasy, with no detectable variation in degree of reality, no order, no shape, no pace, no propulsion, and (what's worst) no sense of an end anywhere in sight. The main interest is in trying to decide on the low point. It is perhaps the masturbation with a piece of raw liver? Is it the bit of bestiality with a de-clawed and strapped-down cat? Is it the attempted murder of Grandpa by dropping a noose over his head from a skylight above the bathtub and hoisting up the body (that of veteran French actor Julien Guiton, his private parts concealed with a fig leaf of soap suds) by pulley and counterweight? There's a lot to choose from. Directed and written by Jean-Claude Lauzon. 1993.
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The Man Who Fell to Earth — An interplanetary traveler with pale skin and orange hair touches down in spooky New Mexico. "The Land of Enchantment," and on the strength of several electronics patents he skyrockets to the very height of high finance. ("I want you to begin negotiations with Eastman-Kodak immediately.") The elliptical narrative style tends to con- sider the hokyness in the Walter Tevis sci-fi story, adapted to the screen by Nicolas Roeg. The viewer, at every moment, is required to puzzle out what's happening, and in the process he becomes a sort of collaborator in the storytelling and hopefully becomes less inclined to quibble over the results. Roeg imbues the rather childlike Americans with vague sinister undercurrents, but he expresses none of his ideas as clearly as his evident conviction that the world is quite an evil. His images, unlike his narrative, are sharp, rich, alluring. David Bowie, his lank hair, his chronic dizziness and neurosis, his unapproachable threat, and his intense yearning. David Clark, Rip Torn, Buck Henry. 1976.
★ (PARK)

Like Water for Chocolate — A feminist spin against a background of large-scale repression and liberation the Mexican Revolution. (A distant and dim-bag ground, 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, who, when the secret comes in, is matched up instead with the eldest daughter. The youngest can only vent her feelings through her cooking: tears of joy added to the wedding cake batter to induce mass vomiting at the nuptials; drops of blood in a rose petal 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 multiculturalism or gastroenterology or whatever. And of course all the while one could be talking just about the Latin Equine novel and never mind the Alfonso Arau movie. In the latter context, some of these avenues of discussion can provide escape from a mushy slipshod unmoored image that has a hard time simply holding onto the screen. The careless framing, the soft focus, the peach light, the general pallidness, the telephoto collapsing of space, the blurry foreground objects — all this and more obscures the movie all but unrecognizable for the discerning eye. With Lina Gajzars and Marco Ferreri. 1992.
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Manhattan Murder Mystery — A money-neighborly fable about the mounting suspicion that the brand new widower in the apartment down the hall may also be his wife's day-driver. During a routine condolence visit, the wife next door (Diane Keaton) discovers what looks to be an urn of ashes 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 husband (Woody Allen), to mind, your own business New Yorker through and through, proves to be a rare recipient of a sounding board for her theories that does the attractive double (Alan Alda) with whom she is currently negotiating a business partnership. And at the same time the husband is becoming more and more convinced of his wife's lunacy. He is the object of the director's advances from an unwatched novelist (Anjelica Huston) who contracts to his publishing firm. The ex-traordinary flirtations and jealousies add some useful complication to the snooping and searching. The latter activities are worked out reasonably well, not to the standard of a straight detective novel, but the film, say, Elery Queen pre-empted Manhattan murder solver, but to those of low comedy. The unsuspicious homages to Bob Hope near the beginning of the movie

sets the rights just right. The life-limiting act finale (*hommage* to Orson Welles), while showing higher, falls shorter: a lachrymose. Directed and co-written by Allen. 1993.
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★ (PARK)

Murder of the Heart — Louis Malle's nostalgic comedy of adolescence, a favorite French genre. The highly touted "happi-ness" of the climactic incest scene isn't re-

ally such a triumph, it would take some-thing more than "satisfactions" to make us believe that the actor and actress, who lean so reminiscently to one another, are engaged in anything more vibrant than a young-man-older-woman affair. There is, with-out any effort, a nice, even unconvincing scent of incest around Roger Vadim's argu-ment of *Spirits of the Dead*, with Jane and Peter Fonda, or around the Frank and Nancy Sinatra duet, "Something Stupid."

Malle is generally content with mild, mis-chanceous adventures — a pedantic priest, a teenager's first trip to a brothel — and it would be easy to give up on the movie be-fore long. However, its sharpest section comes at the end, with some nice detailing of the doleful, serious life of a post- health spa. Lea Massari, Benoit Ferrer, Daniel Gelin. 1971.
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My Dog — A foreign film to alienate practically everyone. It concerns a French Canadian of twelve who convinced that his real father is not the shaggy dog at the head of the household, obsessed with bowel movements and "regulating," but rather an anonymous Sicilian who had spilled his seed, or rather purposely squired his seed, on a crate of tomatoes marked for export. Never mind how the anointed tomato is supposed to have gotten between the mother's legs: setting will not be believing. The narrative goes back and forth in time, in and out of fantasy, with no detectable variation in degree of reality, no order, no shape, no pace, no propulsion, and (what's worst) no sense of an end anywhere in sight. The main interest is in trying to decide on the low point. It is perhaps the masturbation with a piece of raw liver? Is it the bit of bestiality with a de-clawed and strapped-down cat? Is it the attempted murder of Grandpa by dropping a noose over his head from a skylight above the bathtub and hoisting up the body (that of veteran French actor Julien Guiton, his private parts concealed with a fig leaf of soap suds) by pulley and counterweight? There's a lot to choose from. Directed and written by Jean-Claude Lauzon. 1993.
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★ (PARK)

Murder of the Heart — Louis Malle's nostalgic comedy of adolescence, a favorite French genre. The highly touted "happi-ness" of the climactic incest scene isn't re-

ally such a triumph, it would take some-thing more than "satisfactions" to make us believe that the actor and actress, who lean so reminiscently to one another, are engaged in anything more vibrant than a young-man-older-woman affair. There is, with-out any effort, a nice, even unconvincing scent of incest around Roger Vadim's argu-ment of *Spirits of the Dead*, with Jane and Peter Fonda, or around the Frank and Nancy Sinatra duet, "Something Stupid."

Malle is generally content with mild, mis-chanceous adventures — a pedantic priest, a teenager's first trip to a brothel — and it would be easy to give up on the movie be-fore long. However, its sharpest section comes at the end, with some nice detailing of the doleful, serious life of a post- health spa. Lea Massari, Benoit Ferrer, Daniel Gelin. 1971.
★ (PARK)

My Dog — A foreign film to alienate practically everyone. It concerns a French Canadian of twelve who convinced that his real father is not the shaggy dog at the head of the household, obsessed with bowel movements and "regulating," but rather an anonymous Sicilian who had spilled his seed, or rather purposely squired his seed, on a crate of tomatoes marked for export. Never mind how the anointed tomato is supposed to have gotten between the mother's legs: setting will not be believing. The narrative goes back and forth in time, in and out of fantasy, with no detectable variation in degree of reality, no order, no shape, no pace, no propulsion, and (what's worst) no sense of an end anywhere in sight. The main interest is in trying to decide on the low point. It is perhaps the masturbation with a piece of raw liver? Is it the bit of bestiality with a de-clawed and strapped-down cat? Is it the attempted murder of Grandpa by dropping a noose over his head from a skylight above the bathtub and hoisting up the body (that of veteran French actor Julien Guiton, his private parts concealed with a fig leaf of soap suds) by pulley and counterweight? There's a lot to choose from. Directed and written by Jean-Claude Lauzon. 1993.
★ (PARK)

The Man Who Fell to Earth — An interplanetary traveler with pale skin and orange hair touches down in spooky New Mexico. "The Land of Enchantment," and on the strength of several electronics patents he skyrockets to the very height of high finance. ("I want you to begin negotiations with Eastman-Kodak immediately.") The elliptical narrative style tends to con- sider the hokyness in the Walter Tevis sci-fi story, adapted to the screen by Nicolas Roeg. The viewer, at every moment, is required to puzzle out what's happening, and in the process he becomes a sort of collaborator in the storytelling and hopefully becomes less inclined to quibble over the results. Roeg imbues the rather childlike Americans with vague sinister undercurrents, but he expresses none of his ideas as clearly as his evident conviction that the world is quite an evil. His images, unlike his narrative, are sharp, rich, alluring. David Bowie, his lank hair, his chronic dizziness and neurosis, his unapproachable threat, and his intense yearning. David Clark, Rip Torn, Buck Henry. 1976.
★ (PARK)

Like Water for Chocolate — A feminist spin against a background of large-scale repression and liberation the Mexican Revolution. (A distant and dim-bag ground, 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, who, when the secret comes in, is matched up instead with the eldest daughter. The youngest can only vent her feelings through her cooking: tears of joy added to the wedding cake batter to induce mass vomiting at the nuptials; drops of blood in a rose petal 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 multiculturalism or gastroenterology or whatever. And of course all the while one could be talking just about the Latin Equine novel and never mind the Alfonso Arau movie. In the latter context, some of these avenues of discussion can provide escape from a mushy slipshod unmoored image that has a hard time simply holding onto the screen. The careless framing, the soft focus, the peach light, the general pallidness, the telephoto collapsing of space, the blurry foreground objects — all this and more obscures the movie all but unrecognizable for the discerning eye. With Lina Gajzars and Marco Ferreri. 1992.
★ (PARK)

Manhattan Murder Mystery — A money-neighborly fable about the mounting suspicion that the brand new widower in the apartment down the hall may also be his wife's day-driver. During a routine condolence visit, the wife next door (Diane Keaton) discovers what looks to be an urn of ashes 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 husband (Woody Allen), to mind, your own business New Yorker through and through, proves to be a rare recipient of a sounding board for her theories that does the attractive double (Alan Alda) with whom she is currently negotiating a business partnership. And at the same time the husband is becoming more and more convinced of his wife's lunacy. He is the object of the director's advances from an unwatched novelist (Anjelica Huston) who contracts to his publishing firm. The ex-traordinary flirtations and jealousies add some useful complication to the snooping and searching. The latter activities are worked out reasonably well, not to the standard of a straight detective novel, but the film, say, Elery Queen pre-empted Manhattan murder solver, but to those of low comedy. The unsuspicious homages to Bob Hope near the beginning of the movie

smood,

Calendar RESTAURANTS

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. **Low:** below \$5; **moderate:** \$5 to \$15; **expensive:** more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

NORTH COASTAL

BULLY'S NORTH 1404 Camino del Mar, Del Mar 755-1660. Especially during summer, this branch is the most colorful and is jammed with the sporting crowd which makes the place exciting. Food is the same as at other Bully's, but the high intensity carries it. Service is continuous and lunch is served until 4:00 p.m. Steak and prime rib are favorites. Open daily 10:00 a.m. to midnight. Moderate.

CALIFORNIA PIZZA KITCHEN 437 S. Highway 101, Solana Beach, 755-0999. Here's a good family restaurant where you can take your children and grandchildren for salads, pasta, pizza. There are 23 pizzas from which to choose (individual size), good Oriental chicken salad and a pleasant penne with chicken and marinara. Marinate. The place is open daily, so you can drop by for a lighter meal in casual but contemporary surroundings. Open daily, 11:30 a.m. to 10:00 p.m. Sunday through Thursday, Friday and Saturday to 11:00 p.m.

THE ENCINITAS CAFE 531 First Street, Encinitas, 652-0915. If you are searching for a place that serves American breakfasts from opening to closing, try this low-cost, life which is open from 5:30 a.m. to 9:00 p.m. The Encinitas Special offers omelette pancakes prepared with honey and almonds plus either bacon, sausage or ham and two eggs for \$4.95. Children's menus are \$1.75 and biscuits and gravy arrive with eggs. Fast, excellent service. Open daily. Low.

THE FISH MARKET 640 Via de la Valle, Del Mar 755-2277. From the moment it opens until closing, there's scarcely a dull. The reason: low to moderate prices, lots of fresh food, on the run service, and a choice of about a dozen fresh fish items, accompanied with soundings, bread, choice of potatoes or rice, olive oil or cottage cheese. Fish, which may include salmon, yellowtail, or orange roughy, may be prepared over a grill. Free value, but not a place for the three C's: calm, conversation, and contemplation. Open daily, lunch and dinner. Continuous service. Low to expensive.

II FORNARO CUCINA ITALIANA 1355 Camino Del Mar, Del Mar Plaza, 755-8676. II Fornaro offers a stunning

unobstructed view and its outdoor and indoor seating are going on. The grilled steaks, egg, half pasta, soups and salads are always good. Same menu lunch and dinner. Always crowded. Lunch and dinner daily. To midnight Friday and Saturday. Sunday brunch from 9:00 a.m. to 2:00 p.m. Moderate to low expense.

KHAYAM CUISINE RESTAURANT 437 Highway 101, Solana Beach, 755-0113. This most to be missed gourmet restaurant offers forty sushi items, eighteen stunning and unique appetizers and a long list of entrees which include nine-course feasts and hot dinners. Two dining rooms are available: the livelier is at the sushi bar, especially on the weekends, arrive early to avoid waiting for tables. Early one of the best Japanese restaurants in San Diego. Open daily. All-you-can-eat lunch buffet, Monday through Friday, dinner nightly. Friday and Saturday, open to 11:00 p.m. Low to moderate.

POTATO SHACK CAFE 120 West 1 Street (off First Street), Encinitas, 436-1282. If you love potatoes, you'll discover here at this breakfast and lunch cafe. You may have American food, french fries, baked potatoes, in parties, as a salad, and covered with various toppings. American fries are an all-

time favorite. The omelets are also fine and so are the hotcakes. One hot cake covers an entire plate. Every item is fresh and interesting and it's a great place for children. Lots of fun. Arrive early weekends. Open daily, 7:00 a.m. to 2:00 p.m. and to 1:00 p.m. on Saturday and Sunday. Low.

SAMUJAPANESE RESTAURANT 979 Lomas Santa Fe Drive, Lomas Santa Fe Plaza, Solana Beach, 481-0032. This restaurant boasts "the largest California sushi bar," as well as a menu of over 200 items. The food is artistically prepared and presented, the sushi uniformly fine. You can easily make a meal from the sushi and appetizers. The pizza dumplings are especially recommended, as in the children's corner are fried chicken cutlets. Seating is available at the sushi bar, tapas room, or the central dining area, which provides capacious booths. Open daily. Lunch Monday through Friday, dinner nightly. Friday, Saturday and Sunday to 10:30 p.m. Moderate to expensive.

SCALINI 1790 Via de la Valle, Del Mar, 755-0994. A handsome dining room has been built on this once-Batland on the road to Rancho Santa Fe. Offering northern Italian specialties, the a la carte menu is tempting for its pasta dishes,

you can eat treat. The omelets are also fine and so are the hotcakes. One hot cake covers an entire plate. Every item is fresh and interesting and it's a great place for children. Lots of fun. Arrive early weekends. Open daily, 7:00 a.m. to 2:00 p.m. and to 1:00 p.m. on Saturday and Sunday. Low.

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Buy any dinner entrée (\$11.00 maximum value) or lunch or brunch entrée (\$5.00 maximum value) and get another entrée of equal or lower value free. Valid through 9:30 a.m. with coupon. Not valid with any other offer - 15% gratuity will be added to the total before discount. One coupon per couple. No to-go orders.

inexpensive grilled entrees, traditional veal, chicken, and seafood, some in rich sauces. While the appetizer looks tempting, it's best to start with a gourmet pizza (shrimp), a Caesar salad, and one of ten pasta dishes, especially pasta stuffed with ricotta and spinach, and penne with beef, peppers, fresh fish and seafood. Here we find: Impassioned surroundings and excellent service. Open nightly for dinner only. High-modern to expensive.

TARTIN'S AT THE BEACH 514 Via de la Valle, Del Mar, 491-8308. This charming fish, seafood, and beef restaurant offers California-style cuisine marked by individual service. Among your choices are New York steak, constant shrimp, chicken, and pasta, some as low as \$9.95. During the lunch, inquire about early bird discounts. Weekends, open Tuesday through Saturday, dinner only. Low to moderate.

TOURNAIS LAUBERGE 181 Mar Hotel, 1540 Camino del Mar, Del Mar, 258-5115. The chef is from the Mid Air Hotel in Los Angeles and he offers California-style cuisine. Try the crab cakes and ravioli for appetizers and fresh fish for dinner. Because of its romantic setting, this is also a good place for lunch. Open daily, breakfast, lunch, and dinner. Moderate to expensive.

NORTH INLAND

ANTHONY'S RANCHO BERNARDO 1166 Avenida Pico (off Bernardo Center Drive), Rancho Bernardo, 451-2074. One of the best features of this handsome branch of Anthony's is that it accepts reservations for parties of four or of waiting around until your name is called. The dining room also tends to be less frantic than the downtown branches. Good fish and chips, seafood salads, broiled fish. Fast service. Hours, 11:30 a.m. to 8:30 p.m. nightly. Low to low-moderate.

ASHOKA THE GREAT 8474 Black Mountain Road (off Mission Road), 695-9749. Seek out this splendid Indian restaurant. The setting is lovely, the service excellent, and the food is first rate. Don't overlook the lamberti dishes, baked in a Tandoor oven, or the rogan Josh lamb stew. Ten vegetable platters and six rice dishes are available for vegetarians. An all-you-can-eat lunch buffet is served daily. It's worth the drive to get this excellent food. Open daily, lunch and dinner. Low to low-moderate.

BERNARDO 12457 Rancho Bernardo Drive (Rancho Bernardo Village Shopping Center), Rancho Bernardo, 457-7171. Don't miss this charming French-California cafe for its exquisite food combined with low costs. You may make a meal from the French onion soup plus spinach salad accompanied by potato purée or from one of several pastas or from one of several entrees. The food is light and colorful with a very light sauce. All the food tastes clean and is low-fat-calorie in concept. However, you can miss the excellent desserts, especially the apple stuffed with pears. Closed Monday, lunch, Tuesday through Friday; dinner, Tuesday through Sunday. Pasta dining available. Low to moderate.

EL BEIZO Rancho Bernardo Inn, 17300 Bernardo Oaks Drive, Rancho Bernardo, 277-2140 or 487-1611. This first-rate, a la carte dining room overlooking a golf course constantly produces gorgeous entrees from prime ingredients. Fresh fish, rack of lamb, or roast duck with potatoes (prepared for two) are invariably good choices. Save room for the spinach salad with walnuts and the best chocolate soufflé. Beautiful dining room, professional service, outstanding wine list. Dancing Tuesday through Saturday in La Bodega Lounge below. Open nightly for dinner; fine Sunday brunch. Wine tasting dinners served every two months. Steak carved tableside. Expensive.

KITAYAMA CAFE 1627 Scenic Road, Scenic Valley, reached by taking Mira Mesa Boulevard, off 1605, 457-1444. Located at the San Diego Tech Center, also known as the Seismic building, this Japanese restaurant offers a meticulous and terrific sushi bar and a large room that's lovely for parties. The cafe overlooks a lake pond and a Japanese-style bridge. American food also available. If you're seeking an un-

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Mex to the Max!

Come to Carlos Murphy's for dinner and enjoy all you want of these favorites for only \$6.99:

- Beef or Chicken Tacos
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- Beef or Chicken Mini-Chimichangas
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DEVELOP	SAUSAGE	SPANISH STYLE
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Served with hash browns, toast and jelly	Served with hash browns, toast and jelly	Served with hash browns, toast and jelly
\$4.95	\$4.95	\$4.95

(The place for family fun on wheels!)

STEAK & SUCH RESTAURANT

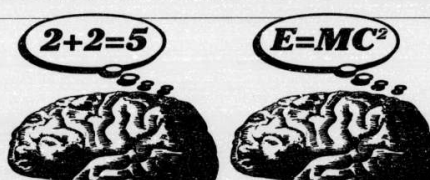
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THIS IS YOUR BRAIN BEFORE JOHNNY ROCKETS
THIS IS YOUR BRAIN AFTER JOHNNY ROCKETS

STOP BY FOR A LITTLE BRAIN FOOD
Fresh juicy hamburgers cooked to order, American fries, hand-dipped shakes and your favorite tunes from the '40s & '50s play for only a nickel!

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Now In COSTA VERDE CENTER
DINNER \$11.99 for TWO plus tax
Each guest has choice of one pizza or pasta or large specialty salad. 1 coupon per couple. Expires 9/26/93.

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EVERYTHING UNDER THE SEA SEAFOOD BUFFET LUNCH \$7.95
Also a sumptuous soup & salad bar, 11:30 a.m. - 3:00 p.m. (Selected dishes only, call ahead for information)
A mouthwatering selection every day • Seafood Pesto Fettuccine • Seafood Crispy • Popovers Shrimp • Shrimp Egg Rolls Crab Cakes • Mussels Marinere • Cajun Maki Maki • Cheese & Seafood Enchiladas • Cakes of the Day Almondine • And Much More!
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ON • THE • RAY at the Embarcadero
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Calendar RESTAURANTS

usual setting for Kizama, but go early — it closes at about 9:00 p.m. Closed Saturday and Sunday. Low.

LA PALOMA 110 E. Avenida, Vista, 758-7140. This outstanding gourmet Mexican restaurant deserves a place for its preparation, presentation, large portions, and modest prices. The lobster shrimp fajitas made "Guarner" magazine. However, the shrimp and chicken ceteros and the chile rellenos are also noteworthy, as are the Cuban-style beans and the alfalfa soup. Turkey carnitas are outstanding. Everything is made from scratch and tastes delicious. Don't miss La Paloma Lunch Monday through Friday, dinner daily. Low to moderate.

LEONARDO'S RESTAURANTE 16305 Benardo Center Drive (at La Jolla Village Shopping Mall), Rancho Bernardo, 481-1011. Unless you arrive here when the doors open for dinner at 5:00 p.m., you'll have to wait, as the small dining room fills up immediately. Worst choices here are at the low end of the

with meatballs, manicotti, and linguine in pesto sauce. All served with a very good salad and garlic bread. The restaurant is also recommended, pizza dough filled with sausage, bacon, and pepperoni, or the calzones with three cheeses and spinach. Pizza is also prepared here. Very large portions of fresh food make this a bargain restaurant. Fish, chicken, and meat are also available but the pasta and pizza carry the day. Lunch, Sunday through Friday, dinner nightly 5:00 p.m. to 10:00 p.m. Low to low moderate.

MANDARIN SHOGUN 600 East Vista Way, Vista, 758-8288. A menu of over one hundred items is available in a Japanese restaurant that reminds you of Beverly Hills. Valentino's has a lovely interior, good salads, and pasta, and a fine chicken dish called "Chicken Venezia" that's the highlight in terms of preparation, and presentation. Excellent breads, especially focaccia, are served in loving, lavishly portions. Another fine dish is homemade candied yams. Pleasant food. Closed Monday, lunch and dinner Tuesday through Sunday, appan lunch, Friday and Saturday for dinner. Low to expensive.

MONGOLIAN PALACE 1876 E. Valley Parkway, Escondido, 477-8621. If you're barbequing at your own table,

you'll like Mongolian Palace, where you can cook at the fish, chicken, pork, beef and assorted combination dishes that you can eat. The price of \$8.95 also includes a Chinese buffet of which the best item is the honey sesame chicken. You may remember this place as the Mongolian Beef House. It's all new interior, hibachi cookers and new owners, sushi, con extra. All other items are all you can eat. Open daily. Lunch and dinner Monday through Friday, brunch and dinner, Saturday and Sunday. Low to moderate.

VALENTINO'S 11828 Rancho Bernardo Road, New Mexico, Rancho Bernardo, 451-2080. Located in a shopping center that will remind you of Beverly Hills, Valentino's has a lovely interior, good salads, and pasta, and a fine chicken dish called "Chicken Venezia" that's the highlight in terms of preparation, and presentation. Excellent breads, especially focaccia, are served in loving, lavishly portions. Another fine dish is homemade candied yams. Pleasant food. Closed Monday, lunch and dinner Tuesday through Sunday, appan lunch, Friday and Saturday for dinner. Low to expensive.

LA JOLLA

ALFONSO'S OF LA JOLLA 1251 Prospect Street, 454-2332. Both the outdoor patio and inside dining room are lively, crowded, noisy, and festive. The home specialty is carne asada, but the steak poutine (beef smothered with Mexican sausage), the Catalina-style baked chicken (available only on Friday and Saturday night), and the quesadilla with chicken are all fresh and pleasant. Skimp Mercedes (shrimp over a quesadilla) are outstanding. Extensive menu offers combination plates, chiles rellenos, soups, and fajitas. Very crowded on weekends. Open daily. Continuous service lunch and dinner. To 11:00 p.m. weekdays, to midnight Friday and Saturday. Low to moderate.

GEORGE'S AT THE COVE 1250 Prospect Street, 454-1244. The always excellent George's, with its fine fish and meat menu, now boasts three dining rooms on its ocean view site. The first is the central dining room with a full menu and gourmet lunch and dinner. Above it is the cafe, with limited budget offerings. To top it off is the Terrace, that has no dining, is romantic, and lovely

nights, and provides excellent romantic chicken, light entrees, sandwiches and snacks. The same menu at The Terrace is available from opening to closing. All three rooms are open daily. Central gourmet room, open lunch and Sunday brunch, dinner nightly to 10:00 p.m. and to 11:00 p.m. Friday and Saturday. The Cafe is open daily 11:00 a.m. to 11:00 p.m. and to midnight Friday and Saturday. The Terrace open 11:30 a.m. to 10:30 p.m. nightly. Expensive. George's gourmet room: Low to moderate, other rooms: Low.

HARRY'S CAFE GALLERY 7545 Girard Avenue, 454-7300. This landmark coffee shop is noted for its breakfasts, served from opening to closing. The breakfast menu offers combination plates, chiles rellenos, soups, and fajitas. Very crowded on weekends. Open daily. Continuous service lunch and dinner. To 11:00 p.m. weekdays, to midnight Friday and Saturday. Low to moderate.

IMPERIAL WOK 5771 La Jolla Village Drive, 454-8625. This family restaurant offers an attractive menu, a very caring

staff, and Mandarin and Cantonese specialties. The three types of chicken on one plate, the crispy beef, and the egg foo young are excellent choices. Imperial Wok is a good place to take children, as they are welcomed here. Open daily, lunch and dinner. Moderate.

LA JOLLA SPICE CO. 7537 La Jolla Boulevard, 454-2272. If you've been searching for chef Pierre Lastra, truly of La Jolla, he can be found every night preparing light French meals at this cafe. The setting is quite charming and among the best here are the fresh fish dinners which change nightly and include soup or salad. The breadbasket is also delightful and so is the winner's chicken. Best of all Pierre's famous Torta Tatin, but please call an hour in advance to pre-order. It's not 11:00 a.m. but you won't be disappointed here. Open daily breakfast, lunch, and dinner. Pierre prepares dinner only. Low to upper moderate.

LA TERRAZZA near Grand Avenue, La Jolla, 454-9750. The expansion of this pleasant Italian cafe provides more room and a more festive atmosphere. The pastas are delightful and so are the salads. Very friendly owners who will be glad to accommodate you in any way. This is a good place for casual dining.

GREAT REASONS TO TRY AVALON!

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Lemon grass, sweet basil, mint, Thai ginger and chilies are just some of the fresh aromatic herbs and spices that make Thai cuisine unique in itself. Come and experience these exotic flavors in a relaxing tropical atmosphere.

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Bring in this ad and receive a COMPLIMENTARY GLASS OF WINE, TEA OR COFFEE OR SODA. (Expires 9/30/93)

Lunch, Tues.-Sat., 11:00 a.m.-2:30 p.m.
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LA JOLLA SINCE 1967

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Starts \$4.95
Good 7 days a week
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Good for everyone. Includes complimentary glass of champagne and fresh baked muffins.

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THE "BAJA BEACH BUCKET" FOR TWO

Stuffed with seasoned shrimp lobster tails, marinated chicken, seasoned shrimp and 2 grilled fish tacos. Served with 2 Caesar salads and all the beans, rice, flour tortillas and salsa you can eat.

\$19.95

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754-BAJA

The Bonita Store
Restaurant • Miteclub
479-3537

Some menu lunch and dinner except for regular specials. Open daily, lunch and dinner. Low to moderate.

MANHATTAN OF LA JOLLA 7500 San Avenue, Empress Hotel, 554-1844. If you're searching for a restaurant that provides a sense of glamor as well as good New York style Italian food, then try Manhattan of La Jolla. Presided over by Peter Joseph Macaluso, known everywhere as P.J., the menu resembles with his storytelling, his exchange of waxes, and his memorable style. Of the many tantalizing La Jolla dishes, some of the best are rack of lamb, superb steaks, clam soup, and Mediterranean seafood stew. Camellia and gossamer are outstanding. Posh surroundings and very New York atmosphere. Sunday and Monday night offers a fixed price meal for \$19.95 that includes soup or salad, entree (which includes steak), dessert, and beverage. Excellent value for the money. Lunch, Monday through Friday; dinner, night. Moderate to expensive.

THE MEDITERRANEAN ROOM La Valencia Hotel, 1132 Prospect Street, 454-6771. Noted for the excellence of its cuisine, the Mediterranean Room, this lovely venue also offers a fixed price "weekender" early bird dinner for \$14.50 to \$15.50 Monday through Saturday, 5:00 p.m. to 7:30 p.m., with plain, home-style entrees as calf liver, short ribs, and small steaks. These dishes, which include soup or salad and dessert, attract many seniors, but the brunch is a family affair. Reservations a must for brunch, allow 24 hours. Open daily, breakfast, lunch, and dinner. Moderate to expensive.

OCEAN KITCHEN 5525 La Jolla Boulevard, 454-2993. If you loved and missed Sun's Kitchen, the former staff has responded on its original site. The food is better than ever and contains neither MSG nor starches in the sauce. Be sure to try the shrimp toast for appetizer and the crisp shrimp served with their shells, both are new on the menu. Shrimp, a vegetable dish with black mushrooms, are new on the menu as are the shrimp in black bean sauce and any of the chicken dishes. The new menu is available from opening to closing. Lunch and dinner are both from 11:30 a.m. to 2:30 p.m. Monday through Saturday. This remains one of our best natural Chinese food restaurants. Open daily, lunch, Monday through Saturday. Dinner nightly. Low to moderate.

PANINI'S RESTAURANTE 1235 Coast Boulevard, La Jolla, 454-7393. This is the ultimate coffee house, located in an old building house overlooking the Pacific. The muffins, cookies, cakes and coffee are great. From vintage into the coffee house for lunch or dinner, the results are great. This place is famous for breakfast (served to 10:00 p.m. weekdays), the reason for the dinner hours during the winter. It's worth a visit to experience one of the oldest beach houses in La Jolla which has been closed for 10 years but is now open. You can still see the original floor plan, sun porch, and bedrooms. Check out dining in available. The restaurant is available from opening to closing. Lunch and dinner are both from 11:30 a.m. to 2:30 p.m. Monday through Saturday. This remains one of our best natural Chinese food restaurants. Open daily, lunch, Monday through Saturday. Dinner nightly. Low to moderate.

PIATTI RESTAURANTE 1182 Avenida de la Playa, La Jolla Shores, 454-1389. Located on the site of the old Catalina Hotel, this country-style Italian restaurant serves authentic Italian dishes, light wine and moderate prices. Not to be missed items are the daily soups, tomato chicken, and roasted meat and vegetable lasagne with ricotta, and ravioli with tomato sauce. Saturday and Sunday a la carte brunch offers 14 items that include pizza. Free dining for all meals. Superb service. Arrive early for more frequent dining. Very crowded weekends. Open daily, lunch and dinner. Moderate.

SU CASA RESTAURANTE 6738 La Jolla Boulevard, 454-0369. Old-fashioned, such as the fresh seafood, the misqueto, seafood, or broiled and the Mexican specialties, are still available. Su Casa has returned to regional Mexican cooking, and some of these dishes are great. The best here is the chicken stuffed with chili and peppers, the delicate fish soup, the shrimp pasta with the tomato-mushroom are all excellent. Items are prepared and served with care. Offers an assortment of appetizers and a la carte lunch. Open daily, lunch and dinner. Lunch, Sun. Dinner, low to moderate.

Join the Party that's Lasted 183 Years!

Que Pasa Rockin' Cantina's MEXICAN INDEPENDENCE CELEBRATION!

Sept. 16th - 18th

And you thought you were a party animal! Since 1810, Mexico has celebrated its independence with food, fun and drink - just the tradition we'd like to keep at Que Pasa Rockin' Cantina!

Join us September 16th - 18th for the celebration! On Thursday we'll have \$1.75 Margs, \$1.50 Coronas, and a Complimentary Happy Hour Buffet, with a KGB live radio remote and a special appearance by the Corona Girls. Saturday's festivities will include a happy Post Thunderboat Party hosted by 91X's Brian Jones. And throughout the celebration we'll have drink specials and a super \$18.10 dinner special for two!

The party that's lasted for 183 years. It's what's happenin' September 16th - 18th at Que Pasa Rockin' Cantina!

QUE PASA

It's what's happenin'!

91X

*Bring in this ad to receive your \$18.10 dinner special for two! Dinner includes 2 Rockin' Sides, 1 Appetizer and an Entree. Combo Plate for Two. Offer good September 16th-18th, 1993.

Hours: Sun - Thurs 7:00AM - 11:00PM Fri & Sat 7:00AM - 1:00AM
Happy Hour: Mon - Fri 3:00PM - 7:00PM

4287 Mission Blvd. San Diego California 92109 619/297-5076

Now in Pacific Beach

Natural Food Buffet

ALL YOU CAN EAT

(Good for up to 4 people with ad. Expires 9/30/93)

\$3.99

Govinda's
10300 Grand Ave.
Pacific Beach
2 blocks from the beach
483-5266

Lunch 11:30 am-2:30 pm
Dinner 5:30 pm-8:30 pm
Closed Sun. & Mon.

DURANTE'S

CORSE AROUND WITH US FOR LUNCH, DINNER & FUN

Delicious appetizers, soups, salads, sandwiches, hamburgers, fish, pork, chicken, steak & desserts

- Game room • Pool tables • Regulation dart alleys
- Air hockey • Pinball • Race plays

HAPPY HOUR SPECIALS

4:30 pm-7:30 pm Tuesday-Saturday

- \$2.00 Pint Miller Draft
- \$2.00 Pint Budweiser
- \$2.50 Pint Feature Beer
- Self-Appetizer Specials

2010 Jimmy Durante Blvd., Suite 100 1st Mar 481-7893
(250 yards south of the race track)
Mon.-Fri. 11 am-2 am, Sat. & Sun. 9 am-2 am

PACHANGA MEXICAN BAR & GRILL

...Savor authentic Mexican Cuisine in an atmosphere where every day is Carnival!

El Du Del Corro De La Independencia De Mexico

CARNE ASADA DINNER FOR 2

includes rice, beans, tortillas and your choice of soup or salad \$19.95

Tuesday - Wednesday Nites
Free Salsa Dance Lessons
8-10 pm

Thursday, Friday & Saturday
Salsa Music with DJ Rick Chins
8-10 pm

314 Fifth Avenue GASPARD QUARTER 735-4545
VALET PARKING

THERE'S A ROTTEN Vicious Rumor

GOIN' ROUND THAT HURTS OUR IMAGE: "DICK'S FOOD IS PRETTY GOOD!"

NONSENSE! IT'S A TOTALLY OFF-THE-WALL FABRICATION SPREAD BY OUR CHEF'S MOTHER BECAUSE HE USES HER ARMY RECIPES, AND HE FINALLY FINISHED HIS MAIL ORDER COOKIN' COURSE - SORRY!

JOINTS WITH GOOD FOOD ARE A-DIME-A-DOZEN

DICK'S LAST RESORT
you can't lose, you have to win!

300 BLK 5th (BETWEEN 3 & 4 ST.) • 231-9100

2 DINNERS FOR 19.95

SPAGHETTI OR LASAGNA

(Meat or vegetarian)
(\$13.95 12 oz. of house wine)

2 DINNERS FOR 11.95

Includes: Spaghetti or Lasagna, Al Forno • Linguini • Salsiccia • Chicken Marsala • Penne Alla Vodka • Fettuccine Alfredo • Chicken Tortiglione • Chicken Florentine
Also includes: Soup or Salad & Garlic Bread • Dining room only
\$13.95 12 oz. of house wine

Venuto ITALIAN RESTAURANT
1412 5th Avenue, Suite 100, San Diego, CA 92101
Tel: 291-4234
Fax: 291-4235
Open 11:30 a.m. - 11:00 p.m.
Call for reservations

Authentic Moroccan Cuisine

1/2 OFF SECOND ENTRÉE

Buy one dinner entree at regular price and receive second entree at 50% off or dinner value for 1/2 off.

Must be a seating-skillet with meats, hummus and peppers with salsa, garnish, tortillas, rice and beans.

Marrakesh
634 First Street • La Jolla • 454-0250
Call for reservations

WOODCHAPER PIZZA

SINCE 1975

Satellite Sports

On our four TVs

Happy Hour Daily 4 pm-7 pm

25¢ beers • Bottles Domestic or Import & Draft with any Large Pizza (limit 4 beers per pizza)

Delivers Special Specials on the Road 24/7

ITALIAN SPECIALTIES • SPAGHETTI • LASAGNA • RAVIOLI • SOUP • SALAD • SANDWICHES

3225 Midway Dr. 222-0388

San Diego Pacific Coast Conference 1999 223

Calendar RESTAURANTS

NICOLINI'S 5351 Adeline Road (Waring exit on I-805, 287-5727). Nicolini's has been serving good pizza and terrific torti-sandwiches for decades. At their new location the same menu is served for lunch and dinner and it offers old favorites, such as a "pail of pasta" that's enough for a least four people at a minimal cost. This is an unpretentious family restaurant that offers good food, good service and good prices. Open daily. Lunch and dinner. Low to moderate.

PRIGO RISTORANTE 1370 Trance Road, Hazard, 387-1100. If you're familiar with Italian food, you'll recognize the characteristics of Prigo. About 90 dishes from Italy to choose. Italian-California style, pizza and pasta, grill, entrees, a gallery menu, an open kitchen, lots of heat and excitement, and moderate prices. Advantages: Same menu from morning to evening. Lunch and dinner. Low to moderate.

EAST COUNTY & STATE COLLEGE

D.Z. AKIN'S Alvarado Plaza, 6930 Alvarado Road, State College area, 265-0218. Surely the best quality delicatessen in San Diego. Akin's has everything you need for lunch and dinner. Fried steak is another house specialty. Home-style breakfasts. Open daily. Breakfast, lunch and dinner. Low to moderate.

HOME TOWN BUFFET 5081 University Avenue, University Square Shopping Center, 583-7573. If you're a non-talented family, restaurant that offers fully stocked buffet. Open daily. Continuous service, breakfast, lunch and dinner. Low to moderate.

ANTHONY'S LA MESA 9530 Murray Drive, La Mesa, 461-0968. Located on a scenic industrial lake, the restaurant is in a lovely pleasant surroundings. There is outdoor patio where cocktails, appetizers, and lunch are available. Regular hours. Open daily. Lunch and dinner. Low to moderate.

CHANG CHING OF CHINA (near North County Center, 5500 Center Pointe, La Mesa, 461-2286). The setting is very beautiful with lots of Chinese art and the dishes are subtle rather than fancy. Try lamb chops and twin-billed pork (chicken), as well as the duck. The string bean

are excellent. Open daily. Continuous service, lunch and dinner. Low to moderate.

COLLEGE RESTAURANT 6015 El Cajon Boulevard, State College area, 461-1446. A haven for those on a budget, this restaurant is noted for its fried chicken dinner, with choice of soup or salad, potatoes, and hot biscuits. Fried steak is another house specialty. Home-style breakfasts. Open daily. Breakfast, lunch and dinner. Low to moderate.

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CENTRAL SAN DIEGO

A.DING 2811 Fairmount Avenue, East San Diego, 298-4420. Since the Vietnamese menu runs to 120 items, you may not have several times a week for a month and still not exhaust the variety. This you won't be disappointed in. The spring rolls, ground shrimp with oyster cakes, the charcoal-grilled tripe, chicken, duck, beef, pork, and lamb are all excellent. Open daily. Lunch and dinner. Low to moderate.

CHICKEN PIE SHOPS OF SAN DIEGO 2433 El Camino Boulevard, 291-5156. You'll get lots of fried chicken, turkey pies, mashed potatoes, and deserts for people that don't seem to have changed much since the day of the first fry. Open daily. Lunch and dinner. Low to moderate.

LITTLE ITALY 481 University Avenue, San Diego, 281-4949. Spiced coffee and pasta-dish restaurant. Open daily. Lunch and dinner. Low to moderate.

FIGARO ITALIAN RESTAURANT 741 West Washington Street, 298-1811. This sophisticated family restaurant of fine home-style meals, many of whose recipes come from Naples, Italy. To add dishes to please, the restaurant serves fine seafood, chicken and veal dishes. Monday through Sunday. Lunch and dinner. Low to moderate.

GOLDEN STAR RESTAURANT 5701 San Marcos, 291-4168. The excellent practice of Mei Ling, owner, the menu with many original dishes, and the low costs make this a Chinese restaurant to frequent regularly. Casseroles dishes with lobster, seafood or fish are unique as is the for soup, which contains shrimp, chicken, pork, vegetables, and noodles, and beef soup. It's a great meal and service for six people with cash. Call about the fried lobster appetizer which is sold at \$9.95. (This is a delicious dish, especially if you're a seafood lover.) Open daily. Lunch and dinner. Low to moderate.

HON NORI 2274 East Avenue, 291-4168. This is a great meal and service for six people with cash. Call about the fried lobster appetizer which is sold at \$9.95. (This is a delicious dish, especially if you're a seafood lover.) Open daily. Lunch and dinner. Low to moderate.

UP TOWN

CALIFORNIA CUISINE 1027 University Avenue, 461-0968. The excellent practice of Mei Ling, owner, the menu with many original dishes, and the low costs make this a Chinese restaurant to frequent regularly. Casseroles dishes with lobster, seafood or fish are unique as is the for soup, which contains shrimp, chicken, pork, vegetables, and noodles, and beef soup. It's a great meal and service for six people with cash. Call about the fried lobster appetizer which is sold at \$9.95. (This is a delicious dish, especially if you're a seafood lover.) Open daily. Lunch and dinner. Low to moderate.

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Re-acquaint with friends at the **ocean beach CAFE**

Serving Ocean Beach since 1982

FREE DINNER

Buy one full-price entrée, receive second equal or lower value \$13.95. Please present coupon. Not valid on specials. Coupon valid every day. Good through 9/25/93.

Join the Free Drinkers Hall of Fame

4967 Newport Ave., O.B. 233-2521

Sorrentino's

50% OFF DINNER

Valid only on dinner \$8.50 & up. Must be purchased with purchase of another dinner of equal or greater value. Valid with any other offer on major holidays. Limit one coupon per table. Please mention coupon when ordering. Exp. 9/25/93.

Reservations Suggested

4724 Claremont Mesa Blvd. (Claremont exit on I-805) 461-1811

Major Credit Cards Accepted. Dinner only. 4:30 pm - 10:00 pm. "CATERING AVAILABLE"

2 for 1 Club

Any day Tuesday, 10 am to 8 pm

BUY 1 GET 1 FREE

Purchase any med item and receive one of equal or lesser value item. MUST PRESENT COUPON. Not valid with any other discount. Expires 9/29/93.

CAFE CALIFORNIA

The Broadway

CAFE CALIFORNIA

The Broadway

Dinner for Two 9.95

Monday through Friday 3 pm to 8 pm

MUST PRESENT COUPON. Open only. Not valid with any other discount. Any of 25 \$5.95 entrees or equal. Expires 9/29/93.

CAFE CALIFORNIA

The Broadway

Dinner for Two 9.95

Monday through Friday 3 pm to 8 pm

MUST PRESENT COUPON. Open only. Not valid with any other discount. Any of 25 \$5.95 entrees or equal. Expires 9/29/93.

KHYBER RESTAURANT

2 for 1

Any day Tuesday, 10 am to 8 pm

Buy one med item and receive one of equal or lesser value item. MUST PRESENT COUPON. Not valid with any other discount. Any of 25 \$5.95 entrees or equal. Expires 9/29/93.

D'AMATO'S

Pizza & Italian Restaurant, Family Owned & Operated.

Extra-Large 18" Pizza only \$9.95

Includes choice of 3 toppings. Additional toppings only \$1.50. Pick-up or dine-in.

2 Dinners for \$9.95

Choose from Eggplant Parmesan, Lasagna, Ravioli, or Meatballs. Dinner includes salad and garlic bread. Pick-up or dine-in.

2322 El Cajon Blvd. (near Texas St.) 291-5679

Open Tuesday through Sunday

EXPIRES 9/29/93 • NO CHECKS • 1 COUPON PER SPECIAL

TWO FREE MEALS!

So you gotta bring your friends!

(If you don't have friends, 2 for 1 is a joke and we'll be your friends!)

Try this!

These Plans: Spicy chili orange. This noodles with chicken, dumplings, carrots, and chili. Served hot or cold.

INTENSELY FLAVORED SAVORY DISHES

STARBUCKS 1001 Fifth Avenue, 291-4168. The excellent practice of Mei Ling, owner, the menu with many original dishes, and the low costs make this a Chinese restaurant to frequent regularly. Casseroles dishes with lobster, seafood or fish are unique as is the for soup, which contains shrimp, chicken, pork, vegetables, and noodles, and beef soup. It's a great meal and service for six people with cash. Call about the fried lobster appetizer which is sold at \$9.95. (This is a delicious dish, especially if you're a seafood lover.) Open daily. Lunch and dinner. Low to moderate.

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CALIFORNIA STYLE

2 for 1 Club

Any day Tuesday, 10 am to 8 pm

Buy one med item and receive one of equal or lesser value item. MUST PRESENT COUPON. Not valid with any other discount. Any of 25 \$5.95 entrees or equal. Expires 9/29/93.

CALIFORNIA WOOD FIRED PIZZAS

Individual Pizzas • Sausage Entrees • Pepperoni • 5 Cheese • Cheese Sausage • Thai Chicken • Over 20 Varieties \$4.99-\$9.99

LARGE & FRESH SALADS

• Caesar • French • Antipasto • Thai Chicken \$3.95-\$9.99

PASTAS

Meat Pesto Daily • Linguine Rigatoni • Carbonara Portofino • Alfredo Spaghetti • Spaghetti Fettuccine

Over 20 varieties \$6.99-\$9.99

"2.00 OFF ONE PASTA OR PIZZA"

With this ad, one coupon per couple. Dine-in only. Valid with any other special. Expires 9/29/93.

"A VERY PLEASANT PRODUCT AT PRICES WE CAN AFFORD"

"D'Lisa is one restaurant that lives up to its name"

D'Lisa

4150 Mission Blvd., Pacific Beach (on the Promenade) 461-0466

380 E. 1st St., Chula Vista (under the Clocktower) 941-1271

CALIFORNIA WOOD FIRED PIZZAS

Individual Pizzas • Sausage Entrees • Pepperoni • 5 Cheese • Cheese Sausage • Thai Chicken • Over 20 Varieties \$4.99-\$9.99

LARGE & FRESH SALADS

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CALIFORNIA WOOD FIRED PIZZAS

Individual Pizzas • Sausage Entrees • Pepperoni • 5 Cheese • Cheese Sausage • Thai Chicken • Over 20 Varieties \$4.99-\$9.99

LARGE & FRESH SALADS

• Caesar • French • Antipasto • Thai Chicken \$3.95-\$9.99

PASTAS

Meat Pesto Daily • Linguine Rigatoni • Carbonara Portofino • Alfredo Spaghetti • Spaghetti Fettuccine

Over 20 varieties \$6.99-\$9.99

"2.00 OFF ONE PASTA OR PIZZA"

With this ad, one coupon per couple. Dine-in only. Valid with any other special. Expires 9/29/93.

"A VERY PLEASANT PRODUCT AT PRICES WE CAN AFFORD"

"D'Lisa is one restaurant that lives up to its name"

D'Lisa

4150 Mission Blvd., Pacific Beach (on the Promenade) 461-0466

380 E. 1st St., Chula Vista (under the Clocktower) 941-1271

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380 E. 1st St., Chula Vista (under the Clocktower) 941-1271

willie's big boy

Prime Rib \$6.95

(5-6 pm, every day but Friday & Sunday, with this ad, expires 9/30/93)

Get coupon per couple

911 CAMINO DEL RIO SOUTH, MISSION VALLEY • 692-0094

STAR OF INDIA 1027 University Avenue, 461-0968. The excellent practice of Mei Ling, owner, the menu with many original dishes, and the low costs make this a Chinese restaurant to frequent regularly. Casseroles dishes with lobster, seafood or fish are unique as is the for soup, which contains shrimp, chicken, pork, vegetables, and noodles, and beef soup. It's a great meal and service for six people with cash. Call about the fried lobster appetizer which is sold at \$9.95. (This is a delicious dish, especially if you're a seafood lover.) Open daily. Lunch and dinner. Low to moderate.

STAR OF INDIA 1027 University Avenue, 461-0968. The excellent practice of Mei Ling, owner, the menu with many original dishes, and the low costs make this a Chinese restaurant to frequent regularly. Casseroles dishes with lobster, seafood or fish are unique as is the for soup, which contains shrimp, chicken, pork, vegetables, and noodles, and beef soup. It's a great meal and service for six people with cash. Call about the fried lobster appetizer which is sold at \$9.95. (This is a delicious dish, especially if you're a seafood lover.) Open daily. Lunch and dinner. Low to moderate.

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needed for breakfasts that include waffles, eggs, and potatoes, as well as coffee cake, muffins, and so on. Baked on the premises, the place is frequented by people by day and families by night. Chicken and dumplings, chicken-fried steak, and corned beef are also excellent. Open daily. Lunch and dinner. Low to moderate.

IMPERIAL HOUSE 505 Kalamia Street, 234-5325. If you're close to Balboa Park, this is an excellent place for lunch with people. About \$7.95 and includes soup or salad, plus hot entree. This restaurant offers traditional specialities: steak, fresh fish, Anna potatoes, tableside service, and a charming view of the park. In a separate room is the Mystery Dinner Theatre which includes dinner plus show for \$50.00. Closed Sunday. Lunch, Monday through Friday. Dinner, Tuesday through Saturday. Open daily. Lunch and dinner. Low to moderate.

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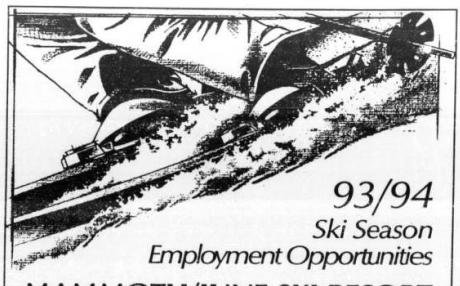
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MAMMOTH/JUNE SKI RESORT

Interviews to be held:

Sept. 18 & 19
Irvine
Westlake
Red Lion Hotel

7450 Hazard Center Drive

Sept. 25 & 26

Westlake
Hyatt Westlake Plaza
880 Westlake Blvd.

Oct. 2 & 3

Irvine
Hyatt Regency
1790 Jamboree Blvd.

Oct. 9 & 10

Universal City
Hilton Towers
5555 Universal Terrace Pkwy.

Oct. 16 & 17

Del Mar
Del Mar Hilton
15575 Jimmy Durante Blvd.

Oct. 23 & 24

Mammoth Lakes
Mammoth Mountain Ski Area
1 Marietta Road

• Call our Personnel Office to schedule your interview and for information about available openings:

(619) 934-0654

YOU CAN WORK:

- Shuttle Bus Drivers • Lift Operators • Food Services
- Ski School • Rentals • Day Care • And More!!

YOU GET:

- Food/Equipment Discounts
- Free Skiing • Ski Lessons

MAMMOTH MOUNTAIN Ski Area is located 40 miles north of Bishop, CA. MAKE YOUR APPOINTMENT TODAY FOR ANY OF THE INTERVIEW SESSIONS!



Mammoth/June

SKI RESORT

Personnel Office: Post Office Box 24, Mammoth Lakes, CA 93546. An Equal Opportunity Employer M/F/D/V. We are proud to be a drug-free workplace.

PEY SITTER. Permanent part time. Re-employment. Low annual. Friendly. No previous experience. Full time. Flexible hours, including evenings. Excellent pay. Call: Four area. Long term. 1993-94. 256-8443.

PLAY INSTALLATION. Kids' shoe retailer. Power to make and break down chairs. Also, heavy construction and painting. Call: 256-3231.

PROFESSIONAL CREW. Now hiring. Heavy machinery. 400-1989.

REAL ESTATE AGENTS. Work at home. Commission. 25% per month. 400-1989.

RECEPTIONIST. Temporary to regular. Full time. 400-1989.

RESTAURANT. Receptionist. Temporary to regular. Full time. 400-1989.

SALES. Temporary to regular. Full time. 400-1989.

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TEACHERS. Spanish speaking. Permanent. 400-1989.

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BANK TRAINING. FREE. 100% training. 400-1989.

BARTENDING. Kids' shoe retailer. Power to make and break down chairs. Also, heavy construction and painting. Call: 256-3231.

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INSTRUCTIONS

FREE & PAID CLASSIFIED ADS

Free Classifieds

Free classifieds are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad will be accepted per week. Each ad must be typed on a 3x5 card (mailed inside an envelope) or on a postcard. Free classifieds are limited to 25 words or less. Classifieds of more than 25 words cost 60¢ per extra word, and payment must accompany ad. Roommate ads are no longer free. Please turn to the Roommate category for details.

MAILING DEADLINE. Free classifieds must be received by 7am Monday, three days in advance of the intended issue. Reader Classifieds, PO Box 85803, San Diego, CA 92186-5803. No free ads will be accepted at the Reader office or over the phone.

LATE CLASSIFIEDS. Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 1703 India Street (at Date), at the rate of \$1¢ per 25 words or less plus 60¢ per extra word. The deadline is 5pm Tuesday.

DON'T CALL US. Due to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel classifieds, or to request information from ads seen in past issues. The Reader reserves the right to edit or refuse classifieds due to inappropriate content, space considerations, etc.

Paid Classifieds

Businesses (including paid services or functions), Restaurants, and ongoing, profit-making enterprises must pay in advance for classified ads. Rates and discounts will be quoted upon request by calling 256-8200 during the phone hours below. The Reader will not be responsible for failure to run an ad or for errors in an ad except to the extent of the cost of the first insertion of the ad.

PHONE DEADLINE. Paid classifieds may be placed over the telephone before 6pm Tuesday, two days prior to the issue. Phone orders are with Visa, MasterCard or Discover. Phone hours are 8:30am-5pm, Monday through Friday, except Tuesday when the hours are 8:30am-6pm. 256-8200.

WALK-IN DEADLINE. Paid classifieds may be brought to the Reader office, 1703 India Street (at Date), before 6pm Tuesday, two days prior to the issue. Office hours are 9am-5pm, Monday through Friday, except Tuesday when the hours are 9am-6pm.

MAILING DEADLINE. Paid classifieds can be mailed to the following address and must be received by 7am Monday, three days prior to issue. Reader Classifieds, PO Box 85803, San Diego, CA 92186-5803.



LESSONS

ABSOLUTE CORRECTION. Personalized instruction. 256-8200.

APPROXIMATELY DANCE. Instruction. 256-8200.

ACCENT REDUCTION. Instruction. 256-8200.

ACTING AND VOICE COACH. Instruction. 256-8200.

FLIGHT INSTRUCTION. Instruction. 256-8200.

FLYING LESSONS. Instruction. 256-8200.

FRANCHISE SPANISH. Instruction. 256-8200.

FIGURE DANCING. Instruction. 256-8200.

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ART AND DRAWING. Instruction. 256-8200.

ART CLASSES. Instruction. 256-8200.

BASS AND GUITAR. Instruction. 256-8200.

BELLY DANCER/STYLISTS. Instruction. 256-8200.

CLAY WORKSHOPS. Instruction. 256-8200.

COMPUTER TRAINING. Instruction. 256-8200.

CRIME AND CRIMINALS. Instruction. 256-8200.

CRIME INSTRUCTION. Instruction. 256-8200.

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San Diego Reader September 16, 1993 123

Soon after an advertiser places an ad, his or her spoken introduction goes on the Roommate Hotline. This means you can hear new roommate ads before they appear in the *Reader*. You can access the Hotline 24 hours, 7 days a week by calling **1-800-844-4883**. The cost is just 49¢/minute and you can select the listings by gender, price range and area. New listings are added daily so you'll find the largest selection of listings a few days prior to publication.

Two Girls
From San Diego
SPECIALISTS IN HOUSECLEANING
Bonded • Free Estimates
EST. 1979

Change Your Metabolism

male professional, non-smoking. Large 2 bedroom, 2 bath condo. Secure underground parking. Phone \$500. 622-0290

SEALED BEACH. Bayview, 2 bedroom, 2 bath. Washer, refrigerator, 2 story Deck. Looking for responsible male/female. Laid back. \$400/month. Available now. 486-0962

Seeking clean, quiet, considerate woman. No drugs/alcohol. \$325/mo. 264-9063, 235-2297, x32599

PACIFIC BEACH. Mature, male/female professional nonsmoker, for own bed-inn and bath in deluxe Oakwood Apartments. Large pool—\$435, \$435, 1/2 units. 483-8696; 235-2297, #21562

PACIFIC BEACH. Large new condo in quiet neighborhood. Own bedroom \$400 per month plus 1/2 utilities. Washer/dryer garage, and many amenities. Convenient location. Call 483-8696 or 235-2297, #21562

PACIFIC BEACH. Male. Large room/bath. Laundry. No pets. Nonsmoking active. 270-1852, 683-6363

PACIFIC BEACH. Large room/bath. Inexpensive. No pets. Nonsmoking active. See \$450, 1/3 unit. 458-4704

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HONDA CIVIC, 1981, 1 original owner, 4 new tires, stereo, air conditioning, excellent transportation. \$995/\$65 (455-6649)

HONDA CIVIC, 1983, 2-door hatchback, 4-speed, air conditioning, runs well, 15mpg, 115K miles, registered and insured. \$15K miles. \$1100. 457-1046

HONDA CRX, 1989, automatic, am/fm/stereo cassette, 18 wheel, silver, mint condition, 115K miles, one owner. \$7450. 595-1565

HONDA PRELUDE, 1979, original owner, 4-speed, sunroof, air conditioning, 15mpg, 115K miles, runs well, \$950. Scott. 277-1111

HONDA PRELUDE, 1988, 5-speed, moonroof, upgraded stereo, white with blue interior, low miles. \$7695. 297-6630

HONDA EXCEL, 1986, 4-door hatchback, 4-speed, 115K miles, cassette, 71K miles. \$1500 firm. Leave message. 497-1966

HYUNDAI EXCEL, 1986, 4-door, automatic, 115K miles, air conditioning, reliable. \$1300. 294-9412

HYUNDAI EXCEL, 1986, 5-speed new timing belt, battery and starter, 97K miles, runs well, \$950. Join: leave message 793-6233

HYUNDAI EXCEL GLS, 1986, 4-door, 4-cyl. fuel-injected stereo, 5-speed, 79K miles, \$1800. 234-6501, x744

HYUNDAI EXCEL, 1989, red, manual only 39K miles, new brakes, new radiator, new timing belt, and amfm tape player. \$1500. 793-6233

HYUNDAI EXCEL, 1987, automatic, amfm radio cassette, \$1650/65K 696-4068

HYUNDAI EXCEL, 1987, 3K, 5-speed, 4-cyl. engine, 41K original miles. Good on gas, rough edges and reliable. Registered until March 1994. 492-7871

HYUNDAI, 1987, air conditioning, amfm and cassette power windows, 100K miles, one female owner, great car. 536-1267

INTERNATIONAL SCOUT, 1972, 4x4, new clutch, rebuilt transmission, 258 cubic in. 6 cylinder, 3 speed engine runs great. \$1500. 793-6233

JEEP CJ-7 DORADO, 1985, top \$3K; miles excellent condition, many extras chrome, soft-top, bikini top, must sell! Kevin, 446-6240; or 975-2317

JEEP CJ7J, 1983, hard top, 6 cylinders \$4600 • 975-9716

LINCOLN CONTINENTAL, 1973, look nice can't keep! \$700/best... 446-0237

LINCOLN CONTINENTAL, 1976, Mark IV low miles CB alarm cover good paint clean good transportation, good looking machine... Wai, 461-9281

MAZDA 608, 1976, station wagon, rebuild motor and clutch, straight body, good paint, needs valve work \$495, 444-7340

MAZDA 925V, 1968, automatic, luxury sedan, mil., 61,300 miles, 608-mile race pace done - registered May 1994 CD leather moonroof digital dash cruise power everything \$10,500 50A-1466.

MATROFF G.S. Buick Wildcat, Cadillac Camille, Lincoln Continental, Mercedes-Benz must see asking \$3700, 290-7378

MAZDA RX-7, 1984, clean condition, new tires, a/c, am/fm cassette, air conditioning. \$2200/best. 527-0538.

MERCEDES-BENZ, 1971, lots and lots of new parts, over \$4000 invested, was run hard, needs head gasket, make offer. 535-2046.

MERCEDES-BENZ 220, 1972 classic, door, very white, automatic, looks an awful lot like a brand new car, original run 272,375. \$2000/best. Larry, after 4pm. 272-3750.

MERCEDES-BENZ 250, 1972, good tires, excellent body and interior, no rust, drive now. \$2000. 226-4701.

MERCEDES-BENZ, sedan, white, blue interior, smogged and registered for 1 year, new brakes, front end, stereo, radio, good distance car. 273-1777.

MERCEDES-BENZ 190E, 1986, 2.3 liter, 4-cyl. blue, 75K miles, automatic transmission, air conditioning, am/fm cassette, sunroof, alarm, one owner. \$1900. 484-7656.

MERCURY CAPRI, 1981, 5-speed manual, radio, cassettesteering wheel, 100,000 miles, 1980, 1981, over \$3000 new parts, rebuilt front suspension, needs some body work, not running, \$450/800, 723-8006.

MERCURY COUGAR, 1967 classic V8 automatic, great condition, \$3500/600, 260-0142.

MOB-GT, 1968, new paint, upholstery, wire Michelin, most chrome, some glass, 1968, 1969, excellent compression has 15 years of receipts, \$3000/800, RT 296-6457.

MISCELLANEOUS, Yakima rack, guitar rack, lockable, 2 bikes, 4 sco, \$1150/500, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606,

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