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Volume 22 / number 38 / September 23, 1993

SAN DIEGO'S WEEKLY

Reader

Baja Boom Towns

So Far From God, So Close to the United States

High over the Tijuana-Ensenada toll road, in the midst of bald, colorless hills, the orange stucco bridge of Real del Mar stands in austere isolation. Square towers and a multitude of purple flags give it the look of a fortress, as do its deserted roads that wind their way uphill through ghostly rows of auctioned, vacant lots. In its setting, it comes as a surprise. Peasant smallholdings thick with maize surround it. Yet this is not a remote secret barracks of the Mexican army nor the long-abandoned seat of some gaudy science-fiction movie. This is merely the unfinished beginnings of what will be Baja's largest golf course. The windswept lots, the rectangles of scrub are the sites of future villas for weary, city-hating Americans. The first signs of a future master-planned dream town to be called Las Quintas.

The roads have not yet been finished over this 100-acre site. But the tarmac rises as far as Las Quintas, or what will be Las Quintas. And there you find the developer's office, perched amid baskets of rusted steel wire, ingersoll-Rand machines, and incoherent fragments of luxury villas. From this height, miles of glittering coastline are visible. An azure ocean edged with tumbledown chocolate cliffs. Coarse, treeless hillsides tip down toward the sea, unbesmirched by anything more than a thin scumline of development along the freeway. Wind howls around the offices of Radar Communications, SunCor Development, and the Frisa Group, and through the construction sites, the empty avenues of fluttering flags. In the office, a scale model of Real del Mar sits in a sunlit room. It shows an equestrian center, stables, a full-scale marina, swimming pool, barbecue park, and the masterpiece of "the great Mexican golf course architect" Pedro Guereca Gurrela. At the center of the park will stand a colonial clubhouse designed by Marco Carrasco and built by craftsmen imported from central Mexico.

continued on page 12

Photograph by Bruce Poyner

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LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 235-3000 ext. 460; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; or fax them to 231-0409. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

You Gutless Bits Of Trash

The "City Lights" article of September 9 told of cops' "bonies" ("Cite Bias Cops' Lush Benefits"). Well, why not? After X number of years of arriving long after the crime, then sucking their way into a safe, paper-pushing job, persuading the public that only they can save you from criminals, why shouldn't our nannies take off all they can get, as all other politicians do? Since the time of Franklin D. Roosevelt, our governments — local, county, state, and federal — have taken on the wonderfully responsible job of being a "nanny" and watching out for all you ignorant and stupid taxpayers that are such gutless idiots that you have to be told what to wear, what medicine is "safe" for you to take, what is good for you to eat, how much smog you should breathe daily, how much sewage you should live in, who you must live with, what school you must go to, etc., etc.

Not so! Think again. Your "Nanny Government" says you must wear a motorcycle helmet. You must register your "assault rifle" (or didn't you know you owned one?). You must not own a gun clip that holds more bullets than some bureaucrat thinks is safe for you. You must follow all OSHA rules (whatever they are). You must not carry anything for self-defense in public. No gun, no knife, no club, no rock, no slingshot, no sling, no pea-shooter. (Yep, that is right. In California a blow-gun is a deadly weapon.) Even if your life is threatened, and it is by simply walking down the street or even driving in your car, your police nannies can't allow you to protect your selves with a licensed, concealed handgun. They know you are so stupid and dangerous that you run amok and begin to massacre all surrounding citizens once you are licensed to carry a pistol. You even might injure yourself, and that cannot be allowed.

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Californians are allowed... have by our sacred Department of Justice. Or didn't you know that your gun choices have already been made for you? And the cars you buy have to come "up to" California standards before being allowed into this state.

You really need a nanny, you gutless bits of trash.
F. A. Frank
San Diego

The Jews Control The Media

I found Abe Oppenheimer's recent piece on Jews and yogurt and the level of absurdity that news media will go to be very interesting ("As Seen on TV," September 16). However, I take issue with his contention that there isn't a biased representation of Jewish viewpoint in the media. The Jewish population of this country accounts for less than five percent of the total population. Their representation in media far exceeds that percentage. One only has to look at the credits of virtually any film or newscast, listen to KPBS radio, or read the front page of a newspaper to see that Jewish issues receive far more than their fair share of attention.

The point is simply that there are a broader range of concerns that affect the vast majority of the population that are not being aired because of the propensity of so many in the media to focus on a narrow special interest group. Like it or not, Abe, the tail does wag the dog in this case.

Ramon Gutierrez
San Diego

My Bird Crew Members Are Highly Offended

We were very pleased to help your photographer out when he needed owls to photograph for the September 16 issue ("Stealth Bomber of the Bird World"). My Bird Crew members, other volunteers, and staff are highly offended that there was no mention at all of the Chula Vista Nature Center or thanks for the time spent by one of our volunteer bird handlers with your photographer.

We would like you to note that these birds are the Nature Center's educational birds and are not available because of physical and psychological injuries.

Barbara Moore
Chula Vista Nature Center
Director of Volunteer and Public Programs

The Akiki Trial Is A Travesty Of Justice

We want to thank you for your article, "Speak, Memory" by Abe Oppenheimer. August 19, Mr. Oppenheimer did an excellent job in reporting on the views and research of Dr. Michael Yapko, whose voice

Reader

SAN DIEGO'S WEEKLY



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Perfect weather for a drive-by San Diego has fallen to 36th place from the number 21 position in Money magazine's latest annual ranking of the most livable American cities. The country's 300 biggest metropolitan areas are rated in nine broad areas by a sample of 253 Money subscribers. Publicist **Bonnie Hilton Green** says San Diego's decline from 1992 to 1993 is due primarily to significant drops in two categories: transportation, in which San Diego fell to the 23rd from the 53rd percentile (100 is best), and housing, to the third from the ninth percentile. San Diego also slipped in the arts (67, from 73). On the positive side, San Diego once again got a perfect 100 in weather and a near-perfect 95 in leisure, and posted modest gains in crime (18, from 16), education (66, from 58), health (63, from 70), and the economy (18, from 13).

—T.K.A.

U-T rigor mortis? Are state regulators really trying to reform California's funeral business? Or are they covering up for the trouble-plagued industry? It depends on which newspaper you read. A glowing account in the *Union-Tribune* reported that a state-sponsored "Summit on Funeral and Cemetery Services," set to be held at the Sheraton Four Seasons Hotel yesterday, was "intended to reverse a course of regulatory indifference to consumers." But the *Sacramento Bee* had it differently. In the *Bee*, **Karen Leonard**, a representative of nonprofit funeral societies, accused officials of "failing to regulate a scandal-ridden industry and then putting on a conference to lend it some respectability." The *Bee* also said that one invited participant was an unlicensed mortician under investigation by the state. And the paper reported that state funeral officials couldn't say how much the event would cost taxpayers. Even the event's name had to be changed from the "After-Life Care Industry Summit" after critics objected.

—T.K.A.

S.D. ferry goes over the river The ferryboat San Diego, which carried commuters across the bay for the 1969 opening of the San Diego-Coronado Bay Bridge, is being converted into a floating restaurant on the Sacramento River by excursion-boat operator **Jim Gerhart**. The 59-year-old vessel will be the centerpiece of the Decks, a City of Sacramento project to develop the waterfront south of Old Sacramento. Since leaving San Diego, Gerhart says, the ferryboat has had a "tangled" history. She was a ferry in Washington state and then a floating dormitory for Alcoa Aluminum workers in Vancouver. In the mid-'60s, Gerhart says, a Canadian entrepreneur tried to turn her into a dinner theater but gave up after he tore out the engines, poured concrete over the deck, and ended the car area. The vessel then wound up in Antioch, near Sacramento, where a developer began converting her into a restaurant midway through, he ran out of money. The ferry was eventually sold at public auction to Gerhart in November for \$130,000. The minimum bid was supposed to be \$500,000. "We bought it on pure speculation," says Gerhart, who expects to have the ferry-restaurant open by Memorial Day.

—T.K.A.

Opera singer gets plastered A former soldier in the San Diego Opera has won a \$1.4 million court judgment against an Arizona woman who attempted an artistic "life casting" of his hands with the wrong kind of plaster. In April 1990, **Ray Fieldner**—currently with the Hamburg State Opera in Germany—was visiting the Southdale home of **Melany and Albert Terranova** when Melany offered to make the casting. Unfortunately for Fieldner, the plaster was a brand the woman had never used before, and as it hardened, it all legally caused severe burns on his hands. Fieldner claims in his suit that he had to wear bandages for three months and lost the chance to land a key role in the Hamburg production of *Phantom of the Opera* because the part would have required him to open an envelope. "The lady told us this considered that [lost] a significant career opportunity that he lost," says Fieldner's attorney, **Marc Cavness**. At the time of the injury, Cavness adds, the singer had just been signed to the Hamburg Opera and had one final performance left with the San Diego Opera, for *The Magic Flute*. "There was no understudy, so he had to persuade doctors in the burn unit to release him from the hospital, let him go to San Diego and beg and just not try to sing his part, and then return to the hospital," Cavness says.

—T.K.A.

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 440. Or fax your tip to 283-2951.

The Democratic State Central Committee, which spent an average of \$67,239 per winner statewide, laid out a lot more for candidates in San Diego.

Power PACs

By Tom Johnson

Buying politicians is no frivolous undertaking. An entire industry devoted to it occupies dozens of office suites in Sacramento. The offices, with innocuous names like Nielsen, Alexander, Hodgson, Parrinello & Mueller or Wayne C. Johnson and Associates, radiate out from a hub at approximately the center of the grid of numbered and lettered streets that define downtown Sacramento. The hub, at 15th and L streets, is of course, the governor's office. And it is the governor's party, the Republicans, which proved most efficient in buying their favorites into office last year, paying the equivalent of two middle-class salaries to each of their winners. Also, a cadre of four conservative businessmen and politicians known as the Allied Business PAC spent much and gained little.

Down-to-earth money handlers such as CPAs, restaurateurs and real estate agents showed most efficiency with the PAC dollar. A report issued by the Secretary of State's office this month showed the California Republican Party spent \$2.7 million in 1992 to get its assembly members and senators elected. In 89 races, 30 Republicans were victorious, for an average of \$91,052 spent per winner.

The Democrats squandered more money, \$3.6 million, but fin-

ished with a better dollar-per-winner ratio: \$67,239 spent for each of the 54 winners in 87 races.

Although campaign disclosure laws and political reform movements have made politicians sit up and take notice, they have done little to stem the flow of money to various committees and slush funds. As the report, "Contributors of \$100,000 or more to State Candidates and Officeholders," shows, limitations on individual donations to specific candidates have been circumvented by the formation of political action committees (PACs). The PACs, under no such constraints, maintain year-round war chests funded by individuals and businesses of both wealthy and modest means.

After the Democrats and Republicans, the top money-donating PACs in 1992's election cycle were the California Teachers Association (\$241,000), the Allied Business PAC (\$164,000), the California Correctional Peace Officers Association (\$163,500), the Association of California Insurance Companies (\$507,500), the California Medical PAC (\$404,800), Atlantic Richfield (\$354,700), the California State Council of Service Employees (\$251,400), the California Real Estate PAC (\$234,100), the California Society of CPAs PAC (\$232,000), the California Chiropractic PAC (\$216,400), the Peace

and it is the governor's party, the Republicans, which proved most efficient in buying their favorites into office last year, paying the equivalent of two middle-class salaries to each of their winners. Also, a cadre of four conservative businessmen and politicians known as the Allied Business PAC spent much and gained little.

Down-to-earth money handlers such as CPAs, restaurateurs and real estate agents showed most efficiency with the PAC dollar. A report issued by the Secretary of State's office this month showed the California Republican Party spent \$2.7 million in 1992 to get its assembly members and senators elected. In 89 races, 30 Republicans were victorious, for an average of \$91,052 spent per winner.

The Democrats squandered more money, \$3.6 million, but fin-

The Local Front: Who Owes Whom

San Diego's candidates for the State Assembly and Senate were major beneficiaries of political action committees last year, especially in the close races between Democrat **Deke Alpert** and Republican **Bill Frazier** in the 76th District Assembly seat. The Democratic State Central Committee, which spent an average of \$67,239 per winner statewide, laid out a lot more for candidates in San Diego. The group also gave \$57,000 to Senator **David Kelley**, and contributed \$235,321 to **Goetz** for his bid for the 76th District Assembly seat.

The California Republican Party, which also gave \$18,285 to Assemblyman **Alpert**, \$96,016 to **EC** (California) **Tom Connolly**, and \$10,000 to **Robert Presley** in his bid for the State Senate.

The California "Republican" Party, which spent a statewide average of \$91,052 per winner, gave **Dale** \$211,837. The party also gave \$57,000 to Senator **David Kelley**, \$24,609 to **Marston**, \$11,242 to **Steve Baldwin**, and \$1,285 to **Jan Goldsmith**. Only **Kelley** and **Goldsmith** won.

The powerful California Teachers Association backed several San Diego candidates. The teachers contributed \$6,000 to **Alpert**, \$15,000 to **Connolly**, \$13,000 to **Goetz**, \$3,000 to **Goldsmith**, \$1,000 to Senator **Bill Green**, and \$5,500 to **Steve Peace**.

The group also gave \$5,000 to **Kelley** and \$29,500 to **Baldwin**. **Morrow** and **Haynes** each received \$2,500.

Steve Peace raised the most money from the California Chiropractic PAC, with \$47,500 in donations. **Morrow** raised \$14,000, **Goetz** \$9,000, **Baldwin** \$2,000, **Alpert** \$1,500, and **Goldsmith** \$1,000.

Some San Diego PACs also played an important role. Anesthesia Service Medical Group PAC contributed \$2,000 to **Tricia Hunter** and \$1,000 to **Steve Baldwin**.

The California Correctional Peace Officers Association PAC contributed \$25,000 to candidate **Marston**. The Association also contributed \$2,500 to **Republican** **Bill Morrow**.

Other big contributors to local candidates included the California Medical PAC. Statewide, the PAC donated an average of \$402 to each winning candidate. In San Diego, the group exceeded this amount, giving a \$7,500 donation to **Goldsmith**. It also gave \$6,500 to Senator **David Kelley**, \$2,500 to **Marston**, \$3,500 to **Bill Frazier**, \$4,000 each to **Morrow** and **Baldwin**, \$1,700 to **Alpert**, and \$1,000 to **Kelley**.

The California Real Estate PAC paid a bundle to elect Democrat **Mike Goetz**. Donations from the teachers contributed \$6,000 to **Alpert**, \$15,000 to **Connolly**, \$13,000 to **Goetz**, \$3,000 to **Goldsmith**, \$1,000 to Senator **Bill Green**, and \$5,500 to **Steve Peace**.

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"Alexsys says a lot about her mommy and daddy being shot and killed, and the blood. Ryker Jr., he's too young, but he does call for her."

San Diego Couple Gunned Down in Seedy Seattle District

By Thomas K. Arnold

Two months ago, Ryker Dean Johnson and his girlfriend, Monica Abat, packed up their two little children and moved from their native San Diego to the Seattle area. They were hoping to get their lives in order. Ryker had a bad drug problem and couldn't keep a job. Money was tight, and the young family had been forced to live with Monica's mother in a crowded bungalow on the eastern fringe of Pacific Beach, near the freeway. They piled their few belongings into a van and headed north, settling in the Seattle suburb of Poulsbo, where Monica had two older sisters. "Ryker had a problem down here with crystal [methamphetamine]," recalls Mariene Maio, Monica's mother, "and I know Monica had hoped that could be kicked. It was a whole different environment, and they were looking for a brand-new start."

On the evening of Friday, September 3, this brand-new start came to a tragic end. The Johnson family was driving through a Seattle ghetto where drugs are sold openly on the street. Police say the couple wanted to buy cocaine. A man walked up to the driver's side window and the car slowed. Seconds later, Johnson and Abat, both 26, lay dead on the street, a half-dozen bullet holes through their heads.

The suspect, Solomon Estes Dearbone, was arrested four days later and charged with murder. He is currently being held without bail in the King County jail. Police officials say Dearbone fired the fatal shots before pointing the gun at the couple's 13-year-old daughter, Alexsys, and 11-year-old son, Ryker Jr., and then threw the gun out of the car and threw her into the street. He then grabbed her year-old brother, Ryker Jr., and pitched him onto the pavement as well. The baby was still strapped into his car seat.

Johnson was buried in El Camino Memorial Park in Mira Mesa a week after he was murdered. Abat was buried a day later in an adjacent plot. The grave services were attended by about 50 people, many of them friends from high school days. During the

her high school years, she dyed her hair bright blond and spent much of her time listening to rock 'n' roll, particularly by heavy metal bands like Motley Crue, Poison, and Guns 'n' Roses. She went to a lot of rock concerts, her mother says, and sometimes partied afterward with visiting bands at their hotels.

The two met five years ago at a local bartending college. They started dating, fell in love, moved in together, and had two children, Alexsys in 1989 and Ryker Jr. a little more than a year ago. Ryker had trouble holding a steady job, Maio says. "He was always telling him he should get a job at Seaport Village, drawing people."



Monica Abat

Poulsbo is a small residential community across Puget Sound from Seattle. It was originally settled by retirees who wanted to get out of the city, many of them of Scandinavian descent. Johnson immediately found work as a floor clerk in the Squamish Indian Reservation's bingo hall. "He always came to work happy," recalls one co-worker.

Johnson's sister, Lourdes Navarro, says he was even happier at the end of August, when he found a new job digging ditches for the local power company at \$17 an hour. "He wrote a letter to my mom that he never mailed, telling her how much he liked it up there and how well things were going for him," Navarro says. "He told my mom they were finally going to get married, in November, and he wanted us all to come up there for that."

Maio last spoke with her daughter on Thursday, September 2. "She was real thrilled because they had just rented a house," Maio says. "They had been staying with one of her sisters, and now they could finally afford a place of their own."

But on Friday, September 3, around 7:00 p.m., Johnson and Abat packed their two children into the white Toyota Camry Maio was driving. According to the prosecutor's report, and back into his house.

Meanwhile, Abat and Johnson were approaching the intersection where they slowly down the street. They passed the bus stop where Dearbone had been arrested. Johnson stopped the car and allegedly asked for cocaine. He told her to "drive down a bit further, where Dearbone stood alone. Johnson was alone. He was told. Witnesses say they saw Dearbone, without any gun, and shoot Mr. Johnson and Ms. Abat approximately six times.

The report continues: "After shooting to death Mr. Johnson and Ms. Abat, Dearbone drove away."

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Ryker Johnson, Jr.

viewing of Monica's body the night before she was put into the ground. Little Alexsys begged her grandmother to "let her see her." "Of course she cried a lot when she first saw her," Mariene Maio recalls, "but then she wanted to go back and see her again. She said she looked like a doll."

Ryker was short and wiry with tousled brown hair. He was born and raised in Chula Vista, graduated from Chula Vista High School in 1985, and worked a succession of odd jobs.

Monica looked a little like a young Christie Hynce, singer for the rock band The Pretenders. She had auburn hair and sharp blue eyes. She grew up in Pacific Beach and in 1985 graduated from Mission Bay High School. During

her high school years, she dyed her hair bright blond and spent much of her time listening to rock 'n' roll, particularly by heavy metal bands like Motley Crue, Poison, and Guns 'n' Roses. She went to a lot of rock concerts, her mother says, and sometimes partied afterward with visiting bands at their hotels.

The two met five years ago at a local bartending college. They started dating, fell in love, moved in together, and had two children, Alexsys in 1989 and Ryker Jr. a little more than a year ago. Ryker had trouble holding a steady job, Maio says. "He was always telling him he should get a job at Seaport Village, drawing people."

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CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

San Diego Couple

Johnson and Ms. Abat, Dearbone allegedly jumped into the driver's seat and yelled for the others to join him. When they did not, he took off in the car, leaving the children on the street with their dead parents. After Dearbone left, the report says, his friends comforted the children until the police arrived. Johnson and Abat were taken to the hospital, where they were pronounced dead on arrival. According to the King County medical examiner, "The bullets entered the victims' heads from left to right, which is consistent with the shots being fired from just outside the driver's window. Mr. Johnson was shot four times and Ms. Abat was shot two times."

Less than 20 minutes after the shooting, Johnson's car was recovered about ten blocks from the site of the murder and four blocks from Dearbone's residence. Dearbone was apprehended three days later at nearby Pratt Park after police failed to find him at his home or at any of his known hangouts. A week after his encounter with the Johnson family, he was charged with two counts of first-degree murder, one count of attempted first-degree murder (for trying to kill Alexsya), and one count of fourth-degree assault (for throwing Ryker Jr. out of the car). He has pleaded not guilty. A phone call to his uncle's house in Renton, a working-class suburb of Seattle, was answered by his aunt, Esther. When asked about her nephew, she said, "I don't have any information on that, I'm sorry," and then hung up the phone.

The gun that was used in the slaying was also recovered within days of the crime. According to the prosecutor's report, "The 15-year-old male told detectives that after the defendant murdered Ms. Abat and Mr. Johnson and threw the gun down, he was able to get the gun back and put it back in his mother's house, hoping she wouldn't know it was missing."

Marlene Maio says she was awakened around 3:00 a.m. by a phone call from Seattle police, wanting to know if her car had been stolen. "I thought they meant my current car and I said, 'No, it's in the driveway,'" Maio says. "Then they said, 'Well, do you have a Camry?' and I thought, uh-oh. They went about asking me questions and having me give a description, be-

cause they said there had been a horrible accident. And so they came to the conclusion that these were the people who had been killed, although they didn't tell me exactly at that time. I called my daughter, and she went to Seattle to identify them. Of course, you hope against hope that it isn't them, but it was."

Alexsya and Ryker Jr. were immediately brought back to San Diego to live with their grandmother. "Alexsya really talks about it — every day, in some way," Maio says. "Some children wouldn't, but Alexsya says a lot about her mommy and daddy being shot and killed, and the blood. Ryker Jr., he's too young, but he does call for her. He calls his mommy. When he won't quit crying, we give him a picture of his mom and he's quiet. He picks it up and turns it over and stares at the back, as if there would be more."

Maio says she does not dispute police reports that Johnson might have been looking to buy drugs. "They were in that area, so hey, that could have been the reason," Maio says. "You would hate to think a man would take his woman and his children to a place like that, but they had come all the way from Poulso and taken the ferry, so it's not like it's around the corner. And he did have a problem with crystal, although that was one of the reasons they moved away from here, to get away from the drugs. Down here you don't have to look for drugs; they look for you."

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"The contractor who set up my dental practice didn't know anything about setting up a dental practice, and I ended up having to go through a bankruptcy."

Local Doctors Show Up on Federal Default List

By Thomas K. Arnold

Dr. Carolyn Ash, a dentist, took out a federally guaranteed student loan to help pay for her education at the University of Southern California. She left the school in 1990 and opened an office in San Diego. She never did pay back her loan, and taxpayers ended up footing the bill, which, with interest, amounts to \$165,077.85.

Ash is among at least 79 doctors and would-be doctors from San Diego County whose names appear on a list of Health Education Assistance Loan (HEAL) borrowers who are currently in default. Their total debt stands at more than \$3 million. The list is published in the *Federal Register* and compiled by the federal Health Resources and Services Administration, which is part of the Department of Health and Human Services. The list also goes out to federal agencies, schools, school associations, professional and specialty associations, state licensing boards, and hospitals with which the borrowers may be associated.

Administration spokesperson Patricia Campbell says

publication and distribution of the list — this year and every year thereafter — is mandated by the Public Health Service Act of 1992. "When Congress last year reauthorized the HEAL program, they were concerned about the rising amount of money that was in default that the government had to cover," Campbell says. "So they mandated that this list of defaulters be published annually — partly, to embarrass them. There is an insurance premium that the lender pays, but it is not enough. In 1992, Congress appropriated \$69 million to cover HEAL defaults. And you and I, the taxpayers, are the ones who pay it."

Since the HEAL program began in 1979, more than 128,000 health professions students have borrowed \$2.7 billion through the federally insured loan program, Campbell says. This year's list, the first of its kind, includes the names of approximately 5,000 people who have defaulted on their HEAL loans, and for whom insurance claims have been paid by the Department of Health and Human Services to lenders. "It's apparent that

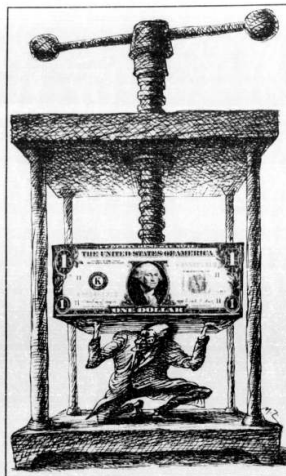


Illustration by Michael J. Zelenka

about payments since the loans were turned over to the federal government, and since the loans were paid off by the government. The people who are on this list have defaulted to the lender, despite the fact that the lender tried very diligently to collect."

Of the defaulters from San Diego County, six owe more than \$100,000. Ash says she cut a deal with the feds three months ago to begin paying back her debt. She says she originally defaulted shortly after setting up her dental practice. "The contractor who set up my dental practice didn't know anything about setting up a dental practice, and I ended up having to go through a bankruptcy," Ash says. "I lost everything I owned. I've just started repaying it, based on what I can afford."

Some of the other former med students who defaulted on loans of less than \$100,000 also have hard-luck stories to tell. They maintain they are making efforts to repay the loans.

Dr. Clifton Snodgrass, a San Diego chiropractor, is on the list as having defaulted on a loan amount totaling \$29,267.86. A 1984 graduate of the Los Angeles College of Chiropractic in Whittier, he readily acknowledges his debt. "In 1991 and again in 1992, I had serious car accidents affecting my ability to work," Snodgrass says. "And my understanding is that's the reason I went into default, because I couldn't continue making payments. However, I'm finally back at work now and I am making arrangements to make regular payments during that time, but because I have the ability to do so."

Dr. Richard W. Lindsay is a San Diego dentist who owes

\$59,876.58. A 1983 graduate of Boston University, he says he fell behind on payments on a \$108,000 loan in 1985, after having suffered a herniated disc that prevented him from working more than one day a week. His loan was taken over by the Department of Health and Human Services in 1985. Since January 1990, he says, he has paid back \$53,500. "I don't know how much that is to other people, but that's a lot to me," he says. "I am in serious repayment, and I should not be on that list."

Campbell has little sympathy. "The people who are on this list have already gone through an extensive process with the lender," she says. "The lenders are required to make a considerable effort to collect payment from defaulters, before they can turn over their claim to the U.S. government. They have to do things like use collection agencies, turn these people over to credit bureaus, all the way up to getting a state court judgment against the defaulter."

And if, after they have gone through all these prescribed actions the government mandates them to do to try to collect, they still cannot get payment, only then do they turn the claim over to the Department of Health and Human Services, which then pays the lender the loan, the principal, and the interest.

"So these people are very much in arrears in making their payments, and they have been contacted on numerous occasions and through numerous ways to get them into a repayment system. And obviously the response was negative, or else the lender would not have turned the claim in to the federal government for payment."

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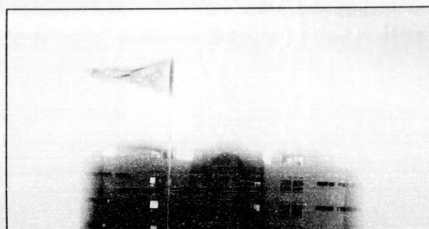
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continued from page 1

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Story by
Lawrence Osborne

Bloom



Angeles area. We've sold about a third already."

The scale model, if one looks closely, has gay little red flags crying "SOLD" outside the rows of Monopoly houses.

"We opened the golf course last week. We're going to have 18 holes, 7 lakes, 51 bunkers, natural slopes on every fairway. It's being managed by these people in Phoenix, SunCor, one of the mega-developers in Baja nowadays. And the equestrian facilities are going to be spectacular too. We think that people with money want their horses with them. And the people who are going to be here, are they going to be paupers? No, I don't think so. I don't think so at all [the beams vindictively]. They're going to be people with... well, horses.

He blankly scans the sea view, the tawny, barren mesas shaded with little agaves, the brutal, gorgeous sweep of land rolling down toward breakers in the distance.

"One day," he says, "it's going to be beautiful. Like La Jolla. The whole coast is going to look different. The Mexicans are opening an aquatic park at Puerto Nuevo to rival Sea World. It's being built by a Mexico City consortium called Grupo K, who built the big McDonald's in the Tijuana suburb of La Mesa.

"All the land around San Antonio and Rosarito is being developed. SunCor has about 400 million in assets, so they can afford to make it the best golf course in Baja. Look at that. Sculpted straight out of

"La Jolla was exactly like this in the '50s."

the mesas. They've even planned to incorporate the local wildlife into it. People in California will have seen nothing like it. And this is just the beginning. In a few years, the Baja coast will be unrecognizable. It'll be the property boom of the next century. And it's going to change the peninsula forever.

Almost as soon as he finishes speaking, a tint-windowed white Mercedes sedan with Los Angeles plates racks up into the parking lot, and two roundish, urbane fellows with reflecting shades disembark carrying tool-leather attaché cases. The visit is unexpected but obviously welcome. The rep closes her conversation abruptly, rushes out to greet them, and begins warbling like a frenzied mating bird. "Welcome to Real del Mar! A golfing man, eh?"

Three ties shoot up into the air, held horizontal by the driving wind. The men shake hands. And in a moment they are gesturing toward the four horizons, babbling excitedly,

Brochures are exchanged. Business cards change hands. There is immediate mutual understanding. And it is almost as if, visionaries that they are, they can see what ordinary mortals cannot. Namely, the grisly, untamable future.

Highway 1 south from Tijuana, as it cuts through cliffs encrusted with peeling shacks, is now one gigantic rollercoaster strip of real estate billboards for luxury homes along the coast. Their man-size letters are lit up at night: Bancomer, Century 21, Dream Homes, Costa Bella, Your Place in Mexico, LOTES SE VENDE. At Antonio del Mar, now a narrow resort village of pink-tiled villas spread out alongside the La Costa restaurant, the signs thicken as you near Rosarito. And one of the few free-lance American real estate agents working the "Gold Coast" between the border and Ensenada has her name raised resplendently high there: Diane Gibbs.

Diane has not been nativized. Dashing and formidably un-Mexican in a pair of gold-studded sunglasses and alligator shoes, she bounces out onto Calle Roca with fearlessly blond hair and an Oklahoma twang.

The only Yankee gal agent here. But in the juiciest property market there is.

San Antonio is only half built. Driving around its streets you see that it is peppered with narrow slots of dull, sand-colored grass, every one pre-sold. She explains, "The ownership laws in Mexico are very complicated. Since the Revolution, it's been technically illegal for aliens to own land in what they call the Prohibited Corridor, the strip of land that runs 100 kilometers from all of Mexico's borders and 50 kilometers inland from the coasts. President Salinas is changing the laws that govern this corridor for the first time in 70 years. This will allow foreigners to own property in the corridor. But right now, and up to now, they've been leasing the land, technically speaking. When you want to buy a house in Baja, you have to go through a bank trust and make a formal petition in Mexico City. It's not title ownership. And some of the leases are only for ten years.

"But now all that is about to change. So there's going to be a huge property explosion in the border area. That's what all this building frenzy is about. Salinas is going to make alien property ownership a reality, perhaps even by the end of the year. That's why San Antonio is filling up. Look at the lots—all sold, every one. A 45-foot by 100-gar for \$65,000 now; a 23-by-60, \$41,000; a 60-by-70, \$75,000. Prices are soaring, and Americans and middle-class Mexicans are snapping up everything they can get their hands on. This place is already 50 percent American. I'd say, maybe more."

Every scrubby spare inch of the village has been sold off—narrow spaces between existing houses, tracts of shelving grassland perched over the cliffs, rectangles of wasteland crammed against the road. Diane Gibbs continues, "What they say about the La Jolla comparison is true. La Jolla was exactly like this in the '50s. And San Antonio will be completely developed in about five years."

"At first, though, I couldn't figure out why the Mexican banks would want to give up the old system of financing foreigners' property, which was so profitable for them. They just made a straightforward killing on the bank trusts. A subminister explained it to me, and it's simple: the trust fees connected to title ownership insurance. The Mexican banks are rubbing their hands. They're going to make much, much more money than ever before."

And for doing nothing. The few miles along the coastal toll road to Rosarito and just beyond show the real estate bonanza in full swing. In the shadow of the town itself lurks a brooding cluster of massive Pemex propane gas holders and a sprawling electrical plant, which is already exporting energy to the U.S. Behind this lies a subdivision called Rica Mar with 100 lots for sale and only three remaining unsold.

"Two years ago," Diane points out, "each of those lots would have gone for about \$75,000. Now they fetch between \$95,000 and \$100,000, more or less. Ricardo Flores from Mexico is developing it and is going to make huge profits. And you can't even see it from the road. All you see is the gas containers. Notice also that there's absolutely no bugging around here, that's because the construction boom is employing about 100 percent. Laborers are getting about \$90 a week for five and a half days and the muck about \$20 a day.

tums

Photographs by
Byron Pepper

"But it's the brokers who are going to make the biggest killing out of all this. Because this whole area is going to skyrocket. Think about the *maquiladoras*. There are 500 *maquiladora* companies in Tijuana, and after NAFTA, the property market is going to burst like a volcano. The executives need houses."

South of Rosarito, a multitude of modular developments along the coastal break up the jagged, brooding coastline into packets of half-completed construction. These are interspersed with auctioned slots of bare earth. The new master-planned towns are called La Paloma, Castillo del Mar, Costa del Sol (with its unfortunate suggestion of Spain's great tourist abomination), Villa del Mar, Costa Bella, Calafia. And the blazing signs everywhere scream "Se Vende! Se Vende! Se Vende!" On twin bills by the sea, dazzling white slogans etched into the soil proclaim, in giant letters, and without a trace of seditious irony, *VIVA MEXICO!* and *HOME SITES!*

Diane reels off the prices of the lots lying by "Punta del Sol, 35-by-80, \$37,500. 34 lots likely to double in five years, and I've sold seven of them myself. What's new to Mexico in this boom is the emergence of what they call performance bonds, which are common in the States. Basically, a performance bond is an undertaking by a large insurance company to underwrite the quality of infrastructure in any development. If the infrastructure isn't up to scratch, the company pays you back. This is a way of building up Mexico's infrastructure piecemeal and bringing Baja's up to California's quickly. It means larger developments are easier to do because the services underlying them can be put in locally. And that's exactly what's happening here on the Baja coast. You saw the electrical plant. That's ours. We don't have to depend on Mexican central government to keep our power going."

By the craggy, caribular little fishing village of Popotla, the rust-colored lots shadowed by billboards begin to thin. There, an abandoned modernist arch looms over the road, the wreck of some failed attempt at development decades ago. Instead, on the left side of the road, peasants have set up a home furnishing business, selling thousands of quarter-size terra cotta donkeys, Venus de Milos, cattle skulls, and cactus pots. The lanes of curbs go on for miles, feeding the empty front rooms of the luxury condominiums on the other side of the freeway. And then, near La Misión, they fade out. The hillside flocked with desert marigolds and ice-plant fall straight down to the sea, with not a rusted tractor in sight. Just behind the surf, teenagers back out chunks from floating, tin-hued kelp fields to sell by the roadside. The scarlet rock pools at the bottom of the cliffs are unpopulated. Purposes none their way through the swell barely 20 feet beyond.

This is the edge of the downward-moving juggernaut of development. "It will," says Diane neutrally, "go down as far as Ensenada and probably beyond. How far, I haven't a clue. Perhaps as far as the end. That's the way these things go. So much empty land so close to so many hungry people. It's only a matter of time. Nothing else."

Before turning back, we dip into the dark, tawny bar of the La Florida hotel. Soused, clearing Americans with florid cheeks and fluffed collars sit there in comically disarray around the mariachis, sipping saline \$1 Margaritas. Diane waves to everyone. A weary recognition in return. The pot-bellied mariachis are screaming, "No soy nada, no soy nada!" "I am nothing." A sentiment that seems to catch the foreigners' invidiously. Outside, in the period lobby, they're selling plastic sombreros and alabaster cacti.

Over the beautiful, untouched beach, coils of kelp turn in the surf. And you have the gnawing feeling that if a bulldozer suddenly came crashing across the sand ready to make mincemeat of the view, no one would do it an eyelid. Another co-conspirator would simply be made to the inevitability of change, and the life would go on. Provided, of course, that the Margaritas still cost a buck and the sunset arrived on time.

A few miles back up the coast, the choking, wind-swept construction site of the Costa Bella Club is already halfway toward its misanthropy. Even though the buildings are still just concrete shells, there is an air of valiant struggle about the machines and grim-faced workers carving a niche for civilization in this story wilderness inhabited by bristling and gulls. The air is hazed by powdered cement, and back on the dry, crenellated hills,

plots of maize alternate with sinisterly smoking fields of burned stubble.

The developer is Dorado, a large Tijuana company presided over by Saul Flores Guerrero. Finances are handled by Multibanco Mercantil Probusa in the same city. I am shown round the site by Saul Flores and by the Probusa's Carlos Guillermo Gonzalez Romo, Subdirector Fiduciaria Regional.

"Costa Bella will have 100 units of roughly 800 to 1500 square feet," Flores explains. "We have about three and a half acres here and a thousand feet fronting the ocean. It's a complete road here, a non-service road, with water and electricity and nothing else, so we have to put in the infrastructure ourselves. We're going to have our own private sewage treatment plant, because the environmental laws that the state government in Baja is putting into place are tough. I'll be more or less gated, too, 24-hour security, with a decent wall. On the second and third levels, the apartments will go for \$142,000. Lower down, \$79,000."

The sales office is plastered with glossy oil paintings of the Dorado group's other projects: Hacienda del Estero, a 230-acre subdivision in Ensenada, and the condo complex of Punta del Sol. We go into the gloomy, messy bulk that will someday be one of the three landscaped buildings housing the condo units, over a

"This area is going to be the Hong Kong of the Western world."



wobbly gangplank, into dusty arcades dripping with wires and cables. On the far side of the narrow, corridor-like unit is a single glass window door framing the sea, and beyond that, near lawns creeping to the edge of a small cliff. Eventually, Flores says, there'll be a miniature putting green. And a Jacuzzi.

For American buyers, we set up what's called a *fideicomiso*. That is, a 30-year trust with a 30-year option, with the Probusa as trustee. That's according to the law of 1971, which permitted bank trusts to be given to foreigners. It means that a Mexican banking institution keeps nominal control of the land, and the foreigner sort of leases it. It's going to change. But right now, that's how we do it.

"People are right to call this the Gold Coast. Not only because of NAFTA, but also because of the Pacific Rim. Mexico is going to be the drop-off point for the whole

of the Pacific Rim, and when they build the new railroad from Mexico, Tijuana, and Ensenada, you'll have not only a Gold Coast but a Golden Triangle, too. It's in that triangle that the real action is going to happen."

We go back out to the mud-caked forecourt swarming with churning cement mixers and workers with whitened faces drenched with the acid powder clouds. In the burning heat, the place looks tense and strained, the same wave of grinders and steel rod hawkearth that you see everywhere along the freeway. The same pilons and tin construction huts. The salespeople and the managers looked pleased, however. The project is surging toward completion, and the units are largely pre-sold. Handsome profits all round. The engineers



China, south between Tijuana and Rosarito

show me to the road and doff their hard hats. "When you come back," one of them says matter-of-factly, "it won't be a building site anymore. It'll be a village."

And when should it come back? "Oh, let's say a month or so. In a year it'll look like it's always been here. You wait. It'll look like Capri. Better than Capri. Like the Costa del Sol. 'Hasta luego!'"

One of Baja's few English-language newspapers is a peculiar ex-pat broadsheet called *The Baja Sun*, published in Ensenada. It has a pugnacious U.S. editor in the form of one Mr. Gene Elliott, a retired trainer of Special Forces who pens a rolling little column called "A Blue Eye on Baja." It is famous for scandalous aperçus such as, "C'mon, folks, we have two sexes."

and "Cats are like Baptists. They raise hell but you can't ketchup at it." This is nitric regional wit at its best. But on the subject of Baja's imminent development, the voice grows more concentrated and more somber.

A hundred years ago, Porfirio Diaz coined the phrase about Mexico being "So far from God, so close to the United States." But President Salinas has decided that, investment-wise, being close to the U.S. is all that Mexico has going for it. And being close to God, so-called, didn't get it anywhere. Now 25 years ago, the ex-CIA chief, I can't recall his name, stated in a *Playboy* interview

Lanes
of curios go on
for miles, feeding
the empty front rooms
of the luxury condominiums.

that the greatest threat facing this country was not Communism, as everyone assumed, but the poverty of Mexico. That was prophetic. Nature abhors a vacuum, and you can't have a rich-poor divide that works.

America now wants Mexico to be rich and competitive, to get its shit together, and Salinas is probably the only Mexican president since the Revolution who is smart and uncorrupt enough to know what the country has to do to prosper. He's attracted what I think is about \$24 billion worth of investment since his investiture — \$18 billion into the market and about \$6 billion into real estate. He knows that the population is very young, so there are relatively few old people to provide expensive care for. Petroleum is going to work in Mexico's favor in the long term, also, because it's a finite resource. And his devaluation of the peso worked because he did it sensibly. Twenty old centavos a day, or about 2.5 percent, instead of 466 percent in one year, as in 1987. That's three zeros off the money, which makes it real money again.

"Now, Mexico has a foreign exchange surplus and is growing fast. It has the most profitable stock market in the world. The economy, amazingly, has stabilized. All the major foreign securities

firms and banks are pouring into Mexico after the change in the law in June '89. That was when the old law prohibiting more than a 49 percent ownership of a Mexican company by a foreign concern was repealed. Now we have Mexican banks like Bancamer owning banks in San Diego like Grossmont. The commingling is going on all over the place.

They're going to privatize the F. Ensenada harbor; there was meant to be an auction in Texas, and that port already handles more civilian traffic than San Diego, with cars from the Far East and so on. Tijuana is already larger than San Diego, because it always underestimated its population. And Baja now has 40 percent of all the foreign-owned companies in Mexico.

Now, all this has to be borne in mind when you consider other revolutionary changes that have happened in Mexico over the last five years. The Mexican banking system was only computerized about two years ago. And when they were privatized, the old landed families for once didn't snap everything up. Instead, coalitions formed on the Bolsa, the stock market. That was a watershed. It went hand in hand with two other significant changes.

First, unionism was overhauled, totally changing the country's industrial structure. And then, the *aduanas*, the customs, was radically reformed. The entire border customs staff was changed in one night, between shifts, because Salinas didn't trust them. Basically, the



Real Del Mar

country's entire infrastructure is up for sale. The whole thing, roads, electricity, sewage.

"And this is being tied to the dismantling of the *ejido* system. That particular piece of revolutionary legislation, which was

supposed to have given land to the people in perpetuity, only encouraged a loot-and-pillage economy, because investors could never see the point of doing it properly. Why make long-term investment work for the region if you're not allowed to own anything? The end result was that the peasants, sitting on largely unusable land, simply leased it out to Americans who used it for short-term profits. The law as it stood made that inevitable. Now the tables are turning because Americans are realizing that if the changes in the laws really stick, Mexico is the place to put long-term investments.

"Consider this. Anything turning over less than six percent in the United States is, in real terms, actually making you a loss. Now, if you buy Mexican *cristos*, or shares, you are guaranteed, literally, a return of 17 percent. About 14 percent after inflation. A *cristo* is a *certificado de la tesoreria*, a government underwritten bond. You can buy them anywhere. And people in San Diego are buying millions of them because you can make more money in Mexico with these things than absolutely anywhere else in the world. The dollars are pouring in there, and that's what's underlying much of the boom in Baja.

"The only cloud on the horizon is a political one. Who succeeds Salinas? A Mexican president can't be re-elected. He can only hand-pick a successor. You have to hope that Salinas does his

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La Costa Restaurant, San Antonio, Baja California

homework on that guy."

Most of the top Mexican lawyers in Baja who work full time on property cases, filing petitions in Mexico City for Americans who want to own land south of the border, and who are at the cutting edge of the region's imminent commercial revolution, echo these points faithfully. Jose Amate Perez, one of the star young lawyers in Ensenada, is one of those who has spearheaded the growing commercial separation of Baja from Mexico's highly centralized

system. He recently persuaded the *aduana* at the border to allow a Hollywood production company to make a movie in Ensenada, a process that usually entails—according to protectionist Mexican law—the hiring of Mexican technicians from Mexico City at the rate of nine natives for every American. Amate realized that if the regulation prevailed, the movie would never be made in Ensenada. Strings were pulled at the border, the governor of Baja turned a blind eye, and the movie got made. They liked his voice so much,

they even offered him a part playing the film's moody Mexican detective. "Actually," Amate explains, "that case was really quite significant. In Mexico it's the law that if a foreign company is making a film here, a Mexican censor from the capital has to sit in on the set. It's exactly like the property laws. But in this case, what I demonstrated was that we can do more or less what we want in Baja now."

"The centralized system is breaking down. For one thing, Salinas is in favor of decentralization. The administration in Mexico City is encouraging it. And Governor Ruffo is also in favor of it. The reason is that the old system in Mexico simply did not work at all. We had a rural bank system regulated from the capital, and under Article 27, the law which forbids foreign ownership of land, the peasants couldn't use their land to raise collateral. The rural banking system just couldn't raise money, whichever way you look at it."

"It's like the rural loans in the U.S. during the Depression, 100 percent loans weren't paid back by undercapitalized farmers who couldn't get out of the poverty trap. The right to concession isn't enough. The little guys have got to have the right to raise collateral on their own land. And that's essentially what the reform is about. It's a democratization of capital. A creation of grassroots wealth for the first time in this country. It's a very, very dramatic change, with huge repercussions for North America as a whole."

"And this is a really clever government, which has overcome all the initial suspicion and done an incredible job with the propaganda. They even published a comic book for the *ejidos* explaining the whole thing so they could understand it from A to Z! All that crap about co-ops...now you'll go to the bank, sell your land, and do what you want with it."

"The problem now is only that the mechanism for all this is not yet in place because we haven't gotten our instructions from Mexico City. Right now, if I get a foreign client—and I have lots of them—I still have to go to the department of agriculture in Mexico City and file a petition for *ejido* land. Formal title is coming, but it's not here yet. We're expecting something by the end of this year."

"The actual situation on the ground is that the overwhelming majority of Americans in Mexico are illegal immigrants who should have resident visas but don't. And as things change, the traditional stance of the state government, which is to look the other way, will

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"Most Americans still don't realize that they don't actually own the land they think they've bought for ridiculously small amounts of money. At least not in the formal title sense of the word 'own.' I mean, in this office here we can execute a sale, but we can't finalize it. Yet I'll bet that by the year 2000, Americans will be owning most of the land here in the real sense. In fact, these two things are going to go hand in hand, the creation of foreign-owned private property and the emergence of Baja as a model for the rest of Mexico for decentralized economic semi-autonomy."

"Here, there is a great deal of historical resentment toward Mexico City. And Baja is determined to go its own sweet way. I can see it happening right now under my own nose. That's the way state and federal officials are going. Our Governor Ruffo is the first Opposition figure to hold office in the Republic's history, and the border area is going to be a laboratory for Mexico. You have the tourist and property development along the coast on the one hand and then Mexicali on the other."



"Mexicali is the other side of Baja's development coin. It's going to be the model for industrial development, as Ensenada and Tijuana will be for tourist and trade development. If I were you, if you want to complete the picture, I'd get down to Mexicali. The

border is surely going to decompose, and Mexicali is going to be the boom town of the next century. Believe me. A city like that is going to be a developer's Klondike for the early 21st Century. A speculator's fantasy come true."

From Interstate 8, the sprawl of California's desert metropolis is not at first obvious. At the junction with 111, which takes you south into Calexico and the border, the slums of El Centro merge into dusty railroad sidings, flaking industrial warehouses, and more empty lots cluttered with "For Rent" signs. But this time it is tracts of desert sand beaten by a more bitter sun. New malls and commercial centers have mushroomed everywhere, from the north side of El Centro to Calexico's strip next to the frontier fence. And beyond that, into Mexicali itself, which is now effectively a continuation of the same city. A chaotic web of development is crystallizing along these arterial desert roads. And as Mexicali's population soars, it is set to become, if both sides of the border are included, one of the biggest cities in California.

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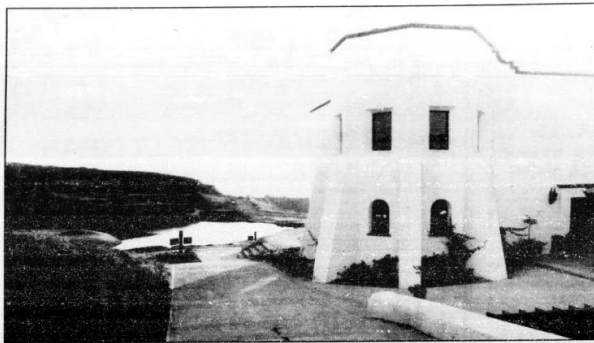
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Mexican interior are the vast American retail palaces popping up all along the length of López and Independencia.

Take the construction site opposite the Hotel Lucerna, Mexicali's down-at-the-heel Ritz, at the corner of Independencia and Juárez. Huge concrete designer cubes rise from one corner among pyramids of bricks, tubing, and cement bags. One completed sign sits at the top of a towering blue pole (Blockbuster Video), and a red-and-white Jack In The Box cube, not yet installed on high, lies in the middle of a paved courtyard.

This is Mexicali's mall for the next century, the jewel in its future crown of modern shopping paradises. Its progenitor is a young architect and developer by the name of Rick Pedraza.

"Jack In The Box in Hermosillo is most successful in the world."

By the door of the concrete shell that will be Mexicali's first Jack In The Box (the arcade facing it will be a Blockbuster store larger than any in California), the blond-haired, middle-aged owner of the Mexican franchise, who has the strange honor of being the man who brought the first American fast-food chain restaurants to Mexico, stands in 110-degree heat in a dapper straw boater. Around him, grunting, dark-skinned workers sweat in pale billows of burning dust. It is by now a familiar scene.

"Did you know," he says cheerfully, "that the Jack In The Box in Hermosillo is the biggest and most successful in the world? Mexicans love Jack In The Box. You know why? It's that sound of tinkling computers. The air-conditioning. The novelty. It's like China and India...there's no competition, so the fast-food places are gigantic. Ever see the McDonald's in Moscow or Mexico City?"

The old railroad lines embedded in the center of López Matos Boulevard take you into Mexicali's gritty and suffocating heart. Because it was founded only in 1909, Mexicali, like most of the Mexican frontier towns, has no clearly no central square or colonial

grid. It's a sprawl of pell-mell concrete arcades, telephone poles, strips of *cochones*, fridge shops, *automotrices* lots, and endless residential *casas* baking in some of the highest heat of the American continent. What also differentiates it from the graceful cities of the

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Pool Party - The Sporting Club

Saturday, October 23, 1993

8:30 - 10:30 am Ultimate Workout Aerobics Challenge

10:30 am - 3:00 pm Coastal Bike Ride & Bike Clinic

Noon - 5:00 pm 3 vs. 3 Basketball Tournament

Noon - 5:00 pm Singles Tennis Tournament - Men's/Women's Divisions

7:00 - Midnight Monte Carlo Night & Dance - The Hyatt Regency of La Jolla

Pool Party - The Sporting Club

Sunday, October 24, 1993

9:00 am - 3:00 pm Fitness Challenge - 6 fitness activities

Noon - 2:00 p.m. Children's Challenge

3:00 - 5:00 pm Awards Party following events

It's exactly like that. There's a huge Carl's Jr. here in Mexicali already, and the lack in The Box is going to be as big. Baja's made for it. Why? Because Mexicans have money but nowhere to go."

Across the blazing courtyard, under the white arcades of the half-built Blockbuster building, surrounded by a mesh of girders and steel pipes, Rick Pedraza, in a silver hard hat, explains how his mall is going to look. "We're going to cover the whole courtyard here with a big orange fabric roof, like those cheap taco stalls that I really like, because the heat is so incredible and you can't stand in the sun. We're going for very deep, powerful colors, because our market research shows that Mexicans love intense colors, which American designers don't dare use. Actually, most of the paving and materials are from the States, and we used a German company

for the surfaces. And that's typical. If only Americans would realize how much they could sell to us and stop complaining about NAFTA."

"Anyway, the problem with the frontier is that the towns don't have anything urban about them. The model for a lot of Mexican architects and developers now is Latin-European. Those European cities that have been beautifully looked after for hundreds of years and which are the root of Mexico's great colonial towns. Of course, in Baja you can't do that because the overall environment here is hostile. It's determined by car-orientated developers imitating American models of 30 years ago. Despite the fact that Americans are coming to realize that the whole thing was a soulless mistake anyway. I have a house in North County, San Diego, and I can honestly

say that there is no enjoyable urban experience there. I have to drive to the Del Mar Plaza to get even a whiff of it."

"Well, in the desert you have the climate, which is brutal. But that is not going to stop people wandering around boulevards as they do in the rest of Mexico. That's what we're trying to build here, a boulevard. Yet the Mexican town council is insisting that we orient the whole thing toward cars. If Baja is going to be developed along those lines, it'll turn into a hellhole. It needs to be developed by people who want to leave something lasting. I mean, developers are basically rapists. I grew up in Uruguay and Colombia, and I saw what developers from places like Miami did there. Holiday Inns all over the place, totally messing up the coastlines. Unfortunately, they know this area is going to be the

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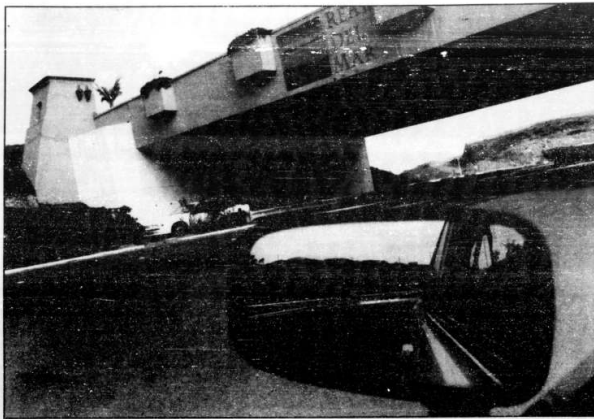
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"Here, I persuaded them to take lower returns and make the walls out of this high-tech fiberglass that will stay white when the dust storms come. The whole thing is beautifully made, right

up to the sidewalk around it, which will be Mexico's best. It'll stand out completely in a town where everything is shabbily made. Even the Hotel Lucerna over there, the best hotel in town, is shittily built. Mexico is going to be a really big city, and it can't afford to be developed like the capital of a banana republic.

"Why can't we build proper towns? Well, we can. It's a

matter of ideology. Nobody has ever built anything like this in Mexico before, and for the first time the influx of foreign capital into this country can be used to develop it, not just to exploit it, you actually do that by giving it more freedom."

We stroll around the site's perimeter. There is a tool yard and a little key place, a sign reading *Aluminio y vidrio*. "I wish we could own that land, too. I tried to see if we could buy it, but it didn't work out. We've increased the value of their land no end, and that ripple effect in land prices will grow throughout Mexico."

"A hundred years ago, Porfirio Diaz coined the phrase about Mexico being 'So far from God, so close to the United States.'"

It'll drag the whole place upwards. All you need to make an economy work is a carrot and a stick. It's simple. All a city needs to do is sell itself as an experience and it doesn't really need industry. Look at Paris. They have the biggest budget in the world for flower beds, and they're making billions. Thirty-six million visitors a year. All right, we'll never be Paris, but that's the general idea. If all goes well, Baja will simply sell itself."

We amble around the glossy red logo cube, toward the hideous traffic of Independencia. The future sales staff for Blockbuster, all young girls in pressed white blouses and navy skirts, are huddled in the shade of the arcades, licking ice creams that drip almost instantaneously onto their shoes. "Development is a duel between rapists and architects. I always think what a shame it is that San Diego wasn't built a hundred years earlier than it was. If it had been a city, what it happens here is anyone's guess. It can go either way. Hell on the one hand or profitable purgatory on the other."

A suave, boyish executive sporting a pair of creased khaki shorts and tasseled brogues now appears from the plaster-dusted inner sanctum of Blockbuster. Engineer Rolando Gutierrez,

Blockbuster's Director de Operaciones

"I heard the joke about the *me-que-quis*!" he announces without warning, shaking everyone's head and preparing to tell what will obviously be a very lame joke. A person who speaks three languages is trilingual. A person who speaks two is bilingual. And a person who speaks one is an American. So, am I right or what? It's true, isn't it?"

Everyone nods sagely, as if the bloated entity to the north were indeed off-evidently a nation of 250 million fearlessly stultified monolinguals.

Once he has gotten over the mild thrill of insulting Yankee ignorance, though, Gutierrez turns benignly to the jokers on the southern side of the fence. He's one of the frustrated 40-plus generation of professional Mexicans, educated in the U.S., with that nervous mixture of cosmopolitanism and chauvinism that has always characterized his class. Undecided as to who to chide loudest.

"Our problems with Mexicans are different. They don't understand economies of scale. They're not used to high standards of service. So all the Mexican video stores were furious with us. Actually, we're a Mexican company licensed from the Blockbuster Corporation. But whereas before a company here had to be both constituted in Mexico and made up of 100 percent Mexican shareholders, the shareholders now can be anyone. So our planning decisions in Baja have to be made with reference to shareholders who can be majority American."

"But what's happening in fact is that these Mexican franchise companies are building bigger and better stores in Mexico than in the U.S. There's less competition here, so they can make truly

enormous profits. The Carl's Jr. in Tijuana, for example, is twice as big as anything you'll see in California. One reason is that when the Americans negotiate contracts for empty lots to develop, they can get a lot more out of Mexicans than they can out of other Americans. So there's a psychological side to it. And then, the

"A city needs to sell itself as an experience. It doesn't need industry. Look at Paris."

markets are so big and relatively unsaturated. There are one and a half million people in Mexico, and we'll get 4000 to 5000 people a day at this mall. And Mexico is a rich country. It's just that its development was always in the hands of bureaucrats."

His face suddenly has a look of what can only be called haunted exasperation. As if history had kept dealing the wrong hand over and over and there was little to do about it.

"We inherited that from the Aztecs. Tenochtitlan dominated the country just as Mexico City does now. And they abuse their

power. I know for a fact, for example, that Mexico City manipulated the last census to show that Baja has less people than it actually has. They're screwing us, because we don't have taxation with representation. In other words, we pay more tax than we get back from the center."

And then, Baja is always the seditious state. All the Mexican revolutions started here, including the present one. You know what they used to put on cars around here during the last elections? Be a patriot, kill a *chilango*. *Chilango* is a derogatory name for a person from the capital. You know what would be amusing? If Baja ceded from Mexico and California ceded from the United States. Now that would be an interesting outcome. California for as was always one unit. And it's going to be one unit once more. I hope, with two-story Blockbusters leading the way."

Judging by the frenzied labor milling around the rising concrete cubes, he may well be right. Some of the workers, with hard mestizo faces, gawk at the European middle-class Mexicans in their silver hats and their *nonconformista* guests with blank, gimlet eyes. Are the latter wizards or simple, construction-crazed overlord? The motels waiting out the red light at the Independencia intersection cast the same side-long gaze at the huge sky-blue poles towering overhead. The poles as yet have no meaning. Nor do the bare gray stone cubes. The idea of a Parisian boulevard here seems impossibly remote, as does that of a lack in The Box that will nobly stand the test of time. More likely, the rapists will have the day. And the Prohibited Corridor, tacky but grittily authentic today, will be little more than an air-conditioned dream tomorrow.

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She couldn't be anyone else. The efficiency of her hands alone, as she manipulates the lach on Alice Birney Elementary's side gate, the way one forearm presses her white cardigan to her body — away from the dirty lock — suggest her profession. A lush, geranium-colored smile, grey eyes preternaturally large behind wire-framed lenses, promise the requisite warmth and caring. Draped in pleasant, blue-flowered cotton, her trim figure bespeaks years of a sensible diet. Then there is the white cardigan sweater. There is the name tag on the white cardigan sweater.

Donna Lochtefeld, R.N.
School Nurse Team
The word "team" is inked out.
She walks, on sensible flexi-soles, down a breezeway. Her office is at the far end, past munchkin-scaled water fountains, chocolate brown doors set in china green stucco. The open cement walkway smells of dirt and wet paper towels. Over the building roofs comes the clang of a tetherball chain being attached to tetherball pole on the blacktop.

The dim infirmary is furnished with two blue Naugahyde-covered lounges; a wooden stretcher is lashed to the wall. Through an inner door, Mrs. Lochtefeld's domain is lit by a wall of transom windows. This gives a view of the grass strip, sidewalk, and street outside, where a succession of cars is disgorging tiny bright-colored creatures swinging lunch pails.

Mrs. Lochtefeld assumes her desk chair, sitting down properly straight-spined, legs uncrossed, feet flat. There is no fussing with the light brown hair (conservatively but softly styled), the pleated mid-calf-length skirt. "Well, it's nice to have you here!" she chirps. I am seated in the wooden chair next to her desk, beside a rectangular wall mirror that has a metal tape measure along its edge for taking children's heights.

"No matter how many times you've been through it, the start of the school year is always very busy," she sings. She ticks some stapled pages, the school bulletin, to a corkboard already crowded with city schools' calendar and Emergency/Disaster Procedures chart. "And I'm new here!"

This is her first year at Alice Birney, but Donna Lochtefeld started with San Diego City Schools in September 1980. She has had so many school assignments, she says, that she can't remember how many there have been, or the names of all the schools. Much of this assignment is not new. Familiar elements follow her from school to school: mint walls, beige metal cupboards stacked with books on nutrition and attention deficit disorder, boxes of Kinovaps, a Dental Emergency Procedure chart, dark brown floor tiles decked with yellow, white acoustic ceiling tiles (their holes counted infinite times by an infinite number of children waiting for their mothers).

Donna Lochtefeld "worked secondary" for a short time but prefers elementary, because she feels she can make more of an impression on children of younger ages. "Also, I think families are very receptive to working with a nurse in elementary. By the time a student reaches high school, there are so many other issues in play."

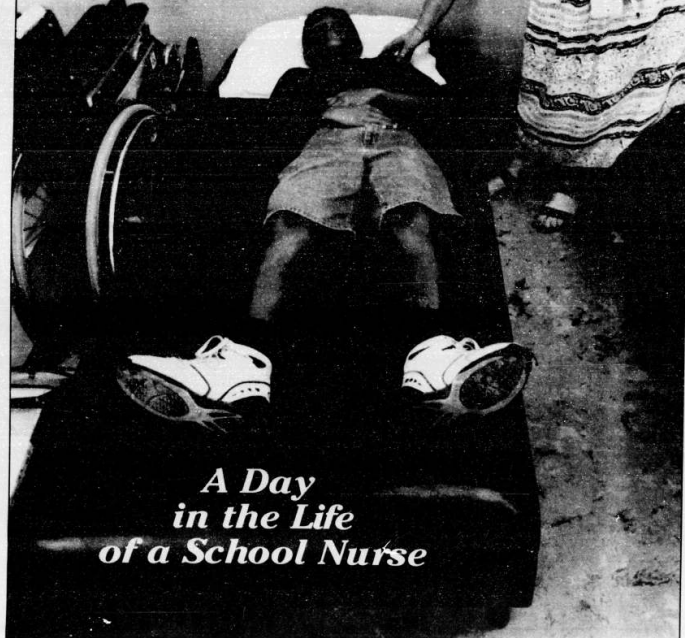
She was recruited fresh out of the University of Michigan. "I have a baccalaureate in public health nursing and a master's degree in education, with a specialty in special education, from University of San Diego."

From the big drawer of her desk she removes a San Diego Unified School District recruiting book, circa 1960, still in pristine condition. It's a slick, paged production, intended, Mrs. Lochtefeld explains, to lure fresh talent from the Big Ten universities. Groups of dark-lipped women wearing hats and gloves smile out from its pages. A newly opened Alice Birney School, "clean and modern," according to its caption, glazes in the midday sun, exterior walls naked above tiny shrubs.

On the last page of the brochure is a photograph identifying "Donna Sandusky, new nurse at Perry School in Paradise Hills." The hair is darker, pulling helmet-like around the head; the glasses frames are thick and cat-eye-shaped. She stands with one hand supporting a boy's back-kicked head. The other hand wields a wooden tongue depressor. She peers into the dark cav-

Story by
Mary Lang
Photographs
by Doug Allen

Why Johnny Says, 'I Don't Feel So Good'



A Day in the Life of a School Nurse

ity, her face mild. On a blackboard behind her, a posture chart shows silhouettes of girls with high-bowed ponytails, wide triangle-skirts, spines of varying erectitude.

Mrs. Lochtefeld emits a powdery chuckle. "We used to talk a lot about posture back then... 'Watch Your Step' was what I titled that bulletin board, as I recall. Funny. I don't know why I should remember that."

During that first assignment, Mrs. Lochtefeld — then Sandusky — tended 400 children over a four-day week. "First aid was a bigger back-then. Kids falling down on the playground, getting sick at school. We did team-teaching of all the systems of the body. Every September, we'd do classroom inspection. Every single classroom, every single child. We'd check for communicable diseases, we'd look at the teeth, look for head lice. Then we'd have a conference with every teacher."

These days at Birney, Donna Lochtefeld cares for 1000 students during a three-day work week. "And the district's formula actually calls for just two and a half days a week." The Birney school nurse's office sees an average of 800 children a month. "I've looked at the statistics. We keep very close track of the numbers."

In the mid-'60s, Mrs. Lochtefeld was able to marry, take "a few years off for a couple of babies," and then pick up her career again. "I've been with the district ever since. It's the only job I've ever had since I got out of college. It is a specialty; it takes a certain kind of personality and disposition to work with children in school!" She laughs, edgily.

She unfolds a yellowed section of newspaper, a San Diego Tribune article from 1971. It is headlined, "School Nursing More than Band-Aids." At the time of the article, Mrs. Lochtefeld was at Anderson Elementary in Clairemont. A quadruple of photos shows a dark brunette Lochtefeld in sleeveless, striped knit dress. She measures a child's height, checks the contents of a schoolroom first-aid kit, points at a chart of the Four Food Groups for the benefit of a too-attentive child.

"Oh, yes. The Four Food Groups. We're working on a transition to the Nutrition Pyramid now. All these changes take a while. I remember when it was seven food groups!" She thinks but can't remember them. "The pyramid makes several important changes, especially the fat but on the left. That sort of be part of Mrs. Lochtefeld's job to teach that used to thing to students there's no

longer time to venture into the classroom. Teachers handle health education now, and "they do a wonderful job, but I think students may more readily absorb information from a special visitor."

Mrs. Lochtefeld's assistant Nancy, a petite woman, strides in and hangs up her sweater in a cupboard, slips a brown paper bag inside the half-sized refrigerator, washes her hands under the high curving faucet at a child-high stainless steel sink. The sink is built into a metal counter-top. Lining the counter are glass, metal-topped jars labeled in big letters: alcohol, clean thermometers, cotton, tongue depressors. A dispenser of Phisoban and a white metal paper towel box are suspended above the sink; above them is a painted wooden cabinet where medications are kept.

Mrs. Lochtefeld sends Nancy off to "duty" some vision screening permission slips. The old beige phone on the desk rings. She answers it. "Mrs. Lochtefeld, the nurse," enunciating clearly.

She tells the mom to bring her in the next day, for a check of her throat. "But you'll need to have a doctor do a throat culture," she says, "to make sure it's not strep."

Thirty, even 20 years ago, a parent probably would have called a pediatrician instead of the

care for children is a problem. Many families don't have much or any sick leave. They get paid by the hour, so every hour that they're away from work taking care of a sick child is reducing their paycheck.

"We're trying to establish a program with

Donna Lochtefeld cares for 1000 students during a three-day work week.

school nurse. Mrs. Lochtefeld has been receiving a lot more calls like this in the last few years. "It's not just the crisis in health care, though. We've become much more involved with the community with parents. And we've gradually

families to help them understand the importance of good preventive medical care." Look her if it's working. "Well, we'll see. Certainly health education has made a difference. The cessation of smoking is the prime example of that. Our pro-



Alice Birney Elementary School

This is what students and their parents call her, although, she later tells me, one girl called her, "Mrs. Lochtepus."

It becomes clear the call is from a parent concerned whether her child might have rosacea in infancy, a mild childhood disease, a three-day fever, an eruption of pink spots on the face, is calm, reassuring, informative. She advises keeping the girl home and quiet, giving her fluids.

adopted a more holistic approach to caring for children. We've refined our focus. We look at the total child. How they look generally — how they behave, if they look like they're sick or not well nourished, that kind of thing.

"When they're ill, children need to be at home where they can be taken care of. Besides, a sick child can't learn. However, in this world of single parents and poor medical insurance coverage,

grams on that start very early on."

School districts have a major role in special programs — to educate students about smoking, drugs, sex, sexually transmitted diseases, blood-borne pathogens — and school nurses are involved with all of them to some degree. Mrs. Lochtefeld is in charge of the AIDS education program for Birney's teachers, too. There are additional responsibilities that come with more

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Lochfeld, April 1973

students who have "special needs," such as drug-exposed children and severely disabled children, who are now being mainstreamed. They take special care. Some of them have personal aids, they're so handicapped. They need to be fed with tubes, have their airways cleared. They have special bathroom considerations."

She breaks off, beams at the doorway. "Hi there! Come in!"

A large, worn-looking woman stands unceremoniously in the middle of the room, explains that her daughter is home with a broken toe. The mother has come in to see what the nurse has to say about her daughter coming to school, and if so, what to put over the swollen foot. The discussion lasts several minutes. The mother is intensely absorbed in her subject. Her manner with Mrs. Lochfeld is obsequious, anxious. The two reach a collaborative decision: over a sock, the mother will "rig up a sandal or flip-flop" to protect the toe. Mrs. Lochfeld reminds the woman to caution her daughter against hazards on the ground, touches briefly on the dangers of open-toed footwear. The girl will have to stay off the playground until she can wear something with a hard sole. "Oh, yes." The mother is enthusiastic, eager to please. "That won't be a problem!"

After the woman's grateful departure, Mrs. Lochfeld says the visit was nothing out of the ordinary. "Parents come in all the time, with questions about whether to keep a child out of school, how to treat a certain ailment." That, she



Donna Lochfeld, September 1981

says, is nothing new. "But I see many more single-parent families and two-working-parent families than I did in 1960, of course. And you know grandparents, in many more cases now, live in the home. Among Asian families, Filipino families, Southeast Asian families, and Hispanic families, and even many Caucasian families. A grandparent in the home provides a wonderful security for the child. Many more children are raised by

grandparents now." "Because of custody disputes between divorcing parents?" "Uh-huh." To Mrs. Lochfeld's left, next to a basket of plastic flowers on the window ledge is an illuminable eye chart inside a green metal frame is an opaque white screen with letters of varying size. Along the bottom is the brand name: Good-Lite.

Seeing the name sparks a childish glee inside me. It turns out the machine is the same type in use 20 years ago. Vision screenings, Mrs. Lochfeld explains, are conducted in the same way they used to be, with the nurse ticking off the names of children's names as they file in. The



Lochfeld, 1981

You're gonna be an airplane pilot now." Actually, we have another, more sophisticated piece of equipment we use now as well, called a tympanogram—but that's too medical, don't put that in."

Going to the nurse's office for these intriguing tests was once a thrill for me. Mrs. Lochfeld agrees: the students enjoy them immensely. "I think contact with the nurse is always very positive. The nurse is kind of non-threatening, you know what I mean? She's not connected with the academic and disciplinary side of things."

There is an intimidating quality to the nurse, though. Like Oz the Great and Terrible, she wields the power to send you home. She must be convinced that one's physical complaint is legitimate. Mrs. Lochfeld wails with laughter at this, then pauses. "Well, in all fairness, I have to admit there are children who come to the nurse who don't really have a legitimate complaint. But, you know, often when children come to the nurse without a medical complaint, it's for another reason. They need some special TLC, as we call it. They may even need time out. The nurse works very closely with the counselor in school. We kind of collaborate on working with children. For instance, if I see a child who comes in frequently, with maybe a stomach ache or a little headache, first of all, I always presume that the child is ill. There are times when you look at a child and they look all right. You have them lie down for five minutes and pretty soon they throw up, something like that. Who knows. Or they have a fever. We take a temperature on every child that comes in the office. Then, if a complaint goes on and on, I look at when the child comes in."

test is still conducted by holding a square of construction paper first over one eye, then the other, and reading rows of letters. "Do you still have those hearing screenings with the headphones and the machine, where you raise your hand when you hear the tone?" "Yes, it's the same as it used to be. A specialist comes in with the machine. Those headphones you put on the child's head. The little airplane,

Fraud is not unheard of. As a fifth-grader I once watched in grim horror as a boy took advantage of the nurse's absence from the room to rub a thermometer against his corduroy pant leg, thus elevating its temperature. "Oh, yes," Mrs. Lochfeld says, "I know, all those tricks. Well, they don't do any of that now because they sit right there on that bench." She points at the low wood veneer bench under the windows. "Under my eagle eye! Right, Nancy?" The assistant chuckles agreement. She is at a side desk, yellow marker in hand, highlighting a key phrase on each copy of a stack of hundreds of vision screening per-

Back in the '60s, reporting suspected child abuse was not mandatory.

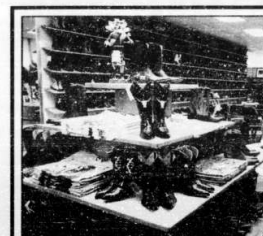
mission slips. "They sit there and we keep our eye on them, and they don't pull anything like that."

Could she detail some of the deceptions she has seen? "Don't put that in the newspaper. That's

not newspaper material. Besides, kids don't do that now. Because they—we just very carefully monitor them. Kids

just don't leave the nurse's area with a thermometer in their mouth, for one thing. At one point, a little boy shambles into the office, open-mouthed and sorrowful. He tells Nancy and Mrs. Lochfeld he had a bike accident yes-

terday—he "ran into a car" and got bruised. The assistant examines faint marks on his arms and legs, exchanges a look with Mrs. Lochfeld. She notes, in a tone that does not accuse, that the bruises are nearly all healed and that the accident must have happened longer ago than yesterday. The boy says nothing, just looks at the yellow flecks in the brown floor tiles. Nancy does not press the issue. She offers him ice, a bandage for the bruise on his leg. He accepts quietly, still with downcast eyes. She seats him on the bench under the windows, rummages in the mini-refrigerator for the icepack.



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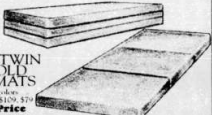
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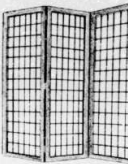
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The question that springs un- easily to mind, whether you like it or not, is if the boy's bruises are in- deed from a bicycle accident. Mrs. Lochtefeld examines patterns in the type and frequency of injuries a child reports. "We are required to report suspected child abuse. Suspected."

And she does see it? "Of course." Her voice is flat. "Most typically, bruising. There may be bruising on the arms, the imprints of hands. Strap marks. Any place. We call CPS and CPS does the investigation. Because there may be a prior history. There may be a lot of things going on. It's a very sad situation."

Mrs. Lochtefeld has been sub- poenaed to testify in court. "But then the parent pleaded guilty, so I didn't actually have to testify. It tugs at your heart. It really is very, very upsetting." Her tone brightens. "However, we really have made very positive strides in helping families deal with crisis situations in the home."

Back in the '60s, as she recalls, reporting suspected child abuse was not mandatory. But corporal punishment was, of course, more accepted then. "There has always been child abuse. When we look at the statistics showing a tremendous rise in abuse cases, it isn't known whether the rise is because we're doing a better job reporting it or because we're actually seeing more child abuse."



My thinking is that we're seeing perhaps less child abuse. Because we're tried to work with families. A boy walks in, a sweet pea cloud of soap and water smell floating around him, his breath raspy from running. He presents Mrs. Lochtefeld with a container of prescription pills. She

opens the cupboard above the stainless steel sink, scans the rows of medications in jars and bottles on two shelves. Some of the containers are non- prescription preparations — Ractine, syrup of Ipecac, Calamine lotion. Others are labeled with children's first names in big letters. She finds a

before they go out to play. Some of them take it when they get into trouble. She chuckles sym- pathetically. "We have medication for severe be- havioral problems. Some children have anaphylactic shock problems, which means that their system totally shuts down if they ingest something to

place for this boy's container among them. She tells him to come in at noon for his medication.

A few minutes later, an- other boy arrives, arranges to return for medication at 10:30 and 2:00. Not long af- ter, a school staff member drops in, hunting down a third child's medication. This time the name is men- tioned. Ritalin. He needs to take it at 1:00. Mrs. Lochte- feld fishes among the con- tainers in the cupboard, consults a clipboarded ro- ter on her desk. The two women soon determine that the staffer was mispro- nouncing the child's name. Mrs. Lochtefeld locates it on her list, and the Ritalin bot- tle is discovered in its place in the cupboard, where it should be.

"Children may come in for asthma medication," Mrs. Lochtefeld says. "Some of them have inhalers that they take when they go out to play. Some of them take it

which they have a severe allergy."

Outside, the class bell rings, a metallic clatter. Another trill sounds, from the beige phone: a cafeteria worker is returning Mrs. Lochtefeld's call of the previous week. There's a child with an extreme allergy to peanuts at Birney, and Mrs. Lochtefeld wants to find out if any peanut oil is used in school cooking. There isn't.

Hanging up, she continues. "We have adrenaline, which counteracts that allergic reac- tion. We must give a child a shot immediately, otherwise they will collapse and maybe die." Has she ever had a death in her years of school nurs- ing? "I don't want you to put this in the news- paper. Turn off your machine." Her direction is delivered in the encouraging tone in which one tells a child. "Be your shoe," as if to prompt me to follow a step I should already be familiar with.

Mrs. Lochtefeld is cagey about the subject of behavior-controlling medication. It can't be de- nied that more children are put on psychotropic drugs now than they were 20 years ago. This

might not reflect an increased willingness to re- sort to drugs as a way of controlling behavior. Similar to the physical abuse phenomenon, Mrs. Lochtefeld notes, "Children are more likely to be identified as having problems that can be

Like Oz the Great and Terrible, the school nurse wields the power to send you home.

treated with medication. "With attention deficit disorder, though, med- ication is a last resort, after other interventions have been tried. We do see in some children a dramatic improvement. It does help their at- tending. They find that, on down the line, these kids, if they developed good self-esteem, don't

have the kind of problems others do. "We have a real team effort in working with such children now, a 'consultation team' that meets once a week with the principal; the vice principal; the counselor; the language, speech,

ing problem?" With attention deficit, we observe the child in the classroom, on the playground, see how he does with other children. A lot of children come to school troubled in the morning; there may be problems at home that trouble them, so therefore, their attention in the classroom is not what we would like to see. It kind of ties in with the child who comes into the nurse's office and really doesn't have a fever but just needs a little special something.

"There are also medical problems that cause kids to have problems in the classroom. There's Tourette's Syndrome that we're beginning to see. Again, it may be that it's just being identified more often."

"Recently there was a resurgence of measles, and polio was seen again. Even with immuniza- tions there is a small percent of children who get the disease, maybe four percent. Now, when we saw the measles — I guess it was last year — those were preschool children who came up from Mex- ico and brought it with them. We do a very care-

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This is the chance that Jack (Clark) has, maybe the last chance, in Boston now as the Red Sox's designated hitter, with that lovely wall to his left and real fans in the seats, not the beach boys and their Day-Glo girlfriends that he ripped in San Diego. "It's an honor to be bowled by Boston fans," says Clark. "In San Diego, you'd ground into a double play, the winning run would score, and they'd hiss. Oh, what do you mean we're ahead? Oh, Yeah!"

Rick Reilly
"This Is the Life That Jack Built"
Sports Illustrated
July 22, 1991

In the early 1980s, John Spreckels was famous through-out southern California as a prankster, practical joker, and wag, and the examples of the Spreckels wit suggest the somewhat primitive state of West

OUT OF CONTEXT

What they saw, what they said

Coast humor at the time... John Spreckels' friends were jokesters too. Once, for a bit of sport, a friend surreptitiously placed a mongrel puppy on Mr. Spreckels' doorstep. The puppy was taken in, and Spreckels then tried by a process of elimination to discover which of his friends had played this joke on him. It took him two years — at the end of which time the dog had grown

into an enormous canine of no discernible lineage — before he had narrowed down the possible donors of the dog to one man. At this point the dog died. Spreckels had the dog packed in excelsior, crated in a large wooden box, and shipped to his friend's house. "I'm returning the dog you let me borrow," Spreckels said. "I always repay my debts." Every-one roared. The dead-dog

story circulated for years. It was considered one of the funniest things that had ever happened in San Diego.
Stephen Birmingham
California Rich
1980

"Surfin' U.S.A.," to Rancho Santa Fe, a wealthy and conservative realm of citrus groves, migrant Mexican workers, and geriatrics in golf carts. Stone-cold Reagan country, and me and Senor Mow would escape into the weed, taking up in so many lemon groves that the sharp tang of citrus peels still comes up bad...
The public high school I attended — imagine an open-air

Ridgmont High surrounded by sagebrush and rocky arroyos, with seagulls diving for your lunch meat — was a mosaic of pot-smoking cliques, their turf demarcated as succinctly as the multicolored regions in maps of the cerebral cortex: skateboarders, metal-heads, punks, death-rockers, stoners, and the various flavors of surfer — the long-haired Zip fans, the cue balls that dug ska, and the dread-headed ones we called Waspirians...

We knew from Leroy and Alpert the importance of set and setting, advice we both followed and blatantly ignored. Outdoor Dead shows were a cross between the barons of the Tibetan afterlife and romper rooms, but North County's unspoiled zones were the greatest backdrops. The summer we were globbing all of Squiggle's white blotter, we'd time our doses to hit at sunset,

OUT OF CONTEXT

We'd kick back on the coppery cliffs of Red Rocks beneath a hunchbacked pine and watch the sun melt into the immense, resplendent sea. The sky struck the total chord of the spectrum, from the reddish lump

of the shipping orb through the violet haze of the caropy above. And to the east was the distinct boundary where dusk stopped and evening began to sketch the uncertain hiero-

glyphs of the stars.

Erik Davis
"Teen Head: Confessions of a High School Stoner"
The Village Voice
June 22, 1993

"One of the nice things about San Diego is that I've managed to find a neighborhood that's an awful lot like L.A. in the fifties," [artist Robert Irwin] went on. "Very laid-back and stable. A lot of my neighbors

work nearby, in the sailmaking shops and other businesses nestled along the water. As you can see" — we were now approaching the Point Loma district, straddling the hills that overlook the mouth of

San Diego Bay — "real nice in and out. You can wake up in the morning, walk out on the deck, and see what kind of day it's going to be. It could easily make you happy if you didn't watch yourself." ...

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TALMI CONDUCTS THE BEETHOVEN 9TH		ENCORE	ONATION
Yakov Talmi, conducting	STRAVINSKY: Symphony in Three Movements	October 8-9	October 10
Virginia Sublett, soprano	BEETHOVEN: Symphony No. 9 in d minor, Opus 125 (Choral)	8:00 p.m.	2:00 p.m.
Donna Brown, mezzo			
Karl Dore, tenor			
Kurt Link, bass			
San Diego Master Chorus			
Frank Almend, director			
Opening weekend is sponsored by American Residential Mortgage			
JEFFREY SIEGEL PLAYS GRIEG		ENCORE	ONATION
Yakov Talmi, conducting	GRIEG: Peer Gynt Suite	October 14-15	October 16-17
Jeffrey Siegel, piano	BARTOK: Concerto for Orchestra	8:00 p.m.	2:00 p.m.
Kerry O'Brien, soprano			
"FROM THE NEW WORLD"		ENCORE	ONATION
Yakov Talmi, conducting	W. SCHUMANN: American Festival Overture	October 22-23	October 24
Norman Kriger, piano	RACHMANINOV: Concerto No. 4 for Piano and Orchestra, Opus 40	8:00 p.m.	2:00 p.m.
	CHOPIN: Nocturne in E-flat major, Opus 9, No. 3		
	W. STRAUSS: 12 Russian Dances, Opus 36		
JOSEPH SILVERSTEIN PLAYS AND CONDUCTS		ENCORE	ONATION
Joseph Silverstein, conducting	BARBER: Overture to The School for Scandal	October 28-29	October 30
Denise Michel, bassoon	HURTEL: Concerto for Bassoon and Orchestra	8:00 p.m.	2:00 p.m.
	VAUGHAN WILLIAMS: The Lark Ascending		
	W. STRAUSS: 12 Russian Dances, Opus 36		
IONA BROWN, TCHAIKOVSKY AND VIVALDI		ENCORE	ONATION
Iona Brown, conducting	TCHAIKOVSKY: Serenade for Strings in C Major, Opus 48	November 11-12	November 13
	VIVALDI: The Four Seasons, Opus 8	8:00 p.m.	2:00 p.m.
"PICTURES AT AN EXHIBITION"		ENCORE	ONATION
Gregory Nisenzon, conducting	MOZART: Symphony No. 36 in C Major, K.455 (2nd)	November 18-20	November 21
Rascher Saxophone Quartet	NEELAND: Concerto for Saxophone Quartet and Orchestra	8:00 p.m.	2:00 p.m.
	RUSSELL: Symphony No. 4 in E-flat major, Opus 49		
MISHA DICHTER PLAYS TCHAIKOVSKY		ENCORE	ONATION
Yakov Talmi, conducting	TCHAIKOVSKY: Symphony No. 1 in G major, Opus 13 (Winter Dreams)	December 4-5	December 6
Misha Dichter, piano	TCHAIKOVSKY: Concerto No. 1 in B-flat major for Piano and Orchestra, Opus 23	8:00 p.m.	2:00 p.m.
Piney High School Band	TCHAIKOVSKY: 1812 Overture, Opus 49		
Mark Davis, conductor			
TALMI CONDUCTS TCHAIKOVSKY		ENCORE	ONATION
Yakov Talmi, conducting	TCHAIKOVSKY: Capriccio Italian, Opus 43	December 11-12	December 13
	TCHAIKOVSKY: Souvenir de Florence, Opus 70	8:00 p.m.	2:00 p.m.
	TCHAIKOVSKY: Symphony No. 4 in E-flat major, Opus 36		
MENDELSSOHN AND BRAHMS		ENCORE	ONATION
Ronald Zeltman, conducting	BEETHOVEN: Concerto No. 2 in B-flat major for Piano and Orchestra, Opus 19	January 27-28	January 29
Jerry Hager, mezzo	HINDEMITT: The Dances, Opus 28	8:00 p.m.	2:00 p.m.
	BRUCH: Symphony No. 4 in E-flat major, Opus 36		
KAWAKUBO PLAYS BRUCH		ENCORE	ONATION
Yakov Talmi, conducting	BRUCH: Concerto No. 1 in G major for Violin and Orchestra, Opus 26	February 4-5	February 6
Tanaka Kawakubo, violin	RESPIGI: Sinfonia Drammatica	8:00 p.m.	2:00 p.m.
KALICHSTEIN AND BEETHOVEN		ENCORE	ONATION
Yakov Talmi, conducting	BEETHOVEN: Concerto No. 2 in B-flat major for Piano and Orchestra, Opus 19	February 11-12	February 13
Joseph Kalichstein, piano	BRUCH: Symphony No. 4 in E-flat major, Opus 36	8:00 p.m.	2:00 p.m.
GUSTAVO ROMERO PLAYS LISZT		ENCORE	ONATION
Enrique Domercq, conducting	REVERET: 12 Variations	February 18-19	February 20
Gustavo Romero, piano	WAGNER: Prelude to Act 1 of Tristan and Isolde	8:00 p.m.	2:00 p.m.
	WAGNER: Overture to Tannhauser		
MAHLER AND SCHUMANN		ENCORE	ONATION
Yakov Talmi, conducting	MAHLER: Adagio from Symphony No. 10	May 13-14	May 15
Ethel Schuman, mezzo	MAHLER: Lieder eines fahrenden Gesellen (Songs of a Wanderer)	8:00 p.m.	2:00 p.m.
Karen Dirks, violin	HINDEMITT: Triptych for Viola and Strings		
	SCHUMANN: Symphony No. 4 in E-flat major, Opus 120		
CHERUBINI: REQUIEM		ENCORE	ONATION
Yakov Talmi, conducting	FAURE: Pavane for Orchestra and Chorus, Opus 50	May 20-21	May 22
San Diego Master Chorus	W. STRAUSS: 12 Russian Dances, Opus 36	8:00 p.m.	2:00 p.m.
Frank Almend, director	CHERUBINI: Requiem in C minor		
HOLST: "THE PLANETS"		ENCORE	ONATION
Yakov Talmi, conducting	ELGAR: Two Unaccompanied Piano Songs	May 27-28	May 29
Jon Garrison, tenor	My Love Dwell in a Northern Land	8:00 p.m.	2:00 p.m.
John Lopez, bass	There's a Sweet Place, Opus 53, No. 1		
San Diego Master Chorus	BRITTEN: Serenade for Tenor, Horn and Strings, Opus 31		
Frank Almend, director	HOLST: The Planets		

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Fuzzy lop-eared rabbit

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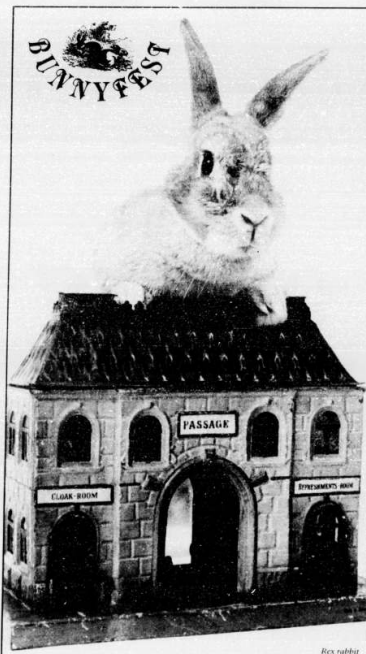
Easter Bunnies Are Reaching Adolescence

Urban Companion Rabbit Festival in Old Town

Rabbit is the festive dish of the country dweller as of the "workman," observed a French culinary scribe sometime late in the last century. "It is present at all banquets; it presides over the weddings of the suburbs and the baptisms of the villages. Its robust scent pervades the farms and the light-hearted eating establishments found on the banks of the Seine."

On this side of the Atlantic, among the gastronomic champions of *Oryctolagus cuniculus* was none other than Thomas Jefferson, who raised rabbits and, according to one of his slaves, used to take great care to chop the mighty backs so as to prevent them from "killin' the young uns."

Such careful husbandry has, alas, fallen by the wayside. In these times, the rabbit's role is less often one of hearty ingredient for a scrumptious stew than that of unfortunate mascot for Satanist preschools and sundry



Rex rabbit

diabolic covens. One young Englishwoman, for example, recently stated that her father, whom she described as being of the Satanic persuasion, once killed a rabbit and forced her to drink its blood from a chalice.

One is not so much astounded at the cruelty as at the sheer waste. Rabbit's blood cannot be properly appreciated if drunk fresh from a chalice. It is the crucial ingredient in the preparation of *lapin au gratin*, a dish in which the animal's blood traditionally is

conserved in a small bowl, enriched with white bread crumbs, crushed garlic, and chopped parsley, and added to sautéed rabbit portions shortly before grilling.

But one cannot even begin to speak of these finer rabbit pleasures when respect for these intrepid deliverers of Easter eggs is at an all-time low. Before we savor rabbits on their own tender-fleshed terms, we must, as a nation, relearn to respect, honor, and, yes, even admire them. And this is exactly what one collective of American citizens has

Calendar LOCAL EVENTS



set out today.
The House
Rabbit Society is a
national non-profit
organization which aims to rescue
castaway domesticated bunnies
from the lowly circumstance of
animal shelters to which they

are often cruelly
abandoned.
"Even as we speak,"

American rabbit

many, many rabbits are
showing up at the local
humane society. This is not so

cautions
Michelle
Wilhelms, an
H.R.S. San Diego
chapter volunteer
and acknowledged
expert on rabbit behavior.
"the Easter bunnies are
reaching adolescence."
As a re-suit,
Williams
explains.

much the result of any
wrongdoing on the part of the
feisty adolescent rabbits,
Williams continues, as the
result of the human
misunderstanding of bunny
behavior.
"What people don't
realize," Williams says, "is that
much undesirable activity —
the spraying, the aggressiveness,
the charging — believe me, I've
seen it all — can be avoided
through spraying and neutering.
They become much more
related. A spayed or neutered
rabbit is a very, very
affectionate and loyal pet. I
have a wonderful little French
Lop who loves me, licks my
face like a cat. They're also
easier to interbreed."

In an effort to
educate a woefully
ignorant public on the
more obvious points
of rabbit care and
management, and to
raise funds for its own
rescue activities
(H.R.S. has saved
more than 100 San Diego
County rabbits this year),
the organization will host
Bunnyfest II, a veritable house
rabbit extravaganza, in Old
Town's Heritage Park. The
event is expected to attract
close to 500 visitors (up from
100 attendees at last year's
Bunnyfest I) and boasts
attractions including a "Bunny
Beauty Pageant," bunny crafts
displays, prize-drawings, and
exhibits and demonstrations of

a wide range of rabbit
products and
services. Bunny
aficionados and
novices will be
able to meet
and swap
rabbit-
rearing tips and anec-

are secured in
harness or carrier.
— Abe Opincar

Bunnyfest II
Sunday,
September 26,
10:00 a.m. to
3:00 p.m.
Heritage Park,



Silver fox rabbit

doles. To this end, House
Rabbit Society is inviting all
owners to bring their urban
companion rabbits along with
them to Bunnyfest II, as long
as the floppy-eared charmers

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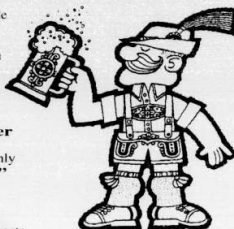
Friday, Oct. 8 - Opening Ceremony Dance
Saturdays, Oct. 9 & 16 - Oktoberfest Dance
Evenings • 8 pm-1 am • Inside • \$5 donation

All day fun, games & outdoor
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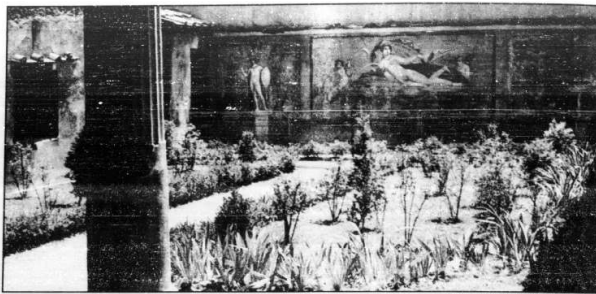
Calendar LOCAL EVENTS

What Ophelia Did Not Know

"Gardens of Antiquity,"
an Illustrated Lecture

The dining room, from which you could hear the sound of the breakers, looked onto the garden and the enclosing drive. All around the drive ran a hedge of boxwood, with rosemary to fill the gaps. Inside the inner ring of the drive there was a shady pergola of vines, over soft soil yielding to the bare foot. The garden itself was planted with mulberries and figs, well suited

description gives witness to the Roman love of gardens, a taste that from the Second Century B.C., onward gradually affected all strata of Roman urban society, from the wealthiest to the most humble. The gardens of a rich man like Pliny would have ornamental and fruit-bearing trees, vines, ivy, rosebushes, flowers of various sorts, and vegetables as well. Typically, at least



Peristyle garden in house of Venus Maecenas



Centaur fountain figures

to the soil. From the windows of the two rooms behind, you could see the entrance to the villa and a well-stocked kitchen garden.

That lovely place, overlooking the Tyrrhenian Sea near Ostia, was the retreat of the upper-class Roman governmental official Pliny the Younger, who lived at the end of the first century A.D. and the beginning of the second. Pliny's

one of the villa's inner courtyards would be planted as a garden, and in addition there might be more extensive gardens at the side of the house. There would also be statues, ponds, fountains, and perhaps doves, ducks, and peacocks. Public gardens associated with temples, theaters, baths, and athletic fields might be even more elaborate.

But one didn't have to be rich to

cultivate a garden. At Pompeii—a large town buried under volcanic ash by the eruption of Vesuvius in 79 A.D.—and so preserved for inspection by modern archaeologists—virtually every private house had its garden, however small it might have been. In crowded Rome, the poorest people, living in tenement houses, grew miniature gardens in window boxes and pots

as the Younger Pliny's uncle, the

manus plants grow and animals (and humans) produce young.

Religion pervaded the Roman garden. Another sign of it was the prevalence of sacred herbs, with their ritual associations. Rosemary, as Pliny's Ophelia tells us, 1,500 years later, is for remembrance, because Pliny did not know it. The only major subject for garden statues who was specific to gardens was Janus, the two-faced god of the New Year (hence "January"). He was also the god of garden gates, looking forward and backward in time and inward and outward on the gate.

The other figures represented in statues or in shaped trees and hedges (topiary was popular) were spirits of nature. There was Venus, goddess of sexual passion and therefore of natural fruitfulness; Mars, who before he became god of war was the protector of agriculture and cattle; Bacchus, god of vineyards and wine; and—along with these major gods—fawns, satyrs, tree-spirits, water-nymphs, and the like for every stream and gale was believed to have its deity. A particularly frequent figure was Priapus, supposedly one of Venus and Bacchus, who with his erect phallus gave vivid expression to the deepest symbolism of the Roman garden: the life-giving spirit of nature that

choreographer Pliny—whose very name sounds like that of a beautiful flowering plant—has made herself an expert in these ancient gardens, which is why she has been asked to give a talk on them at Quail Gardens Botanical Park (the lecture will be accompanied with some 100 slides). Having lived for 15 years in Italy, and with a degree in archaeology, Pliny has visited the sites, participated in digs, and done research into the lifetime evidence, as

"Gardens of Antiquity": Illustrated talk by archaeologist **Glenn Pliny** Saturday, September 25, 11:00 a.m. **Quail Gardens Botanical Park, 230 Quail Gardens Drive, Encinitas 92024** (Free for garden members; parking fee \$1. 436-3036)

Tomatoes, Whips, and Spiked Wheels

Attack of the Killer Tomatoes
Discussion

It's hard to imagine — and to stomach — that a shocky spoof of schlock sci-fi movies, a film which "cracks its one joke and then beats it to death for another 85 minutes," as critic Leonard Maltin, no highbrow, once sneered, could launch a successful film industry career. It's even harder to accept that said spoof could, again, in little more than a decade, three sequels, a cartoon spin-off, and a six-figure related-merchandise licensing deal for its creators. "It's been pretty amazing," muses Four Square Productions's John De Bello over the phone last Friday. "That such a little."

The film in question is, of course, *The Attack of the Killer Tomatoes*, shot in San Diego in 1978 for \$100,000. It was something then: college kids, now producers John De Bello, and now Assemblyman Steve Peace, and now National Park Service ranger Costa Dillon (they all met at Bonita Vista High School) put together because they'd heard making movies was a good way to pick up chicks.

Ill-conceived, hideously

scripted, odiously executed, *Tomatoes* nevertheless became a local cultural icon because just about everyone in town knew someone who had shown up at some point during shooting to work as an extra. My high school friend Tina's sister, for example, watching the movie during its original run, she hunkered amidst the swathed cushions of the Ken Cinema's seats, pointing and squealing at the blurry dots she recognized during the stadium crowd scene. Seeing friends on the big screen almost made it worth it to endure the film's dull and incoherent remainder. For a while, coming reluctant acquaintances into shelling out good money to sit through the turkey was a novel trick.

Looking back at that first *Tomatoes* with 14 years' hindsight, De Bello, and now Assemblyman Peace, says, "It was stupid. It was hap." he says, "but also stupid." *Tomatoes* did not catapult its makers to celebrity. "The stigma stuck for two or three years," De Bello admits. But the movie became a must at Worst Film Festivals. And once it was released on video,



Scene from Attack of the Killer Tomatoes

business skyrocketed. It was dubbed into several languages. It began bringing in money by 1985, it had grossed \$10 million.

Return of the *Killer Tomatoes*, made in 1987 for around \$1 million,

fell flat. Intended for wide distribution, it survived in Seattle, Sacramento, and a few other places, then went to home video in November 1988. Fox Network devoted its *Tomatoes* related merchandise. Mattel Inc. bought the master for its

censor for "a significant six figures." De Bello said at the time. Toys, action figures, games, lunch boxes, coloring books, sleepwear, stuffed animals, beach towels, and key chains ensued. You can still find some of these items at Pic 'N' Save.

The film *Killer Tomatoes Strike Back*, featuring animated tomatoes, cost \$1.2 million to make and was released direct-to-video in 1991. And last year, *Killer Tomatoes Eat France* was shot in San Diego and France for \$1.6 million put up by 20th Century Fox. Released direct-to-video earlier this year, *France* will soon start a theatrical run. De Bello expects, "It's 'Start Your Own Trilogy,' he jokes. "It features the first car chase ever filmed around the Arc de Triomphe. It's a *Beetle Hard* car chase, with whips and spiked wheels."

De Bello notes that many actors appearing in the latest movie have stuck with the *Tomatoes* movies since the beginning. Some have even gone on to reputable careers, like actress P.J. Soles. De Bello also says he's always hearing anecdotes from friends who, while traveling remote corners of the globe, run into, say, a Tibetan Sherpa wearing a *Killer Tomatoes* T-shirt.

"It's world famous," gloats De Bello. "To tell you the truth, I really don't know why. But the same people that sneered at it in 1980 were in 1992 calling it a work of art."

— Mary Lang

Attack of the Killer Tomatoes film clips and discussion with **John De Bello** Tonight, Thursday, September 25, 9:00 p.m. **Cafe Cinema, Front Street, corner of West Cedar, downtown** Admission \$8, members \$5 236-9576

Comedy

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SUNDAY, SEPTEMBER 26, 1993
9 AM-4 PM
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Calendar LOCAL EVENTS

north and south entrances to the campus.

Northwestern Exposure. R11 staffer Rob Broun discusses his experiences driving to Alaska and the beauty and peril of this 1,000-mile voyage, at R11 next Thursday, September 20, at 7 p.m. Free. R11 is located at 3029 University Avenue, North Park, 295-7700.

"Discovering the Art of the 19th Century" is the theme and goal of a lecture series continuing next Thursday, September 20, at 7:30 p.m., at the Athenaeum Music and Arts Library. Otto Mewer presents this overview exploring the variety and energy of this period's art. This one- and meeting focuses on the work of Goya and the Romantic painters of Britain, America, and France, including Constable, Turner, Bingham, Gericault, and Delacroix.

Admission is \$10 for members, \$12 for non-members. Find the library at 1008 Wall Street in La Jolla. Call 434-5872 for information and reservations.

IN PERSON

A Night of Performance Pieces is planned at the Better World Cafe tonight, Thursday, September 23, at 8 p.m., when Lauren Hecht, Linda Bell, and Mira perform. Find a Better World at 4017 Calhoun Street, in Mission Hills. Call 266-8002 or 675-0636 for more information. Free.

Comedy. Rob Kabota and Paul Alexander open for Todd Gault at the Improv tonight, Thursday, September 23, through Sunday, September 26. Headliner Vic Damico and opener Dan Chapin and Stephanie Wilder arrive on Tuesday, September 26, and continue through October 3. Showtimes are 8 p.m. Sunday; 8:30 p.m. Monday through Thursday; 8:30 p.m. and 10:30 p.m. Friday; and 8 p.m. and 10:30 p.m. Saturday. Just off the Improv patio you'll find the Sketch Pad, a 40-seat theater, currently featuring an open mike

night on Friday at 9 p.m. On Saturdays, see U1. Improvization! Thursday, made up of four stage performers and one musician. Their performances are sketch comedy and musical parody, based on audience suggestions and participation. Tickets for Friday are \$2. On Saturday the cost is \$6.

Find the Improv and the "Sketch Pad" at 832 Garnet Avenue, Pacific Beach, 863-8322.

Laughs. Fred Charles and Joan Fagan appear with Charlie Mark at Comedy Nite Oceanview tonight, Thursday, September 23, through Sunday, September 26. On Thursday, September 26, headliner Rick Hight, with openers Shang Forbes and Karen Romanow, begin a six-night run. Comedy Nite is located at 2218 El Camino Road, Suite 101, Oceanview. Showtimes are 8:30 p.m. Tuesday, Wednesday, Thursday, and Sunday; 8:30 p.m. and 10:30 p.m. Friday and 8 p.m. and 10:30 p.m. Saturday. Call 757-2177 for ticket information.

Laugh Tracks. Bob Zany is the headliner, and Paul Diller and ID, Tracer are the openers at Comedy Night San Diego tonight, Thursday, September 23, through Sunday, September 26. Headliner Robert Schimmel and opener Rich Nardale and Sally Z. appear from Tuesday, September 26, through Sunday, October 3.

Comedy Nite is located at 327 Fourth Avenue, in the Gauding Quarter. Showtimes are 8:30 p.m. Thursday, 8 p.m. and 10:30 p.m. Friday, Saturday, and Sunday. Call 757-2177 for ticket information and exact showtimes.

You Make the Call. In *The Attack of the Killer Tomatoes*, a sort of low-budget genre or "one of the worst films ever made," Chula Vista High School alumna John DeBello is the writer/director behind the film, appearing at Cafe Cinema tonight, Thursday, September 23, at 9 p.m. He'll talk about his movies and work in progress and show film clips. Admission is \$8 general, \$5 members.

Cafe Cinema is a coffeehouse with a 100-seat theater and the giant screen projection found at 1602 First Street (West Cedar), downtown San Diego. For more details, call 236-9574.

The Encore Cabaret hosts comedy events on Friday at 8 p.m. Enjoy San Diego Theatre's, featuring improvisation, sketch comedy and musical parody, based on audience suggestions and participation. Tickets for Friday are \$2. On Saturday the cost is \$6.

"Take a Number" is Janet Dawson's third Jeff Howard mystery. On Saturday, September 23, from 11 a.m. to 1 p.m., Dawson will read from and discuss her book, at MysteryBooks, Dawson once worked as an editorial assistant in the Navy and has set the novel in Alameda's Naval community. Find the store at 4679 Claremont Square, in Claremont. The event is free.

A Talk on Fall Planting will be part of author Fay Weldon's appearance at the Barnes and Noble Bookstore in the Del Mar Highlands shopping center at 12815 El Camino Road, in Del Mar, on Saturday, September 23, from 3 to 4 p.m. Weldon is the author of *Southern California* (Doubleday). The event is free. 481-4036.

The Improv Comedy Group Studio. *Laughs* performs every Saturday evening at 10:30 p.m., at the Lyeon Theatre in Horton Plaza. They love to work with ideas from the audience and perform set acts as well. For ticket prices and other information, call 268-1312.

Teacher Trainer Author Martin Rosen will read from her novel *Dan's Spies* at Strangers and Death by Edna at the Mission Valley Books on Tuesday, September 26, from 1 to 3 p.m. The store is located at 4679 Claremont Square, in Claremont. 757-2177. The event is free.

Dinner and Dialogue. The Cafe Cinema will open on Monday, September 27, at 7 p.m., to host dinner and discussion with Culture Club members Richard Montoya, Ric Salinas, and Herbert Siguenza. The full menu at the cafe will be offered for this event.

The dinner will follow at 8:30 p.m. in a discussion and screening of the group's most recent film and TV work, including a compilation of sketches from the Fox series

filmed this summer at the Maran Theater in Los Angeles. (The group's play *The Mission* is currently running at the La Jolla Playhouse.) Admission to the screening and discussion is free, on a first-come, first-served basis.

Cafe Cinema, 1602 First Street (West Cedar), downtown San Diego. For more details, call 236-9574.

"F.Y. Bole" is the latest work by author Mark Lewis, also the author of *My Cousin Geronimo* and *I Smell Father Williams* on Tuesday, September 28, at noon. Lewis reads from his new book at the USC Bookstore. The event is free. Call 534-6441 for additional information.

Parking permits are required on the USC campus, cost \$4 during the day, and may be purchased at the Calman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

The Living Writers Reading Series at SDSU opens with a reading by Swedish-American poet, writer, artist, translator, and composer Siv Gleditsen on Tuesday, September 26, at 7 p.m. Gleditsen will read from her book *Letters from the Floating World*. The reading is free and open to the public and will be given in SDSU's Scripps Cottage parking lot, available in the metered slots off College Avenue. Call 594-1253 for additional information.

Wine Tasting is planned when Joe Sterling, author of *A Californian Life: A Year in California Vineyard*, appears at Warlock's Bookstore on Tuesday, September 28, at 7:30 p.m. She'll share her experiences as a winemaker at Iron Horse Vineyards. The event is free. Find Warlock's at 7812 Calhoun Avenue, in La Jolla. 454-0472.

Dinner and Dialogue. The Cafe Cinema will open on Monday, September 27, at 7 p.m., to host dinner and discussion with Culture Club members Richard Montoya, Ric Salinas, and Herbert Siguenza. The full menu at the cafe will be offered for this event.

The dinner will follow at 8:30 p.m. in a discussion and screening of the group's most recent film and TV work, including a compilation of sketches from the Fox series

program at the USC Bookstore on Thursday, September 30, at noon. Refreshments and music will also be provided. This event is free also. Call 534-6441 for additional information.

Parking permits are required on the USC campus, cost \$4 during the day, and may be purchased at the Calman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

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TV

Not to Be Confused with "The Bicycle Thief," in many respects it's confusing to know that "Global Culture" has grown to encompass a universal hatred for television commercials, especially those that interrupt good movies. And nowhere, perhaps, is this hatred more deserved than Italy, a country whose commercials can be especially grating. It's entirely possible to turn on a television in your Rome and be greeted with a five-minute long commercial that features nothing more than a blonde in a leather mini-skirt screaming, "Fat is the number one cause of impotence in Italian men! No wonder! Italian women hate fat men—they're all DOPPELGÄNGER!"

Given that, and the ironic Italian manner of laissez-faire capitalism, it's no wonder that Italy has produced a particularly good satire of TV commercials. *The Bicycle Thief* is a little bit too ridiculous, and charming.

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Now Appearing
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Special Event -coming soon-
TINY TIM
Performing a variety of music including AC/DC's greatest hits • October 18

LIVE BROADCAST!
This Friday Morning, Sept. 24
5:30 am-9:00 am
BERGER • PRESCOTT • NAILZ
Live performance by
GREEN THOUGHTS & PRESTON

DRINK SPECIALS
FOOD

839 Garnet Avenue • Pacific Beach • 483-4592

Since it's heartily like Garth Fuchs' *Cruise* plays a twisted humor who, through luck and pluck, becomes a famous bartender in New York. Not yet 40, but had enough for more than a few sarcastic chuckles. Airs: Saturday, September 23, 8 p.m. KSMI, Channel 10.

Not Long Before General Depardieu Started to Get Really, Really Fat. Having been to France recently, and having seen the ole froggy heart throb on the tube, true me when I tell you that Garth's baby is turning into a major league porker. I mean, real big, thunder thighs, jiggle! Although Italian women may suspect him of being impotent (see above), he's rich, famous, can have all the chicks he wants, and just happens to live in the world's greatest taste capital. Besides, he's got some marvelous performances under his ample belly, like the one in *Four de Flore*. He's not even fat in this splendid film, and he plays opposite Yves Montand. It's the way food is so delicious, and he plays opposite Yves Montand. It's the way food is so delicious, and he plays opposite Yves Montand. It's the way food is so delicious, and he plays opposite Yves Montand.

Indecent. *Acquaintance.* A present of traditional Chinese culture that Mission was unwilling or unable to resist and destroy. Despite aggressive efforts on the part of the totalitarian regime governing China, it remains a country grounded deeply in its past and perhaps proud of it. *The Mission of Honor* takes a look at how very little certain things have changed in China, despite decades of Communist rule. Airs: Sunday, September 26, 7 p.m. KPBH, Channel 15.

The Secret Life. This is a pretty darned interesting four-part series that reveals how science's ability to manipulate the human gene will transform medicine, and, possibly, the human race. Episodes of the series air on Sunday, September 26, 8 p.m. KPBH, Channel 15.

The Attorney with the Quivering Chin. You probably remember Susan (see the L.A. Live column) who was seen on the verge of absolute

emotional collapse—the quivering chin, the watery eyes, the perpetually stricken expression. Who better to star in *White Collar Crime: The View from Italy* than the ABC Movie of the Week. Airs: Sunday, September 26, 9 p.m. ABC, Channel 10.

Paraguay's Sister Nation in Asia. Indonesia, has been called the second most corrupt nation on earth, after Paraguay. But while Paraguay remains indolent, slow in contrast and war criminals, Indonesia is steaming ahead, hardly toward the United States, but toward the United States. Airs: Monday, September 27, 9 p.m. KPBH, Channel 15.

Two-Hour Festival of the Summer. *Canoeing from the Living Room* is episode one of the *Secret Life* series, gene function and the molecular development of cancer are explained in layman's terms. Airs: Monday, September 27, 9 p.m. KPBH, Channel 15.

The End of the Secret Life. In the final episode, *Children by Design/Who Are You?* continues into the brave new world of gene therapy and designer babies and sheds new light on identical twins. Airs: Wednesday, September 29, 8 p.m. KPBH, Channel 15.

The Mound That Laid the Golden Egg. more of the *Secret Life*. The immune system is explained, and the controversial trend of genetically engineered sheep, pigs, mice, and sometimes is explored. Airs: Tuesday, September 28, 8 p.m. KPBH, Channel 15.

Coragous Comebacks. heart-warming tale of pure determination that should inspire us all. James Brady, brain-damaged former Reagan press secretary, Mary Ann Mabley, former Miss America, Kimberly Guilfoyle, five-year-old spina bifida

patient. There's enough there to tough, they don't complain. Take notes. *Conquering Comebacks* airs on Wednesday, September 28, 7:30 p.m. KSMI, Channel 10.

Our Friendly Neighbor to the South. *Talks about India.* This National Geographic Special allows Mexicans, from the very first to the very last, to sound off a tough about their country, its problems, its strengths. Mexico. *Through Their Eyes* airs on Wednesday, September 29, 8 p.m. KPBH, Channel 15.

A Celebration of Twangy, Nasty Voices Accompanied by Guitars. That's right, it's time for the *27th Annual Country Music Awards*. Told under sophisticated cars that it is an opportunity to mock rural tastes and their music, stars for their late models, their old-fashioned, regional styles, funny habits, and sentimental songs. Airs: Wednesday, September 28, 9 p.m. KPBH, Channel 15.

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The Padres San Francisco is the destination for the Padres Friday night baseball games. Airs: Friday, September 23, 7:30 p.m. KSMI, Channel 10.

Guadalupe Regional Park hosts the first of the 100-mile triathlon sponsored by the San Diego County Recreation Department. The triathlon starts at the park on Saturday, September 23, at 9 a.m. The 100-mile ride for experts includes a look at the scarp in the UTC area and back of Dahl's. Join the group in the southwest corner of the Sears parking lot, at La Jolla Village Drive and Torrey Pines Drive. For more details, call 493-2344.

Climb Turkey Pines Hill. Call Old One, Mt. Saddle, and a cable on a Kinkadee bike ride on Saturday, September 23, at 9 a.m. The 30-mile ride for experts includes a look at the scarp in the UTC area and back of Dahl's. Join the group in the southwest corner of the Sears parking lot, at La Jolla Village Drive and Torrey Pines Drive. For more details, call 493-2344.

Make Tracks. The 11th annual "Go to the Sun" triathlon, which is the 100-mile triathlon, sponsored by the San Diego County Recreation Department. The triathlon starts at the park on Saturday, September 23, at 9 a.m. The 100-mile ride for experts includes a look at the scarp in the UTC area and back of Dahl's. Join the group in the southwest corner of the Sears parking lot, at La Jolla Village Drive and Torrey Pines Drive. For more details, call 493-2344.

Cricket. The final regular season match for the San Diego Padres is set for Saturday, September 25, when SDP's Team 11 plays the Caribbean Crikey Club beginning at 11 a.m. on the athletic field at the south end of the Northview Drive entrance to the UTC campus (see L.A. Live column). Viewing is free, but you'll have to purchase a parking permit at the information kiosk in order to park on campus. For more information, call 483-4592.

on Mission Bay. Call 465-3334 for more information.

The San Diego Bicycle Club sponsors bicycle rides every Saturday morning on an ongoing basis. A fast-paced 45-mile ride begins at 8:00 a.m. At 8:45 a.m., a slower-paced 15-mile ride begins, for those learning to ride in a pace line in a group. Healthies are required for both rides. Meet the riders at Shiley Sports and Health Center, 10828 North Torrey Pines Road, La Jolla, Free. For more details, call 493-2344.

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"Black Knights" (GPs for Street. *Black Knights* for street, bombers, and point stock cars are scheduled at Canon Speedway on Saturday, September 23. The 108-mile track is located next to College Field in El Cerrito. Race time is 7:15 p.m., with qualifying runs set for 5:15 p.m. and practice runs at 2 p.m. To reach the track, take I-8 to Highway 67, and go off at the Bradley exit. Go left two blocks to Wing Street, then right one block to the track entrance. Adult admission \$10 and \$12.

Bicycle around Sorrento Valley during the next San Diego Recreational Sports Network outing, on Sunday, September 26, beginning at 9 a.m. The ride, 30 to 45 miles long over hills, departs from the north parking lot at the Visitor Information Center, at Lament and Mission Bay Drive. Call 223-8072 for details. The ride is free.

An Ongoing Mailbox Program takes place every Tuesday and Thursday at 8:30 a.m. at Mission Valley Center. Those interested in participating should turn in at the Strach's shoe store, just north of Balboa's. The program is free and open to people of all ages. For more details, call 235-3192.

The San Diego Volunteer hosts informal bike racing every Tuesday night, at 8 p.m., continuing on September 28. There's racing in all categories, with riders in a range of age groups. Free for spectators. Find the volunteer at 2221 Morley Drive, in Balboa Park. Questions? Call 296-3345.

The Collegiate Women's Volleyball season continues on Tuesday, September 28, at 7 p.m., when USD meets the team from the University of Portland in the Sports Center, on the USD campus. Call 266-8883 for additional information. USD is found

Calendar LOCAL EVENTS

at 5998 Alcala Park, in the Linda Vista area.

SPECIAL

The 16th Annual Beata Melodrama is running through Saturday, September 25, at 7:30 p.m. each evening. Let's Call It *Beatafest!* is based on the founding of the Beata Business and Professional Association in 1973. The all-act can be seen at the community leaders, including favorite bad guy, Cabby from You and I. Catch the show at the Beata Vista High School, 731 Otter Lakes Road, in Beata. Call 421-9438 for information and reservations. The tickets are \$5 per person; show is suitable for children as well as adults.

Aspiring Writers and Poets are encouraged to attend a building poetry clinic at the Old Union Theatre, 731 Otter Lakes Road, in Beata. Call 421-9438 for information and reservations. The tickets are \$5 per person; show is suitable for children as well as adults.

Travel Banding are being given at the Barre and Noble Bookstore in the 1st Mar Highland shopping center at 12835 111 Camino Real, in Del Mar, on Friday, September 25, from 7 to 9 p.m. The event is free. 481-4036.

Music Hall Dominated Evening entertainment scene in decades past.

Fidel's Hall Varieties is the new show by producer I.D. Mott, director Mark Scott, and musical director Doug Nov. scheduled to run September 24, 26, at 7:30 p.m. on Friday; 3 p.m. on Saturday; and at 2 p.m. on Sunday. Enjoy the singing at the 1st Union Church, 4190 Front Street, in Hillcrest. Admission is \$12.50. Call 236-9758 for information and reservations. The show is a benefit for the Upson Theater Service Center.

The Kumeay, Luleko, and Cuperio are the three local indigenous Indian nations in this area. From 9 a.m. to dusk on both Saturday and Sunday, September 23 and 24, the California American Indian Days Celebration is scheduled. Festivities include: intertribal dancers and singers, folk displays, and Indian games for children. Admission is free, and you're invited to bring your own chairs and shade. Find it all in Balboa Park, on the corner of Presidents Way and Park Boulevard. 281-5964. This year's event is in honor of Ron Christmas, Jr., a young Kumeay who died last year.

Books in All Categories can be found at the book sale planned for Saturday, September 25, from 9 a.m. to 3 p.m., at the former Green 11, Barre. The prices are generally 25 cents for paperback, 35 cents for hardback. Find the literature in the corner shopping mall at 8073 Broadway, in Lemon Grove. 461-9018.

Art in the Hills is the theme for the month annual Harvest Festival, slated for Saturday, September 25, from 7 to 9 p.m. on the grounds of the 1st Mar Highland shopping center at 12835 111 Camino Real, in Del Mar. The event is free. 481-4036.

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ADVANCE TICKETS
TRIP TICKETS INC.

ROD STEWART 10/15
P. DYLAN/SANTANA 10/19
JIMMY BUFFETT 10/20
1ST 10 ROWS!
THE KINKS 10/18

DEPECHE MODE 11/16
LENNY KRAVITZ 10/23 **KENNY G** 10/26
C. BLACK/W. JUDD 10/1
ROBERT PLANK 10/16 **MIDNIGHT OIL** 10/14
SADE 10/2 & 10/3 **ANNE MURRAY** 10/31

JESUS CHRIST SUPERSTAR 10/24
JEAN LUC PONTY 10/7 **DR. DRE** 10/24
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THE WAVE FROM YOKOHAMA
Day Music and Arts Festival is set for Sunday, September 26, from 10 a.m. to 5 p.m. The top live musical entertainment in many styles, Japanese and American, will be featured. The Wave from Yokohama program (head every 10 minutes) will be featured at the 10:00 AM, 12:00 PM, 2:00 PM, 4:00 PM, and 6:00 PM shows. The Wave from Yokohama program (head every 10 minutes) will be featured at the 10:00 AM, 12:00 PM, 2:00 PM, 4:00 PM, and 6:00 PM shows. The Wave from Yokohama program (head every 10 minutes) will be featured at the 10:00 AM, 12:00 PM, 2:00 PM, 4:00 PM, and 6:00 PM shows.

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Calendar LOCAL EVENTS

Sandra's latest book, *Jack and Me*. The party begins with a reading of *Where the Wild Things Are*, followed by an autumn leaf printing craft time. The party is free for children 4 and up, but reservations are necessary. Make them by calling 220-0175. The store is located in Hazard Center, at 7610 Hazard Center Drive, in Mission Valley.

Clifford the Big Red Dog stops by Barnes & Noble on Saturday, September 25, from 1 to 2 p.m., and there will be storytelling, book signings, and a book signing. Find the bookstore at 1060 West Valley Parkway, in Escondido. 736-7166. Free.

Readings for Children are scheduled at Borders Books and Office, when Fox Bearford, author of *William's Wish*, and *Sofia's Secret* author Janet Appleton appear on Saturday, September 25, at 1 p.m. Find the store at 1535 Camino del Mar, suite 307, in Del Mar. 735-2707. Free.

Chalk Talk and a short discussion are on tap when De La Cruz, director of *Fall Street*, appears in appearance at the Barnes & Noble Bookstore on Saturday, September 25, from 1 to 4 p.m. The store is located in Hazard Center, at 7610 Hazard Center Drive, in Mission Valley. 220-0175. Free.

If You Were a Wild Bird under the theme of the book and the book itself, your visit will come true, according to some. Seventh grade teacher Anne Amador will teach a workshop on making friendship bracelets in the Children's Room at the San Diego Public Library on Sunday, September 26, from 2 to 3 p.m. The library is located at 820 E Street, downtown. 235-5838. All materials are provided for this free workshop.

Hear a Tale at the story time for youngsters aged three to five years, held at the La Jolla Branch Library on Tuesday at 10:30 a.m. The series is free, and registration is not required. The library is located at 7733 Friar Avenue. Call 552-1637 for further information.

A Second Opportunity to Create a Friendship Bracelet presents itself during a craft time for children, at the La Jolla Branch Library on Tuesday at 10:30 a.m. The series is free, and registration is not required. The library is located at 7733 Friar Avenue. Call 552-1637 for further information.

"Dewchickens Packed Down Sunday is the topic. Planning next Thursday, September 30, from 3:30 to 4:30 p.m. at the Flanders River National Education Research Reserve visitors' center during "Thrive, Grow, and More." You'll go outside to look for return

ing shorebirds and draw one upon return. This class is aimed at elementary schoolchildren, and other parents are welcome, too. It's free. Call 575-3611 for information and (pre-registered) reservations. Find the center at 301 Capuan Way, in Imperial Beach.

MUSEUMS

(Art museums are listed in the "Arts" section.)

Antique Gas and Steam Engine Museum, the museum's activities include lecturing, collecting, historical meeting, and preserving historical gas, steam, and horse-drawn equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining and drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam-operated saw mill, and a 1/4 scale train. The museum is open daily from 10 a.m. to 4 p.m., at 2600 North Santa Fe Avenue, Vista. Admission is free; donations are accepted. For further details, call 941-1291.

Bancroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The home, built in 1863, was registered as a National Historic Landmark in 1982 and is on a spot where Keweenaw Indians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9050 Memory Lane, Spring Valley, hours are 1 to 4 p.m. Friday through Sunday, and group tours are available during the week. Call 609-1480 for more information.

Bonita Historical Museum, this museum features many historical photographs, artifacts, tools, and farming implements, the district's 1933 fire engine and foundry signs back to the 1930s of the Chula Vista area. Find the museum at 4033 Bonita Road, in Bonita. Hours are 10 a.m. to 1 p.m. Thursday and Saturday, and by appointment. Dial 365-3414 or 249-0678 for further details. Admission is free.

California State Museum, the museum features surfing artifacts and memorabilia—such as surfboards and clothing—of local legends, Phil Edwards, John "L.P." Richards, and Peter Johnson, and that was used in the 1930s. The museum is located at 1000 S. Highway 163, in San Marcos. The event is free. 461-8036.

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The museum is located at 308 North Pacific Street, Oceanside. Take I-5 and exit at Mission Avenue. Head west approximately one mile, and turn right on Pacific Street. Hours are noon to 4 p.m. Monday, Thursday, and Friday; 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; the opening exhibits include kumukaka, a traditional Chula Vista dance, and a collection of the original San newspaper building and relics from the downtown Chula Vista, where and where the museum is located at 360 Third Avenue, Chula Vista. For more information, call 420-8676.

Chula Vista Nature Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh National Wildlife Refuge. The facility is home to birds and invertebrates that inhabit the marshes and mangroves of the San Diego Bay. Visitors can use a binocular to view animals macroscopically, use a ViewScope for views of microscopes, organisms found in the "Sweetwater Marsh," and interact with computerized video explaining how to take the bay in the "Marshes." Tickets, and the "San Diego Bay" exhibit. Another exhibit, visitors can pet sharks and rays, see burrowing oysters and migratory birds, and enjoy the seashore gardens.

Coronado Beach Historical Museum, housed in a restored 1898 house, traces the history of Coronado, mostly through photographs. The exhibit shows the construction and early days of the Hotel del Coronado. Test city, the first beach and restaurant, and the first beach. The museum is devoted to the story of early aviation at North Island. Find the museum at 1126 Loma Avenue, in Coronado. Hours are 10 a.m. to 4 p.m. Wednesday through Sunday. Call 435-7212 for further information. Admission is free.

George White and Anna Gunn Mentor House, noted San Diego architect William Hubbard and Irving Call designed this line example of the early 20th-century architectural style and design, with an emphasis on the decorative arts and the Arts and Crafts movement. Currently on display are American Arts and Crafts furniture and decorative arts made by the Bonifant Shop of East San Diego. New York City. The house is located at 3253 Seventh Avenue, Hillcrest. Hours are Saturday and Sunday, noon to 3 p.m. Adult \$5, children under 13 free. 324-3442.

Heritage of the Americas Museum is a museum featuring an art collection from South and North America, concentrating on the utilitarian and decorative arts of crafts workers from ancient cultures. There are also decorative arts of the 19th century, archeology, education, and fine art. Find the museum on the Camarillo College campus, 2857 Jambucha

Roam-O-Rama

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Calendar CLASSICAL MUSIC

Nothing Is Quite Right Any More in SummerFest

Violist Paul Neubauer seemed to find something amusing in the fact that Bloch had died while working on the piece.

Another anomalous SummerFest program! Musical director Heinrich Ohyama seemed determined to alter the nature of the La Jolla Chamber Music Society's summer chamber music festival drastically. A contemporary composer in residence, Songs, Twentieth-century music in abundance (three out of the four works on this program). Pieces of little importance, minor value, and academic interest (two out of four). And the single work representing the 19th Century (which had overwhelmingly provided the center of gravity for the previous festivals) offered in an uneven and in many ways frustrating performance. This was not the SummerFest San Diego chamber music aficionados had known and loved.

The composer, Chinese-born Bright Sheng, was present as pianist in the performance of his *Three Chinese Love Songs*. A charming and friendly man, he spent a good deal of time telling the audience about the work, rather in the manner of a grade-school teacher in a music appreciation class. The chief points — thoroughly superficial for an appreciation of the music to follow — were that each of the song texts was in a different Chi-

nese dialect, and that hidden somewhere in the music was a quotation from Leonard Bernstein, which the audience was invited to try to detect (they did not succeed). Soprano Lisa Saffer then read English translations of the texts in a hesitant and monotonous manner (suggesting why her interpretations of Debussy songs, on an earlier program, had been so lacking in dramatic expressivity).

REVIEW JONATHAN SAVILLE

The translations were more or less superfluous too, for when the performers finally got to the songs themselves they turned out to be abstract sound patterns with no evident relation to any text at all, either in overall mood or in discernible word painting. Saffer's lovely light soprano conveyed the repetitive vocal phrases with generalized intensity, against an accompaniment consisting of drones by violist Paul Neubauer and abrupt percussive chords by the composer-pianist. There was nothing particularly unpleasant about all this, and nothing particularly interesting — an ordinary piece of contemporary music, in a period with no richly productive style to explore and no vital relationship between composers and audiences.

Sheng may, after all, be a much more attrac-

tive and absorbing composer than these minor pieces could indicate; it would be only fair to listen to his compositions more extensively. But why in SummerFest? There are more suitable venues for trying out new works by new composers: concerts devoted exclusively to contemporary music, where audiences, having decided for themselves what kind of music they want to hear, get what they want.

Pretty much the same thing must be said for Ernest Bloch's Suite for Viola Solo, although Bloch is undoubtedly a major composer, and although this work is already 34 years old. There is a good deal of wonderful chamber music by Bloch (as well as music of all kinds), which we ought to hear more frequently. But most of the really good pieces date from relatively early in his career; in his later years, there was unfortunately a considerable falling off in quality, a tendency toward academicism without the adroit, mystical inspiration of his greatest works.

The Viola Suite in question is an extreme example of this tendency, dating as it does from the last year of the composer's life, and it has the ad-



Bright Sheng

SummerFest. Sheng, Bartok, Bloch, and Smetana
Sherwood Auditorium (La Jolla Chamber Music Society)
Sheng, *Three Chinese Love Songs* (Lisa Saffer, soprano; Paul Neubauer, viola; Bright Sheng, piano); Bartok, *Contrasts* for Clarinet, Violin, and Piano (David Shifrin, clarinet; Hamao Fujiwara, violin; David Golub, piano); Bloch, Suite for Viola Solo (Paul Neubauer, viola); Smetana, Piano Trio in G Minor, Opus 15 (Cho-Liang Lin, violin; David Finkel, cello; Wu Han, piano)

ditional disadvantage of having been left unfinished (it stops right in the middle of the last movement). Its ideas are unfocused, and they

don't seem to go anywhere; the composition as a whole is one of the composer's weakest. The only unequivocally positive thing one can say about it is that it is beautifully written for the instrument, a virtue splendidly brought out by Paul Neubauer's sensual and impassioned performance (although, we could have done without Neubauer's introductory speech, in which he — and then the audience — seemed to find something amusing in the fact that Bloch had died while working on the piece).

If the Solo Viola Suite is a poor representative of its composer's talents, the same comment cannot be made about Bartok's *Contrasts*, which is a major chamber work of great inventiveness. Some members of the audience felt that they had already given Bartok his due, in the earlier performance of the Sonata for Two Pianos and Percussion.

But *Contrasts* is a lively and accessible piece, full of vigorous tunes and colorful timbral effects, and it offers its performers wonderful opportunities for cheerful and virtuosic playing. The opportunities were brilliantly exploited by clarinetist David Shifrin and pianist David Golub, but somewhat less so by violinist Hamao Fujiwara, whose sweet-toned lyricism, for all his strenuous efforts, could not be pushed to the edge of wiry aggressiveness and acerbic irony demanded by the music.

If the instrumentalists in the Bartok were not quite perfectly matched, things were considerably worse in the final work on this recent program, Smetana's Piano Trio in G Minor, Opus 15. This is an intense piece of Romantic autobiographicality, its artful Schumannesque forms barely containing the composer's deeply felt emotions. The contrast between this

kind of music (the music SummerFest subscribers prefer and expect) and everything that had gone before was disconcerting: it took a while before the vocabulary and dramatic scope of the more familiar style could re-establish itself in the listener's mind. But then the audience had to contend with the radical differences in manner of playing that characterized (on the one hand) violinist Cho-Liang Lin and cellist David Finkel, and (on the other) pianist Wu Han.

The problem was the pianist, who — even on a Steinway — scarcely ever emerged from the role of background accompanist, in no way emulating the string players' emotional dynamism or their powerful and incisive shaping of Smetana's phrases and lines. As in previous concerts, one often could not hear her; an obscuring veil lay over virtually all her playing and when

the score demanded to a climactic, forte, she produced a sound resembling two pieces of wood snapping together (I didn't know it was possible to make such a sound on a Steinway, which, when played with respect for its qualities, is at its most impressive in its loud, ringing, percussiveness transcending notes).

All in all, not SummerFest's finest hour.

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday noon performance. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. On one phone. The editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, etc., the precise address where it is to be held (including neighborhood), a contact phone

number, and a phone number for public information to Reader's Guide to Classical Music, P.O. Box 85003, San Diego CA 92186-5003.

The Husband and Wife Team of Wayne and Cheryl Seppala perform music by Bach, Vivaldi, show tunes, theater organ favorites, and piano organ duets from 2 to 3 p.m. on Sunday, September 26. This is the next installment of weekly free concerts on the 4000 pipe instrument at the Speakeasy Organ Pavilion in Balboa Park. 226-0819.

Reginald, Paganini, and Bach are among the composers whose works will be performed by classical guitarist Robert Wetzel at the Better World's Gallery on Sunday, September 26, at 4 p.m. Find the Better World at 4010 Goldfinch Street, in Mission Hills. 260-8007. Admission is by donation.

The 21st Season of San Diego Mini-Concerts begins on Monday, September 27, at noon, when flautist Beth Rose Buckley and pianist Mary Barranger perform Beethoven's Spring Sonata, Bach's Suite in C Minor, Howard Hanson's Serenade, and George H. Farnham. The concert will be approximately 50 minutes in length, and you're encouraged to bring a lunch to eat while enjoying the recital. Admission is free, although donations are gladly accepted. Call 454-6522 for more information. These mini-concerts are presented on alternate Mondays through May.

The Welcome to Opera programs at the Better World's Gallery continue on Monday, September 27, at 7:30 p.m. The Gallery is found in Mission Hills, at 4010 Goldfinch Street. Call 260-8007 for further information. Admission is \$7 per person.

Music Spanning Three Centuries, from Vivaldi's *Trio Sonatas* to the music of Maxine Margul, Antonio Salieri, and Antonin Dvorak can be enjoyed when the chamber music group Allegro performs next Thursday, September 30, at 12:30 p.m., at Palmer College. Take in the Concert Hour recital in Performance Lab (U-10), 1140 West Mission Road, in San Marcos. For more information, call 744-1140 x2453 or x2516. The concert is free.

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Calendar ART

work. At all stages of his lengthy career, he was overwhelmed by an involved and expressive artist. In that astonishingly varied succession of styles, the breathtaking formal inventiveness is regularly matched by the gripping emotional content: gloom, joy, erotic fire, rage, fear, compassion, satire, exuberant good spirits, or the terrors of nightmare. The only one of his many manners in which the formal preoccupations tend to outweigh personal emotional expressiveness is a striking extent in Cubism; but even there passion, the unconscious, dreams, and autobiography usually surge upward through the formalist intention. In my article on *The Architect's Table* last week, I tried to point out the vivid emotionalism of that extremely abstract painting, at the same time underlining William Rubin's agent analysis of the way Picasso integrated the daily events of his personal life into his Cezannian explorations of space, mass, and light. Even among his synthetic Cubist works of 1916-1921, and even among the still lifes of that period, the artist's emotional participation is often prominent; we can sense his state of mind, the way Picasso himself, with great intensity, sensed Cezanne's anxiety.

The state of mind I sense in *The Guitar* is one of exclusive, conscious absorption in the formal problems and challenges of a Cubist still life. Picasso is always an artist; he is always aware of himself as an artist; he is always preoccupied with art calling, career activity, problem-solving. But he is also a friend, a lover, a husband, a father, a young man or an old man, a man confronting loss, achievement, conflict, adversity, happiness, himself as a human being in the various stages of life. In *The Guitar*—unusually for him—these aspects of his identity seem in advance. This is one of the few paintings in Picasso's entire career that could be legitimately said to have as its only subject

the interactions of lines, shapes, colors, and other purely formal elements. It certainly does not seem to be about "about" in the sense of empathizing with, offering insights into, or recreating the experience of—guitars, music-making, drinking, or being in a domestic interior, even though it contains stylized signs indicating a guitar, sheet music, a bottle, a table, a red tablecloth, and a textured, mustard-yellow rug. Pretty much the same thing is true of the Braque and Gris paintings (both tiny) in the Paley Collection. These pictures exhibit the individual predilections of the artists (Gris likes triangular structures, sharp lines, geometrical simplifications of form, subdued color schemes within a limited range; Braque prefers irregular, organic shapes, softer contours,

and textural effects such as the marbledizing in *Still Life on a Mantelpiece*). But the synthetic Cubist devices are very much the same in their essence. Here, too, the artist conveys no participatory interest in the objects (musical instruments, campfires, pleasures, fears, and concerns, but for their characteristic shapes. We are shown not a guitar or a mandolin potentially capable of touching the heart with a tune or a chord, but a stylized case as code for the instrument's body, an oval hole for the opening in its face, a series of lines meaning strings. The associations of real life, still evocatively present in Picasso's and Braque's analytic Cubism of several years before (such as *The Architect's Table*),

are not encouraged. They are more or less irrelevant in paintings that are fundamentally impersonal and abstract, in spite of their residual allusions to objects of the real world. In the Braque and Gris works in the Paley, just as in Picasso's *The Guitar*, almost everything

a short step—although it is a step that came to be here, between 1919 and 1962?

One more point about Picasso. His perpetual search for identity and self-realization through his art expresses itself even in such a trivial matter as his signature. *The Architect's Table*, like many of his and Braque's analytic Cubist paintings, is unsigned, in defiance to the objectivity and supposed anonymity of their collaborative efforts. *Nude with Iored Hands*, too, is unsigned (I don't know why). *Boy Leading a Horse* is signed in the lower right corner, in the same black paint used in the picture to show the two figures, as though to suggest that the deepest identity of the artist is to be found in that magnificent power of drawing that makes the boy and the horse emerge, alive with intention, from the earth and sky of the background.

In *The Guitar*, Picasso has signed and dated the picture in the lower left corner, using the same blue-green paint that designates the table top. But he has added a few black shadows at the left side of the letters, so as to make them. In a painting in which every area, every shape, every color is an affirmation of the flatness of the canvas and of the independence of the work of art from the plastic qualities of real objects in real space, Picasso has made his own name the only three-dimensional object in the painting.

Yet leaving aside the question of the purpose of art, or the distinction between art and decoration, what is notable about the works of "post-painterly abstraction" in the Paley is how little stimulus they offer on the purely formal level, in comparison with the synthetic Cubist paintings of Picasso, Braque, and Gris. Picasso's *The Guitar*, however unemotional, inexpressive, and undramatic it may be in terms of life experiences, is a brilliant piece of formal organization, vibrant with inventiveness, pervasively satisfying, and surprisingly rich in imaginative, unpredictable, and exhibiting everywhere this artist's unquenchable ability to get things right. In short, if it is not the greatest of Picassos, it is still a Picasso. Morris Louis, Number 4-31 (ten narrow vertical stripes, each a different—usually pri-

mary—color) is—as just a Morris Louis. Oh what a falling off was here, between 1919 and 1962!

For more information, call 482-6372.

"Re-Routing" is Nina Katcha's first solo exhibition in a gallery space, and it can be seen at the Linda Moore Gallery, 3445 Broadway, through Saturday, 10 a.m. to 5 p.m. (Tuesday through Saturday, 10 a.m. to 5 p.m.).

"20 Years, 10 Quot" is an exhibition of photographs by Isaac Carver (from Santiago, Chile) and Valerie Teyssie (from San Diego), along with graphic art from the center for the Study of Political Graphics, all depicting the struggle towards political change in Chile. This exhibition continues through Sunday, September 26.

The center is located in the Pepper Grove area of Balboa Park, 1419 E. 16th Street, San Diego, 92101. Galleries hours are noon to 5 p.m. Wednesday through Sunday, 10 a.m. to 5 p.m.

Early California Oil and English watercolors by Frank Kuhn, Charles Fries, Anne Kohnen, Norman S. Chan, Edgar West, and others are on view at the 4th gallery, 101 Laurel Street, downtown, through Tuesday, September 28. Galleries

hours are Tuesday through Friday, 11 a.m. to 5 p.m., Saturday 11 a.m. to 4 p.m., Sunday 11 a.m. to 4 p.m.

The Second Colored People Exhibition can be viewed at the Power Center for the Performing Arts, 1408 Esplanade, through Tuesday, September 28. This show, judged by Janet Dorelli, is hosted by the San Diego Chapter of the Colored People's Society of America.

See the winners from 8 a.m. to 5 p.m. Monday through Friday, 10 a.m. to 5 p.m. Saturday, Sunday, 10 a.m. to 5 p.m. Tuesday through Friday, 10 a.m. to 5 p.m. Wednesday through Sunday, 10 a.m. to 5 p.m.

"Poetry and Symbolism on Silk" is the exhibition at the Hospitalista House of the Japanese Friendship Garden, in Balboa Park, featuring Japanese and American silk art. This exhibition continues through Sunday, September 26.

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San Diego Union Tribune

Through October 17

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Los Angeles Times

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for Latino actors in television
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All's Well That Ends Well
Reviewed this issue:
Lowell Davis Festival Stage, Simon
Edison Centre for the Performing
Arts, through October 17; Tuesday
through Sunday at 8:00 p.m.

Cabaret
Along with whetted food Greer's
haughty disregard for things apoc-
alyptic, when one thinks of
Cabaret — book by Joe Masteroff,
music by John Kander, lyrics by
Fred Ebb — one envisions a scene
stepping with decadence and some
occasional wide-eyed innocents
thrown in for contrast. Though set
in Berlin, Germany, in 1929-30, the



Richard Monrovia, Herbert Siguenza, Ric Salinas in The Mission

more demeaning than the previous
one.

Montrovia, Salinas, and
Siguenza are a model of en-
semble stage-acting. And each,
admirably directed by Tony
Curiel, has terrific individual
moments (Siguenza, for exam-
ple, is a riot as Igleias, whose
exaggerated Castilian accent
sounds as if he has a whistle
lodged in his throat). Behind
them, the design work is all
La Jolla Playhouse quality, in-
cluding Victoria Petrovich's set
and its fairly exact replication
of San Francisco's Mission Dis-
tance. Missions run throughout
the work, in fact — Father
Serza's, the Mission District, the
mission of the group. Culture
Clash is actually reversing the
path of Father Serza. They
began in San Francisco and
have come down the coast,
down the El Camino Real to
San Juan Batista (where they
performed at Luis Valdez's
El Teatro Campesino) to
Los Angeles and — finally! —
to San Diego for their first ex-
tended engagement. The
Southland could benefit greatly
from this very funny, truthful
brand of missionary work —
er, comedy.

THEATER LISTINGS

Theater listings and commentary are
by Joe Minjares. Information is
accurate according to material given
us, but it is always best to phone the
theater for any last-minute changes
and to inquire about ticket
availability. Many theaters offer

Lawrence Walk Resort Theatre,
through November 15; Tuesday,
and Thursday through Saturday
at 8:00 p.m. Mainstage Tuesday
through Saturday at 8:00 p.m. Sun-
day at 7:00 p.m. Mainstage Sunday
and Saturday at 1:45 p.m.

Culture Clash: The Mission
Reviewed this issue:
Mandell Weiss Forum, Mandell
Weiss Centre for the Performing
Arts, through October 10; Tuesday
through Saturday at 8:00 p.m. Sun-
day at 7:00 p.m. Mainstage Sunday
and Saturday at 2:00 p.m.

Emigres
Polish dramatist Slawomir Mrozek
is most known for his absurdist
plays. Kafkaesque conundrums in
which the odd given way to the
even more bizarre. With Emigres
(1974), although it has elements of
the Theater of the Absurd, Mrozek

evolves into a dramatic shredding
of lives lived in between worlds.
Worth a try.
Sweetooth Comedy Theatre,
through October 2; Thursday
through Saturday at 8:00 p.m. Sun-
day at 7:00 p.m.

I Do, or Die... The Mother-in-
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King of the Kosher Grocers
Joe Minjares's feel-good (feel
good — hell, feel fabulous) giddy-
deep comedy would make a great
pilot for a TV sitcom except that
the ending — in which all the trou-
bles of the multi-racial characters
are solved for \$17 million in what is
truly the Best of All Possibilities.

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her 3 at 4:00 p.m. For information
call 295-3454.

Mornings at Seven
The South Coast Repertory Theatre
opens its new season with Paul Os-
born's antic, wise story about four
eccentric sisters in a small town in
1922. Martin Belton has directed.
South Coast Repertory Theatre,
main stage, through October 10;
Tuesday through Saturday at
8:00 p.m. Sunday at 7:30 p.m. Mat-
inee Saturday and Sunday at
2:30 p.m.

The Mousetrap
OnStage Productions presents the
longest running play in history,
Agatha Christie's murder mystery
about a husband and wife, phone
lines down, and a murder in the
neighborhood.
OnStage Productions, through Oc-
tober 23; Thursday through Sat-
urday at 8:00 p.m. Mainstage Sunday
at 2:00 p.m.

Murder on the Nile
An unstately opening night per-
formance, by the Octal-One Pro-
ductions company, made for a very
slow trek upriver. Agatha Christie
based the three-act play (1946) on
her novel *Death on the Nile* (1937).
A gaggle of passengers, suspicious
types all, are headed for Khartoum.
One of them is Kay Ridgeway, cas-
sily the richest woman in England,
who just married — was it too sud-
den? — Simon Morstan, a com-
moner. Also on board are Kay's

guardian, Canon Pennefather, a
"moral gangster" who raises funds
for crucial causes (or are they?) the
pernickety Miss Flodot (flodot for
her and her seemingly innocuous niece
Christina, the nefarious Dr. Ben-
ner, a young unprincipled lad
(Lauri) turned female, and —
omigod! — it's Simon Morstan's
ex-fiance, Jacqueline, De Severa,
for whom "sometimes everything
goes red." After what seemed like
mountains of exposition in act one
and the first half of act two,

Christie gets things moving swiftly
toward a complex conclusion. At
Octal-One, though, a majority of
the cast could have benefited from
a more rehearsed and b. 1. better
sense of how to play mannered
characters with appropriate ac-
cents. Only David Pugh, as Simon,
Christine Isoton as the stormy
Jacqueline, and Katherine
Faskiner as the stuffy Miss
Flodot (flodot for her and her
seemingly innocuous niece
Christina, the nefarious Dr. Ben-
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Jacqueline, and Katherine
Faskiner as the stuffy Miss
Flodot (flodot for her and her
seemingly innocuous niece
Christina, the nefarious Dr. Ben-
ner, a young unprincipled lad
(Lauri) turned female, and —
omigod! — it's Simon Morstan's
ex-fiance, Jacqueline, De Severa,
for whom "sometimes everything
goes red." After what seemed like
mountains of exposition in act one
and the first half of act two,

Christie gets things moving swiftly
toward a complex conclusion. At
Octal-One, though, a majority of
the cast could have benefited from
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San Diego Reader September 23, 1993 **65**

Happy Happy Joy Joy

I was looking at old men and a young babe singer with lovely long hair, white flesh, decent bone structure, and a voice like Grace Slick's.

As if the tenth anniversary Street Scene '93, held two weekends ago, did not loom large in the summer with automatic momentum, it was prefaced with an unprecedented come-on. For the first time, the regulation press crib sheets were not only lit and witty but actually useful (courtesy of former colleague-turned-media-liaison John D'Agostino). In order to stonewall the pass rush of intimate tightwad who believed this assignment conferred upon me the honorarium of (altruistic) V.I.P., I merely had to recite this chilling admonishment: "Please, please do not attempt to get a 'guest' or unauthorized person into the Street Scene... Violators will be subject to censure, blacklisting, and the public humiliation of physical ejection." Okay, the latter sentence was my addition, but the spirit of this classic fax brought out the Ayn Rand in me. Bowing to custom, an official not act to ward off deadbeats was a more effective mandate than a personal "Fuck you, it's only 20 bucks." Perhaps the carnival atmosphere of an event earmarked as a "festival" inspires pandering. If am guilty only of being the ancient mistle in a crowd, and that role suits every occasion.

This sort of presentation is fraught with such implied significance that most of us feel conditioned for a heightened experience whether it's wanted, needed, or obtained. The growth of the S.S. has been remarkable—the extent and diversity of music represented, the ethnic, regional, and novelty side-shows, and the commodity agents who add to the multicultural theme-park ambience. That is besides the cluttered warm making the two-night thing a fascinating anti-farm magnification for casual voyeurs and eavesdroppers.

The technical and logistics hazards of this kind of event were of no ill consequence, according to my log/journal. The many involved and in charge deserve the kudos that promoters love to bathe and stew in. A great deal of hard work and money and imagination evidently made this flea market/festival within festival/little villages (and for all I know, the happiest kingdom on earth) run-offer-up successful. As a look-alike of the "wep," I was the waiting busbody between performances, unperturbed by the merchants, night-lubs, witch doctor cuisine, and the humanity sandwiching me. My termite sense of purpose, which was, is always will be the music, made the obnoxious novelty almost irrelevant.

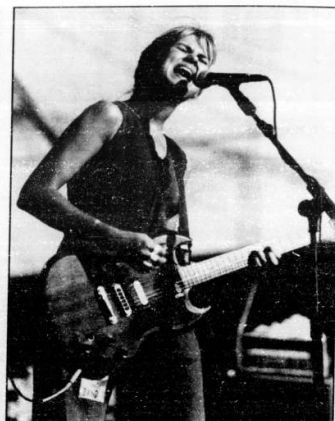
Not only was this the most expansive and panoramic

theistic of these annuals, but its breadth allowed me to burrow for the duration and give maximum attention to the deserving, minus the subsequent guilt for ditching or giving meager shrift to the proverbial stills. It seems more honest and kinder to all to freely give a band the bum's rush than to compound fatigue, ignore the call of nature, miss out on incisive gabbling and leering. I can only wear a hair shirt for so long. My provisional itinerary helped eliminate those I would not see even if it meant the end to all war (X. Mick Fleetwood, Everett Harp, Marcia Ball, Amrosia). Much to my regret, I was able to decline all gospel in the hope that God truly is Roman Catholic. And on that apostate's note, I made a point of ditching B.B. King because, frankly, I'm sick of the blues as done by musicians who seem to be around every season (the same goes for Buddy Guy, whom I love, but not when he bullshits for the peanut gallery). I did catch a few withering novelties in what seem now like subliminal flashes. Jefferson Anything, whom I loathed in all manifestations, were squaring from "Miracles" to "Two Heads" or something equally anti-establishment when, from afar, I noticed I was looking at old men and a young babe singer (Darby Gould) with lovely long hair, white flesh, decent bone structure, and a voice like Grace Slick's (i.e., martial and shitty). Eric Burdon, the unflappable leaping gnome, was playing at the same time that a block removed, his old Afro-authentic pale, War, were plodding away. Both washout crews should reconsider their reported bad blood and reunite. (Black Man's Burdon is a classic double set of soul-brother drivel and still-born improvisation.) Five minutes of contemplation apiece was all I could bear from these losers. One remnant who did salvage his dignity was Johnny Rivers. During his roughly ten-year contract as a hit-single journeyman, Rivers went from remodeled R&B and Motown to introducing material by unknown young songwriters (chief among them Jim Webb). He still has the same ingratiating Southern drawl and through sheer conscientiousness was able to update his hits of other people's hits with aplomb and feeling. He got off a splendid version of Tyrone Davis's "Can I Change My Mind" but regrettably did not dip into more obscure gems like "Tuesdays" or "Sins No Slider."

Los Leños is a great rock and roll band, but again, they never deviate from expectation onstage (their discs are another matter). They can rouse if you are unfamiliar with their live show, but it has now traversed into the land of the ready-made. Other acts of fleeting interest, like Jimmy Cliff and locals Big Mountain, delivered smug, perfunctory sets that reminded me just how boring reggae can be when it is not operating at full throttle. Euxicia represented by African blues guitarist Ali Farka Touré, with an able assist from globe-trotting Ry Cooder, was alternately sinewy, murky, and transfixing as an alien form can be when played without fear that it could cause confusion.

My reason for enduring 13 hours of zigzag perusing was to hear those I was almost guaranteed to admire and those I have heard enough about to draw a bit of blood. To dispense with the disappointments, Tish Hinojosa has received such florid laurels that I wouldn't be surprised if the obligatory ethnic Grammy or a peace prize has her name etched on it in advance. She has the qualifications to be "indigenous Hispanic," Jewish female artist of the year." She is dark, beautiful; her singing is limber, calculated, and precise in terms of dramatic phrasing. Her material is on terra firma when it comes to Texican tales of the nomadic immigrant, taking full advantage of corridos, rancheros, Okie-ying, and turkey-in-the-stew toe tappers. Much of her work is historical, political, and dripping with local color. But she is something of a cad, an archivist. She explains her in a cave, don't understand their import. And though on disc the sonic flow of her voice and arrangements comes across well, she is a rather stiff performer with a walled-off glare that indicates an antipathy for effusive displays, as if inertia equaled integrity. Besides, I cannot get used to a Chicana who says things like "I'll have a good time with all this her noise 'round us?" This may seem unkind, because she does

Calendar MUSIC SCENE



San Diego Street Scene Downtown September 10 and 11

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Calendar MUSIC SCENE

advocate and was glad there were indeed five among many that allowed me to exit without raging against the darkness. Homegirl Cindy Lee Berryhill is the rare '80s eccentric with enough talent to subsume that oddness and make it a crucial element of her appeal. Her obvious talent notwithstanding, Berryhill is too elusive to permit anything like an accurate reading. Her temperament is diffusive, intriguing, and solipsistic. She can be the femme whiner, the bittersweet folk punk, a discombobulated ironist, and a cryptic conceptualist. If she has antecedents, they may well be Brian Wilson, Harry Partch, and Sandy Denny. Berryhill is getting closer to synthesizing her cross purposes, with an odd ensemble of contrabass, cello, and "percussive" from Randy Hoffman, which

together give a richer, more outré texture and tension. In this unexpected and belated "year of the woman," I am happy to give a preliminary high sign to Juliana Hatfield. So many of these young, up-from-poverty rock musicians are victim, of their own dead-end mythology that they seem unable to describe themselves. Hatfield, though, is one of the few who have contributed substance instead of gossip. Her sometimes harsh, often wistful, and epigrammatic songs place her in the company of such betters as Liz Phair and Aimee Mann and way above the insufferable daughters of the Runaways (Bikini Kill, L7, ad caca). Her artistry may not be complete, and it could be limited by the company she keeps, but one thing is for sure: she gets a good, hard, full-bodied sound out of the electric guitar, something that, face it, not many female rock stars even make an effort to achieve. (Is that sexist? Fuck it, it is

instrumentist.) It is no shock that what I had been waiting for throughout the long haul were my preferred jazzbos. From fair to best, Joshua Redman shows considerable promise. As Dewey Redman's son, he carries an imposing pedigree, and whether conscious or accidental, his tenor sax playing has much of Redman's resonant, romantic, and deliberate sense of rapture. He distends melodic ideas in waves, without stretching himself too thin. The firebrand liberties once pursued by his father are given nods, but he goes in more for four-square idioms such as hard bop, pop balladeering, and funky dance music. His quartet proved equal to their debut record, with sturdy solos that were not prolix. Redman may loom as a force eventually, but he is still nascent. It would be a disservice to exaggerate his accomplishment, let he end up one more Courtney Pine struggling to justify expectations. The term *legend* is a misnomer intended to be high praise. Unless you are the Abominable Snowman or a missing corpse, the word implies that no one actually knows you. Charles Brown is a fondly credited jazz-blues singer and pianist who was a contemporary of Nat "King" Cole. Like Cole, he found more success emphasizing the voice; however, he never achieved the stardom Cole did. Still, he was a major influence on many blues-based singers. At the Scene, he and his band were in solid form, executing their sleek top-hat-and-tails blues with zest, graciousness, and no preoccupation with clock watching or sappy plea bargaining with the audience. Brown remains a clever, subtle, and emotive



Joshua Redman



Tina Turner

I cannot get used to a Chicana who says things like "y'all havin' a good tamm with all this her noise round us?"

veteran who appears reasonably contented with his elder (not legendary) status. The big deal for me, of course, was the Tom Williams Quartet. After several failed attempts to establish myself in the line leading into the small theater where they played on the two nights, I made it into the conclusion on Saturday and was hardly disappointed. Williams is one of the few musicians I could listen to under any circumstance. His explosive manipulation of the double drum kit is matched by no modern percussionist. He galvanizes a band to push on and

plays essentially a conductor's role in his ensembles. This extends to his composing, which makes use of all his influences and personal interests, from Monk to Dolphy to Miles to avant-garde to the blues-rock innovations of Hendrix and Cream. He gets the very best out of his sidemen, and if you ask many people, much of what was coded to Davis or Shorter in the classic mid-'60s Miles Davis Quintet actually belonged to Williams. The set was unsatisfyingly short (one hour), and by that time my body was starting to protest my inconsideration. But seeing a master

working without strain at the top of his form is a gift. Eating with joy, too, for on my heart, I even threw a dime into a bunt's can as he eked out ungully sounds from the pan flute. When a photo looked at me as though I had better show some identification, I smiled and said, "How 'it hangin', officer?" I was in such good spirits I thought of walking home but then reconsidered and grabbed a taxi. The next day the Chargers made fools of themselves in Denver, and my sense of wonder drifted into the ether. ■

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Calendar MUSIC SCENE

Immune Dale Gilmore: Coach House, Tuesday, October 12, 7:30 p.m. San Diego State University campus. 278-1155.

The UK Subs and Johnny Brown: Casbah, Tuesday, October 12, 9 p.m. 2812 Kettner Boulevard. 294-9033.

Hiroshima Humpheys: Thursday, October 14, 8 p.m. 2241 Shelter Island Drive, Shelter Island. 523-1010.

Red Stewart and Patty Smyth: San Diego Sports Arena, Friday, October 15, 8 p.m. 278-TIXS.

Valent and Deam the Machine: featuring Chris Poland, Spirit, Friday, October 15, 8 p.m. 1130 Barnes Avenue, Bar Park. 278-3993.

Rage Against the Machine: Tuesday, October 15, 7 p.m. Pacific Amphitheatre, Torrey Pines, California. 278-1155.

Don Steele: Lakeview, Sunday, October 16, 1 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

ASX News First: Universal Church, Saturday, October 16, 7:30 p.m. 4190 Front Street, Hillcrest. 294-5480.

Monter Magnet: Spirit, Saturday, October 16, 8 p.m. 1130 Barnes Avenue, Bar Park. 278-3993.

Robert Plant and the Big Bad Todd and the Monroes: Open Air Theatre, Sunday, October 16, 8 p.m. San Diego State University. 278-1155.

Kim Simmonds and Savvy Brown: Belly Up Tavern, Sunday, October 16, 9 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

Swam Deep: Saturday, October 16, 8:00 Central Avenue, Pacific. 272-1241.

The Kinks and Mark Curry: Copple Symphony Hall, Monday, October 18, 8 p.m. 278-B Street, downtown. 278-TIXS.

"Surfside Candell Records Benefit": featuring the Candell Records, Sunday, October 18, 8 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

Love Battery and Love Drive: Casbah, Wednesday, October 20, 9 p.m. 2812 Kettner Boulevard. 294-9033.

Jesus Lizard: Tucson Street, Thursday, October 21, 8:30 p.m. 2224 Bacon Street, North Beach. 222-3151.

Hot Tuna: acoustic, Belly Up Tavern, Thursday, October 21, 9 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

The Story: Speakeasy, Friday, October 22, 7:30 p.m. 1048 Front Street, Hillcrest.

Red Religion: Green Day, Friday, October 22, 8 p.m. Pacific Amphitheatre, Torrey Pines, California. 278-TIXS.

Seaweed: Johnny Brown, Friday, October 22, 9 p.m. Pacific Amphitheatre, Torrey Pines, California. 278-TIXS.

Yoko Ono and the Flying Lotus: Saturday, October 23, 8 p.m. 2812 Kettner Boulevard. 294-9033.

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

After Club Night: the Mountain Men, and the Funky Bunch, Saturday, October 23, 9 p.m. 2812 Kettner Boulevard. 294-9033.

Dr. Dre, Run-DMC, Snoop Dogg, the Dog Pound, Chino, and the Boom-Boom: San Diego Sports Arena, Sunday, October 24, 7 p.m. 278-TIXS.

Three Day Struggle: Casbah, Sunday, October 24, 9 p.m. 2812 Kettner Boulevard. 294-9033.

The Texas Tornados and Latin Soul: Belly Up Tavern, Monday, October 25, 9 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

The Wetters, Deadhead, and the Bullshit: Casbah, Tuesday, October 26, 9 p.m. 2812 Kettner Boulevard. 294-9033.

Cypress Hill, House of Pain, Funky Bunch, and Whitey Brown: Sunlight Bowl, Wednesday, October 27, 8:30 p.m. 278-TIXS.

Livingston Taylor, John Ketcher, and John Ketcher: Belly Up Tavern, Wednesday, October 27, 9 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

The Best of the Best: Monterey, Monday, October 27, 9 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

Greg Allman: Hill, Saturday, October 28, 8 p.m. 1100 Avenue Front Street, Mission Viejo. 488-2077.

"Mission de l'Etat": featuring Dave Lee John, Red, Deadhead, Uncle's Big O, Tuesday, October 28, 8 p.m. 278-TIXS.

Acne Muzey: Copple Symphony Hall, Sunday, October 29, 8 p.m. 278-B Street, downtown. 278-TIXS.

The 10th Belly Up Tavern: featuring the 10th Belly Up Tavern, Sunday, October 29, 8 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

Country Club's Garage: Belly Up Tavern, Monday, November 1, 9 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

Power Belly Up Tavern: Wednesday, November 3, 9 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

Wild Child: Chiller's, Friday, November 5, 9 p.m. 1015 Chatter Front Walk, Mission Viejo. 488-2077.

Tommy Stinson: Casbah, Saturday, November 5, 9 p.m. and Sunday, November 6, 8 p.m. 2812 Kettner Boulevard. 294-9033.

Dephco Made: The San Diego Sports Arena, Tuesday, November 16, 8 p.m. 278-TIXS.

Miller-Gilley: Lakeview, Sunday, November 16, 1 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

Yoko Ono and the Flying Lotus: Saturday, October 23, 8 p.m. 2812 Kettner Boulevard. 294-9033.

UNDERGROUND CLUBS

Underground club listings are compiled by David Stampone. If you wish your club to be included, please call 235-1000 ext. 261. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

The Boom Room: 1015 Chatter Front Walk, Mission Viejo. 488-2077.

Club Inn: Techno, house, acid jazz, alternative and rock. 18 and up. Thursdays through Saturdays. 2501 Kettner Boulevard, Malibu. 232-1318.

Club Slam: 1015 Chatter Front Walk, Mission Viejo. 488-2077.

Disc Summerline: 11 San Perry, 1970s disco, Wednesday, Ole Madrid. 755 10th Avenue, downtown. 399-3888 or 357-0146.

Flora: 1015 Chatter Front Walk, Mission Viejo. 488-2077.

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Flora: 1015 Chatter Front Walk, Mission Viejo. 488-2077.



PITCHBLENDE

Oh, so you realize that not all cool indie rock hailing from our nation's capital sails under the Discworld label's flag. And it certainly doesn't all sound like Fugazi and company either. DC's Topical Records, for example, christened a full-length debut this past spring on Chicago-based Firstpuppet/Cargo America, and the band's pop, sonically speaking, is definitely farther up the Eastern seaboard than they put in at a few other locales as well. That established, you can now consider that Blende guitarist **Juanita Chasme** counts as his "favorite band of all time" the seminal Washington group that yielded half of Fugazi's personal, Rites of Spring.

Where you really start to get an idea of Pitchblende's aural proclivities, though, is learning that drummer **Patrick Gough** is a big Mission of Burma man and that Chasme shares vocalist/guitarist **Troyen Trepp**'s taste for the arty guitar-damage of Chrome. However, of all the reference names Gough has heaved at Pitchblende, the one that covers them best would have to be the oft-evoked Sonic Youth. You just can't get around it with these guys, as time and again on their *Alt Air Smasher* they (re)produce the rubbery riffs, gritty textured guitar tones and chiming, blissed-out passages of Sonic's apoc Daydream Nation and Sister albums. One song, "Visceral Plane," even suggests a slice of pure SY sand which between two stop-start runs of buzzing stomp-pump more reminiscent of Leeds's Wedding Present, another band NYC's Youth have influenced.

But how last month's Alternative Press saw a Pusay Galtore-circa-Right Now influence is puzzling. Likewise for one son's estimation of Trepp's voice on one tune as "the bastard offspring of post-glam David Bowie and Echo-era Ian McCulloch." Huh? Actually, the bleating Mac that comes to this mind is David Bowie and Echo-era Ian McCulloch. A fine band suggested all too unoriginally on Smasher's "Reticence" and "Pilot Light." And the "Blende a 1992" turn, single, reprinted on the LP, is an overt, if pleasantly humorous, Pavement knock-off.

This euphoria of obvious Pavement comparison is something Pitchblende have shared with S.O.'s own Truans War (who themselves have become a crier, with one British writer recently likening the "Blende's" surreal lyrical yelps to "the Water's oblique mewlings"). Yet unlike the D.C. band and others roughly in that camp (such as North Carolina's Polvo, visitors to the Casbah earlier this month), Truans have mutated into a creative monster, justifying keen-eyed DJ John Peel's early praise with an explosion of challenging material on myriad labels. Indeed, in a March "Singles of the Week" rave, England's Melody Maker pronounced Truans "the real Pavement, if you will. Whatever the fuck that means."

It means the testimonials for Truans keep piling up — and celebrating that here briefly should (and won't) make Pitchblende feel unwelcome or unworthy when they play the Casbah Monday (with local string twerkers **Brownsville** and **Chase**, the latter poised to release their debut album *Burnt* on Head Hunter/Cargo next month). Meanwhile, as learn Truans continues to stun crowds and critics on their extended European tour (is it Paris or Prague tonight?), the people who should feel least probably don't. Could it be that the San Diego Music Awards gang just doesn't see any shame in giving trophies to L.A.-based bands while not acknowledging, in the very least, such an eventual past year as that had by the hometown War? Is not redundant to utter "SOMA" and "credibility gap" in tandem?

PITCHBLENDE, Casbah, Monday, September 27, 9 p.m. 294-9033. \$6.00.

LOCAL MUSIC

Club listings are compiled by David Stampone. If you wish your club to be included, please call 235-1000 ext. 261. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Acropolis Music Restaurant: 16709 Bernardo Center Road, San Diego. 497-6701. Bobby and Laura's Fantasy Workshops. Karaoke entertainment. 7 p.m. to closing, Thursday.

Beaver Creek: 11201 E. Valley Parkway (in Tidalgarden Square), Encinitas. 497-6701. Bobby and Laura's Fantasy Workshops. Karaoke entertainment. 7 p.m. to closing, Thursday.

The Alibi: 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 5 p.m. Sunday.

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⁶ San Diego Reader September 23, 1993.

Calendar MUSIC SCENE

rock and roll. Friday and Saturday: karaoke entertainment Thursday and Sunday.

Rockin' Baja Lobster, 264 South Harbor Drive, Oceanside, 754-2252. Bruce Dallas, one-man rock and roll show, performs 8 p.m. to midnight, Thursday through Saturday; karaoke entertainment, Sunday.

Sam's Red Eye Saloon, 1448 South Mission Road, Fallbrook, 728-9956. Steve Salomon and Buff Cut, country music, 6:30 p.m. to 1 a.m. Friday and Saturday.

The Sand Bar Cafe, 3878 Carlsbad Boulevard, Carlsbad, 728-3170. Blue Trane, blues and rhythm and blues, Thursday, live and rock, Friday and Saturday; call club for information, the Mississippi Mud Sharks and the King Biscuit Blues Band, blues and rhythm and blues, 4 p.m. Sunday; blues jam, Monday (after Monday night football); Blues, African reggae music, Tuesday the

Blues Pharaohs, blues and rhythm and blues, Wednesday.

Scallini Restaurant, 3790 Via de la Valle, Del Mar, 239-9944. Joel Nash, showmen, classical, and pop tunes performed on the piano, 7:30 p.m. to 1 a.m. Wednesday through Saturday.

Sammy's Downtown, 119 East Broadway, Vista, 724-0510. Cole Brunson and New Avenue, country music, 9 p.m. to 1:30 a.m. Friday and Saturday; karaoke entertainment, 9 p.m. to 1 a.m. Wednesday and Thursday.

Tapas Papa Frito, 437 South Highway 101, Solana Beach, 755-7222. Live music, 8 p.m. to 11 p.m. Saturday; call club for information.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 743-8040. Threshold, blues, rock and roll, 9 p.m. Friday and Saturday; karaoke singing at 9 p.m. on Monday.

The Wynona Coffee Company, 4355 Highway 78, Santa Ysabel, 765-2568. Open mic, 8 p.m. Friday (call for 9 p.m. to participate); O.N.E., original folk music, 8 p.m. Saturday.

Beaches

Ascent Restaurant, 875 Prospect Street, La Jolla, 454-4288. Arny, European and Brazilian music for dancing, 8:30 p.m. to 1 a.m. Thursday through Saturday; John Cain, jazz, rhythm and blues, salsa, and Brazilian music performed on the piano, 7 p.m. to 11 p.m. Sunday through Wednesday and 9 p.m. to 9:30 p.m., Friday and Saturday; Rattmaker, featuring Bobby Euphonia and Frankie Barreto, Latin jazz and contemporary dance music, 7:30 p.m. to 11:30 p.m. Sunday.

Bubbie House, 908 Mission Bay Drive, Mission Bay, 488-0551. In the Mercedes Lounge, live blues, variety music, performed on the piano, 8 p.m. to midnight, Wednesday through Sunday.

Barred Bar and Grill, at the San Diego Princess Resort, 1814 West Vacation Road, Mission Bay, 274-4430. Fish and the Seaweed, rock and roll, 8 p.m. to 11 p.m. Thursday; the Steve Brothers, rock and roll, 9 p.m. to 1:30 a.m. Friday; Dr. Chico's Island Sounds, ska, calypso, and reggae music, 2 p.m. to 8 p.m. and 8 p.m. to midnight, Saturday; Dr. Chico's Island

Sounds, ska, calypso, and reggae, 1 p.m. to 8 p.m. Sunday; the Steve Brothers Band, rock and roll, 7 p.m. to 11 p.m. Sunday; the Soul Persuaders, rhythm and blues, 9 p.m. to 1 a.m. Monday.

Beard Coffeehouse, 8035 Towne Center Drive, University City, 453-8252. Live music, 8 p.m. Friday and Saturday; call club for information.

Blind Melons, 710 Garnet Avenue, Pacific Beach, 485-7444. Rockola, vintage rock and roll music, acoustically performed, Thursday; Willie "the Texas Hurricane" Jara, blues and rhythm and blues, Friday; the Blonde Blue Band, blues and rhythm and blues, Saturday; the Rick Galar Group, rock, rhythm and blues, Sunday; the Carey Bell Blues Band, blues and rhythm and blues, and Willie "the Texas Hurricane" Jara, blues and rhythm and blues, Monday; Fuzzy and the Bluesmen, blues and rhythm and blues, Tuesday; the Skovall Experience, reggae, Wednesday.

Roll Week, 2733 Midway Drive, Point Loma, 223-1280. Karaoke entertainment with Norman Clifford from 9 p.m. to 10 p.m. Friday.

Cafe Crema, 1901 Garnet Avenue, Pacific Beach, 273-3558. Carl Robinson, pop music, 8 p.m. to midnight, Thursday; Meia Mosa, jazz

music, 9 p.m. to 1 a.m. Friday; A Sound Environment, new age jazz music, 9 p.m. to 1 a.m. Saturday; Raphael Hays, blues music, performed on harp, 8 p.m. to midnight, Sunday; Alan Rogers, pop and variety music, 8 p.m. to midnight, Sunday.

Cafe Japengo, 3787 La Jolla Village Drive, La Jolla, 450-3355. Leo Ramey and the Midnight Players, blues and rhythm and blues music, 7:30 p.m. Monday.

Cafe Jax, 528 Silverado Street, La Jolla, 454-8977. Live music, 7:30 p.m. to 10 p.m. Sunday; call club for information.

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

Cafe Tulum, 4475 Mission Boulevard, Pacific Beach, at the corner of Mission Boulevard and Garnet Avenue, 485-3888. Sean Brooks, variety music, acoustically performed, 9 p.m. to 11 p.m. Friday; Michael Anthony Leno, variety music, acoustically performed, 9 p.m. to 11 p.m. Saturday.

Clarin Murphy, 4001 La Jolla Village Drive in University Towne Centre,

La Jolla, 457-4170. David Houser, rock and roll, Thursday; Timelines Noise, rock and roll, Friday and Saturday; Dave and Kelly, variety music, Sunday; Terry Schick, variety music, Wednesday.

The Catamaran Resort Hotel, 3909 Mission Boulevard, Mission Beach, 488-1081. In the Catamaran Bar: Hot Rod Lincoln, rockabilly, 8:30 p.m. to 8:50 p.m. Friday; the Heroes, rock and roll, 9 p.m. to 1:30 a.m. Friday; Rockola, vintage rock and roll, 9 p.m. Saturday; Steely Darned, music of Steely Dan, 1 p.m. to 4:30 p.m. Sunday; the Mar Dels, vintage rock and roll, Wednesday.

Chillers, 3101 Ocean Front Walk, Mission Beach, 488-2009. Fish and the Seaweed, rock and roll, 2 p.m. to 8 p.m. Saturday and Sunday; the Hostess and Natcha's Ghost, rock and roll, Friday; Common Sense, reggae, Sunday.

Coast Cafe, at the Embassy Suites Hotel, 4550 La Jolla Village Drive, La Jolla, 453-0400. T. Fox, jazz music, 8 p.m. to 9 p.m. Thursday; Dr. Chico, ska, calypso, and reggae music, 8 p.m. to 9 p.m. Friday; the Heroes, rock and roll, 9 p.m. to 11 p.m. Wednesday.

Colonial Inn, 910 Prospect Street, La Jolla, 454-2181. William Carthy, variety music, performed on piano, Friday and 2:30 p.m. to 5:30 p.m. Saturday; Bob McLeod, piano and strings featuring showtunes and standards, 5:30 p.m. to 9:30 p.m. Wednesday.

The Daily Planet, 1200 Garnet Avenue, Pacific Beach, 272-0806. Karaoke entertainment with Fabulous Freddie, 9 p.m. to midnight Monday; the Steve Brothers, rock and roll, 9 p.m. to 1:30 a.m. Tuesday; Dr. Chico's Island Sounds, ska, calypso, and reggae, 9:30 p.m. Wednesday.

Dream Street, 2228 Bacon Street, Ocean Beach, 322-8131. The Foxes, Blues Band, the Scramming Jets, and Monte, rock and roll, Thursday; Big Bang, Alien Strange, Perpetual, and the Love Junkies, rock and roll, Friday; Swamp Thing, Tallahassee, Mia Jod, and Tantrum, Saturday; Cedar Circle, La Jolla and Mission, rock and roll, Sunday; 19th Floor, Trading Fives,

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Calendar MUSIC SCENE

Skelly Jolly, D.R.D., and Collage
Menage, rock and roll, Wednesday.
Elan's 795 La Jolla Shores Drive, La Jolla, 439-0043: The Jolly Woodland Quartet, jazz, 7 p.m. to 11 p.m. Thursday; Jolly and Egonoff, Latin jazz, 8 p.m. to midnight, Friday; Hella Gentry and Neon, jazz, 8 p.m. to midnight Saturday; the George Katsaris/Tony Tavaras Septet, jazz, 8 p.m. to 11 p.m. Sunday; Shep Meyers, jazz, 7 p.m. to 11 p.m. Monday; the Shep Meyers Quartet, featuring Jay Migliori, jazz, 7 p.m. to 11 p.m. Tuesday; the Bruce Cameron Quartet, jazz, 7 p.m. to 11 p.m. Wednesday.

Finbar McGee Irish Bar and Restaurant, 1464 Carrot Avenue, Pacific Beach, 372-8540: The Self-Righteous Brothers, rock and roll, Sunday and Monday.
Hemmerly's Tavern, 650 Mission Boulevard, Pacific Beach, 435-8617: Live music, 9 p.m. to 11 p.m. Saturday; old club for information, David Houser, variety music, 8 p.m. Tuesday.
Hilton Hotel, 1175 East Mission Bay Drive, Mission Bay, 276-4010: In the Cango Bar, Patricia Vandell and Maria, jazz and contemporary, 5:30 p.m. to 8 p.m. Friday; Mike's, Top 40 dance, 9 p.m. to 1:30 a.m. Friday and Saturday; Pablo Morales and Agua F. Coon, Latin jazz, 7 p.m. to 11 p.m. Sunday; In the Palm Terrace Room, Ray Correa, contemporary and soulful music, 8:30 p.m. Monday; Tuesday and Thursday, Ray and Laine Correa, contemporary and soulful music, Friday and Saturday; Rainmaker, featuring Bobby Engstrom and Frankie Bernio, contemporary Latin music for dancing, 11 a.m. to 2 p.m. Sunday.

Myet Islands, 1441 Quivira Road, Quivira Road, 224-1234: Deborah Washington and Al Daniels, piano variety, 8 p.m. to midnight, Saturday.
Inner Change Coffee House, 128 Turquoise Street, Pacific Beach, 439-0043: Steve Fells, folk music, Thursday; Gregory Page, original folk and rock music, Friday; Kenny Beaumont, blues music, Saturday; Mary Dulan and Phil Hill, folk music, Sunday; open mike, Tuesday; Paul Hayward, folk and contemporary music, Wednesday.
Kyle Galt, 970 University Center Lane, La Jolla, 536-8000: Reggie Smith and Precious for Time, jazz, 6 p.m. to 9 p.m. Wednesday; Dr. Chao's Island Sounds, ska, calypso, and reggae music, 5:30 p.m. to 8:30 p.m. Friday.

The Ocean Beach Pier Bar Shop and Restaurant, 3091 Niagara Avenue, Ocean Beach, 236-3616: Live music is offered nightly, call club for recorded information.
W.D. Pabst, inside the Quality Inn, 2801 Camino Boulevard at Rosecrans Street, Point Loma, 224-9028: Johnny Groves and Wanda Fye, rock and roll, Friday; the Fontaines, rhythm and blues, Saturday.
Panathina Cafe, 3445 Rosecrans Street, Point Loma, 224-2891: Joseph

Angelatos, jazz, 7 p.m. Sunday; Bill and Pops, folk music, 7 p.m. Sunday.
Pasta Express, at Garnet Avenue and Haines Street, Pacific Beach, 272-9448: Steve Newberger, variety music on acoustic guitar with vocals, 7:30 p.m. to 9:30 p.m. Thursday.
Rumors Cafe, 694 Newport Avenue, Ocean Beach, 523-8006: Rod Franks, blues music, 9 p.m. to midnight, Thursday; Robin Herald, vintage and contemporary blues music, 9 p.m. to midnight, Friday; Pump, jazz, 9 p.m. to midnight, Saturday; Pure White, piano music, 9 p.m. to 10 p.m. Sunday; Mary Dulan, folk music, 9 p.m. to 11 p.m. Monday; Rod Tatham, acoustic music, 9 p.m. to 11 p.m. Tuesday; open mike, 8 p.m. to midnight, Wednesday.

The Salomon House, 1670 Quivira Way, Marina Village, 223-2244: The Electric Waste Band, rock and roll, 9:30 p.m. Thursday; Fish and the Sparrows, rock and roll, 9 p.m. Wednesday, Friday, and Saturday; Norman Clifford, contemporary, 11 a.m. to 3 p.m. Sunday; Com-Alpha, Latin jazz, 6 p.m. to 10 p.m. Sunday; Dennis Foster, variety music performed on saxophone, after Monday Night Football, Monday.

8:30 p.m. to 11:30 p.m. performers: Norman Clifford, contemporary, Thursday and Saturday; Dennis Foster, variety music performed on saxophone, Tuesday and Wednesday.
Santa Restaurant, 7811 Horwath Avenue, La Jolla, 524-1315: Bill Beyer, jazz and swing standards performed on piano, 7 p.m. to 10 p.m. Wednesday and Thursday; and from 8 p.m. to midnight Friday and Saturday.
Shooter's Bar at the Radisson Hotel, 3299 Holder Court, La Jolla, 587-7177: Jon Sandwell, variety music on the piano, 7 p.m. to 11 p.m. Monday through Thursday, and from 8 p.m. to midnight Friday and Saturday.
Sky Bar Sports Grill, 1625 Prospect Street, La Jolla, 593-5240: Red to Red, jazz, 8 p.m. to midnight, Friday and Saturday.

Tavern Cafe, 3048 Midway Drive, Lotus Point, 224-6355: Judy Ames and Karaoke Mafia, 8:30 p.m. to 12:30 a.m. Tuesday.
Teas Treasures, 4670 Voltaire Street, Ocean Beach, 222-9695: Side Effects, rock and roll, Tuesday; Tomcat Country, blues, Wednesday; live music is offered most other nights, call

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LEON RUSSELL

Friday, September 24, 9:15 pm
Lost in the Ozzone Again
"Hot Rod Lincoln," "Smoke, Smoke, Smoke," "Don't Let Go," "Mama Hated Dancin'"
COMMANDER CODY

Saturday, September 25, 9:15 pm
CHICAGO SIX
5:00-8:00 pm

Sunday, September 26
BELLY UP 19TH BIRTHDAY BASH
THE PALADIN, COUNTRY DICK AND DEBBIE OF THE BEAT FARMERS, BLONDE BRUCE, SWINGIN' KINGS, JERRY MCCANN, THE REBEL ROCKERS, CANDY KANE AND THE SWINGIN' ARABIANLLOS AND MANY MORE

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Monday, September 27, 9:00 pm
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Tuesday, September 28, 9:00 pm
Uncommon resta-rock
COMMON SENSE
and guests
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Wednesday, September 29, 9:00 pm
Former members of Tarteri Mass
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and
Uninvited

Thursday, September 30, 9:00 pm
CD record release party
ROCK 102.1 KXZ FM

Friday, September 30, 9:00 pm
The great outdoorsmen
VOODOO

Friday, October 1, 9:15 pm
Good time country-fried blues-rock boogie
ELVIN BISHOP

Saturday, October 2, 9:15 pm
Sub Pop's Top 100 rockabilly preacher
REVEREND HORTON HEAT

Sunday, October 3, 9:15 pm
The most unplugged
PSYCOLOGICAL RANGERS
and
THE MOOSEKINGS

Monday, October 4, 9:00 pm
Legendary Texas blues rocker
JOHNNY WINTER
and
CRAWLIN' KINGDAKES

COMING SOON
Messiah, October 5 • USCD Koolha Night, October 6
Jim Messina Band, October 7 • Culture, October 11
Buffalo Tom, Bette Servet and the Vainlines, October 12 • Gun Club, Agent Orange and Sponghead, October 13
Savory Brown, October 14 • Surftrider Foundation Benefit, October 15 • Dan Hicks and His Acoustic Warriors, October 16
Hot Tuna Acoustic, October 17 • Texas Tornadoes, October 18
Lionel Taylor, October 19 • Beat Farmers, October 20
19th Belly Up Halloween Bash, October 31 • POCO, Nov. 3

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Little Milton

Friday, Sept. 25, 9:30 pm

ERIDIA FUZZY & THE BLUES 6:00-8:30 pm
Free live a/cover. DJ Gil & Galaxy Glenn 9 pm-2 am

SATURDAY "DOWN HOME BLUES"
Featuring **LIVE BLUES**. Hosted by Carlos Romance & NWO.

SUNDAY SUPER Sunday Party
So Real Productions, Galaxy Glenn & DJ Gil 8 pm-2 am

MONDAY "Monday Night Football" in back!
30 well drinks & 1000 beer 6-9 pm

TUESDAY "TIP TUESDAYS" by Pink Pearl Productions.
Come out & party with the "Skins" who of San Diego! 9 pm until 11
Music by DJ Gil & MC Lacy. Drink cover strictly enforced.

WEDNESDAY "AMATEUR TALENT NIGHT"
Come & show off your talent for \$1000 cash & prizes. Music by R.J. Rockwell.

THURSDAY 8 pm Judy Ann "KARAOKE-MANIA" Contest
\$1000 in cash prizes. Enter now to win. DJ R.J. Rockwell.

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NIKKI CLUB & SPORTSBAR



LITTLE MILTON

Saturday, Sept. 25, 9:30 pm

FRIDAYS FUZZY & THE BLUES 6:00-8:30 pm
 Five hours of sweaters, DJ GJ and Galaxy Glenn 9 pm-2 am

SATURDAY "DOWN HOME BLUES"
Featuring **LIVE BANDS** Hosted by Calvo Restaurant & NWO

SUNDAY SUPER SUNDAY PARTY
 So Rock Productions, Galaxy Glenn & DJ GJ 6 pm-2 am

MONDAY "Monday Night Football" back!
 3rd and 4th floors & 2nd floor from 6-9 pm

TUESDAY "TIP TUESDAY" by Punk, Funk Productions.
Come out & party with the "who's who" of San Diego's 9 pm and 11 pm
 Music by DJ GJ & MC Lady Chaz. 3rd floor strictly indoors.

WEDNESDAY "AMATEUR TALENT NIGHT"
 Come & show off your talent for \$1000 cash & prizes. Music by R.J. Rockwell

THURSDAY 8 pm July Ann "KARAOKE-MANI" Contest
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HOT ROD HAPPY HOUR
with **HOT ROD LINCOLNS**
Friday, September 24, 6:30-8:30 pm
\$1.50 Drinks • 1/2 Price Pizzas

 **THE HEROES**
9 pm 1:50 am



ROCKOLA
Saturday, September 25
Music starts at 9 pm

THE STEELY DAMNED
Sunday, September 26
See ad this issue.

KBEST OLDIES PARTY
Wednesday, September 29
with
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95¢ Cover • Buy-2-Get-1 Free
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MON.-FRI. HAPPY HOUR 4-7 PM
Drink specials & 1/2 price appetizers.

THURSDAY
\$1
DRINKS

ROCKIN' JOE & GT
Live 5:30-4 am

FRIDAY HAPPY HOUR 4-7 PM




ROCKIN' JOE & GT
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SUNDAY
All the Hit Action!
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8:30-7:30 Vs. 8:35 @ 9 PM.


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Steelers vs. Falcons
Live 6 monitors • Join Xtra Sports "Local
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WEDNESDAY
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1993 Best Classic Rock 8 pm



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Calendar MUSIC SCENE

Ric Kaczmarek Starbucks Coffee
Café College Ave. Mirada Cafe
Coffhouse
Sandra Lynn Knight Better Worlde
Galeria
Koro Libre Croce's Jazz Bar and
Restaurant
Latin Soul Hilton Hotel, the
Crescenta Grill
Miguel Lopez Heria's Latin American
Restaurant
Los Regiones the Married Cocktail
Lounge
Doug Hillward Java Joe's Gourmet
Coffhouse
Musical the Married Cocktail Lounge
Steve Newberger Papa Espresso
The New Lost Melody Boys Cafe
Italia

The North County Bluegrass Club
Folk Circle Memphis
Coffhouse
O.N.R. Wynoda Coffee Co.
The Pacific Power Company Village
Emporium Garden Cafe
Gregory Page Inter Change
Coffhouse
Steve Pulte Inter Ch.
Coffhouse
Christopher Prime Ruby's Cafe
Restaurant, Island Lounge
Alan Rogers Cafe Crema
The Rhythms Ruby Up Tavern,
Kelly's Pub/Ch. Town
Second Wind Incognito
Seminal and Fala Bala Ireland's Own
Bistro
Bill Sherman Village Emporium
Garden Cafe
Spence Change La Costa Coffee
Roasting Co.
Strange Wanda Living Room
Coffhouse, Camellia Inn
Daniel Strattman Pub/Ch.
Herald Inn, Mainframe Cafe
Sylvia and Salvatore Old Town
Esplanade

Tom Torgelson the Camelot Inn
Roberto Valdes Merlano's
Restaurant at the Sheraton Harbor
Island East
Jaime Valle and **Equinox** U.S. Grant
Hotel, Tinto Mare, Prego, Elan's
Gene Warren Old Town Esplanade
Peggy Watson Java Joe's Gourmet
Coffhouse
The Wild Truth Wiki Up Tavern,
Kelly's Pub/Ch. Town
Blues / R&B / Reggae
Bad Dog Patrick's II
Kenny Beaumont Inter Change
Coffhouse, Kelly's Pub/Ch.
Aria
Ben Calhoun Winston's
Bliss the Sand Bar Cafe
Blonde Bruce Ruby Up Tavern
The Blonde Bruce Winston's,
Fox, Los Park
The Blues Pharaohs the Sand Bar
Cafe
Blues Moody McP's Pub
Blue Train the Sand Bar Cafe, Fox
Loschell Park

Booby's Blue and **His Seedy** Camellia
Pub's Place
Burning Bridges Winston's,
Magalyella Bar and Grill
Dr. Chao's Island Sounds the Guest
Cafe at the L.A. Hotel
Head's a Jolla, the Daily Herald,
Bandstand Bar and Grill, Kiva Grill
Common Sense Ruby Up Tavern,
Winston's, Chollers
Tonant Courtney Jada's, New
Dolphin Inn, Texas Teahouse, La
Casa del Zorro
Deborah Desmond Incognito
The 1st Choice Johnny McRoi
The Fontaines W.D. Pabst
Foremost Fox Soup Anderson's
Red Frisco Summer Cafe, the Coffee
Baker, Zanzibar Coffee Bar and
Cafe
Furry and the Bluenoses Smokey's,
Blond Melons, Croce's Top Hat
Bar and Grill
The Rick Gaudy Group Blind
Melons
Grady Brown Winston's
Raphael Harper Cafe Crema

Robin Hendek the Zanzibar Coffee
Bar and Gallery, Burners Cafe
Croce's Top Hat Bar and Grill
Hot Monkey Love Winston's
White the Texas Hurricane Jays
Johnny McRoi, Blind Melons
The Carvin Jones Band Johnny McRoi
The Joke Stompers Croce's Top Hat
Bar and Grill
Candy Katz and **the Swirls**
Armadillo Dick's Last Resort,
Ruby Up Tavern, U.S. Grant Hotel
The King Biscuit Blues Band the
Sand Bar Cafe, Patrick's II
LaFayette and **the Ko Ko Blues** Boys
the New Dolphin Inn, O'Connell's
Pub and Nightclub
The Bill Major Blues Band Ruby
Up Tavern, Village West Coffeehouse
Bob Mahoney Croce's Top Hat Bar and
Grill
Jerry McCann Ruby Up Tavern
The Paul Miles Express the Terriaki
Band
The Mississippi Mud Shakes the
Sand Bar Cafe, Winston's, Bala's
Naked Earth Winston's

The Nightreaders Ireland's Own
The Tommy Patterson Blues Band
International Coffee Shoppe
Leo Bailey and **the Midnight**
Playboys Croce's Top Hat Bar and
Grill, Island Saloon
Gary Riche Cafe Crema
Ruby and the Red Hots La Casa del
Zorro
Sassy Blues the Corolla Pub
The Shepherd Fox Loschell Park
The Shival Experience Blind Melons
The Soul Persuaders Bandstand Bar
and Grill
Sound Advice, featuring **Gail McNeel**
Incognito
Tobacco Road La Casa del Zorro,
Hotel del Coronado
Comedy and Music
Rick Gaudy Tuba Man's University
Avenue
Mike Maloney the Albion
Steve Olsen Carlo Murphy's La Mesa

A Proper Topic

The "story" of the movie, if you must have one, is the movie itself.

The potential pitfall in the path of so severe a stylist as Terence Davies is the tendency of the viewer — or more harmfully, reviewer — to feel that if he has seen one of the man's movies, he has seen them all. I think of it as the Ozzy Syndrome, or Bresson Syndrome.

As you prefer: At the pace of life today, or anyway at the pace of the media meat grinder, a man's second movie is not too soon to feel that way. Thus the viewer of *The Long Day Closes*, having dutifully sat through *Distant Voices*, *Still Lives*, might be overready to tune out at the sight of the first (or second or third) tracking shot down an empty dark glistening street, or through a narrow doorway and up a steep stairway, or parallel along a row of lighted windows — and/or at the sound of the first, second, or third song performed on a scratchy old recording or right out loud by the characters on screen. Didn't we "do" this already? he might begin to wonder. I would answer, and vehemently, that I do not believe we did. We only prepared for it. *The Long Day Closes* is much less the mere rep-

etition of *Distant Voices* than the absolute perfection of it. And please let's remember that the earlier movie was shot in two separate sessions, two years apart, in order to stretch it out, one of the man's better planned-out, better sustained, not to mention better produced and better photographed. Better in almost every way. More perfect. Maybe now the director might care to go on to something different.

The subject is again the semi-autobiographical one of a large working-class Catholic family in Liverpool. A partially peeled-away outpost of *The Robson* a brick wall at the outset lets us know with some precision where the story is picked up: mid-fifties, with Davies's on-screen stand-in at the very threshold of adolescence. (The shrill soprano and strawberries-and-cream complexion of Leigh McCormack keep him clinging tenaciously and touchingly to childhood: he's not as expressive an actor as Jesse Bradford in *King of the Hill*, but with Davies as his director, he doesn't have to be.) The monstrous

father from *Distant Voices* is now well out of the picture, and there is no sizeable antagonist to take his place, only a stern schoolmaster ("I'm Mr. Nicholls. You play ball with me, and I'll play ball with you"), an officious school nurse on the hunt for

head lice ("What nasty little creatures you little boys are!"), and the occasional bully, taunter, and tormentor among the classmates. Peripheral figures, all.

Lacking a legitimate boogymon, the movie might sound in summary as if it could not have much of a grip, composed as it is of random and representative and undramatic slices of life, fragments, moments, memories, set down in achingly sensuous detail: a shirtless bricklayer winking lasciviously at the little boy observing him

Calendar MOVIES



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One of the outstanding pictures of '93.
A leading contender for this year's Oscars.
Marilyn Beck, MARILYN BECK SYNDICATE

"DE NIRO IS FIRST-RATE..."
His impressive debut as a movie director is at least equal to his fine acting.
Bruce Williamson, PLAYBOY

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A BRONX TALE

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BAREFOOT
SAN DIEGO PRINCESS
A Princess Entertainment Company

In a devil-may-care moment I selected the burger. My grandmother would not have disapproved.

aren't lathered in barbecue sauce. My friend and I found the combination plate plus the hamburger very satisfying and more food than we could consume. Barbecue is served Wednesday nights only, but the burger, with or without champagne, is cooked daily.

REVIEW
ELEANOR WIDMER

don't tempt you, the low costs will — I was amazed at how many dinner entrées were priced between \$5.95 to \$6.95. I'm also fond of this restaurant because when you ask for mild spices, the food arrives just as you requested it.

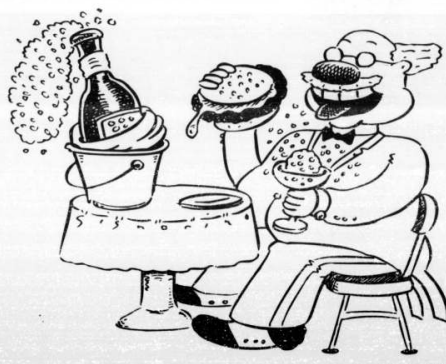
Before discussing the Thai dishes, mention should be made of a few Chinese offerings. Since the owner's father is Chinese, you'll find some healthful Chinese dishes that don't suffer from commercialism. For example, a light meal would consist of chicken or shrimp won ton soup (\$2.95 a bowl) plus pineapple fried rice (\$6.95). The rice—with shrimp, chicken, chunks of fresh pineapple, and cashews—is served in a scooped-out fresh pineapple. Children will love this presentation, as will dieters. The rice is fried, but only a tiny amount of cholesterol-free oil is used, and the cashews can be omitted because of the calories (though it's doubtful a few nuts will lead you down the primate path).

As for our Thai dishes, we loved the Yum Yai salad with shrimp, chicken, fried tofu, and cucumbers (\$5.95). Thai dishes are visually stunning; this one tasted as good as it looked. We found a dish called Popeye unusual because it combined marinated chicken with stir-fried spinach and tofu (\$6.95). If you're a vegetarian, mixed vegetables may be substituted in any entrée for chicken, pork, or seafood. "Eggplant delight" is an excellent non-meat dish with mushrooms, red bell peppers, and carrots.

For my friend who loves curries, the hit of the evening was the chicken masaman curry, prepared with coconut milk, potatoes, onions, and peanuts (\$6.95). The sauce, though spicy, allowed all the flavors to assert themselves, and the chiles didn't burn a hole in your tongue.

Calendar

RESTAURANTS



Illustrations by Ming Ngumwong

The Restaurant: Canes California Bistro
The Location: Uptown District Shopping Center at the end of Vermont, next to Ralphs (299-3551)

Type of Food: Wednesday night barbecue
Price Range: \$13.50
Hours: Open daily, Monday to Friday, 11:30 a.m. to 4:00 p.m.; dinner nightly, to midnight
Friday and Saturday; buffet brunch Saturday and Sunday, 9:00 a.m. to 3:00 p.m.

The Restaurant: Sala Thai
The Location: 6161 El Cajon Boulevard, Campus Plaza Mall (229-9050)
Type of Food: Thai (and some Chinese)
Price Range: Dinner, \$2.95 to \$8.95
Hours: Open daily. Lunch, Monday to Saturday, dinner nightly to 10:00 p.m.

We concluded with a light custard served with what we thought were slices of fluffy sweet bread. It proved to be mung bean pudding and was so much my sort of dessert that I took a portion

One of my favorite bargain Italian restaurants, La Favorita, at 142 University Avenue, closed because the owners wanted to retire. Where will I get my Italian chocolate cookies now? I also regret that Piret's in Encinitas is no longer in business. ■

This weekend,
take a break from
bran flakes.

If your usual morning fare is a quick bite in the kitchen or a speedy biscuit at a drive-up window, that's life in the fast lane. But weekends should be more laid-back. More luxurious. The way they are at Gratz's Champagne Brunch. Come sip champagne, relax and reward yourself with our sumptuous buffet, for just \$15.95 per person, this Sunday from 10:00 am to 2:00 pm, at the Gratz Grill.




SAN DIEGO **Marriott**
MIDCOUNTRY VALLEY
8757 Rio San Diego Drive
San Diego, CA 92108
619/692-3800

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 \$8; **moderate**: \$8 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 others 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, 793-0999. Here's a good family restaurant where you can take your children and grandchildren for salads, pasta, pizza. There are 25 pizzas from which to choose (individual size), good Oriental chicken salad and a pleasant penne with chicken and marsala marinara. The place is open daily, so you can drop by for a light meal in casual but contemporary surroundings any time. Same menu: lunch and dinner. Open daily, 11:30 a.m. to 10:00 p.m. Sunday through Thursday; Friday and Saturday to 11:00 p.m.

THE ARDENIAN CAFE 3126 Carlsbad Boulevard, Carlsbad, 720-2233. Both the menu and the physical setting have been expanded — you may now sit on the deck and watch the sunset. New items include rack of lamb for dinner or breakfast and a variety of combination plates. Don't overlook *potlejan* (eggplant, beef, and potatoes topped with cheese) and the prepared on the premises gyros. The soups and desserts are terrific. Closed Monday and Tuesday. Lunch and dinner, Wednesday through Sunday. *—*Bob Glickstein

BAJA GRILL AND FISH MARKET
1342 Camino Del Mar, Del Mar,
792-6472. You can dine here inexpensively on very fresh fish and seafood. The menu offers a good fish taco platter, shrimp and crab quesadilla, and seafood reliefs. Charbroiled chicken tacos are also served. Breakfast served Saturday and Sunday include banana pancakes, Baja scrambled eggs and omelets. Patio dining. Open daily, lunch and dinner.
Lone

THE BRASSERIE La Costa Resort & Spa, Costa Del Mar Road off El Camino Real, Carlsbad, 731-7595. This hotel dining room offers breakfast, lunch, and dinner. Of particular interest is the all-you-can-eat fish and seafood buffet which is served Friday nights only, costs \$27.50 and includes hot and cold dishes. The cold fish and salads were excellent.

and so was the smoked salmon. Although the buffet is not amazing, it's very substantial. Lobster was not available when I visited, but King crab was. Service is outstanding. Continental and American dinners are served other nights of the week. Open daily, breakfast, lunch and dinner. Expensive.

CHUNG KING LOH 352 Stevens Avenue, Solana Beach, 481-0184. Hong Kong food at its best is served here by an efficient, sophisticated management. White tablecloths and art objects add to your dining pleasure. Be sure to try the

union pancakes, lobster in black bean sauce, lemon chicken and any mu-shu dish. The vegetarian menu offers appetizers, soups and 21 vegetarian entrees. Chung King Lob may be a bit more expensive than most, but worth it. Open daily. Lunch and dinner continuous service Monday through Saturday; diners only Sunday. Moderate to expensive.

CILANTRO'S RESTAURANT AND MARKETPLACE 3702 Via de la Valle, Del Mar, 254-8777. This Southwestern dining room offers a constantly changing and changing menu. Among the staples are a full range of tapas, wine, beer, and beer, and a variety of roasted chicken. Very generous desserts. Open daily. Continuous service. Lunch and dinner. Low to expensive.

THE ENCINITAS CAFE 531 First Street, Encinitas, 652-0919. If you are searching for a place that serves American breakfasts from opening to closing, this low-cost eatery is the spot. From 5:30 a.m. to 9:00 p.m. The Encinitas Special offers oatmeal pancakes prepared with honey and almonds plus either bacon, sausage or ham and two eggs for \$4.95. Children's menu and a variety of other items. Open daily. Fast, excellent service. Open daily. Low.

THE FISH MARKET 640 Via de la Vallé, Del Mar. 755-2277. From the moment it opens until closing, there's a warcry a full. 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 sourdough bread, choice of potatoes or rice, cold slaw or cottage cheese. Fish, which may include salmon, yellowtail, or orange roughy, may be prepared over mesquite. Fine value, but not a place for the three C's: calm, conversation, and contemplation. Open daily, lunch and dinner. Continuous service. Low to expensive.

FIDEL'S CARLSBAD 3003 Carlsbad Boulevard, Carlsbad, 729-0903. A sister restaurant to the venerable establishment in Del Mar, the stars here are carnitas, quesadilla with chicken, beef or pork, tostada suprema, and breast of chicken Milanesa. Open daily lunch and dinner. Low to moderate.

JAKE'S DEL MAR 1660 Coast Boulevard, Del Mar, 735-2002. Jake's is the archetype of what people visualize when they say "Southern California." One of the two dining rooms has an ocean view and everyone has a good time, which

counts as much as the food. Fresh fish is the best bet here and is accompanied by rice or pasta. Steak lovers won't be dissatisfied. Nothing fancy, but high spirited. Open daily. Lunch, Tuesday through Friday; dinner nightly. Sunday brunch from the menu.

OVERSEAS RESTAURANT 2818 Roosevelt Street, Carlsbad, 729-0345. The superior Chinese restaurant offers specialties from Hong Kong and Singapore as well as Mandarin and Szechuan dishes. Some of the best appear on a menu printed in Chinese; ask the owner to translate the offerings from that list. Some of the best in the house include

Overseas Supreme, chicken, shrimp, beef and cashews placed in a ring of deep-fried mashed potatoes, and shark's fin served with lettuce cups. Satay preparations are also interesting. Gorgeous presentation includes carved vegetables. Open daily, continuous service, lunch and dinner. Moderate.

PIRETS 897 First Street, Lumberyard Shopping Center, Encinitas, 942-5152. This is the only remaining Piret's and it stresses your old favorites in the Island

and white room that started the trend in charcuterie dining. Try the fixed-price meals on Monday night or cabbage and pork pie, homemade sausage, and gourmet pizzas. Salads are always a best bet. This is a good spot for Saturday and Sunday à la carte brunch. Open daily lunch and dinner, Saturday and Sunday brunch. Moderate.

RED TRACTOR'S 550 Via de la Valle, Del Mar, 755-6600. If you like truly mammoth portions of prime rib, steak, chicken, or fish that's fresh, plain, and unadorned, served in a lovely surrounding, try this former L.A. family restaurant. Dinners come with corn on the cob or baked potatoes or vegeta-

bles — salads are à la carte. Each portion is enough for two people, especially the salads and broccoli. The pan-broiled chicken is a best bet. Open daily. Lunch, Monday through Saturday; dinner's nightly. Moderate to expensive.

SPICES THAI CAFE 3810 Valley Centre Drive, Plaza Carmel Shopping Center, Del Mar (east of Carmel Valley turn-off), 759-0889. This is a superb Thai restaurant whose cuisine is not only elegant but also contains no MSG and very little fat. The menu is varied and you may have a delightful meal by ordering several appetizers. The seafood dishes rate high, especially seafood

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Mexican
Fiesta Feast
.....**

**All You
Can Eat
\$6.99***

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Come to Carlos Murphy's for dinner and
enjoy all you want of these
favorites for only \$6.99:

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- Plus Carlos' Rice and Refried Beans

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434-1758

Grossmont
5500 Grossmont
Center Drive
698-9737

La Jolla
4303 La Jolla Village Drive
457-4710



Mission Valley
7610 Hazard Center
668-0998

North County Fair
200 East Rancho Parkway
489-5932

Old Town
3900 Twiggis Street
260-0305

*Offer valid for lunch and dinner, 7 days a week.
No special orders or substitutions. No take-out orders please.
Not valid with any other offer. Expires October 31, 1993.
Due to menu alterations, offer may vary.

● San Diego Reader September 23, 1993

San Diego State University September 23, 1993 99

Calendar RESTAURANTS

panang, which contains shrimp, crab legs, scallops and mussels. Among other delicacies are duck, frog legs, and soft shell crabs. It's all glorious. Put upon That Cafe at the top of your list. Open daily lunch. Monday through Friday; Saturday and Sunday, dinner menus at day from 11:00 a.m. to 10:00 p.m. Low to moderate.

STAR OF INDIA RESTAURANT 671 First Street, Encinitas, 615-1113. If you've enjoyed the fine Indian food at an original home in La Jolla, you will appreciate having a branch in Encinitas. Authentic and well-flavored soups, rice, and vegetable dishes as well as tandoori chicken and lamb are perennial favorites. All you can eat buffet lunch, Monday through Friday, Saturday and Sunday brunch, presents a wonderful alternative to ordinary fare. Open daily lunch and dinner plus Sunday brunch. Moderate to expensive.

VILLA D'ESTE 2382 Carmel Valley Road, 434-2244. Open daily. Low to moderate.

NORTH INLAND

ANTHONY'S RANCHO BERNARDO 11066 Avenida Place (off Bernardo Center Drive), Rancho Bernardo, 451-2070. One of the best features of this handsome branch of Anthony's is that it accepts reservations for parties of five or more. This reflects part of the necessity 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 9:30 p.m. nightly. Low to moderate.

VILLA D'ESTE 2382 Carmel Valley Road, 434-2244. Open daily. Low to moderate.

Black beans & rice served with our homemade Mission salsa & handmade tortillas.

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Non valid Fri., Sat. & Holidays. See 150/79, P. 9.

All-You-Can-Eat Buffet Lunch \$6.95
Every day with coupon through 10/6/93. Open 7 days a week & dinner.

Ashoka
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(2nd floor corner of lower Grand and Prospect St.)

BUFFET BRUNCH \$6.95
JOIN US EVERY SUNDAY 10 AM-2 PM
FOR OUR DELICIOUS GREEK & AMERICAN ALL-YOU-CAN-EAT

TROY'S GREEK RESTAURANT
10450 Friars Road
(at Zuma next to West Coast Village)

251-7741
*Children \$2.00 additional. Children under 12 only \$3.95
Hours: Sun., 10 am-2 pm, Mon. Sat., 10 am-11 pm
Thurs.-Sat., 11 am-9:30 pm

William S. BAR & GRILL
Ocean View Dining in Casual Elegance

OCEAN VIEW HAPPY HOUR
Monday-Friday 4-7 pm
Happy Hour is back upstairs at Top of the Rock! Complimentary cold hors d'oeuvres. Plus delicious hot appetizers cooked to order on our new BIG grill on the patio.

- Chicken Skewer \$1.50
- Shrimp Skewer \$1.50
- Oysters on the Half Shell \$1.50
- Vegetable Skewer \$1.50
- Rillet Mignon Skewer \$2.00
- Cheese Goussinette \$1.50
- Baby Back Pork Ribs (7 oz.) \$3.50

All Mixed Well Drinks \$1.50
Margarita, Brandy, Jim Beam Bourbon, Smirnoff Vodka • Segars Glass • Bacardi Light Rum • White Horse Scotch • Cuervo Silver Tequila • Christian Brothers Brandy • BLUE PALM MARGARITAS \$1.50

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OUTDOOR PATIO DINING
COMPLIMENTARY PARKING

TOP-OF-THE-MAST RESTAURANT INVITES YOU TO ENJOY EARLY EVENING SPECIALS only \$8.95
Sunday-Thursday 5 pm to 6:30 pm
Come try our great food with spectacular bayside views!
Thursday is Prime Rib Night only \$9.95

KONA KAI
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1551 Shelter Island Drive, San Diego
• Come visit your full-service resort, open to the public •

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THROW A LIMO BIRTHDAY PARTY!
Our luxury limousine will escort 8 people to the greatest Birthday Party ever! Enjoy 8 original hamburgers, 8 American fries, 8 sodas and a whole apple pie a la mode baked fresh in our oven. Party indoors or our comfort outdoors on the patio.

Johnny Rockets
We'll even decorate your limo for the '40s really work and your favorite time plays for only a nickel. To end your perfect party, our limo will take the scenic route home past the breathtaking La Jolla coastline. All the fun for less than \$149.95 plus tax & gratuity. for only \$149.95 plus tax & gratuity.

8000 Grand Avenue, (Lower Level Wall St. Plaza Courtyard) • 1 block east of Prospect • 456-0001

Sunday Champagne Brunch only \$6.95
CASA SANCHEZ
THE MEXICAN FOOD & SEAFOOD

TRY OUR DELICIOUS MEXICAN FOOD & SEAFOOD

Casa Sanchez Power Breakfast Mexican Style Only \$1.95 Choose from six delicious Mexican breakfast specialties. Includes rice, beans & tortillas. Served until 10:30 am. Monday thru Saturday. *Open on only. Offer expires 10/1/93. Coupons good at both locations.	Casa Sanchez Lunch or Dinner for Two Only \$19.95 Choose from fourteen lunch and dinner combinations of two items each. Featuring a variety of delicious burritos, enchiladas, tamales, tacos & other specialties. Each served with rice & beans. Offer valid Monday thru Thursday only. *Open on only. Offer expires 10/1/93. Coupons good at both locations.	Casa Sanchez 1/2 Price Seafood or Specialty Entrées Choose from our seafood or specialty entrees, which are served with rice. Buy one entrée at regular price & receive second entrée of equal or lesser value at 1/2 price. Offer valid only. *Open on only. Offer expires 10/1/93. Coupons good at both locations.
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Weekday Lunch & Early Dinner Specials only \$4.95
(Please arrive before 5 pm)

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East County 1330 Jamacha Rd. (Jamacha at Chase) 464-7713

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Checks & major credit cards accepted

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Fresh Traditional Mexican Coastal Cuisine
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Parties for all occasions - Dancing - Catering (1-800)*
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203 Fifth Ave., San Diego, CA 92101 (619) 232-2272
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KIDS EAT FREE
(Every Wed. thru Sun.)

DELICIAS 6106 Paseo Delicias, Rancho Santa Fe, 758-8000. This restaurant serves excellent panzan, thin created pizza a la fogra in Los Angeles. Menu includes fresh fish, salads, daily specials. The service is amazing, but the service and entrees bear improvement. Lunch 1:00 p.m. through Sunday, dinner daily. Expensive.

EL BECCHIO Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-1416 or 487-1611. This first-rate, la carte dining room overlooking a golf course consistently produces gorgeous entrees from prime ingredients. Fresh fish, rack of lamb, or roast duck with Calabrese prepared for you are invariably good choices. Have room for the stomach salad with walnuts and the best chocolate soufflé. Beautiful dining room, professional service, outstanding wine list. Dancing through Saturday in La Jolla. Lounge hours, open nightly for dinner. Fine Sunday brunch. Wine-tasting dinner served every two months. Roast duck carved tableside. Expensive.

HERNANDEZ HIDE AWAY Rancho and Lake Drivers, Del Dios, Lake Hughes, 746-1444. Noted for its authentic Mexican cooking and very large portions, its followers remain so steadfast that weekends are inevitably crowded. That's because the breakfast-brunch served both Saturday and Sunday until 2:00 p.m. offers outstanding value: steak and eggs, chilaquiles, sausage, beans, and conchitas. Fine rice served in brown sauce and much more. The extensive menu includes standard dishes favored by Americans. Open daily, lunch and dinner. Low to low-moderate.

MEXI KAN Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-1416 or 487-1611. This first-rate, la carte dining room overlooking a golf course consistently produces gorgeous entrees from prime ingredients. Fresh fish, rack of lamb, or roast duck with Calabrese prepared for you are invariably good choices. Have room for the stomach salad with walnuts and the best chocolate soufflé. Beautiful dining room, professional service, outstanding wine list. Dancing through Saturday in La Jolla. Lounge hours, open nightly for dinner. Fine Sunday brunch. Wine-tasting dinner served every two months. Roast duck carved tableside. Expensive.

MANDARIN GARDEN RESTAURANT 242 Mira Mesa Boulevard, Mira Mesa, 566-8720. From the dim sum served Saturday and Sunday to its variety of exotic dishes, this restaurant is worth seeking out, especially at dinner. Located in the Mira Mesa Mall, it offers such unusual appetizers as jellyfish. The noteworthy main dishes are steamed whole fish, twice-cooked pork (a spicy), or served in brown sauce and much more. The extensive menu includes standard dishes favored by Americans. Open daily, lunch and dinner. Low to low-moderate.

REAL TEXAS BBQ 6004 Miramar Road, 566-5355. Texas barbecue consists of meat, chicken, and links that are smoked rather than cooked over a fire and the sauce is served on the side. Therefore, don't expect the ribs to be larded in barbecue sauce - they are soft rather than crunchy. The best bet is the half and half sandwich, half pork and half brisket served with two side dishes plus a drink (beer, soft drink, coffee, tea). This meat is filling and low cost. All you can eat barbecue dinner served from 4:00 to 9:00 p.m., costs \$10.95 and also includes wild chiles and the house is fresh and good. The menu is unadorned but very clean and the barbecue menu are excellent. Same menu lunch and dinner. Open daily. Continuous service. Low.

STELLA'S HIDEAWAY POLISH RESTAURANT Polaris Shopping Village Shopping Center, 14321 Polaris Drive, Rancho Penasquitos, 472-3034. The menu and pop-filled dining room serves home-style southern-style or hill pickle soup and 18 pungent entrees. Among the best are beef roll-up (reuben), the Polish potato combination, and the breadless chicken breasts. The purgatory is a bit doughy, but all dishes are prepared from scratch. The food is robust, the portions large, the atmosphere induces you to order more than you can eat. Soup or salad and dessert are included with dinner. Dinner only, nightly. Moderate.

ALONSO'S DE LA JOLLA 1251 Prospect Street, 434-2333. Both the outdoor patio and inside dining room are lively, crowded, noisy, and festive. The house specialty is carne asada, but the steak, made beef sautéed with Mexican sausage, the Guadalupe-style baked chicken (available only on Friday and Saturday nights), and the quesadilla with chicken are all fresh and piping. Shrimp Menudo, (serving over a spaghetti) are outstanding. Extensive menu offers combination plates, chicken, refritos, sopes, and flatbreads. Very crowded on weekends. Open daily. Continuous service lunch and dinner. To 11:00 p.m., week-long, to midnight Friday and Saturday. Low to moderate.

AVANTI'S ITALIAN RESTAURANT 675 Prospect Street, 434-4268. You won't be disappointed with the North Italian food here. Try the daily hot three-course dinner served between 5:30 p.m. and 7:00 p.m. daily for \$12.95. Fresh fish and pasta are especially well here. Apart from the late food there is dancing Wednesday through Saturday and opera singers every other Sunday. Dinner only, Sunday through Thursday 5:00 p.m. to midnight and to 1:00 a.m. on Friday and Saturday. Moderate to expensive.

BAKED BY ETTA 7523 Fay Avenue (Vista Shopping Mall), 531-8407. "Just like mother used to bake - only better" would be a perfect description for the lemon poppy seed cake and the chocolate chip coffee cake. During the summer try the fish pie, virtually sugarless pies. Cookies and fruit tarts are lovely. Every item available for take-out, or you may have dinner on the premises with your meal, or coffee. Open daily, Monday through Friday, 7:00 a.m. to 6:00 p.m. Saturday 9:00 a.m. to 5:00 p.m. Sunday 9:00 a.m. to 5:00 p.m. Low.

CHANG CUISINE OF CHINA 6670 Corner Avenue, Costa Verde Shopping Center, 538-1288. The polished setting and beautiful art carry this restaurant. The best dishes here are crisp beef, minced chicken in lemon caps, honey chicken. The Mandarins and Snowman dishes are a high competence. Diners start at 2:30 p.m. and are served to 11:00 p.m. Friday and Saturday nights. Separate dining rooms available. Low to moderate.

CINDY BLACK'S 5721 La Jolla Road, 434-6268. Cindy Black, who established her reputation at Shepherd's, now has her own French restaurant and her entrees are fresh, innovative, and provide good value. There are a budget meal limit themselves to pasta, rice, or chicken dishes at roughly \$10.00. And on Sunday between 5:00 and 8:00 p.m. a fixed-price dinner is offered at \$14.95. On Monday night, a three-course fixed-price dinner is available for \$10.95. Fixed-price lunch for \$12.95 offers three courses (Friday only). Some outstanding entrees are the Norwegian salmon and the duck with ginger and leeks. Superb service. Open nightly for dinner and Friday for lunch. Moderate to expensive.

FRENCH GOURMET 701 Pearl Street, 434-6736. The new updated menu is a major improvement over the old and includes breakfast and lunch items served until 2:00 p.m. daily. However, the physical setting could use some improvement. For dinner, try Human chicken salad, and any of the salmon preparations or the chicken. Entrees include salad and bread basket. Desserts always delicious. Open daily, breakfast, lunch and dinner. Low to moderate.

GEORGE'S AT THE COVE 1730 Prospect Street, 434-4244. The always elegant George's, with its first-rate food

LA JOLLA
ADRIAN'S TABLES 6030 Avenue, Costa Verde Shopping Center, 434-1333. The chef attributes of this Greek and Mediterranean restaurant are fresh food, tasty preparation, and low cost. You may have dinner here for \$10.00 or less if you select a "pizza" - but pizza bread covered with chicken, tomatoes, or vegetables, plus a salad. The salads, which include charbroiled vegetables, are outstanding. Fresh fish and pasta are especially well here. Apart from the late food there is dancing Wednesday through Saturday and opera singers every other Sunday. Dinner only, Sunday through Thursday 5:00 p.m. to midnight and to 1:00 a.m. on Friday and Saturday. Moderate to expensive.

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\$1 15-oz GLASS SANGRIA
with purchase of any entrée. Valid Friday, Saturday & Sunday only. Not valid Fri., Sat. & Holidays. See 150/79, P. 9.

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Sunday Champagne Brunch only \$6.95
CASA SANCHEZ
THE MEXICAN FOOD & SEAFOOD

TRY OUR DELICIOUS MEXICAN FOOD & SEAFOOD

Casa Sanchez Power Breakfast Mexican Style Only \$1.95 Choose from six delicious Mexican breakfast specialties. Includes rice, beans & tortillas. Served until 10:30 am. Monday thru Saturday. *Open on only. Offer expires 10/1/93. Coupons good at both locations.	Casa Sanchez Lunch or Dinner for Two Only \$19.95 Choose from fourteen lunch and dinner combinations of two items each. Featuring a variety of delicious burritos, enchiladas, tamales, tacos & other specialties. Each served with rice & beans. Offer valid Monday thru Thursday only. *Open on only. Offer expires 10/1/93. Coupons good at both locations.	Casa Sanchez 1/2 Price Seafood or Specialty Entrées Choose from our seafood or specialty entrees, which are served with rice. Buy one entrée at regular price & receive second entrée of equal or lesser value at 1/2 price. Offer valid only. *Open on only. Offer expires 10/1/93. Coupons good at both locations.
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East County 1330 Jamacha Rd. (Jamacha at Chase) 464-7713

Orders to go welcome
Hours: Sun.-Thurs. 8 am-9 pm, Fri. & Sat. 8 am-10 pm
Checks & major credit cards accepted

IN A PARCHED, GRAY AND HOSTILE WORLD THERE IS AN OASIS WHERE YOU* CAN PARTY TILL YOUR PINATA POPS!

CABO CABO
GRILL AND HOTEL BAR
Fresh Traditional Mexican Coastal Cuisine
Daily Lite and Healthy Specials
HAPPY HOUR DAILY 4:00 PM TO 7:00 PM
LATE NIGHT HAPPY HOUR FRI. & SAT. 10:30 PM TO MIDNIGHT
Parties for all occasions - Dancing - Catering (1-800)*
"YOU AIN'T FAR FROM THE HOTEL BAR"
203 Fifth Ave., San Diego, CA 92101 (619) 232-2272
at the entrance to the Gaslamp Quarter (Fifth Ave. and Harbor Drive)

KIDS EAT FREE
(Every Wed. thru Sun.)

The Original



Broken Yolk Cafe

10% Senior Discounts
Children's Menu Available

Open in Pacific Beach!

\$2 OFF

Save \$2.00 on any menu
breakfast or lunch entrée
WITH THIS AD.

Not valid with other
coupons/specials. Limit 4
Expires 10/14/93.

Open 6 am-3 pm **daily**
270-0045
1851 Garnet Ave.
Pacific Beach

of Pacific Beach, is a restaurant built around the beach, with a menu of seafood and local, colorful items as well as a bar. The restaurant has a large outdoor terrace with a view of the ocean, and a lounge with indoor plants and light fixtures, which include pendant lights with light bulbs that look like seashells. The restaurant is a beachfront, beach and dunes. Love to live.

SHERIDAN'S CAFE 4711 Mission Ave., Pacific Beach, 619-231-0803. All-day breakfast, lunch, dinner, and late-night. The menu includes a variety of seafood and chicken fried steak, fried chicken, and a variety of seafood. The menu includes a variety of seafood and chicken fried steak, fried chicken, and a variety of seafood.

THE BUNCH 4900 West Point Drive, Huntington Beach, 949-224-1111. Located in a charming building that is one of the landmarks of Ocean Beach, The Bunch is a casual, family-friendly restaurant. The menu includes a variety of seafood and chicken fried steak, fried chicken, and a variety of seafood.

TO KAPANA 2540 Newport Blvd., Newport Beach, 949-264-0600. The Spanish food and drink menu is a mix of traditional and modern. The menu includes a variety of seafood and chicken fried steak, fried chicken, and a variety of seafood.

THE HOUSE OF CUISINE 1100 E. 17th Ave., Suite 1100, 312-220-2300. The menu includes a variety of seafood and chicken fried steak, fried chicken, and a variety of seafood.

[illegible]

TWO for ONE
PASTA DINNER*

Buy one pasta dinner at the regular price and receive the 2nd of equal or lesser value for free. One coupon per party. Deth's or daily specials not included. One in only. Must present coupon when ordering.
Valid 5 pm-9 pm.

Cucina Fresca

*Choose from: Spaghetti or Rigatoni
deluxe (sauce + lettuce Alfredo
Pasta or Angel + Sauce + ricotta
Sautéed Pasta (\$3.00 each)
11611 Bacon Dr., Oregon House
524-9470 • 524-9490
expires 6/30/93

**CENTRAL
SAN DIEGO**

DONING 1874 Farmhouse, Astoria, East
Oregon. The menu runs to 120 items, but
you can eat here several times a week for a
month and still not exhaust the menu. The
spring rolls, ground shrimp on sugar
corn, the barbecued, stuffed grape
leaves, chicken lemon grass with red
pepper, fried rice in caramelized soy, and
any of the other 100, in which you cook
steak, chicken, or beef in a hot broth
with Chinese vegetables.

**PA
ST
AND
S**

LUNCH SPECIALS FROM \$3.99.

TYLE

CALIFORNIA WILD FIRE PIZZAS
Individual Pizzas • Sausage Teriyaki • Pepperoni • 2 Cheese
• Carne Asada • Two Chicken • 4oz Vortici • 4oz BBQ-Sp.

LAMB & FRESH SALADS
Carb. Choice • Antipasto • Two Chicken \$15.95-50

PASTAS
• Beef, Fresh Dill • Linguini Bologna • Carbonara Portello
• Alfredo Supreme • Piquita Chicken Fettuccine
Over 100 More \$6.95-10.95

2.00 OFF ONE PASTA OR PIZZA
With this ad, one per table. Not valid with any other offer. Expires 10-1-12.

We reserve the limited quantities. No substitutions.
We're making products at a special price.

—ELANOR WEINER, S.J. ROSSER
"LOVE IS THE RESTAURANT THAT LIVES UP TO ITS NAME"
—LORNAE EATON

D.Lish
CALL 572-5724

1520 Shasta Blvd., Pacific Beach (on the Promenade), 682-4900
1151 N. 7th, Chula Vista (near the Clocktower) 885-1717

7 DAYS, 24 HOURS

See us at the **San Diego County Fair**, 1000 La Jolla Village Drive, San Diego, CA 92037, September 21, 1992

HELP WANTED

NOTICE TO READERS: Advertisements published in the news section of the Reader are accepted for private parties and businesses, including those who are seeking employment. Please note that the Reader is not responsible for the accuracy of the information provided in these advertisements. If you are a business, please provide your business name, address, and phone number. If you are a private party, please provide your name and address. All advertisements are subject to the discretion of the Reader. The Reader reserves the right to edit or delete any advertisement that is deemed to be inappropriate or offensive. The Reader also reserves the right to charge a fee for the placement of certain advertisements. For more information, please contact the Reader at (619) 444-6663.

ACTIVITIES: Part time or full time. We are looking for people who are interested in the field of activities. The position involves planning and organizing various activities for clients. The ideal candidate should have a minimum of two years of experience in the field of activities. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

ADMINISTRATIVE/TECHNICAL DESK: We are looking for a person who is interested in administrative and technical work. The position involves managing the day-to-day operations of the business. The ideal candidate should have a minimum of two years of experience in the field of administrative and technical work. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

ANSWERING SERVICE: We are looking for a person who is interested in providing answering service. The position involves answering phone calls for clients. The ideal candidate should have a minimum of two years of experience in the field of answering service. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

APARTMENT MANAGER: We are looking for a person who is interested in managing apartments. The position involves overseeing the day-to-day operations of the apartment complex. The ideal candidate should have a minimum of two years of experience in the field of apartment management. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

APARTMENT MAINTENANCE: We are looking for a person who is interested in performing apartment maintenance. The position involves performing repairs and maintenance on apartments. The ideal candidate should have a minimum of two years of experience in the field of apartment maintenance. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

ARTIST: We are looking for a person who is interested in being an artist. The position involves creating art for clients. The ideal candidate should have a minimum of two years of experience in the field of art. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

BANQUET SERVICES: We are looking for a person who is interested in providing banquet services. The position involves setting up and serving food for banquets. The ideal candidate should have a minimum of two years of experience in the field of banquet services. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

CHILD CARE: We are looking for a person who is interested in providing child care. The position involves caring for children. The ideal candidate should have a minimum of two years of experience in the field of child care. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

CHILD CARE WORKER: We are looking for a person who is interested in being a child care worker. The position involves caring for children. The ideal candidate should have a minimum of two years of experience in the field of child care. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

CLEANING: We are looking for a person who is interested in providing cleaning services. The position involves cleaning homes and businesses. The ideal candidate should have a minimum of two years of experience in the field of cleaning. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

CO-EDUCATION: We are looking for a person who is interested in providing co-education services. The position involves providing education to children. The ideal candidate should have a minimum of two years of experience in the field of co-education. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

CUSTOMER RELATIONS: We are looking for a person who is interested in providing customer relations services. The position involves interacting with customers. The ideal candidate should have a minimum of two years of experience in the field of customer relations. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

DELIVERY SERVICES: We are looking for a person who is interested in providing delivery services. The position involves delivering packages to customers. The ideal candidate should have a minimum of two years of experience in the field of delivery services. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

DRIVERS: We are looking for a person who is interested in being a driver. The position involves driving a vehicle for clients. The ideal candidate should have a minimum of two years of experience in the field of driving. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

EXTRA CASH! We are looking for a person who is interested in earning extra cash. The position involves performing various tasks for clients. The ideal candidate should have a minimum of two years of experience in the field of extra cash. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

CLASSIFIED ADS

Free Classifieds

Time to sell your surfboard, fusions and electric guitar? If you're a private party or a nonprofit organization, you qualify for a Free Classified. Free ads must be typed and mailed. See page 109 for details.

Roommate Hotline

Looking for a place to live? Now you can get a jump on your search before the Reader even hits the streets by simply calling the Roommate Hotline at 1-900-841-6663. Only 49¢ per minute. To place your roommate ad and get it in the hotline, call 235-2415, 24 hours a day. The cost is only \$16. See the Roommate section for more details.



Why don't we see these up the flagpole and we who relate these? This little magazine of worded contents helps you will wait patting your gutting time. On page 115.

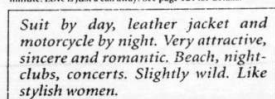
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Paid Classifieds

Need a roommate or clients for your business? Have a vacant room or office to rent? It's easy to place a 25-word Paid Classified in the Reader. For more information on paid ads, turn to page 109.

Phone Matches

Looking for your special someone? Turn to the Phone Matches column where you'll find 700+ special someone-to-choose from. Call the Phone Matches line at 1-900-841-6663 and "browse" through the introductions. Only 98¢ per minute, \$1.98 for the first minute. Love is just a call away! See page 121 for details.



I hope you were more than just a leather jacket if he's going to ride on the back of my motorcycle. Call for more details. At 1-900-841-6663, see page 121.

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PART TIME: Computer Pacific Beach. We are looking for a person who is interested in being a part time computer operator. The position involves operating a computer for clients. The ideal candidate should have a minimum of two years of experience in the field of computer operation. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

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TELEMARKETING: Project/consulting. We are looking for a person who is interested in being a telemarketer. The position involves making phone calls for clients. The ideal candidate should have a minimum of two years of experience in the field of telemarketing. The position is located in San Diego, CA. For more information, please contact the Reader at (619) 444-6663.

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FREE & PAID CLASSIFIED ADS

Free Classifieds

Free classifieds are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad will be accepted per week. Each ad must be typed on a 3x5 card (mailed inside an envelope) or on a postcard. Free classifieds are limited to 25 words or less. Classifieds of more than 25 words cost 60¢ per extra word, plus payment must accompany ad. Roommate ads no longer free. Please turn to the Roommate category for details.

MAILING DEADLINE

Free classifieds must be received by the Reader office, 1703 India Street (at Date), before 5pm Tuesday. Reader Classifieds, PO Box 83003, San Diego, CA 92186-3003. 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), before 5pm Tuesday. Reader Classifieds, PO Box 83003, San Diego, CA 92186-3003. No free ads will be accepted at the Reader office or over the phone.

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 free ads sent in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

Paid Classifieds

Businesses (including paid services or functions, parties, and wedding, product making enterprises) must pay in advance for classified ads. Rates and discounts will be quoted upon request by calling 235-8200 during the phone hours. 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 5pm Tuesday, two days prior to the issue. Phone orders are via Visa, MasterCard or Discover. Phone hours are 8:30am-5pm, Monday through Friday, except Tuesday when the hours are 8:30am-6pm. 235-8200.

WALK IN DEADLINE: Paid classifieds may be brought to the Reader office, 1703 India Street (at Date), before 5pm 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 7pm Monday, three days prior to issue. Reader Classifieds, PO Box 83003, San Diego, CA 92186-3003.

INSTRUCTIONS

Businesses (including paid services or functions, parties, and wedding, product making enterprises) must pay in advance for classified ads. Rates and discounts will be quoted upon request by calling 235-8200 during the phone hours. 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.

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great appetizers. Receive value) and be eligible to win nonsmoking. You must be 21 or older. 7 days a week. 235-8200, x266. \$5 cover.

DOUBLE TROUBLE, 2 Pacific Beach, blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

BELIEVE FAT WOMEN ARE SEXY, 30-year-old, 5'10", 160 lbs., blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

LATE TWENTIES, EUROPEAN, graduate, blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

HEY FUNNY MAN, 30-year-old, blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

UNIQUE, PASSIONATE, professional, blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

BLACK MALE PREFERRED, 35-45, blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

CHUBBY, GREEN EYES, blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

ENCHANTING, ATTRACTIVE, blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

SMALL, NERVOUS, blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

ATTRACTIVE, AFFECTIONATE, blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

CRYSTAL GAYLE, blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

JAZZ, BLUES, HIP-HOP, blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

WIZARD WANTED, blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

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BLONDE, BLUE, YOUNG 34, blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

PETITE BLONDE THRESS, blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

SERVICES

Attention hair stylists: PRIMO HAIR DESIGN

The fastest growing full-service European-style salon in California needs hardworking, motivated stylists. Be your own boss, rent your own booth at our new downtown La Jolla location (7712 Fay Ave., validated parking!) Special introductory offer \$125 per week! Call 293-7233 for information.

ABC VETERINARY HOSPITALS

\$10 OFF ANY SERVICE
(The established clients \$10 off not valid with vaccinations or other services.
One animal per coupon.
Expires October 25, 1993.

FREE EXAM
(30 min visit)
(New clients only, please)

**LOW-COST
VACCINATIONS**
\$6 Walk-in
no office charge
DOGS: DHPP
• Parvo • Bordetella • Corona • Rabies
• Tapeworm \$8-\$12 • Lyme \$12
CATS: FVRCP • Panleukopenia • Rabies
• Tapeworm \$8 • F.P.P. or Leukemia \$12

SPAY & NEUTER

DOGS
Female starts at \$35*
Male starts at \$30*
*Based on dog's weight. Excludes pregnancy.

CATS
Female \$30
Male \$20

HOW TO RESPOND TO PHONE MATCHES

1-900-844-6282

98¢/minute, \$1.98 first minute (18+ only)

FROM OUTSIDE SAN DIEGO COUNTY CALL 1-900-454-3370 \$1.49/minute (18+ only)

READY FOR RELATIONSHIP Single, white, 30, 5'10", blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

WANTED ONE WOMAN MAN 30ish, blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

CLASSY ATTRACTIVE blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

PISTY PHILLY GAY blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

M.D. VERY ATTRACTIVE blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

VERY ATTRACTIVE blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

BEAUTIFUL TRAVELER blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

LOVE LANE blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

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BRIGHT, HUMOROUS blonde, sexy, fun, likeable, 25-30, male, cultured and rugged, 25-30, male, fun-loving and a date for a date. (106) 106-1062

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THE IMPROV, San Diego's Comedy Show and Restaurant, offers a buffet comedy entertainment to all... (106) 106-1062

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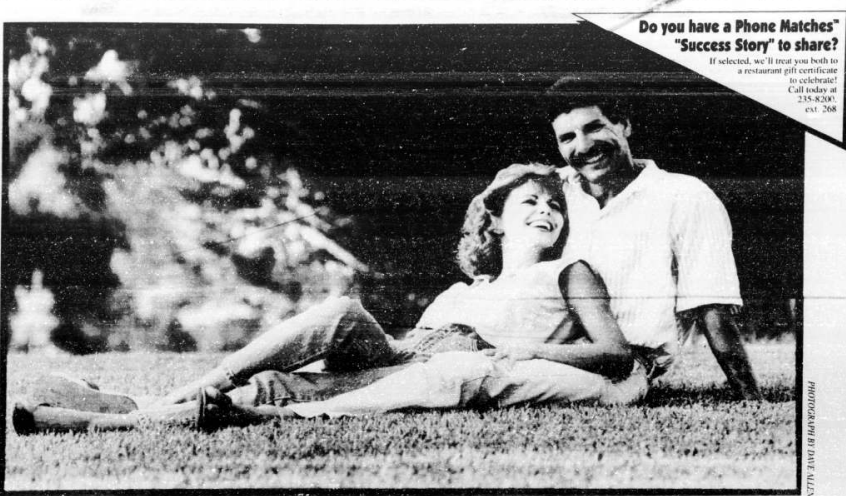
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Phone Matches Success Stories:

Natalie and Greg Kaczur

SINGLE, WHITE MALE, FIREFIGHTER, 34, 6'4", attractive (I've been told). Into fitness, laughter, music, outdoors, golf/sports. Seeks taller, slender, naturally beautiful lady with similar interests. **Greg:** I was met at the Cargo Bar down at the Hilton. She called me the wrong name.

Natalie: I was met at the Cargo Bar down at the Hilton. She called me the wrong name. **Greg:** She was number 13. I never called 14, 15 and 16. We talked over the phone for a month before our first date. I never asked her what she looked like. And then when I met her in person, it was, "Wow!"

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100

FITNESS

FOR THE ATHLETE
• CYCLING
• NUTRITION

OFF CHASE

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Centre Dr. • 587-0876
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Jolla Village Dr.)
5 pm • Sat. 10 am-5 pm

BACKS

need to carry anything on your back. We have a rack or rack system that will work perfectly.

San Diego's largest
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Call the experts at
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 1000 sq. ft. 1 bathroom, 1 kitchen, 1
 month free, 2 bedroom, 2 bath, with
 garage. \$600.00. Call: Nancy Jantzi
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 te: 277-0208.

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Chicago's lowest priced paint ball supplier.

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beat any bike or
in this issue.*

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esa **La Jolla**
#1000 **7843 Glencourt Ave.**
#30 **459-3141**

BICYCLE

THE SHOP
(SDSU area)
located to Hornell Blvd., corner
College & E. Coast Blvd.
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one-day service
financing, 6 mos.
as cash

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with
BIKE TUNE-UP
includes: tune wheels
headset, bottom bracket
derailleurs, hubs, pedals
2 FREE TIRES
(size 27 x 1-1/4, others slight)

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[illegible]REBUILT
TRANSMISSION

\$195⁰⁰
 12 month warranty
 350, C-4, C-6, TP's, Lockups extra
 Torque converter \$50 + Shift w/ \$50
 subject to core damage
 7629 Carroll Rd.
 1011 Mainier Rd., behind Dixie's Lumber
QUALITY AT THE BEST PRICE
 Since 1965
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VISA • MASTERCARD • DISCOVER

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MISSIONS
MISSIONS
ND "HOT RUN" TESTED
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**LARGEST
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 IN JAPAN**

12,000-MILE WARRANTY
 within 15-mile radius Mon.-Fri.

SERVICIO EN ESPAÑOL
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San Diego Reader September 23, 1993 145

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