

THE BACK PAGE

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Volume 22 / Number 19 / September 26, 1993

SAN DIEGO'S WEEKLY

Reader

See Stephanie Steal.
Watch Wyatt Smoke Dope.
Hear Amber Cuss.
See Vanessa Stab Her Sister.
Watch Mom Call Toughlove.

by Ken Kuhlken

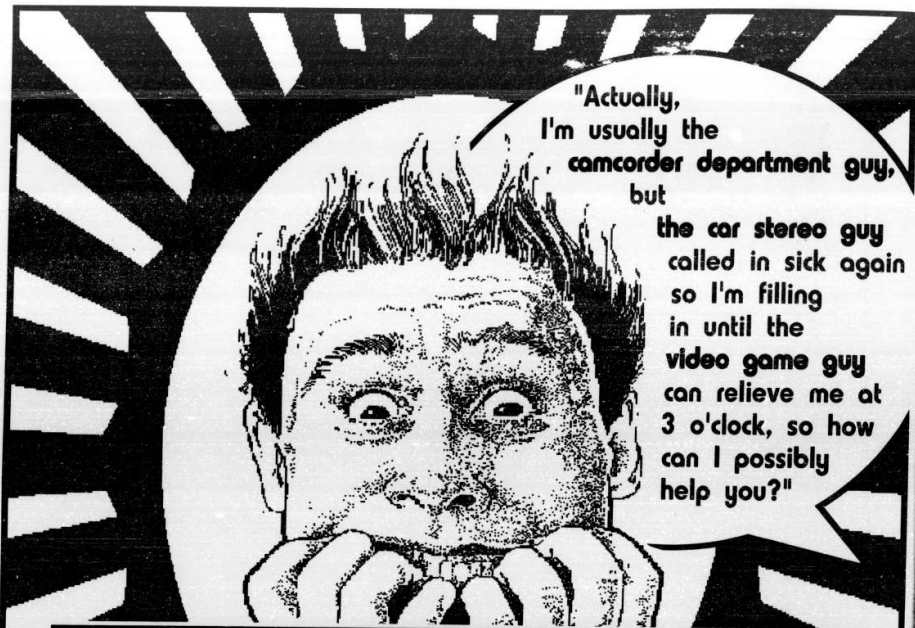
Chester phoned and asked what I knew about Toughlove. I told him I'd look over a book somebody'd loaned me, call the person I got it from, find out all I could, and get back to him.

I'd heard the term "toughlove" kicked around. Usually with the accent on the first syllable. I'd heard it used to explain why Chester's daughter's pal got snatched away to a treatment facility in Utah and to justify a fellow for refusing his drug addict brother a glass of water. I've heard people call slugging their kids toughlove.

Around 1890 in northern Texas, my great-grandfather allowed his 16-year-old daughter to attend a dance. A few minutes past her curfew, he locked the house. Though she pouted, pleaded, and wept, he stopped her mother and brothers from letting the girl in. During the night, she vanished, forever.

So was my ancestor practicing toughlove or being a mushy German?

continued on page 22



**SHOPPING FOR A
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BE A NIGHTMARE!**

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Turn two pages.**

LETTERS

The Reader welcomes letters for publication. You may please them in by calling 235-3000, ext. 468; address them to Letters to the Editor, Box 85803, San Diego CA, 92186-5803; or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

After A Brief Respite, The Anti-Gina Brigade Again Wades Bravely Into The Fray

Once again Gina Arnold spews forth her vitriol in the Reader pages ("Oh Note," September 16). It seems clear to me that her continued association with the Reader is likely because she evokes response. Certainly it is not because she provides any real, able critique of the music scene. Her occasional glowing reports of mainstream yuppie Mutak aside, it would appear her goal is to denigrate anything beyond her limited scope of appreciation. A capable reviewer she is not. Who in the Reader hierarchy is she related to?

Tammi Smith
Leucadia

Jeepz!

Okay, enough already! C'mon, Jonathan. Another review of the William S. Paley collection (September 16). What's that make, five, six weeks straight? Jonathan, baby, get a life. It's time to leave the museum, visit some galleries, review artwork by artists that still have a pulse, know what I mean? I love Picasso, I've seen the exhibit twice, and I understand your enthusiasm.

But guess what? The word is out: the artists in this show are great. I know it, you know it, the whole world knows it. Now get out there, find some great artwork that I don't know about. Inform me, help the artist, and educate the public. Five weeks, Jeepz!

Dan Adams
San Diego

The Council Is Responsible For This Mess

Regarding the article on retirement pay for San Diego police officers ("City Lights," September 9), no mention was made of the fact that those officers now retiring were on the department long enough to have stayed through the time, in the late '70s and early '80s, when the department was losing 20 or more officers a month. Their pay was so low that almost all of those who

left stayed in police work but went to other agencies that paid better. Nor did anyone mention that part of the retirement pay comes from the officers' own contributions to a retirement fund. The present 1800-plus officers now still on the department payroll are getting a better wage, though it was difficult for them to deal with a city which prided itself on paying wages as low as possible.

The city has still never seen fit to give us the proper number of officers to do the job we expect of them, and there is no sign that in the foreseeable future that will change. A major city should have probably 2.5 officers per thousand population. 1800 officers translates to 1.6 officers for every 1000 residents. We are severely under-policed, yet we keep expecting them to undertake more jobs. The Council is responsible for this mess.

Barbara McCarthy
San Diego

Fruits Of Their Labor Pie

This letter is in response to T.K. Arnold's September 9 story regarding city employees "double dipping," when they retire.

I worked for the federal government for 30 years carrying a mailbag on my back and paying into the federal retirement system. During all that time I, and most of my fellow employees, moonlighted on other jobs. We purposely chose on the book jobs so that we could pay extra taxes and contribute to the Social Security system so to qualify for benefits in our later years. When it came time to retire recently, we were told that a new federal "double-dipping" regulation prohibited us from getting the full Social Security benefits we had been paying for all these years.

I object to the term "double-dipping" as it is a Reagan-speak term that insinuates someone scooping up part of a pie that they did not help bake. Anyone who has the gumption to do double work, and is required to be double-taxed, should certainly be allowed to collect the fruits of their labor.

The people who object to this probably spend their spare time sitting in the yard with a drink whining about how bad the economy is and being jealous of their neighbors, instead of getting up and doing something about it. Our nation was built by people who went out and hustled, and they should not be penalized for doing so.

John V. Del Santo
Ocean Beach

Reader

SAN DIEGO'S WEEKLY



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The cost of being Duke Representative Randy "Duke" Cunningham last year expanded his office payroll by 517.79%, or 25.3 percent. That's the largest single increase among California's entire 45-member Congressional delegation, according to a survey by *Roll Call* Report. **Frank Collins**, Cunningham's chief of staff, says the hefty increase doesn't make the Republican lawmaker a spendthrift. "In his first year in office, 1991, the Congressman was not fully staffed until June," Collins says. "The second year, he had his full staff in place the entire year, and that's the reason the total payroll went up." Cunningham spokesperson **Frank Purcell** says the Congressman is "permitted to spend \$547,000" for office staff. *Roll Call* says the House average is \$522,734. A *Roll Call* spokesman says total House staff salaries went up nearly 9 percent, to \$230 million from \$211.1 million in 1991. The California delegation's payroll went up a similar percentage, to \$241.1 million from \$221.1 million. —T.K.A.

Don't take and ride An associate professor at the UCSD department of Family and Preventive Medicine says mountain biking can be hazardous to your health. **Dr. Mark Bracker** studied two southern California bicycling clubs and found that 225 out of 268 cyclists suffered "significant" injuries from riding mountain, or all-terrain, bikes. "Most of them were mild to moderate in intensity — soft tissue injuries, sprains, strains, abrasions, lacerations — but all of them were significant enough to make the person miss work or see a doctor," Bracker says. "We consider this a very high injury rate." Contributing factors to injuries include "excessive speed, unfamiliar terrain, inattentive riding, and lack of proper protective gear," Bracker says. Six of the injured riders also said they had used either alcohol or marijuana at the time of their accidents. Bracker says he and his two fellow researchers, SDSU Health Services director **Dr. Kevin Patrick** and Loma Linda University Medical School instructor **Dr. Tony Chow**, embarked on the study "because of the increasing popularity of mountain biking" and the fact that previous studies had focused only on road bikes. The trio published their findings in the July issue of the *Western Journal of Medicine*. —T.K.A.

Polling for dollars County registrar of voters **Conny McCormack** has signed a six-year, \$290,000 lease with an Escondido company for 10,000 new voting booths made of heavy molded plastic. The real cost will be considerably less, she says, "because we plan on renting them out to other jurisdictions we run elections for." The new booths replace an equal number of cardboard and Styrofoam polls in use since 1985. "They were supposed to be disposable, good for two to three elections," McCormack says. "We've used them for 25, and they're really deteriorating, especially underneath the base where the legs have to be inserted." In August, McCormack placed an ad in *Election Administration Reports*, a biweekly newsletter that goes out to elections officials nationwide, offering to sell the old booths for \$5 apiece. So far, she says, she's unloaded 500 of them, 100 each to Wayne County, West Virginia; Sterling Heights, Michigan; and Tillamook, Oregon. McCormack says she's leaning toward selling the rest for 25 to 50 cents each to Arizona Kids Vote, a nonprofit organization that sets up mock polls in classrooms. —T.K.A.

Don't tell Brian Bilbray about this A San Diego company has discovered an environmentally correct way to kill roaches. MycoGen Corporation, a ten-year-old biopesticide firm, has isolated a protein toxin that is deadly to the ubiquitous household pest. The protein is produced by the *Bacillus thuringiensis* microbe, a bacterium that occurs naturally in the soil. MycoGen spokesman **Mike Sund** says there are "thousands of strains" of this bacterium, each producing a unique protein toxin. "We have already isolated and patented several dozen strains that are active against various agricultural pests, ants, and parasites," Sund says. MycoGen currently markets three other biopesticides that kill caterpillars, the Colorado potato beetle, and the European corn borer. Sund says he has no idea when the cockroach-killer will hit the market. "There's still a lot of work to be done from a commercial development point," he says. "For one, we still have to find a way to get a cockroach to eat it." —T.K.A.

Contributor: Thomas K. Arnold

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

Rear Admiral Lynch said he would recommend every member of the second class be expelled if he found they all cheated.

The Ethical Conscience of Annapolis

By Thomas K. Arnold

Randy Stoker is a 21-year-old native San Diegan and graduate of Bonita Vista High School who three years ago was nominated by then-Congressman Jim Bates to the United States Naval Academy at Annapolis, Maryland.

He's now a senior, majoring in political science, and planning to go on to law school. Stoker is already getting a taste of the legal life as chairman of the Naval Academy's Brigade Honor Committee, an elite group of 131 students, or midshipmen, who act as the school's ethical conscience. They are entrusted with enforcing the

"If that happens, I would first of all be a very busy man," Stoker says. "It would start with my looking at the evidence presented against the individuals, and if more investigation is necessary, I would have to coordinate that with the help of my staff. After that is done, it would go on to an honor board of midshipmen, presided over by myself and two of the other high-ranking members of my staff. We would hear the evidence and make a determination as to guilt or innocence, whether they have violated our honor code or not."

Stoker and his men would then report their findings to the commandant of midshipmen, a Navy captain. "He would review the findings of the board and the evidence and make his own determination of whether or not the person violated the code. And if he agrees with the board, he then recommends a punishment, which would probably range from recommending a person be separated from the Naval Academy to assigning a conduct defense, which is a combination of restriction, loss of leave, and reduction of privilege."

It would then be up to the school's superintendent, Rear Admiral Thomas Lynch, to administer the punishment — although in the most extreme case, if the punishment calls for expulsion, the Secretary of the Navy would have the final say.

The current probe, which began in June, is actually an expanded follow-up to an earlier Naval Academy investigation that took place in early spring of this year, before Stoker assumed his current position. Twenty-eight members of the second class were initially accused of cheating on the electrical engineering exam. Honor boards of midshipmen recommended expelling eleven, but five were subsequently cleared by academy investigators. Rear Admiral Lynch has recommended that the remaining six be expelled, although the Secretary of the Navy has yet to take any action.

One of the six told the Associated Press that many students had advance copies of the test, including some football players. He accused academy officials of making scapegoats of the six to hush up the extent of the cheating.

Lynch denied this, but within several months the investigation had been reopened — this time, under the auspices of the Navy Inspector General. "More evidence was brought to light, and it was enough to justify reopening the case," says Naval Academy spokeswoman Karen Myers. "It was basically the six midshipmen who had been found guilty of compromising bringing forth evidence and arguing that 'No, it wasn't just us, there were more.'"

Rear Admiral Lynch told AP that he would recommend every member of the second class be expelled if he found they all cheated. A total of 700 students took the exam, and while Myers won't give out any numbers, *The Navy Times* reported that investigators now believe as many as 200 juniors may have seen some or all of the test.

Stoker speaks about the importance of honor. "We need individuals serving in the military who are persons of integrity. Persons you can count on not to lie or cheat or steal. I see that as a very important part of the education process here, and it's something graduates from here hold very dear and take seriously."

Stoker concedes, however, that the electrical engineering exam "is traditionally one of the hardest exams in one of the hardest programs of admission. It's technical, problem-solving questions, which students are given just "three or four hours" to complete. "It's a heavy exam, a tough one," Stoker says.

Lieutenant Commander Paul Weishaup, the Naval Academy's public affairs officer, says the test is required of all juniors. "The reason it is required is you can graduate from the Naval Academy with a bachelor of science degree, but you are still a commissioned

continued on page 6

"There's jealousy, but if I know there is a sister in the group who is very lonely, God willing, I'd be able to share my husband with her."

Dogged by Sex Scandal, "Family" Settles in San Diego

By Melinda Powelson

Jonathan Fisher looks like a typical teenager. But as he leans back and tells tales of living in Australia, Korea, and Japan, it's clear he's lived a life different than most. Fisher, 18, has grown up in a small religious sect known as "The Family." 35 members of which have recently moved to

the suburbs of San Diego. The group has rented a La Mesa house — complete with eight bedrooms and a swimming pool — for the 35 to live in. They say they have come to San Diego to begin an evangelizing campaign that will spread the group's various beliefs including predictions



Jonathan Fisher



Rebecca Rubey



David Scott

about the End Time, worldwide government, and the upcoming Rapture. "San Diego's one of the biggest cities in California. We go to the biggest cities in the States, because that's where the kids are, the universities," Fisher says.

The Family has 9000 members worldwide, with 6000 children and 3000 adults. About 750 Family members live in the U.S., with members spread through 70 countries. Family members have performed in several San Diego festivals, including the children's Christmas performance at Balboa Park. They also have sung for Sheriff Jim Roache. "This is the first time we've come to stay," says Cindy Salazar, a group spokeswoman.

Their arrival here comes at a time of major controversy over the religious group. Over the past few weeks, national media have broadcast serious allegations of child abuse involving Family members in Argentina.

Many government officials consider the Family a religious cult. The group is frequently accused of promoting sex in the name of Jesus.

In a September raid of Family homes in Buenos Aires, authorities confiscated videotapes that allegedly show adults and minors engaging in sex acts. Although the people ap-

the church. "The police have snatched our children from their mothers and placed them in the care of social services — without a single criminal prosecution. In every case the children have been returned to their mothers."

"Over the past three years, over 750 of our children have been taken from our commu-



Cindy Salazar



David Scott

pearing in the tape have not been identified, police arrested 30 adults and took into custody 137 children from ten homes operated by the group.

Members say these raids have no justification and are politically motivated. "There have been police raids in Australia, in Great Britain, and in Spain," says David Scott, an 18-year-old who also grew up in

nicities," Scott says. "Except for what's going on in Argentina, they have all been returned. But that takes a lot of time, and it's a big legal battle."

In the courtyard behind a downtown deli, 19-year-old Rebecca Rubey sits with four members of the Family. The group is clean-cut, friendly,

continued on page 12



CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Annapolis

continued from page 1
officer in the Navy or the Marine Corps, so you need to be familiar with very sophisticated equipment, ranging from FA-18s to Tomcats and Aegis Cruisers.

"Without bragging, we feel

we put our midshipmen through a very challenging and demanding four years to prepare them to go on when they are commissioned from here, and put on their own bars or become second lieutenants in the Marines. They are going to lead the sons and daughters of the American people."

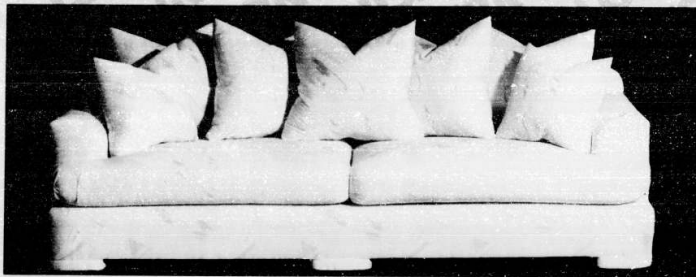
Weisaupt says. Stoker initially joined the honor committee last year as one of four representatives from Company 33. He was elected chairman in March, shortly after the initial honor board investigation into what has become known as the "Double E" affair.

"I think I looked at the leadership aspect," Stoker recalls. "The academy has a number of positions you can fill as a member of the first class, or senior. And I think what I liked about the honor committee was the fact that there is a great deal of autonomy. Midshipmen control the

committee; there are officers to whom we have to answer, but it's something the midshipmen exercise a great deal of control over. The honor concept was started by the midshipmen. This is the standard they adopted [back in 1951].

continued on page 10

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continued from page 8

"When I first joined as a representative, I didn't have any aspirations of being chairman. But I was in a good position to have a leadership role, and I was just kind of inspired."

After announcing his candidacy for chairman, Stoker says, he went through an extensive screening. "First I gave a speech in front of the whole honor committee, expressing my feelings, why I was qualified and why I wanted to do the job. Then they voted and

the top 14 vote-getters advanced to the next level, which is even more difficult."

"You have to do the interview process with high-ranking officers, mostly majors in the Marine Corps and commanders in the Navy. The highest is a deputy commandant, a colonel in the Marines. They review your record, your grades, your military performance, your conduct record, and they interview you. It's rather intimidating, just because of their rank. These are individuals who have been in

the service for quite a while, and I guess just being a midshipman who's starting out, there's an inherent respect—I don't want to say fear, but respect."

Stoker says he's even more awed now that he's potentially on the threshold of spearheading a critical investigation that could determine the fate of more than 100 of his peers.

"I never thought that would happen; it's beyond my wildest dreams," he says. "Am I nervous? I don't think nervous is the right word. I'm

anxious to hear what happens, and then if it should fall into my court I will certainly be ready."

Stoker was born in Balboa Hospital into a Navy family. "My dad retired the year I was born," he says. "He was a first-class petty officer and served 18 years."

He went to Bonita Vista High School, where he played varsity basketball for two years and, in his senior year, served as vice president of the Associated Student Body. In 1990

with a 4.13 grade point average ("You get weighted classes, like honors English and honors physics"), he had already been accepted by Harvard, Cornell, Northwestern, U.C. Santa Barbara and San Diego, and the U.S. Naval Academy at Annapolis.

"The only thing that's different about the academy is that the first thing you need is a nomination from your Congressman," Stoker says. "Jim Bates was the 44th District representative at the time, and I wrote him a letter, sending along a copy of my record and my transcripts. He had his own little committee to select military academy appointments, so I went before his little board and he nominated me."

Why Annapolis? "I think there were a number of things I looked at," Stoker says. "First of all, there was the quality of the education. The academy certainly qualified there, and the advantage it had over the other schools that accepted me was its focus. It's really important for me to be a well-rounded individual, physically and mentally, and I also liked the leadership aspect—that got me interested."

Previously, the worst cheating scandal at the Naval Academy took place in 1974, when 61 students were fingered for allegedly using "crib sheets" during a navigation exam. Seven students were expelled. Says Stoker, "It was very similar to this one."

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Sex Scandal

continued from page 2
and eager to express its views.
"The child abuse allegations
are a bunch of lies," she says de-

fiantly. "I grew up in the Family and nothing like that ever happened." Rubey and her friend Iluvia Crista, 18, both moved to San Diego this month. "We're here to bring our message to the youths," Echoes Fisher. "We will go

to the beaches. We will pass out our posters, read from the Bible. We're just into witnessing — about Jesus, about the End Time. To young people and anybody who wants to hear the message."

The teens are all well versed in the Family's history. The movement was started in 1968 by David Berg in a Huntington Beach coffee shop. Originally called "The Children of God," the religion is based on a literal interpretation of the Bible. "We have always had the primary call to preach the message of Jesus. We are a group of missionaries," says Rubey.

In the 1970s, the group became famous for an evangelizing technique called "flirty fishing." To show God's love, members would offer sex as a way of converting people. The Family's history states that, based on Berg's reading of

Scripture, "Father David arrived at the rather shocking conclusion that Christians were therefore free through God's grace to go to great lengths to show the Love of God to others, even as far as meeting their sexual needs."

The Family's history acknowledges that this scandalized "many religious institutions," but notes that "many people, most of whom would never even go near a church, were reached and won to Christ through this very humble, honest, open, and intimately human approach to witnessing." Partly in response to fears about AIDS, the practice was banned in 1987.

That same year the group changed its name to "The Family" and drew up a strict code of practice that restated its evangelical mission and outlawed, among other things,

drugs and alcohol. The Family believes in open sexual relations, providing love is at the root. But they strongly deny the accusations of child abuse. "We allow free love, but we do not allow sexual contact between anyone over 21 and those under 21," says Salazar. "There's no sex between children and adults."

David Scott explains, "We draw a lot of our stuff from the Bible. One of the big issues now is extramarital sex. We believe if extramarital sex is done with the consent of the other parties, and no one is hurt, and it is like a private thing, it's acceptable. In society, people go around cheating on their husbands and wives all the time. I suspect that if someone finds out about it, everyone freaks out and it's a scandal. In our group, it's looked at as something that is normal and

natural."

Salazar, who is 40 years old and married, continues, "The Law of Love is mainly to take care of members in the group who don't have husbands and wives. What do they do for that need? Do they go out and pick up a prostitute or have a one-night stand? Wouldn't it be better if they could have some loving interaction from someone they know and care about? [Someone] who believes in Jesus and it's not like a one-night stand! It's not just sex, it's really love. That's what we believe. We don't have a big swapping and orgies. That's not what is going on."

Salazar has 11 children, ages 20 to 2 months. "Kids are not even aware of it. If there is any kind of relationship, it's kept behind closed doors, and it's very discreet. All our kids know

continued on page 14

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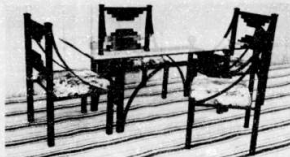
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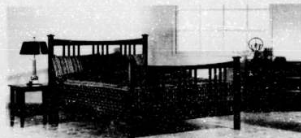


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Sex Scandal

continued from page 1
is "Mommy" and "Daddy," and they are very secure in that." She admits, however, that being married puts a different spin on the Law. "There's jealousy, but if I know there is a sister in the group who is very lonely, God willing, I'd be able to share my husband with her."

Rubey adds, "It's not like it happens that often. For example, if a husband or wife is needed to take care of some business some other place, other people will help them. It's not so much with sex, but with getting them food, support, and encouragement."

Another recent addition to the Family code is that members are not allowed to have sex with outsiders. They are worried about contracting AIDS, says Salazar. "Before anyone can join the Family they have to take an AIDS test and wait another six months and take the test again."

Explains Rubey, "This is a way of protecting the children. There isn't any AIDS in the Family, and we don't want the children exposed to the disease." Kids who are under 18 are not allowed to engage in sexual intercourse. Those between 18 and 21 are only permitted to have sex with each other.

"The whole sex thing is such a small part of our group, and that's the thing that is so sensational. That's the thing that gets talked about in the media," says Fisher. "But the thing that our critics are trying to get us for is our belief in the End Time, and the one-world government, which we believe is going to happen."

The notion of End Time is based on the group's reading of Revelations, says Daniel Alexander. "The anti-Christ and the single-world government will demand that everyone wear the mark of the Beast [the number 666]," he says. Alexander explains this could be a computer chip embedded under the skin, allowing the evil authorities to track people.

Crista explains, "A lot of our families have been overseas for most of our lives, and we have just recently returned to the states. We felt like it was a real calling from God to each of the United States south and tell them about the End Time. It's our job to witness to people and tell them about Jesus. It's a real neglected area, especially with teenagers these days. That's why we are here."

"We have a powerful message," concludes Salazar. "There's one-world government coming, and the people who are behind the scenes (of the government) don't want that message getting out. That's why they are persecuting us with allegations of child abuse."

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"If these cuts take place, I will have to move my family from our home. We won't be able to live there anymore. I feel like I have no future in San Diego."

Housing Commission Target of Salary-Cutting Study

By Melinda Powelson

A controversial study prepared by a Sacramento-based consulting firm suggests that salaries of San Diego's Housing Commission employees are too high. In some cases, the consultants say, people are being paid up to 13.5 percent too much for the job they are performing.

According to the report by Shannon Associates, employees with the most inflated salaries are those who work in the division of Housing Services, in positions that pay between \$25,000 to \$31,000 per year. Shannon proposes cutting the pay of each employee approximately \$300 per month, for a total of about \$3600 annually. The group also recommends cuts of 9.29 percent for some workers in Housing and Finance Development division, 4.75 percent for some accountant positions, and 4.7 percent for maintenance workers.

Shannon Associates also said some salaries are too low. It recommended increases for several positions including a 16 percent increase for executive director and deputy executive director, and a 10.24 percent increase for senior accountants and budget analysts.

The study, which cost taxpayers approximately \$20,000, took five months to complete. It surveyed 35 housing commission positions and compared them to similar positions throughout California. Since it was released September 9, the report has been roundly criticized.

"I question the scientific validity of the study," said Larry Silverman, a union spokesman who testified at a Housing Commission meeting last week. "It is full of phantom numbers, and it makes faulty comparisons.... This report is simply intolerable." Community activist Hans Jovishoff agreed, calling the study a "witch hunt against the lesser-paid employees."

On the other hand, Dick Rider, a San Diego libertarian party member and long-time critic of what he claims are exorbitant city salaries, says the cuts don't go deep enough.

"They are moving into the realm of reality at least, but they are starting from such a high base. [The salaries] are still well above those in the private sector."

Lean Sullivan, a consultant with Shannon, maintains the results are valid. "We collected the information in a very methodical process," she says. The firm asked the Housing Commission to provide job descriptions for all its employees.



Dick Rider

thodical process," she says. The firm asked the Housing Commission to provide job descriptions for all its employees.

employees. The consultants then took these descriptions and researched housing authority employees in Los Angeles, Oakland, San Francisco, and the County of San Diego and compared salaries with those here.

"It's not as if we went out trying to cut salaries. We picked the agencies not knowing what they would do, and we surveyed them, and this is the result. It was a factually based selection; it's not like we were looking for certain things. This is just what the marketplace has done in the last three years. It's stopped or slowed or gone back."

Sullivan says she isn't surprised that people are attacking the report. "We expected criticism. It does deal with some very sensitive matters, and it is a very volatile issue. I don't think we have ever done a compensation study that has not been somewhat controversial." Part of the problem, she says, is that workers have preconceived expectations about what the results should be. "Whenever it is different than what they are expecting, then there is a problem."

Sonia Valdez, who works as a housing assistant in San Diego and faces a 13.57 percent salary cut, says she couldn't survive such a drastic reduction. "I am the primary wage earner in my family," she says. "We haven't had a cost-of-living increase for two years. We were forced to take a four-day work furlough. This is morally and ethically wrong."

Her concerns are echoed by Tom Espinosa, who also faces a salary reduction. "If these cuts take place, I will have to move my family from our home. We won't be able to live there anymore. I feel like I have no future in San Diego."

Sullivan says she sympathizes with the employees. "There is a trade-off. There are emotions that are being affected here, but there is also the factual base. You can't ignore what we got."

In a unanimous decision, Housing Commissioners voted

continued on page 16

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Salary Cutting

continued from page 10
to accept the Shannon report, but delayed until next summer deciding whether to implement its recommendations. "There is no fiscal impact from this vote. We won't decide what to do until the end of the fiscal year," said deputy city manager Severo Esquivel.

The Housing Commission survey is one of three recent studies on local government compensation. The local Libertarian party has also

produced its own survey of government salaries, authored by Rider.

Based on comparisons between figures provided by the City of San Diego and the Private Industry Council (a federally funded career training center), Rider found that in every instance, government workers are paid at least eight percent more than workers in the private sector. In some cases, such as secretarial and bookkeeping positions, government workers were paid a premium of at least 52 percent.

Rider's survey, however, is at odds with a 1992 salary

study conducted by San Diego City Manager Jack McGrory. The manager's office hired Management Science Associates, Inc., of San Diego, to compare its salaries with those offered in the private sector, including such companies as Cox Cable, Sea World, General Dynamics, Harcourt Brace, and San Diego Gas & Electric. The report concluded that city compensation is largely in line with other employers.

Rider argues that the city compared its salaries to those of the highest-paying companies in San Diego. "They pick from the Cadillac of employers

in the city, the ones who offer the best salary and benefit packages. The purpose is quite clear. The staff does the study, the staff wants to be well paid, the staff finds the absolute highest wages in town. It's an age-old game that's been going on for years and years. That's why salaries are so high. Never mind the fact that those Cadillac companies are going out of business, downsizing, firing people left and right, freezing salaries. That's all secondary to people who want to say it's the same."

Rider says the data from the Private Industry Council "are

more broad based and are consequently the real figures in San Diego." He contends that local government should use two ways to measure whether it is overpaying or underpaying employees.

"One, look and see how many people are waiting out the door to come in, and two, look at how many people inside want to get out. My understanding is that the city turnover rate is one-third to one-tenth of what the private sector turn over rate is. I asked McGrory what was his turnover, and he responded by saying 'What turnover?' Since

1990, no one is leaving. They are all hanging on by their teeth to make sure that they don't have to step into the private sector."

Rider says he sympathizes with people who have been targeted for salary reduction. "Nobody wants a salary cut. It's perfectly okay for them to squawk that they don't want their pay to go down. It would be against human nature to do otherwise. But it is also incumbent [on] the people who are in these positions to carry out public responsibility, and that is to make tough decisions."

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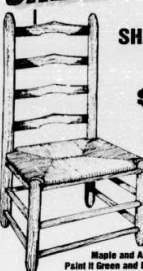
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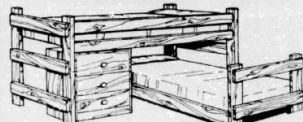
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Terri: In his ad he sounded sensible and responsible; also, being a single parent, too, was a plus for me.

Mike: I wasn't looking for someone to go out and party with. I was looking for the right girl.

Terri: I was looking for someone to share my life with, so I ran a Phone Matches™ ad too, but he didn't see it.

Mike: I had a lot of responses. I heard from doctors, lawyers - some real substantial people. I even met the vice-president of a bank.

Terri: We played phone tag for a while, but our first conversation lasted three hours. We talked about politics, kids, music, morals, values ... everything from A to Z.

Mike: The first time she came over and met my daughter, it went so well that there was no question after that.

Terri: Both being Libra, we are very much alike - the way we think, the things we say, even the way we raise our children.

Mike: Everything is 50/50 with us. Absolutely no double standards.

Terri: I think it's more like 90/90. To each other we give more than is expected. We enjoy doing things for one another.

Mike: I'm a systems engineer for a computer corporation and I have to travel a lot. It gets unbearable when I have to be away from her and the kids. And the phone bills!

Terri: It seems as if we've known each other for years. We got married on July 10th.

Mike: It took me a long time to find Terri. I wouldn't trade her for a winning lottery ticket.

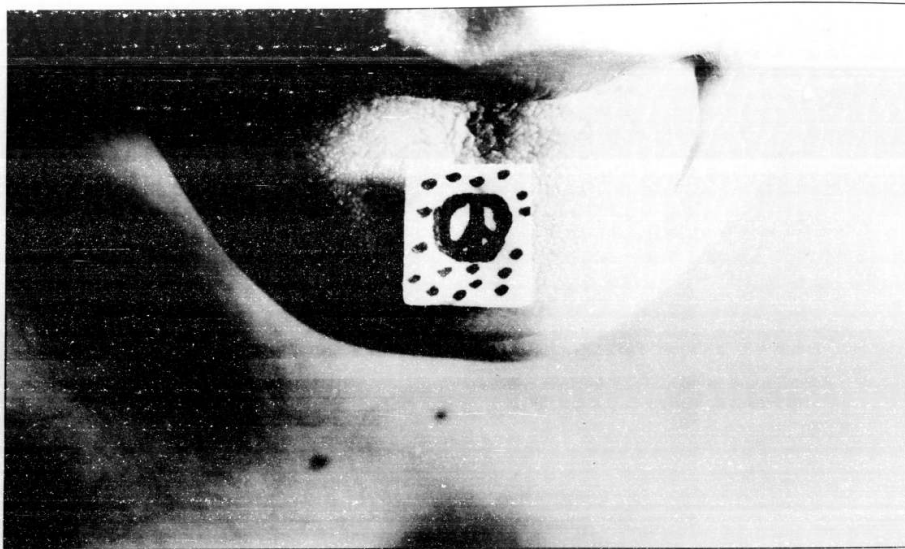
Terri: We fit together well. Our relationship is like a tapestry; we weave a little each day and it's turning out quite beautiful.

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San Diego Reader September 30, 1993 21



continued from page 1

THE PHILOSOPHY

The next day I called Chester and told him that according to the book, Toughlove avoids blame and deals with the here and now. When our kids are in trouble, when somebody's afflicting us or himself or herself with violence or lies, when a loved one is caught in a pattern of irresponsibility — at these times, we don't have the leisure to rethink the past. Even if we did, we couldn't change it. So Toughlove advocates putting aside the fulfilling, concentrating on the action we'll take now.

"Toughlove," I recalled, "insists that our children take responsibility for their behavior, whether it means paying a fine, going to juvenile hall, getting a car or allowance or privilege taken away. Parents using Toughlove will quit acting sympathetic, quit running interference for their kids, quit bailing them out."

"Like Jim Backus," Chester asked. "Remember him playing James Dean's father in *Rebel without a Cause*? The kid gets popped, the old man packs up the family and flees. Bails him out every time — only that's not what the kid wanted. He wanted his old man to stand up to something, anything, anybody. Oh, God, do you think I'm like that guy?"

AMBER

Chester has a son and a daughter. He's a single parent. His daughter is pretty, creative 17-year-old Vinciana and compassionate, she collects friends effortlessly.

Her parents divorced when she was ten. Until eighth grade her mother to the mother's boyfriend. Rather than depend upon someone she feared losing, she tried to create her own life by acting out her version of how adults should behave. Smoking cigarettes, shoplifting, ditching classes whenever she felt the call.

About the middle of her eighth-grade year, she and her best friend ran away. They stayed with a 22-year-old man they'd met at the roller rink.

Since elementary school, Amber's grades had been gradually falling. Her freshman year in high school, she failed four out of

**See Stephanie Steal.
Watch Wyatt Smoke Dope.
Hear Amber Cuss.
See Vanessa Stab Her Sister.
Watch Mom Call Toughlove.**

six classes each semester. That winter her mother began to remodel their house, and the stress on them both led to battles and bitterness.

Amber transferred to another public high school for her sophomore year. There she met Rene, who had recently suffered a severe trauma. Rene and her friend Lisa were crossing a busy road when a car hit and killed Lisa.

Like Amber, Rene wanted to define her own life and live it accordingly. Whenever she and her mother disagreed, Rene would defy her. Amber and disreputable are contagious. On one night in January of their sophomore year, Rene and Amber fought with their mothers. The next morning they ran away to the downtown San

Diego apartment of Rene's friend Steve, a 19-year-old Navy man. It took almost two weeks for their parents to track them down.

Rene's mother sent her to a wilderness academy. Amber returned to school, made up the work she'd missed, and finished that year successfully, largely because Chester had promised to buy her a car when she turned 16 if she got a B average.

Amber's birthday fell at the end of the school year, the same week Rene returned home and Amber went to stay with her mother, where she lived the second half of each year. In Amber's old blue Chevy, usually packed with friends who'd contribute gas money, they headed for the beach and hung out with the skaters around Belmont Park most every day and evening.

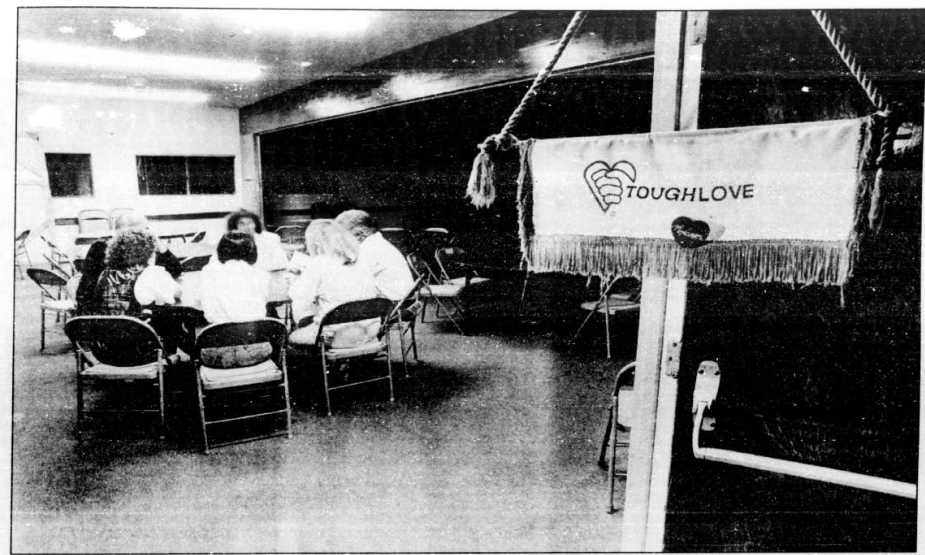
Rene still battled her mother — over curfew, money, cleaning her room. Soon she began to find clues that her mother intended to send her away again. One September day, Rene, convinced that her liberty was up, ran to Amber's home to hide out. Her mother caught her there and took her home.

The first day of their junior year, Amber phoned Rene to ask why she wasn't at school. Rene yelled, "Help! Please! They're taking me away!"

To reach her car, Amber had to outrun a trio of nudes. She sped to Rene's and found her being dragged to a van by a man and a woman, whom she watched the van carry her best friend away, to arrive the next day at a treatment facility in Utah. Amber refused to go back to school. Blaming her mother for Rene's abduction — she believed her mom and Rene's had acted in cabots — Amber and her mother fought bitterly. After one of the fights, Amber bolted.

She was reported to authorities as a runaway. Both her parents made efforts to locate her, but she'd covered her trail. Finally, after three weeks, sick and depressed, she arrived at Chester's place and announced that if she was going to stay with any parent, it would be with him, not her mom.

Before, Amber had been wild and headstrong, but something had changed. Now she'd fallen prey to fits and mood swings. She could be effervescent, dancing and laughing about everything. Minutes later she might attack viciously, cussing like the patient



of an exorcist. Then she'd descend into a sullen funk and sleep for 15 hours.

It's summer again. Rene's home with her mother after nine months at Provo Canyon School. Now she attends a day-treatment center.

Amber picked up a few credits through home study, but she has no goals. Doesn't want to return to school. Sees no future. Nothing except her friends seems enjoyable. She's obsessed with excitement, prefers wild companions, the wilder the better. Once every couple of weeks, it seems, another of her crowd goes to juvenile hall or jail. Nothing but her friends makes her happy. She's given up art projects. The first day of summer school she fled, claiming that school made her literally nauseated. She talks about a job but rarely looks. She's on juvenile probation for being a runaway, the last time after a two-week period during which she failed to come home four separate nights.

She likes her counselor but doesn't feel she's gained anything from therapy. A psychiatrist prescribed an antidepressant, Prozac, but neither her moods nor her behavior improved remarkably.

Maybe she's using street drugs regularly. Her parents aren't sure. The only time she was tested, she was clean.

WYATT

Wyatt is Amber's younger brother. He recently turned 14. Until sixth grade, he was a gentle, loving boy, sensitive enough of a loner so that even in primary grades he would be rather stowed home than going to school. Yet, except one year when he got headaches and stomach aches from just thinking about the way the teacher yelled at kids, he adapted. Most of his teachers were kind and interesting. He got all A's and B's until middle school.

Feeling out of place and on trial because he'd always been tall for his age, Wyatt seemed to grow obsessed with fitting in. Big and strong as he was, the easiest way was to act tough.

In spring of that school year, during his last season in Little League, his mom's home was disrupted by the remodeling. He also found himself expected to be the star on a last-place Little League team. Chester managed. A couple of teachers he considered gruff and mean. Many times during that spring he got into spats with his mother about his attitude toward the remodel. Each time

his attitude worsened. And gradually the enemy became not the house but his mother. He spent most of spring at Chester's home, where there was less tension. But he still felt pressured to carry the baseball team ungladfully. His shoulders tightened like bowstrings. If his dad tried to rub them, even Wyatt, Wyatt would yowl from the pain.

The week, because of bronchitis, he stayed out of school at the home of his grandma and grandpa, his refuge. He ate better and more regularly, got his feet rubbed, listened to stories about his grandpa's days as a cowboy. On Saturday, he pitched five shutout innings, hit a double, a single, and two home runs.

Then he got thrown back into the world. By the end of school and baseball season, all he wanted was to flee. He gave up his spot on the All-Star team for the chance to go to Mexico with a neighbor and his family. The neighbor boy had been Wyatt's

She might attack viciously, cussing like the patient of an exorcist.

friend for as long as he could remember. He was two years older and probably the one who introduced Wyatt to cigarettes during that three weeks in San Felipe.

The next school year he began to fail classes. After a number of occasions when his mother asked then ordered him to get ready for school and he refused, she should referred him to a treatment center board, where he and his parents were threatened with fines, court orders, and foster home placement. That spring, though he led his Senior Little League team in hitting a wrangle, he didn't seem to care if they won or lost or even if he got to play. Many practices and games he begged out of, claiming headaches or exhaustion.

Sometime that spring or summer, he discovered marijuana. And he and his sister, who only used to snarl at each other, became allies.

So when Rene was sent to Utah and Amber ran away, Amber's brother probably suffered as much as she or her parents

did. But he kept it inside, at least until some teacher would rebuke him for sleeping in class, which he did because of boredom, sleepless nights, and to escape his troubling mind.

If a teacher stopped at him, he swapped back. The suspensions he earned looked to him like reprieves.

Though Amber and Wyatt were supposed to live with their dad the first six months of the year and with their mom the next, when Amber ran off from her mom's and her dad took her in. Mom and Dad agreed that Wyatt might fare better away from his angry and depressed sister.

In December, Wyatt and his dad talked about where he would go when the new year began. They agreed that because his mom only had him left at home, he should probably stay with her. But, increasingly, he wanted to be with Amber. Feeling trapped, more depressed and furious every day, he commonly vented his feelings on his mother. Finally, when he became afraid of hurting someone or himself, he requested that his therapist admit him to a treatment facility. He wanted that badly to get away.

The counselor referred to a psychiatrist, who declined the request. Instead, the prescribed Prozac.

The drug seemed to raise his spirits a little, but it also agitated him, and when his mother caught him with marijuana, he

claimed to use it because it soothed him. His mother, believing he was getting the marijuana from his sister's friends, tried to keep him at home and especially away from his sister, which made him furious. One afternoon his mother refused to drop him at Chester's house. Cussing and threatening, he jumped out of the car and ran.

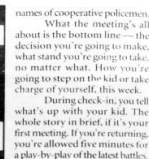
Now both kids were back with Chester. He was desperate, exhausted. Over the past few years he'd tried yelling, restraining, lecturing, listening, manipulating, bribing, praying, sympathizing. He'd invested in family and individual therapists, altered custody arrangements. Every move had seemed to backfire.

"You want to go along to a Toughlove meeting?" Chester asked. "Or do you think your kids are angels?"

KEN

Chester called the Toughlove number in the phone book, was referred to Debbie Bronstein. When he phoned to tell me

I got smart with a counselor, landed in solitary. The perfect setting to confront my guilt and shame. If hell's that bad, dear God, show me the way out.



out of the house, I took the door
door back, I want my door back.
I've got to earn that and I haven't
house again and got picked up by
the other kids. The other kids went
first time they gave him a citation.
going on, the other kids getting
thought it was worth it. Maybe he's

What you do at a Toughlove meeting, once you've gotten the introductory briefing, is check in, decide upon a bottom line, and take notes while Debbie or another leader exhibits the new resources. The resources include books, tapes, evaluations of treatment facilities, lists of drug testing labs, insurance information,

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does she think she's going to live? Communes are hard to find these days."

"They have drug houses, though," Corinne said. "They rent these old apartments and have a bunch of kids living there and they're all doing drugs."

"Where do they get the money?"

George grumbled sarcastically. "They call up my daughter, who thinks she's Robin Hood, and she steals money from her mother and gives it to them."

After a group chuckle, Corinne said, "I don't mean to hog all the time here — but with my daughter, my concern is that when she comes home — she's been gone several days, she sits in the chair and starts crying, sincerely crying and wailing. I cannot live here. I can't. It makes us feel like if we make her stay at home she's going to kill herself."

For a moment ponderous silence reigned. Terry broke it. "You know, if I were sitting in your place, and I were telling your story, and it was my child who comes home sobbing and threatening to kill herself, my heart would go out to her too. But, sitting over here, detached, my sense is that probably she's trying to get us to focus on what she's done so she doesn't have to deal with you or the consequences."

George suggested, "You might want to observe, see if she talks about killing herself anytime when she's not in trouble, when she hasn't broken the rules."

"The mother heart is what's hardest," Roxanne said. "Oops, make that the father heart too. The parent heart we have gets us



and experience too."

"If they've got any brains left," George grumbled, "after taking all those drugs."

Marlou said, "I just want to live long enough to see them with 15-year-olds too. Then it'll be, like, 'I can die now.' I'll walk into their place and say, 'Having trouble? How, haw, haw, haw?'"

Even the newcomers laughed at that one. Roxanne, sensing our misgivings about levity in the midst of these grim tales, said, "You know, when I first came here I couldn't laugh like I'm laughing now. I sat at her stone-faced, listening to things. I couldn't make light of the heaviness of what was going on." Marlou added, "Us old timers laugh because we feel like crying. Every day. Every day I cry because I don't know what to do."

"It's a lot of relief going to work," Roxanne said. "Just getting out of the home. I never thought it would be that way."

THE BOTTOM LINE

Debbie had to monitor the time, ask a few people to cut to the summary so we could work on our bottom lines. Because everybody has

such stories that need to get told, you could stay there all week.

Terry said, "A while back, my 15-year-old stepson walked by the TV when my 12-year-old son was lying on the floor watching. The 15-year-old, Rick, kicked the 12-year-old in the head. This kind of thing had been happening, but the 12-year-old, who's my son by a previous marriage, didn't want to tell us."

"When I finally found out about it, first of all I was so stunned I didn't know what to do. I was outraged.

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"The next time I overreacted. When I caught Rick abusing the 12-year-old, I pinned Rick up against the wall and yelled. I wanted to hurt him, very badly."

"So these are the kinds of things I'm facing that I know I need to change. Because I hate violence. I've got to do something different."

"When these boys come back from their summers with their mom and dad, we're going to have to have a clearly defined set of rules, exactly what's expected of them."

"I can sit down and say, 'This will be accepted and this won't,' but the trouble is, I don't know if my husband and I can act in accord. You notice he's not here. He came the first week, then hasn't come back. He doesn't really think we have a problem. But I say anytime you've got somebody physically abusing a person half his size, you've got a problem. Not only that, it's lying, stealing, acting out at school. It's temper tantrums. I really, really love Rick. But I don't like him, not the way he's been acting."

"I think part of the problem with his dad is he feels if he comes down too hard with the boy, he'll run off, go live with his mother, who is very lenient. Which takes us to my bottom line for this week — Rick's mother is down here visiting, and I told her

I'd like to schedule a time with her to talk about how Rick's doing this summer with her and how he was doing before we came down and make her very aware of what's happening during the school year. Try to at least communicate to her so that maybe there can be more agreement, so Rick can't use the threat, or implied threat, of running to his mom to hold his dad hostage."

When Vicki's turn came, she thanked the group, because Toughlove seemed to be working already, after only two meetings. "We had a pretty peaceful week," she said cheerily. "It's working — staying home and just really sticking to the consequences. He's starting to settle in."

"He'd been stealing, sneaking out of the house. He'd been verbally abusive, threatening. I removed the television and the stereo speakers. I had a confrontation with him, and he would not remove the speakers himself, or the stereo. I said, 'You've lost it because you're not cooperating, you're not part of this family if you refuse to do any chores at all, and then I'm not paying for the electricity for you to listen to your music. So, I said, 'unplug it.'"

"He refused. I went toward him, he wanted to shove me, so I decided, I'll just wait. I waited until the next morning, took them while he was at work, locked them up. I had decided that,

rather than fight with force, I would wait for the appropriate time."

"He took a day or two to calm down. I just let him go into his room and sleep it off or whatever. Now he's starting to help a little. He'll get his speakers back when I see consistency in that. It's working. I'm just being tough, and he knows what the score is."

"My bottom line is to keep it up. When things get peaceful, it's easy to let down your guard, ease off on the consequences too quickly. I'm going to hold firm. If I need to, I'll call somebody else from the group for support."

A dozen people gave their bottom lines — about setting boundaries that can't be violated without specific consequences; about holding consistently to their discipline or letting go of unenforceable rules. Several people vowed to give themselves time to rest and recuperate. A new man declared he'd refuse to set punishments until he calmed down, after a confrontation.

That was Chester. On our way home, he said, "No big deal, my bottom line. But you've got to start somewhere, right?"

LISA The next day Chester called Debbie Bronstein to inquire about

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treatment facilities, just in case, Debbie said. "API's good. That's where Stephanie went after Lisa died."

It happens that Stephanie had shared a best friend with Amber's friend Rene. Lisa, who got run down. Chester called me and mused, "John Donne wasn't it? — Ask not for whom the bell tolls. It tolls for thee." I mean, this kid Lisa gets whacked. Rene goes off halfway to the deep end, gets shipped to Utah, which busts up Amber and her mom. Meanwhile, wait till you read about Debbie's girl's plunge after Lisa died. She wrote an essay about it. Debbie's going to pass it along."

STEPHANIE'S ESSAY

Stephanie wrote: The summer I turned 13 years old I must've suffered from a hormone imbalance because I had an attitude like nobody's business, which my mom later called "mental pause," which she attributed to the fact that all my brains dropped to my breasts, in less subtle terms, I became a bitch.

At 13 though, all we did was argue. Mom and I. Nothing serious happened until I turned 14. On August third of that year, my best friend Lisa was killed by a car. I was in L.A. visiting my father. Within the first week of coming home, I took a borrowed friend's mom's car and disowned my father. The Friday after the funeral, my mom took me to API for an evaluation and I didn't walk out for 23 days. They worked on my emotional coping skills and behaviors due to the lack of them. Absolutely fabulous program. Except when I got out, the first weekend, I went down to a friend's

house and got drunk. Go figure.

For the next two months my mom and I fought about everything all over again and by this time I was into running away and stealing. Things were so bad I moved in with my grandfather. His rules were so relaxed and he trusted me enough so I could stay out all night, by lying, and do drugs. My first drug was

"drooms," then I did tabs. The only thing I had ever done before was drink and smoke a cigarette. I've done acid about twice since then and smoked out many more times than I can count.

On All Hallows Eve I stayed out till six A.M. — because my mom said I had to be home by nine P.M. I was crying all night. Was I afraid of being caught? Not at all. Cops I could handle. My mom I could not.

I think I was more responsible when I was ten years old. My mother had recently become a member of Toughlove. She found where I had slept half the night, marched over there at six A.M. and dragged me home. Literally. At home, her boyfriend stood by the locked door so I could not escape. After I took a shower, I could not go in my room and close the door. I was allowed no privacy. And my room itself was almost completely bare. I had a bed, a mirror, windows — only because they couldn't bolt them shut. I wasn't allowed to open them. Before when I used to complain about having no freedom, I had no idea what freedom really was. Before, I was allowed to walk outside my house and turn left, right or go forward. Now I wasn't even allowed to walk outside. Everything I owned — clothes, shoes, makeup, etc. — was all taken away from me and placed in large trash bags. My mother took me to school. Took me to about two classes, then I was so tired I couldn't even keep my eyes open.

My mom got me into this program called opportunity school. It's a dropout prevention program, and I was a highly

potential dropout. Through this program I learned a lot about working with other people and learning to get along with people regardless of small discrepancies. Being in this class was probably one of the most enriching experiences in my life. And I owe great thanks to Sandee Torre — a woman who teaches it. She'd call my mom whenever I did something good, and eventually I'd earned my stuff back, sock by sock. Literally.

I did mess up enormously once or twice. Both times with the same girl. We got caught shoplifting together, for the second time. And we overdosed on Disphemine. She ended up having seizures and had to be taken to the hospital for the whole stomach pump procedure.

Eventually, it became easier to be good and do what they

classified as "the right thing," but my motives were still selfish. But around January third I just woke up and decided to do better. I have no idea why or how I came to this decision, but I did. Then on January 23 my mother went to have her tubes tied on an outpatient basis and ended up hemorrhaging during surgery, in two places. I was so scared she was going to leave me before I could show her I could be good.

Things had to change. And they did. It took all of six months, and I had earned total trust from her.

Back when she used to trust me, I thought keeping her trust was the hardest thing to ever do, but I was wrong. Earning it back, after I blew it in the summer of 1992, was way harder.

The difference between my mistakes then and now is that

this time I think about them and I don't repeat the same mistake twice. Yes, we still fight, yes we disagree, but now — I don't walk out the front door and become a runaway, because I appreciate what I have. I appreciate having a warm blanket and food. I have never gone without food while under my mother's roof. Both these things you just don't have when you're a runaway.

I am so grateful I don't have a mom who can't stick to what she says anymore. It feels great to know someone cares. Toughlove did all that and a little bit more.

ROXANNE AND THE GIRLS

Between meetings, I met Roxanne for coffee and she told me the story of her daughter's fall from grace. The longer version,



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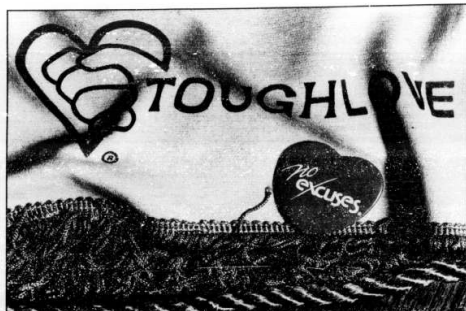
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confrontations with me. And it was always, 'Don't. Stop. Back off. You can't do this. I'm your mother.' It always shocked me. It wasn't real. I'd say, 'You can't do this. You can't say that.'

"By now she had picked up habits, of thinking she could intimidate me, telling me that I couldn't say certain things to her or argue with her because she'd fight back. Or if I touched her when she doesn't want to be touched, she'd fight back. And even bumping into her, she'd turn around and slug. She was uncontrollable in that way.

"Well, several things happened over those months. First of all, I was still in contact with the arresting officer, and he told me about the Toughlove group. But by then, we were court-ordered to go into counseling, and the counseling sessions were on the same night as Toughlove. The counselor also knew about Toughlove and really wanted me to go for parent support, so eventually we arranged our schedules so I could go to Toughlove on Mondays. But it took a couple of months when we were in the thick of it before I could leave them alone and go to Toughlove, because I would not leave them alone at any time.

"Before I went to Toughlove, Vanessa was arrested again, at school. I would go out to get things for her science projects, because she really excelled at science and she won all these first places in Science Fair. This year her project was about the effects of Roundup on the heartleaf of Daphnia. Roundup being a herbicide. Daphnia's a water flea. Essentially it was about the effects of herbicides in our environment, especially in our water. She studied the heartbeat of the Daphnia to the millionth of a millimeter of a solution of Roundup in water and found that the eventual effect on the Daphnia still is death. It was her San Diego County award. They publicly recognized her research in herbicides. They gave her \$50 and she got to go to the state fair up



in L.A.

"So I'm running back and forth getting things she needs for her science project and getting things copied and having the book bound. Come to find out, there's a guy in our neighborhood....

"The school called and told me Vanessa had taken drugs. The night before she'd taken crack cocaine, and that day she had a bad reaction at school. Her girlfriends took her to the nurse's office where she confessed that she'd taken drugs the night before. I'd

been out running around getting things for her science project, and when I came home, she'd given up on her science and was curled up on her bed. She said, 'Oh, Mom, I don't feel good. I'm so tired.' Because she was stoned. But I didn't realize it until the school called me.

"I'm the one who called the probation officer and reported that she'd broken probation. They took her away, and I told her that she was not coming home until she told me what was going on, where she was getting the stuff and all this. So she told me there was a guy in the neighborhood who, when she first started walking, had been trying to be her friend. He was 17 or 18, from what I understand. She even had gone to his house and taken drugs there. He hit her a couple times, and he was trying to get her to be his prostitute. There were more girls.

"He knew when I would leave. He knows her schedule, where she goes to school. And by that time I had her going to the Boys and Girls Club. He found out, went to the Boys and Girls Club one day, gave her some pills. He had intimidated her enough so she took them, so when I went to pick her up, she was loopy. They were. We had to call the paramedics.

"Still to this day, when I leave I close all the windows and I tell Vanessa, 'What do you do if someone comes to the door? Do you open the door? No.' She was opening the door.

"So by now I was paranoid that whenever I left my home somebody was watching and stalking my daughter. I called the juvenile detectives and the narcotics division and the gang division and I told them whatever little description she gave me. Even the probation department, to see if there was anything that could match up, and I had a lot of neighbors watching my home, but nothing turned up.

"After she got out the second time, then she was put on probation, around the time I first went to Toughlove. My first meetings, it was difficult to tell people the bad things that had been going on, because you're so used to telling the good things to your friends and neighbors and church. I listened to everybody tell their stories and laugh and joke about their kids in awful situations, and I sat there thinking, how could you joke about this stuff — life is so serious. I was so intense that if somebody had snipped a twig behind me I'd probably have found myself plastered on the ceiling. I thought, how could I tell them the bad things. Because I didn't accept it as my reality yet, that my child was this way, the one I gave birth to, the one that I love, the one that I was so proud of. How could this chain of events have just turned everything around? She became a criminal. How can you laugh?

"When it came my turn to talk, that first night, I already had a headache, from the intensity. I gave them the facts. I needed a bottom line. They offered me a lot of suggestions, but I felt that they were things I couldn't do. A lot of good constructive things, but I wasn't seeing straight, because I hadn't accepted the reality, and I didn't know how far I had to go. Because I didn't realize that I hadn't accepted the reality of what was happening, I couldn't ask for either changing my behavior or helping to control the situation.

It was just out of hand.

"I would go to the Toughlove meeting week after week and observe and listen to people talk, and that was important because they had solutions — things that had worked for them. I knew what hadn't worked for me. So while I sat there listening I was sifting through my own situation. But several weeks went by and I still didn't have the determination to follow through.

"At this point, Vanessa was still being physically and verbally abusive, threatening, just off the wall, something I never grew up with or had to deal with before. It totally threw me. I would think, how did my parents handle us kids when we misbehaved? Well, my father had his iron hand, and my parents were together, and we did what we were told. If not, we got a spanking. All this grounding or yelling just didn't exist. If you had a bad attitude, you were clobbered on it right then. Sent to your room. But nothing happened like what Vanessa was throwing out at me.

"I didn't have a method. I was reacting to whatever situation came up. The school was calling every other day — 'Come get your child, because she's acting like she's on drugs.' I'd have to leave work. Between January and February I never worked a full week. I was gone two to three times a week. My boss was ready to ask if I wanted a leave of absence, so that he could get somebody in there

full time, I never knew when emergencies would come up.

"At Toughlove — the headaches never went away, I was still so intense. But eventually I was able to finally say, yes, I could do that. I realized, if I started small, like telling Vanessa, 'You're going to make your bed, in the next ten minutes. If you're not finished by then, this will be your consequence.' I used a time when I was rested and I could be home, without having to run to a meeting or work or anything. I stayed there and followed through.

"Before, I didn't know how to act, so I wasn't doing a whole lot. Then one day she was having an attitude problem, and I decided I had to send her to her room. I knew I had to be firm about it, and I thought, what if she says no? She was still physically abusive. If she said no, what was I going to do? I didn't know. But I went ahead, and as mother, as parent, I said, 'Go to your room.' She refused.

"Oh, damn, I thought, Now what? 'So, I got closer to her, and I said, 'Go to your room!' She still said no. And I got real close, just inches, and I said again, 'Go to your room.' You know, the voice becomes real deep, and I felt like I was 15 feet tall, telling this girl who is actually taller than I am to go to her room.

"She did. I just stood there after she left, sweat pouring off, relieved because she didn't get physically abusive.

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Take, for instance, Glen Arbor. Here, you could pay as little as \$750 a month (P61) for a wonderful 3-bedroom single-family home in inland North County's scenic Discovery Hills, a planned community. With taxes, Mello-Ross and homeowners insurance, your payment comes to \$975. And that's with only 3% down on an ARM loan. There are also 30-year fixed or 10-year loans beginning at \$12.25 a month — including taxes, Mello-Ross and insurance — with 3% down.

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"She had violated the drug portion of her probation. I had to watch them handcuff her and take her away. From school. That was really rough. Deep, deep down in my heart, I knew it was the right thing to do because no good would come if I let her get away with it this time and said, 'Ssk-tsk, don't do that again or I'll call the police,' and then when it came again, 'Don't do that again or I'll call the police.' You have to just call. Or do whatever is necessary to stop that particular situation. Until your kids know you'll really do that, what's to restrain them. And deep, deep down in them, they want to be restrained.

San Diego Reader September 30, 1993 35

in check now, and her attitude. She's compliant, and life has been generally okay. Much, much better than it was.

"I still go to Toughlove. I don't have many problems to contribute, but now I'm contributing victories. I say, 'This is what's worked. This is what I've found out. This is what I've lived through.' To encourage the new people. Because there are points where they haven't accepted reality, just like I hadn't. So I come as an encouragement to other people but also to still receive support. Even though for weeks now things have been going well. And all the episodes that do happen — there's a consequence for every one and there's a follow up for every one. But they're few and far between now. And I try to be less emotional, not to fly off the handle. I try to think before I speak. If I'm too angry I won't say anything yet."

"One time I sent her to her room and kept going to the door, because I was going to tell her what her consequence was, and then I'd walk away, thinking, I don't want to deal with this yet. And then I'd go back, and come back again, until Melody started laughing at me. She knew I didn't want to deal with Vanessa because if she didn't accept the consequence it would go on and

on. Finally I took a breath and went in and said, 'This is the consequence for your action.' There were two consequences. I don't just stop with one now.

"Okay, Mom," she said.

"I had to watch them handcuff her and take her away."

"I'll keep going to Toughlove. Maybe not every week, but I'll still go. I still need to know that I can be strong, lost, I get weak and wimpy as Marlou calls me. And at the meetings I remember that people love us and accept us in spite of the garbage."

CHESTER'S BOTTOM LINE

"First, most of all," Chester told me, "I'm going to cooperate with the kid's mom. No matter what. Even if she annoys me. Even

if she attacks me. That way, playing mom against dad will be so hard, the kids'll give up one of these days.

"Then I'm going to start small, like Roxanne said. See, I'm a lousy disciplinarian. I never have lived in a place where anybody got tough. So, first I have to get my feet wet. Pick battles I can win. Figure which are mandatory rules, about the most urgent, dangerous stuff — drugs, curfew, like that. And before I set consequences, I've got to think them through, make sure I can enforce them."

"I've got to quit dreaming that my kids will suddenly open their eyes and see that it's a swamp they're reeling into. Sure, that'll happen someday, but by then it might be too late. Meantime, they've got to learn, you pull the cat's tail, you're going to bleed."

Chester sighed. Pinched his eyes closed. I worried he'd smack into the pickup truck ahead. "I hate this," he muttered. "I'd much rather chase the damned cat away."

"But you can't," I said. "You've done that long enough."

"Too long," he said. ■

(Some of the names in this story have been changed.)

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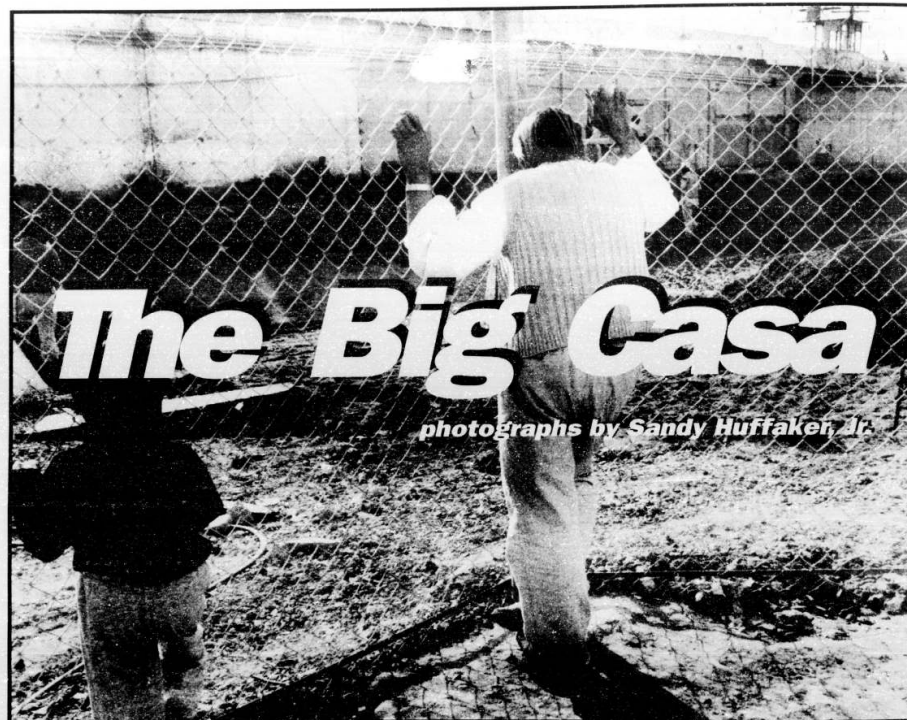
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photographs by Sandy Huffaker, Jr.

[This is another story in a series written by an American inmate in Tijuana's La Mesa Prison. He has requested anonymity.]

The end of the year holiday festivities in La Mesa started off with a bang. One riot, one shooting, and one member of the "Class of '92," our little group of Americans, graduated. We also had several new Americans show up inside the walls.

Thanksgiving is probably the most important holiday celebrated by the American community here. Since the Mexicans don't celebrate Thanksgiving, it's our holiday exclusively. The Mexicans celebrate several of their own, such as the Day of the Dead and the day of the Virgin of Guadalupe. Of course, Christmas is universal and celebrated here in a big way.

Early in November, word was passed through the American contingent that we would have a party on Thanksgiving. One of the "old timer" Americans who's been inside for seven years explained the Thanksgiving tradition in La Mesa. It seems Mama Antonia, the Catholic nun who lives here, would bring in a couple of turkeys and, since the old timer had a stove with an oven,

he would put together the Thanksgiving dinner. Everyone would contribute what they could, and, according to him, there was usually enough to go around.

This year it was a little different. Mama Antonia was on a sabbatical in Europe, so getting the turkey proved to be difficult. Also, since the old timer is due to transfer to the U.S., he had sold his car, his private "condo," along with the stove.

Inside the walls, we have a store that specializes in American products. The owner has a relative in the U.S. who brings him these items,

which he sells for highly inflated prices. So this year the old timer ordered two canned turkey rolls from his friend who owns the store, and they were delivered shortly before Thanksgiving. Several other Americans contributed to the feast, so there were canned cranberries and Stove-top Stuffing, along with instant mashed potatoes.

Arrangements were made so we could use one of the rooms at the prison school for our party. This way we could keep our unwanted "guests." This party was exclusively for us, by and for Americans. English was the spoken language. The radio played American rock and roll. For a short

period of time we could almost escape our environment. Our little party proved to be a large morale builder, something we all needed.

I had heard there were a couple of micro Americans and was looking forward to meeting them. In here a person must be extremely careful of the friends he makes, just because someone is an American doesn't mean he can be trusted. One of the micros is fast becoming a good friend, but the other fell in the complete opposite. My friend Dennis told me that when he had tried to explain to the guy some of the procedures new inmates need to know, all he got was a blank stare for his trouble.

A couple of days later I was crossing the yard and spotted the new guy sitting on a bench, so I went over to introduce myself. After shaking hands and exchanging names, I asked him what he was in for. "Bank robbery," he said proudly. I asked him where, and he said, "Iowa town, Tijuana." He said he had robbed a couple of other banks in Florida.

I had started to get an uneasy feeling about the guy. His speech was slow, and he seemed to drift off during conversation, though he didn't ap-

pear to be loaded on anything. I told him I'd see him around and wandered back to my car.

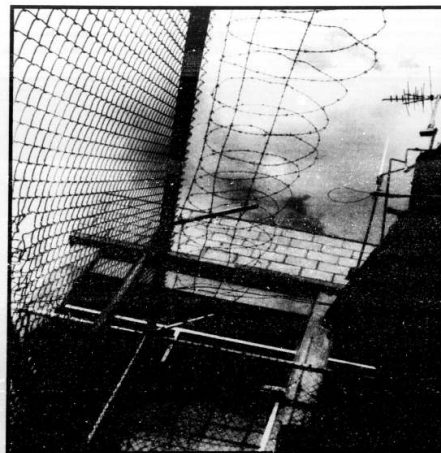
As the days passed, stories about the Tijuana bank robbery started to filter in. Apparently the guy had learned enough Spanish to say, "Put your hands up and lay on the floor." Unfortunately, that was all he had learned. When the patrons and the bank employees complied with his request, he was the only one left standing. He didn't know how to say, "Give me the money," so he had to crawl over the counter to get it.

Most Mexican banks, particularly downtown, have armed guards out front. I'm surprised he didn't notice them. They, of course, noticed that things were not right in the bank, what with people lying on the floor and a man carrying a gun going through the tellers' money. The guards entered, guns drawn, and caught him as he was hopping over the counter. He had a couple of thousand dollars in his fist and was very lucky that the guards didn't start shooting.

Soon the story got around the prison about the crazy *galacho* who didn't know how to say, "Give me the money." The Mexicans here thought it was the funniest story they had heard and teased him unmercifully for several days.

Then he started to do other crazy things. First he tried to rob a store. He and another American, Timmy, were standing in line waiting to make purchases, and when the guy got to the counter, he grabbed a bottle of Pepto Bismol and took off running. As in the bank robbery, he didn't check for guards. The store he ripped off has a guy standing outside, and his job is to prevent such thefts. The guard caught him about 50 feet from the store and "beat the shit out of him," according to Timmy.

Apparently he didn't learn anything from that experience, because a few days later he got another beating, this time with a stick. Somehow he got hold of some baking powder and made up little paper packets and started selling them for coke. You can imagine how this went over with his customers. He's very lucky he didn't get knifed. The consensus was that the guy was a few bricks short of a load and should be avoided.



Shortly before Thanksgiving, Dennis, an American and part of the "Class of '92," got some good news. He finally had a time set for his final court date, when the judge

passes sentence. For *galachos* the wait for this court date can take up to a year. While all the time served before sentencing counts, you can't start the paperwork to transfer until you have

your sentence. Even then the paperwork has to go to Mexico City to be approved, and this can take several months. Dennis had absolutely no idea what his sentence would be.

His story is not unique. He, along with a buddy, had left Oregon on a trip to San Diego. They had never seen Tijuana, so they decided to cross the border, do a little bar hopping, and look the place over. They were both totally ignorant of the ways of Mexico. Dennis was carrying approximately eight grams of crack, and the inevitable happened. They were busted on Revolution. Since Dennis had the stuff on his person, the cops let his buddy go and took Dennis to jail. He arrived in La Mesa about six weeks before me.

Since the quantity of drugs was small, Dennis's defense was that it was for personal consumption. The criteria for this is: Can you consume the amount you're charged with in 72 hours? Since, under Mexican law, you're guilty until proven innocent, you must prove you can. This process can get quite involved. First, your lawyer has two doctors "examine" you. They submit to the court letters stating you can. Then the D.A. has two doctors "examine" you. They submit letters stating that you can't consume the amount in 72 hours. In reality, you never see the doctors. This first part of the process takes some time and ends in a draw. Two say you can and two say you can't.

Next, the court appoints a doctor, usually one of the prison doctors, to examine you. He too submits a letter giving his results. The doctors also state in their letters whether they think you're addicted to the substance. All of this takes a great deal of time, in Dennis's case more than 11 months. All drug cases are federal, and there is no bail, so you remain in prison.

During this time you submit as many letters as possible stating that you will have employment upon your release, that you are addicted to whatever substance you're charged with, and you are not a habitual criminal. These letters weigh heavily with the judge. Your lawyer, but not you, will appear in court for sentencing.

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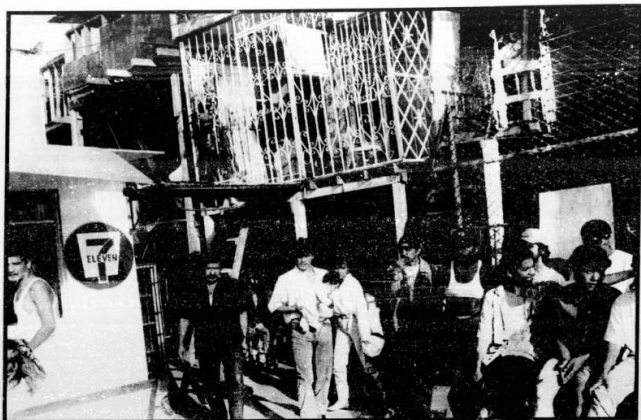
The big day finally came, and Dennis's lawyer called him up to the notification area, where official business transacted. The judge and the D.A. agreed that Dennis could consume eight grams of crack in 72 hours. Dennis was to go free. When, nobody knew.

Dennis by now was climbing the walls. His every thought centered on going home. Days continued to pass with no freedom in sight. Dennis's lawyer went out of town, so he had no contact with him.

Finally, on December 11, Dennis was playing cards with Bill and a couple of other Americans in Bill's condo when a runner brought him the news. They were going to release Dennis that night. He went up to notification to check on the paperwork, and it was true. The release slip had been signed. He was told to return at six that evening.

When Dennis stopped by my condo to say his goodbyes, he looked like a different man. He had showered, shaved, and had on his traveling clothes. The grin on his face couldn't be hidden.

At six, Bill and Timmy walked with him up to what's called the Big Door, which leads to the notification area and the main gate. They stayed with him for a couple of hours, waiting for the Tijuana police van. When Americans are released, they are free from the prison but they're turned over to the Tijuana police unit.



Immigration can escort them to the border and deport them. The police hold released Americans at Cielo, the Eighth Street jail. Once at Cielo, Dennis again had to wait. Since his lawyer was out of town, and Dennis hadn't given him any money to "grease the wheels" and

speed things up, naturally things had to halt. Dennis was released from prison on Friday, but since Immigration doesn't work over the weekend, he didn't cross the border until Tuesday.

The riot soon spread to the other building. There, too, the *flavores* were overpowered and the rioters had full control of everything. The guards retreated to the Big Door to reorganize. Other people joined the riot, and the entire prison became sheer bedlam. I don't blame the guards

A few days before Dennis graduated, we had a full-blown riot. It started in *Las Tumbas*, the Tumbs. At the two o'clock feeding, when the cells were opened, out came 150 *malandros*, the bad guys. This time they got the keys to the cells and the guards' area by overpowering the turnkey, the *flavores*. They quickly took over the third floor of the new building.

In the center of each building is a barred area for the guards. These cages on each of the floors are connected by a spiral staircase designed to protect the guards in exactly this kind of situation. Inside this area is the monitor for the TV cameras that are pointed down each cellblock. Everything happened so quickly the guards had no time to react. Since the rioters had the keys, the guards couldn't lock themselves in the cage and had to abandon their posts. The rioters quickly took over the new building. They overpowered other *flavores* and soon had keys to all the cells, storerooms, and guards' areas in the entire building.

for retreating. They had no choice. The rioters opened cells in both buildings and started looting. Nothing was safe from them. Those who tried to defend their property got beaten. Some lucky guys had chains and padlocks and were able to lock themselves in their cells and keep the rioters out.

The rioters got into the building storerooms and snatched blankets, foam mattresses, anything of value. Soon the entire yard was covered with running people carrying their booty.

I was sitting in my condo, having a cup of coffee with an American I had met at the Thanks-

A few days before Dennis graduated, we had a full-blown riot.

giving party. Someone told me the state police were supposed to be on the way and I should stay inside. He got no argument out of me. I did stick my head out once. People were

lugging TVs, clothing, shoes, anything they could steal and carry back to the *tumbas*. All the stores and restaurants were closed and boarded up. The only guards visible were on the walls.

Eventually, order was restored. It took several days for the rioters to be returned to *Las Tumbas*. During this time the iron gate to my *tamque* was kept locked most of the time, and several of the residents stood guard to keep out any unwanted guests. While it may be expensive to live outside a cell, this riot proved to me again the value of having my own place. None of the rioters got into the *tamque* where my condo is. My friend and I were safe through the whole thing, and that's something that can't be measured in money.

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While living in a *carraca* offers a degree of safety, one is never totally safe no matter where you live. A few days after Thanksgiving, I went over to El Glabito for a morning cup of coffee. The shopowner, Julian, and his wife were babysitting a little boy about three years old. I jokingly asked him about the recent addition to his family. He told me the little boy's father had been shot the night before. The little guy looked totally bewildered.

The shooting took place around three in the morning. Both the kid and his father were asleep in his *carraca*. A friend of the father started beating on the *carraca* door. The old man got up and looked out the peephole. He recognized the guy and told him to wait a minute while he got the key to let him in.

The man outside was drunk as a skunk. For some reason, he didn't think things were moving fast enough, so he produced a large-caliber handgun and fired two rounds through the door. The father was hit twice, once in the groin and once in the leg. When the guards got there, the father was lying on the floor bleeding, and the little kid was awake, crying his eyes out. Naturally, the "friend" had split after the shooting.

Somehow, Julian ended up with the little boy. The shooter was eventually captured. He spent some time in *La Tumbas* and was charged with an additional crime. The father is now out of the hospital, and the little boy is back with him, safe, I hope.

From time to time, acts of human kindness do happen in La Mesa. Although this is a prison, not everyone here is a thief or a liar. My friend Timmy experienced one of these acts of kindness in a big way. As an American and a black man, he suffers a lot of racial prejudice. A while back he found himself without a place to live, since he had moved out of his cellblock. Then, through a friend, Timmy met Armando, who kind of took him under his wing.

Armando had a *carraca* in H-2. It was small, but it had two stories. On the top floor there was no bedroom but Armando had a bunk up there. Another Mexican, Popo, slept on the bottom floor. Armando told Timmy he could move in if he and Popo could fit on the floor. Sleeping like a canned sardine beat sleeping outside, with one eye open all the time. After a couple of weeks, Popo went free and Timmy had the room to himself.

Armando really took a liking to Timmy. He kept the place clean and didn't steal any food, which really impressed Armando. Since Armando was highly respected, any threats against Timmy were handled by him, so Timmy had a degree of



comfort and safety.

This arrangement worked well for both of them and continued for about a month, until Armando was released. He offered to sell Timmy the *carraca* at a greatly reduced price. As hard as he tried, Timmy just couldn't come up with the money, so within a few days, he was homeless again.

During this time in Armando's *carraca*, Timmy had started attending the evening church service. Since Timmy does stand out in here, this had not gone unnoticed. Unknown to Timmy, a group of inmates known as the Christian Brothers had been keeping an eye on him. They had heard of his predicament and of the racial prejudice he was experiencing.

The church has its headquarters in *tanjue* H-1 and owns all the *carracas* on the second floor. Five or six Brothers occupy each one. It's a very disciplined life—morning prayer, bible study, and mandatory church service.

The night Timmy moved out of Armando's *carraca*, he went to a church service. Javier, the assistant pastor of the church, came up to him and asked him if he would like to live in H-1 with the Brothers. There was an open bunk in one of the *carracas*, and he could move in that night if he wanted to.

When the service was over, he showed Timmy his new home and introduced him to his roommates. For the first time in six months, Timmy had a bunk to sleep in, he was among people who cared about him, and he was relatively safe.

Shortly after Thanksgiving, the inmates started getting ready for Christmas. Strings of lights started to appear on various *carracas*. Christmas "care packages" began arriving, and thanks to my *toyos*, we Americans were able to get our mail in and out without being ripped off.

My *toyos*, a sort of guardian and contact with the outside, has been crossing the border to come into La Mesa Prison twice a week for more than 12 years to minister to the spiritual needs of the inmates. He works a full-time job, supports a family, but visits the prison on his own time. He leads the services, counsels the pastors, talks with the parishioners, and is in general a blessing to everyone he comes in contact with. His brother is following in his footsteps, and they are two of the most unselfish men I have ever met.

Since the American Consulate General's office in Tijuana won't accept mail or packages for American prisoners here, another method had to be devised to deliver them safely. Anytime you have an exchange of money, food, clothing, anything of value in the prison, you have a potentially hazardous situation. The junkies and *malendros* hang out by the Big Door looking for anything coming in that they can steal. My *toyos* said he would be happy to help us with our packages from home in any way he could.

He is a very sharp dude and understands what goes on here better than any other outsider. But even with all his experience, things don't always go according to plan. Steady and stealth are our biggest allies. In this place, where everyone is always trying to find out what the other guy has, sometimes it's difficult to keep things secret.

After I bought my condo and was furnishing it, my *toyos* was bringing me things I had ordered on a fairly regular basis. My buddy Cesar, one of

the Brothers, would make the exchange with my *toyos* and deliver my goods directly to my *carraca*. This worked well because a Mexican stands a much better chance of not having problems than a *gabacho*.

While these exchanges at the Big Door worked okay, there were still problems, so a new plan was devised. Since my *toyos* inspects everything before he delivers it, he started repacking his deliveries in canvas duffel bags. He would bring these into the prison, have them inspected, and bring the bags to church service for distribution. Several of the Brothers would escort him through the yard so he was fairly well protected, and everything was out of sight inside the duffel bags.

At first we started making the actual exchange at the service. But the church services are held in the open courtyard back by the *anjques*, so we still had the problem of prying eyes because the chow line starts to form around the time the service starts. Money exchanges were out of the question.

After the service, my *toyos* counsels the pas-

sors in a second-floor *carraca*, so we started waiting outside the room to pick up our packages when he was finished. Sometimes this would take

provement, but there were still flaws in it. Finally my *toyos* came up with an even better way of doing things. Since secrecy is our biggest

Just because someone is an American doesn't mean he can be trusted.

a long time, and eventually the *malendros* noticed that several *gabachos* waiting around was a sure sign that an exchange was going to take place. And we still had the problem of getting our things back to our condos after dark and returning the duffel bags to my *toyos*. The system was an im-

provement, but there were still flaws in it. Finally my *toyos* came up with an even better way of doing things. Since secrecy is our biggest

and store whatever he has brought and return the duffel bags to him at the service.

So far this method has proved to be the best yet. It gives me a chance to organize and repack whatever is delivered in privacy. Someone always comes by to see if they got anything, and I'm able to get word out to the correct party. Since it's dark when my *toyos* arrives, I usually end up sitting on things delivered until the morning. This way the *malendros* can move his things during daylight. So far we haven't had any problems. I hope it stays that way.

We used this method to pull off the "Great Turkey Caper." This had to be one of the slickest things we've done here. Between Thanksgiving and Christmas, my *toyos* delivered 60 turkeys to the prison. They were a gift from the members of the church ministers at Chula Vista. They were delivered to the prison kitchen and cooked there and served at the afternoon meal. Since every Mexican I've

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ever met is nuts about turkey, a great feed was had by all, except the Americans. None of us stands in the chow line. Too many problems standing in that line.

On his next visit, my *teoyo* told me his wife was going to cook us a turkey and he would deliver it the next time he came out. We were all looking forward to this with great expectations, but it presented a giant problem. How do you deliver a 20-pound cooked turkey, get it cut up and distributed to the correct people, without getting ripped off in the process?

Once again, necessity became the mother of invention. First I borrowed a knife from Julian at El Globito. Next, I told the guys I would need some aluminum foil. Over the next couple of days, enough foil showed up at my place to pull the plan off. On the big day I left my wife as ready as we would ever be. All we needed was the turkey to put the plan into action.

When the big day arrived, we waited expectantly. Sure enough, shortly before the service started, my *teoyo* showed up at my door. He grinned and handed me the bag containing the turkey. Since I spent a good number of years working on fishing boats and can fillet a 200-pound tuna with a pocket knife, cutting up a bird is a snap.

I cut off a drumstick, wing, and some breast and sent it over with my friend Angel to the old timers' *carraca*. Since they had organized the Thanksgiving feed, I wanted to take care of them first. I asked Angel to bring back a pan, and when he returned I sent some stuffing back to them.

Meanwhile, I cut up the rest of the bird and made up individual packets for everyone who had been at the Thanksgiving feed. Eventually all the packs were distributed and the Americans got their Christmas turkey, a gift from my *teoyo* and his wife.

Next, I cut up the turkey carcass. Half went in my Crock Pot, and half went into the oven for the use of the knife. When I saw his next day, he was grinning from ear to ear, and his Christmas soup was under way.



The next morning, Christmas eve, I picked the turkey bones out of the Crock Pot, I went the veggies, and on went the lid. Timmy had come up with a box of Bisquick, so I got some milk from Julian, and that evening when I delivered a load of soup to Bill's place it was topped

with dumplings. Once again, Americans porked out this time on turkey soup and dumplings. Things were quiet in the prison Christmas night. Parties were held in the cells, and many all over the prison. As in my case, I stayed home and went to bed early. I've spent Christmas

at sea and in many different ports, but Christmas in a Mexican prison was a first for me. I hope I don't have to spend another one here.

The holidays ended the same as they had started, with a big bang. On December 31, around 6:30 in the morning, I was lying in my bunk thinking about getting up and making myself a cup of coffee. The quietness of the morning was shattered by the sound of gunfire.

I counted the shots and distinctly remember hearing four. They sounded like they came from a 9mm or a .38, what with the echoes from the concrete block walls and buildings, it was hard to pinpoint the exact location but it was close.

Shortly after the first shot I heard another volley, this time six rounds. In all I heard five separate volleys fired with anyone from four to seven shots fired each time.

Not wanting to become a statistic or get mixed up in the hassle that always accompanies incidents such as this, I waited in my condo for a couple of hours. I got the story secondhand, but after talking to three or four different people I was able to piece together what had happened.

A long-standing feud between two pretty bad hombres erupted in an Old West-type shoot-out. One guy was standing on his balcony above one of the stores when the other guy walked by below. Words were exchanged, and the guy on the ground told the other man to come down. The guy up top told him if he came down he'd kill him.

Upon hearing this, the guy in the street pulled a 9mm from his waistband and popped off four rounds in the other guy's general direction.

The guy on the balcony produced a weapon of his own and returned fire. The other guy was hit, but he fired another volley. Once again the guy up top returned fire. The guy below went down. This accounted for the first four volleys.

When the guy in the street was hit, the other man ran down the spiral staircase and finished him off by emptying the clip at point blank range. Good-bye to '92, hello to '93.

by Judith Moore

When you pick beets from their row in the garden, grab the ruby-veined green leaves and ribbed deep red stems, give a tug, and then pull. You don't need to be a strongman, but the maneuver does require a persuasive yank. For three to four months the beet's hair roots have drilled further and further through soil, both down and outward, grubbing for water and for the potassium, magnesium, calcium, and phosphorus that help make the beet root and beet leaves good for us. So that as you wrest the round beet from what has been its underground home, you can hear tiny hair roots break a heart-rending rip, a sound not unlike that of tearing an adhesive bandage off skin.

Beet "bottoms" are homely-looking and, right out of the garden, dirty. Although classified as a root vegetable, the beet is actually a mix of stem and root tissue whose main components are starch and sugar. The beet's sweet earthy flavor marries brilliantly with "sours"—vinegar, citrus, sour cream.

Native to a broad swath of Eurasia that runs from Britain to India, *Beta vulgaris* is a group of vegetables grown primarily for edible roots and leaves. Included in *Beta vulgaris*'s population are the familiar table beet (in colors that range from white to yellow-gold to deep magenta), Swiss chard, the mangle beet, or mangel-wurzel, used for cattle feed, and the sugar beet, whose roots grow to weigh as much as 60 pounds.

Beets were cultivated in prehistoric times. In the pre-Christian years, Romans ate only the beet tops and then, early in the Christian era, for reasons lost to historical account, beet leaves and roots began to appear on Roman tables, where they were eaten with vinegar, oil, and salt as a winter salad. Pliny the Elder suggested "garlic breath could be lessened by eating a roasted beet."

When Charlemagne, in 800 A.D., assumed rule over the Holy Roman Empire, he listed the beet as among those plants he wanted cultivated all across his domain. This earliest beet root was white. Between the 2nd and 16th centuries, a red-rooted beet developed. The first description remaining to us of a red beet was made in the mid-1300s by English naturalist John Gerard, who in his *Herball* referred to this beet as "the Roman beet, surnamed Sicilia."

Across Europe, the red beet came into use as

The Melancholy Beet

a remedy for headaches, toothaches, and disorders of the blood. Beet juice was used as a red dye for cloth and as colorant for cheeks and lips. On Good Friday 1600, the Duc d'Orleans sponsored a banquet made up entirely of root vegetables; the red beet was one of the meal's high points.

When colonists sailed to America, they brought beets with them. By the 18th century, red, white, and yellow beets and red- and white-striped beets were being grown here and stored, over winter, in root cellars. An early American favorite was Harvard beets, in which cooked beets were bobbled in a thickened sweet-and-sour sauce.

With each wave of immigration from Europe to the United States, new recipes for beets arrived. Immigrants from along the North Sea added minced beet to dishes of salted herring, grated raw beet with horseradish or pickled it with onion to serve as a relish. The Dutch brought their recipe for hard-boiled eggs, marinated in pickled beet juice (these pickled eggs, bobbing up and down in half-gallon jars, can still be found sitting on the bar in some taverns).

Germans served the beet boiled, alone and with cabbage. Italians sliced beets into salad and used red beet juice to color pasta. Eastern Europeans baked beets whole and used beets to make what surely is the jewel in the beet's culinary crown: borscht.

For Warren Gabelman (pronounced "Gobbelman"), now retired from his professorship in horticulture at the University of Wisconsin in Madison, beets have been his life's work. One recent summer afternoon when the air in Wisconsin and Southern California was equally hot and steamy, I talked by phone with Dr. Gabelman. For over 40 years, he said, he had focused on beet genetics. He came to beets through corn when, as a graduate student, he worked to find a method in corn that would create pollen sterility without de-tasseling.

Corn genetics might seem an odd road by which to arrive at beets unless one considers that Gabelman's search for a way to create pollen sterility without de-tasseling could be transferred to beet breeding. Corn genetics might seem an odd road by which to arrive at beets unless one considers that Gabelman's search for a way to create pollen sterility without de-tasseling could be transferred to beet breeding.

The beet flower, Gabelman explained, is almost impossible to emasculate by hand (emasculating involves removal of the anthers, or male pollen-producing parts of a flower). Therefore, if one wishes fairly easily and inexpensively to hybridize beets, hybridization is the development of a new plant from two genetically unlike par-

ents), a method has to be found to create pollen sterility, or a flower whose anthers produce no pollen. Beets normally are prodigious pollen producers. If you knock against ripe beet flowers, the pollen rises up in golden clouds and wind can carry the minuscule pollen miles away from one beet field into another. However, with a pollen-sterile female line and a pollen-producing male line, hybridizers could control the beet's parentage.

Wisconsin, where 40 percent of the beets for processing are now grown, was the perfect research home for Gabelman's studies. In the '50s, when he arrived in Wisconsin, beet seed was rarely hybridized. With non-hybridized beets, said Gabelman, all the plants in one field are genetically quite dissimilar, or heterogeneous. You can't ever be entirely sure of the plant characteristics that will arise from those plants' seeds.

"One advantage of a hybrid is that you can really develop quite homogeneous populations. You can have same uniform color and size that you can't have dependably with non-hybrids."

Gabelman concentrated on creating hybrid seed that reliably produced a beet that was earlier, more uniformly sized and shaped, more intensely colored, more disease resistant, and higher in sugar content than any beet grown in the past. The increase in sugar content, said Gabelman, "was a fairly easy and gratuitous occurrence. I had to go back to sugar beets for a lot of the genetic material I wanted to work with, and in the process of transferring genes for pigment and roundness, I made two varieties higher sugar."

Old table beet varieties had at most about 7 percent sugar. One variety hybridized by Gabelman, "Big Red," had 12 to 15 percent sugar content. "You can taste that difference," said Gabelman.

In 1976, when the Food & Drug Administration banned two red dyes made from petroleum when tests failed to prove that they do not cause cancer, Gabelman went to work on beet color. He wanted a beet whose pigments would be stable when heated and would not transmit the beet's earthy flavor to the soda pops, gelatin desserts, yogurts, creams, salad dressings, cherry pizzas, and candies in which red coloring was used. Gabelman "prized" the genetic trait that directs the beet's red pigment, and now, he said, "We are up to three-fold the color you find in normal red beets." Reverse osmosis is used, when necessary, to remove the beet flavor from the juice extract from which colorants are made.

The beet's bright red pigment, betacyanin, stains porous surfaces, including wooden cutting boards, and for a few minutes will leave a red tinge on cuticle and tongues and teeth. ("The beet is the murderer," Tom Robbins writes in his novel *Flamingo Pie*), "returned to the scene of the crime."

Some beet eaters, several hours after eating beets, notice that their urine has turned a coral bright pink. According to Harold McGee's *On Food and Cooking*, "The ability to metabolize the beet's bright red pigment, betacyanin, is controlled by a single genetic locus; those people who have inherited two recessive genes pass the pigment in their urine." Flamingo breeders feed beets to their birds to intensify the color in the flamingo's pink feathers.

Gabelman advised, "If you cook beets thoroughly, you will not see anything in the bathroom. But if the beet is partially cooked, the pigment will go through the urinary tract and scare the hell out of some people."

Wisconsin, Texas, New York, and Oregon are the big states for beets grown for canning and food color. Curious, though, about beets in California, I telephoned U.C. Davis's Vegetable Crop Department and asked for their resident beet expert.

From the Veg.Trop office a cheerful voice suggested I chat with Professor Vince Rubatzky (a name that sounded as if it should have something to do with beets). Moments later Rubatzky came on the line. He apologized, saying he didn't know how much he could help. "Not much call for beet information here in California. Most of the beets we eat in California are carried home in cans. Probably no more than a couple hundred acres of beets are growing in all the state. It's a very neglected item. We could grow them. They're just not popular."

Why not? "Fresh beets," said Rubatzky, "are kind of challenging to home cooks. The beets get their hands all reddish and they really don't know how to prepare them. They have to be washed off, and most people don't know how to peel them, don't know that they can be blanched and their skin sloughed off. So they take a coriander to them and they have some trouble with that method. A little bit of problem of that nature and people don't do it a second time. They run away from it. And, in the present-day environment, with two-couple wage



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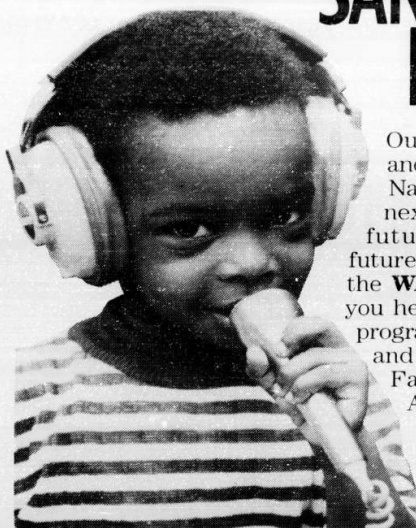
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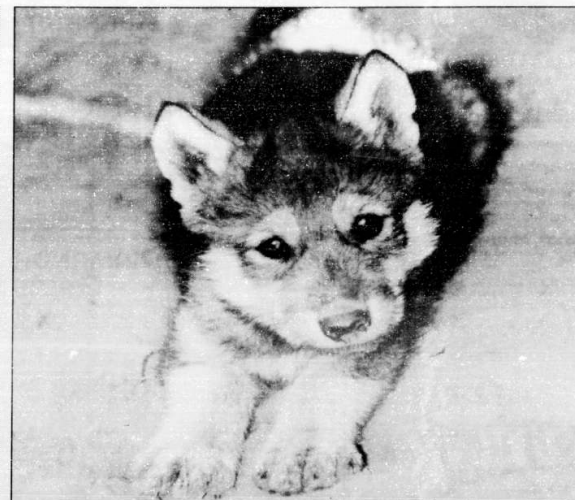
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perk you around until you're broke") and of at least one environmental group ("a lot of mindless dimwits"), and he proclaims himself a staunch libertarian.

The nonprofit Julian Center for Science and Education, however, is still in operation, although no research is currently being undertaken and "not much" has been done. ("Nobody wants to do it," Kents said.) The center did provide fodder for at least one SDSU master's thesis, and a few USD and USD biology students have studied at the site.

The site itself consists of hiking trails, a reference library, and overnight facilities for researchers, as well as an observation tower that overlooks a one-acre wolf enclosure. Thirteen gray wolves inhabit that acre, including the surviving male of the original pair Kents obtained in 1976 from a private preserve in Washington state. These are gray wolves, he said; they are not officially endangered and "have no significance" to his ultimate goal of raising Channel Island foxes, cougars, and extremely rare Mexican gray wolves, of which only 34 are now said to exist in the United States.

Katie Webb, a JCSI board member and volunteer, hopes that the center will one day participate in the Yellowstone Project, an effort to breed and release Mexican gray wolves into the federal parkland. In the meantime, the therapist said, she spends her free time in Julian photographing the wolf pack. "It's wonderful. Wolves have always been powerfully spiritual animals," she said, trying to explain her abiding interest in the animals. "I was always nutty about wolves. Last year for Christmas, I got three copies of *Women Who Run with Wolves*." ■

Pack of Trouble

Wolf Lecture by Katie Webb

It was 1984, and Paul Kents may have been a man ahead of his time. What he envisioned nine years ago, he said recently, was a wolf sanctuary and "eco-tourism resort" on his 165 acres outside Julian. The land—covered with brush and trees, and offering mountain views out over the Salton Sea—was to have been Kents's next egg. He already had captive gray wolves; so he took the next step and founded the nonprofit Julian Center for Science and Education.

"We were hoping to have a captive breeding facility," he said, replete with biological field stations, laboratories, overnight accommodations for researchers, and 25 discreetly sited

tourist duplexes. "There was plenty of water, and the land was densely wooded" and sufficiently isolated, he said. For seven years, he strove to obtain approval of the proposal, but despite spending \$50,000 in fees and three environmental impact reports, Kents said, he failed to persuade county planners, who came back time after time with "hundreds of objections." There was opposition in Julian, too, he said, against the projected influx of tourists: nearby ranchers, fearful for the safety of their herds, entered the fray; and the Sierra Club, he claimed, argued against any development whatsoever of his land.

So Kents, who lives in Point Loma and works for the Navy in marine environmental science, gave up the fight. These days, he offers a bleak assessment of county officials ("They



Calendar LOCAL EVENTS

5400 Square Feet of Terror Downtown's Haunted Hotel

W hile humans sure get a kick out of atrocity, if we're not getting a kick out of actual atrocities, we're getting a kick out of pretend atrocities. Way back when, it was humans miming self-mutilation while the telespectator gathered around. Now it's *Freddy's Nightmare* and *Faces of Death* videos. Along the way, annual "haunted houses" have come to occupy a small but solid corner of the terror-and-mayhem market.

These once were tamely devoted to a sentimental "spookiness," wispy ghosts, campy Decals. But eventually, haunted houses came to depend on a generation of young adults, who, lulled by years of technicolor chain-saw massacres, demanded gorier thrills.

The "Haunted Hotel" opening on Market between Fourth and Fifth this Friday stands in regard to, say, Disneyland's tongue-in-cheek Haunted Mansion as a *Grand Guignol* play would compare to *Can*. A for-profit venture started by two Hollywood special effects pros, it's patterned after a successful experiment they opened in Louisville, Kentucky, two years ago. You know, torture, cannibalism, demonic possession? That kind of thing.

The Haunted Hotel, "a place where the producers of *Le Theatre du Grand Guignol* are said to have done 'Air gags'—pneumatically powered things that pop out suddenly—a holographic-type projection system, strobe lights, the effects of smoke and sound, and low latex body parts will contribute to the terror and repulsion of visitors.

Haunted Hotel co-creator Robert Bruce is a free-lance lighting technician—his credits include *The Firm* and *Summer*—with a background in electrical and construction work. He and his partner Greg De-



Haunted Hotel props

Fatta, who is working on the Louisville house this year, dreamed up the scheme a few years ago, after talking to someone else who had done it. "It's not another business venture," Bruce explained. "We weren't really into ghouls as ad-

It takes at least four months a year to do a house," he said. "Two months to build, one month to run, a few weeks to break down. Because this is our first year in San Diego, 95 percent of our work this year is

construction." One week before the scheduled opening, Bruce and his crew were working 12- to 14-hour days, and there was little to see besides a half-painted interior structure of wooden walls, a fire corridor, 63 exit signs, and 26 emergency lighting units. "Well, earlier today the dirt guys were here with the lighting for the grand," so that's taken care of," Bruce added.

"It's really like building a house. We're framed, dry-walled, done the electric, the fire corridor, the spring-



prohibitively expensive. We're classified as an amusement park, which makes the standards even higher. Most of our effort this year has gone into comingling with the building inspectors."

Some of the vignettes and tricks visitors to the San Diego house will encounter this year were part of the Louisville house last year. "We kept the tried-and-true ones. The nice thing about having two houses in operation," Bruce noted, "is that we'll be able to trade between them. We'll find out a scare works well in one place, and be able to use it in the other the next year." Bruce and De-

fatta dream up their "scare" at creative sessions after the end of the house's run each year. "We get pretty gross, like, 'Wouldn't it be great if next year we could have blood pumping out of that amputated leg?'" Ideas also pour in from Bruce and DeFatta's film-business contacts, mostly free-lancers, whose credits include effects for *Bram Stoker's Dracula*, *Hook*, *Terminator 2*, and *Jurassic Park*. These are "guys who do creepy stuff. They'll call and ask if we could use a really good severed head in a jar, or we'll go to them and

say, 'We need to chain a guy's arm off,' or 'We need a great tented head,' and they'll make it for us.' It wouldn't be sporting to reveal what gruesome scenes Robert Bruce described in store for the Haunted Hotel's guests this year. At one point, however, we emerged from a narrow, dark passage into a room where a couple of bodied-up refractors leaned against a dingy wall. "This," said Bruce, swooping his arm around, "is the Jeffrey Dahmer kitchen!" Suffice it to say that out of all the scenes Bruce described that was one of the least grotesque.

—Mary Lang

The Haunted Hotel
Open Friday, October 1,
through October 31
Sunday, Tuesday, and
Wednesday, 7:00 to 11:00 p.m.;
Thursday, 7:00 p.m. to
midnight; Friday and Saturday,
7:00 p.m. to 2:00 a.m.
424 Market Street (one block
from Horton Plaza), downtown
Admission \$6.50
232-0131

Feminist Bigamist

The Erotic Life of Anaïs Nin

The New York Times obituary of Anaïs Nin lists her widower as Hugh Parker Guiler, also known as the artist Ian Hugo, the Los Angeles Times obituary of Anaïs Nin lists her widower as Rupert William Pale.

Both these venerable newspapers were telling the truth. Writer Anaïs Nin was married to both men at the time of her death in 1977. Unusual behavior, by most civilized standards. But, aside from its tangy addition of illegality, Nin's bigamy was merely another version of the same romantic recipe she had been following for half a century. The high (or low) point of French-lace complexity in her love life had been reached when, married to Hugo, she was conducting simultaneous affairs with writer Henry Miller, actor Antonin Artaud, and her psychoanalyst, Otto Rank. For lovers of words, there are additional spicing heretics for Nin had also had an affair with Miller's wife, Jane, she had gone to Rank to try to recover from her recent sexual affair with her father, the Spanish composer Joaquín Nin, and while she was seducing the analyst, as she had similarly done with her previous analyst, she was

pregnant with Miller's child, which she was trying to "terminate" with success — to abort.

Perhaps it was a love of fine art that led feminist Kate Millett to call Nin "a mother to us all."

Scholarly biographer Noel Riley Fitch obviously does not consider Anaïs Nin "a mother to us all." However she might define "us all." Having no ideological axe to grind, and without a touch of sentimentality in her professional nature, Fitch looks at Nin's lechery and incestuous life with sharp, dry eyes. The little paragraph about obstetrics, quoted above from Fitch's just-published *Anais: The Erotic Life of Anaïs Nin*, is typical of her style. She presents the precise biographical facts (of which her research has turned up an immense store) and allows their implications to speak for themselves. She underlines meaning only when a clear understanding of the events requires it. She tells her story with great clarity and momentum, avoiding rhetorical heightening.

Throughout the 200 pages of narrative, we are made aware of the subject of the book's not of its author.

The same thing cannot be said of Nin herself. Author of numerous

novels and of 200 volumes of an intimate diary, Nin never really wrote about anyone or anything other than herself. The outside world held little interest for her. Persons and places are evoked not for the sake of their autonomous reality, but only as supporting characters and stage sets for the drama. Nin was constantly encountering within her own psyche. Between her writing and the reality it purports to recount there is a shared film — a film of "poetic" style, a film of narcissistic self-projection, a film of disconnection.

Nin might have done well to take lessons in good writing from Noel Riley Fitch. But then Fitch would not have had cause to write *Anais*. The fascination of this biography is in Fitch's conscientious and persistent discovery of the truth concealed behind Nin's literary obfuscations. Nin's novels are, of course, fiction, with their characters and actions virtually always taken from Nin's own life, but disguised, transformed. Her diaries, however, are factitious as well. Nin revised them for publication, changing or eliminating what she had originally written, intentionally altering the picture she had painted of herself. Only a few of the original texts have been published, all since Nin's death, drawing aside the veils Nin had sewn in order to enhance her myth. But even in their imma-

date, unabridged form, the diaries were filled with half-truths and untruths, deceptions and self-deceptions, masked distortions and downright lies.

Fitch has taken on her task — a monumental one — the unraveling of these complex strands of mendacity. It is detective work of the first order, carried out with relentless skill. Aside from providing the biographer with her chief technical challenge (simply getting the facts straight), Nin's compulsion to con-



Noel Riley Fitch

wife shutting back and forth between them every few months. What is most striking is the contradiction between this behavior and the public image Nin had managed to create for herself.

By this time, after many years of neglect by readers and the literary establishment, Nin had become a culture heroine, an example of the liberated woman who lives a life of freedom and integrity, creating her own destiny instead of knocking under to patriarchal domination. She was going talk everywhere, to feminist groups, at universities, on television. But her own life-long financial and emotional dependence on her much cuckolded husbands was off limits. "She refuses over and over again to speak of her private life," writes Fitch, "denies having a husband (let alone two), and characterizes those friends and associates who dare to mention her husband publicly. The impression she leaves with all her young audiences is that she struggled alone, lived on a houseboat in Paris, designed her own clothes, and traveled the world as an independent, Robertson woman artist."

When Noel Riley Fitch (also the author of the splendid *Sylvia Beach and the Lost Generation*) launches

her new book with talks in San Diego this week, she will certainly discuss Nin's self-fictionalizing, and the way the revelations contained in *Anais* are bound to alter our understanding of this prolific writer. I hope she will also address the issue, so puzzling to many readers, of why Anaïs Nin has been so acclaimed and admired. Her novels are generally weak in plot and characterization, scarcely novels at all. Her diaries, in which practically everybody who was anybody in 20th-century cultural life appears as a friend, lover, or enemy of Anaïs Nin, are unreadable in their presentation of the one person Nin actually knew something about: herself. Her sexual morals, although they have become the norm in certain circles, scarcely present a viable prescription for personal fulfillment. Her ideas (if you can call them that) about liberating the body from social repression all come straight out of D.H. Lawrence.

Why should we pay any attention at all to Anaïs Nin? That is the question I hope Fitch will answer during her talk this weekend. If anybody can come up with a satisfactory answer, this brilliant scholar and writer ought to be the one.

—John Peter Applebranch
Talk by Noel Riley Fitch, author of *Anais: The Erotic Life of Anaïs Nin*
Friday, October 2, 7:30 p.m.
Blue Door Bookstore,
3823 Fifth Avenue, Hillcrest
Tel. 295-8610

Saturday, October 2, 8:00 p.m.
D.C. Villa Books,
7481 Grand Avenue, La Jolla
Tel. 495-1500

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11 am - 3 pm

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Friday, Oct. 1 vs. CHICAGO CUBS
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Fan Appreciation Night
Gift Night

Sunday, Oct. 3 vs. CHICAGO CUBS
Team Picture Day
Bally's Hamburgers
Kids Free Day (Kids 14 & under)

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Calendar LOCAL EVENTS

EVENTS LISTINGS

Contributions to the Reader's Guide
to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m.
Do not phone. The Event 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, cost, the price/advance where it is to be held (including neighborhood), a contact phone number, and a phone number for publicity information to: READER EVENTS EDITOR, P.O. Box 85080, San Diego CA 92186-5080.

BAJA

A Troupe of Mexican Actors will perform *La casa de los Pasa* at the Tijuana Cultural Center, including a description of the event, the date and time it is to be held, cost, the price/advance where it is to be held (including neighborhood), a contact phone number, and a phone number for publicity information to: READER EVENTS EDITOR, P.O. Box 85080, San Diego CA 92186-5080.

The Most Important Economic Activities of Baja California are spotlighted during Fiesta del Sol, a fair with food, music, crafts, arts and crafts, and more, running from Friday, October 1, through Monday, October 16. Find the attractions in Parque Victoria Guerrero, in Mexicali. For additional information, call 011-52-66-84-11-11-02.

The Southwestern Yacht Club Regatta, with more than 200 participants expected, is a 7-nautical-mile event from San Diego to Ensenada. The regatta begins on Friday, October 1, and continues through Sunday, October 3. For times and viewing locations, call 222-0436.

Ten Mexican Beach Sites have been selected for participation in the Coastal Clean-up event scheduled for Saturday, October 2, from 8 to 11 a.m. The sites include Bahia de los Angeles, Cabo San Lucas, El Faro, La Misión, Ensenada, San Felipe, La Misión, Puerto de Rosarito, Playa de Tijuana, and San Miguel. Participation is free; bring your work gloves. For further information, call 467-0953 or 011-52-66-84-11-11-02.

A Beach Volleyball Tournament, the Corona Volleyball Festival, is set for Saturday, October 2, at 4 p.m. Find all the vaqueros at Federal Highway #2, on the Tecate/Mexicali Highway, in Tecate. Dial 011-52-66-84-11-11-02.

International Blues, the Lenny Charles "31 Sonnettes," is planned for Sunday, October 3, at 4 p.m. Find all the vaqueros at Federal Highway #2, on the Tecate/Mexicali Highway, in Tecate. Dial 011-52-66-84-11-11-02.

cated at Paseo de los Hornos and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-11-11-02.

"Za Wawa from Yukaboom" is currently at the Tijuana Cultural Center. The exhibition showcases work by 62 contemporary artists from Japan, part of the San Diego/Tijuana's Yokaboom Art Exchange 1993. On display through Sunday, October 31, are prints, paintings, calligraphy, and photography.

Call 236-5880 for additional information. Find the center at Paseo de los Hornos and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-11-11-02.

Ominous Films, Tropical Jungle is now showing in the dome theater at the Tijuana Cultural Center weekdays at 5:37 and 9 p.m., with additional showings at 11 a.m. and 1 p.m. on Saturday and Sunday.

Ring of Fire continues at 4 a.m. and 8 p.m., daily, with an additional screening at noon on Saturday and Sunday. People of the Sun continues to screen daily at 7 p.m. This film is shown in English on Friday, Saturday, and Sunday.

Admission is \$4.50 for adults and \$2.50 for children for Tropical Jungle. Ring of Fire tickets are \$4 for adults, \$2 for children. Admission to People of the Sun is \$4.50 for adults, \$3.50 for children. The walk will be free by Barbra Moore. The walk will be free by Barbra Moore. The walk will be free by Barbra Moore.

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Choose one of the more than 40 beach and bay sites to help clean you'll be greeted by a beach captain and sent out in terms of three. Bags for trash and recyclable material will be provided. Participation is free. Call 607-0801 to locate a site.

Golden Eagles and Migrating Warblers are possible sightings during the Audubon Society outing at Lake Murray. Meet at the California Native Plant Society. Meet at the corner of Fifth Street and Ibis Avenue in Imperial Beach. Free. 375-3613. No reservations required.

To reach the site, take I-8 east to the Buckman Springs Road exit. Go south four miles to Oak Drive, turn right (west) and go about three miles to Lake Moreno Drive. Turn right and continue through village on to the park. Meet the leader in the parking area by the ranger station within the park. There is a vehicle day-use fee.

Bring a lunch and binoculars. Restrooms, water, and picnic tables are available. The park will have considerable hiking of a somewhat strenuous nature. Call 280-7710 for additional information.

Old Mission Dam in Mission Trails Park is the destination for a bird walk hosted by the Chula Vista Nature Center on Saturday, October 2, at 8 p.m. This walk will be led by Barbara Moore. The walk will be free by Barbra Moore. The walk will be free by Barbra Moore.

Admission is \$4.50 for adults and \$2.50 for children for Tropical Jungle. Ring of Fire tickets are \$4 for adults, \$2 for children. Admission to People of the Sun is \$4.50 for adults, \$3.50 for children. The walk will be free by Barbra Moore. The walk will be free by Barbra Moore. The walk will be free by Barbra Moore.

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The lake is free, but there is a day-use charge to enter the park, 698-3049.

Native Plants are the subject of a walk through the Tijuana River National Estuarine Reserve, the 2500-acre wetland immediately north of the international border, on Saturday, October 2, from 9 a.m. until noon. The walk will be led by a naturalist from the California Native Plant Society. Meet at the corner of Fifth Street and Ibis Avenue in Imperial Beach. Free. 375-3613. No reservations required.

Walk with a Historical Perspective, Offshoot Tours will offer its monthly hour-long history walk, blending park history with the wealth of architectural and botanical treasures, from the group on Saturday, October 2, at 10 a.m., starting from the park's Botanical Building. Free. Call 233-1114 for more information.

Marine Geologist and Oceanographer Chris Mettler from Muc-osa College will give an ocean lecture and beach walk, in conjunction with Coastweek, on Saturday, October 2, at 1 p.m., at Fletcher Cove. He'll give a brief history of the formation of the area's cliffs and beaches, as well as the forces causing contributing to erosion. You'll also hear about wave action and the transport of sand, as well as an interesting array of exotic species in Rancho Mission Canyon.

Needing Animal Residential Hills, harboring a tremendous community of native vegetation and wildlife, as well as an interesting array of exotic species in Rancho Mission Canyon.

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proceed one mile to Fullerton Drive. Turn left, go another mile, and make a left on Jackson Drive. Proceed one-quarter of a mile, and make a left onto Goffcott. Go one mile to the entrance of Mission Trails Park, and meet in the central parking area. Water and restrooms are available at the park. Expect some early hiking during this free event. Need more detail? Dial 280-7710. Bring binoculars, a small notebook, and a field guide.

Old Ensenada West passing the historic landmarks along south Mayaguez, Third Street, and west Eighth, among others, are among the highlights of a historical walking tour offered by the Ensenada Historical Society on Tuesday, October 5, at 6 p.m. The walk departs from the Mercaderes Building, at the southeast corner of Grand and Broadway. The tour is best appreciated in one hour.

Reservations are unnecessary. Free. Call 739-8703 for more details.

An Arva Kawa as 19th Street Ditch is the site of another Audubon Society outing, set for Wednesday, October 6, from 8 to 11 a.m. This spot and other nearby areas have been very productive during fall migration past. Earlier this fall two species of phalaropes, Baird's sandpeeps, solitary sandpeeps, and even a great egret were sighted nearby.

To reach the infamous ditch, take I-5 to the Coronado Avenue exit. Go west a short distance to Saturn Street. Turn left (south) and continue south until you reach the river. The road ends on one black bar. There will be two hiking trails. Restrooms are available; bring water and binoculars. The outing is free. Call 280-7710 for more information.

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Calendar LOCAL EVENTS

Moonlight Beach, at Encinitas Boulevard and Highway 101. Call 633-2780 for more information.

Celebrate Mahatma Gandhi's Birthday (October 2) during the second annual Vegetarian Fair on Saturday, from 10 a.m. to 4 p.m., hosted by a coalition of several vegetarian organizations. Enjoy food samples, cooking demonstrations, movies, displays, and more; admission is free. For additional information, call 693-8272, 484-4357, or 483-0941. The fair will be held on the southside lawn at Park Boulevard and Presidents Way, in Balboa Park.

The Grand Military Encampment makes its sixth annual return to Encinitas Park at Sunset Village on October 2 and 3. The encampment recreates military traditions from 1776 to the present. Demonstrations and displays include camp life, uniforms, equipment, weapons, and food cooking contests, daily parade, raffles, and more. Hours for viewing are 10 a.m. to 6 p.m. Saturday, 10 a.m. to 5 p.m. Sunday. This event is free and open to the public. For additional details, dial 735-5450.

A Psychic, Fate and metaphysical conference is planned at Alexandra's Book Store, 2725 Congress Street, Old Town. The event will run from 11 a.m. until 7 p.m. on October 2 and 3. Practitioners of psychic arts such as tarot, palmistry, and numerology will be available for both days, charging \$20 per reading. On Saturday and Sunday, free lectures

will be given. Admission is free. For further information, call 298-3422.

What's Big and Hairy and Able to Pull a Drowning Person to Safety? Newfoundland Rescue dogs, of course, and the Newfoundland Club of Southern California's 1993 Water Test is set for Sunday, October 3, from 8 a.m. to early afternoon. Fifteen "Newfs" will try to earn the "water dog" and "water rescue dog" titles in a variety of events at Glamis Bay in Coronado. Admission is free for spectators. Call 445-1222 for additional information.

The Escondido Humane Society Rescue Festival is dated for Sunday, October 3, from 9:30 a.m. to 4 p.m., at the humane society found at 3000 La Palma. Admission: There will be information, entertainment, demonstrations, a pet show, pet adoption, and lectures as part of the day. Admission is free. Call 435-4363 for more information.

A Challenge Landed Arrived at Balboa Point in 1942, bringing him Rodriguez Gervasio, who claimed the land in the name of King Carlos of Spain. On Sunday, October 3, the 30th annual reenactment of this moment will be held at Balboa Point, and prizes will be awarded.

Admission to Balboa National Monument is free all day, with activities beginning at 10 a.m. (the reenactment of the landing takes place at 12:30 p.m.). Participants will also enjoy music, dancing, and foods of Mexico, Spain, Portugal, and Native America. The San Diego Navy Band Concert, at 1 p.m., and a commemorative ceremony begin at the start of 1:30 p.m. Call 557-5450 for further details.

New Computer Equipment, software, supplies, and CD-ROM titles at bargain prices are promised at the MarketPro Computer Products

Show and Sale, set for Sunday, October 3, from 10 a.m. to 5 p.m. Find it all at the Scottish Rite Masonic Temple, 1893 Camino del Rio South, in Mission Valley. Admission is \$6, students with ID, \$5. Free for children under 12. Call 683-8020 for further information.

An Acoustic Performance by Los Lobos is the special attraction at CSU San Marcos's third annual International Festival, set for Sunday, October 3, from 10:30 a.m. to 5 p.m. on the Twin Oaks Valley Road campus. Enjoy food, arts and crafts, bilingual storytelling, mask making, and civic, cultural dance and music. Tickets for the Los Lobos concert (at 3 p.m.) are \$3 per person and may be purchased in advance by calling 278-TISS. All other festival activities are free. Call 752-4040 for more information.

Pick a Pet at the FOCAS (Friends of County Animal Shelters) event planned in front of the House of Pacific Relations, across from the Sprick's Organ Pavilion in Balboa Park, on Sunday, October 3, between 10:30 a.m. and 3:30 p.m. A variety of animals waiting for good homes will be presented for adoption. Call 683-3556 for further information.

A Memorial Service honoring all who've served in the military is planned during the morning of the colors, with color guards from military, veterans, youth, and scout organizations, scheduled for Sunday, October 3, from 10 a.m. to 1:30 p.m. at the Sprick's Organ Pavilion, in Balboa Park. The 30th annual observance will open with a patriotic band concert and with a rifle volley and "Taps." For additional information, call 221-4627. It's free and open to the public.

New Computer Equipment, software, supplies, and CD-ROM titles at bargain prices are promised at the MarketPro Computer Products

The Ancient Japanese Art of gi-jo-za (fish and nature printing) will be taught by local artist Nancy Arthur during a workshop hosted by the Birch Aquarium-Museum on Sunday, October 3, from 1 to 4 p.m. The fee for the class is \$35 per person, which includes instruction and materials (but bring your own fabric, paper, or clothing for printing upon). Call 534-7523 for further information and the necessary advance reservations.

Salute China during a program of songs and dances planned by the House of China for this week's program sponsored by the House of Pacific Relations in Balboa Park. Enjoy the event on Sunday, October 3, at 2 p.m. To obtain further information, call 382-1316. Free.

Take a Bus Tour of the USCO campus on Sunday, October 3, at 10 p.m. The tour is designed for adults who would like general information about the campus as an educational and cultural resource. Tours leave from the Gilman Information Pavilion. (The bus tour is offered every first and third Sunday of each month.) Free. There is a \$4 parking fee for the campus. Reservations are necessary and may be made by calling 534-1414.

Jonathan Barker's Terrifying Visit to Dracula's Castle in Transylvania kicks off a two-part series using the diary-entry style to convey Frank Meke's original *Dracula*. Hear this series on Sunday, beginning on October 3, from 7:30 p.m.

It's a Bargain, Joe Funder's Oct 3 is set for Sunday, October 4, when admission is free for everyone at the San Diego Zoo (kids are free for the entire month). The zoo is found on Zoo Way, in Balboa Park. Call 231-1515 for more details.

FOR KIDS

"The Three Billy Goats Gruff" is the play planned by the Family Tree Puppets on Sunday, October 3, at 11 a.m., 1 and 2:30 p.m. Enjoy the show in the Marie Hirsch Puppet Theater, located near the Aerospace Center in Balboa Park. Tickets are adults, \$1.50; children, \$1. For more information, call 683-5045.

Learn About Fire Safety and Burn Prevention during the annual Fire Safety Open House, held at the Fashion Valley Mall from Sunday, October 2, through Friday, October 5. The San Diego Fire Department sponsors the event, this year's theme is "Get On, Stay Out, Your Fire-Safe Response." Admission is free.

LEGO Builders Reckoned to the annual LEGO design competition, dated for Saturday and Sunday, October 2 and 3, at Horton Plaza, downtown. Day-of-event registration (between 9 a.m. and 1 p.m. each day) there are two competitions on both days. Participants compete in teams with two to five members, all ages, and LEGO Builders are provided in the 312-person entry fee.

Just want to see the finished product? The best viewing times are during the judging periods, between 11 a.m. and noon, and between 2 and 3 p.m., on both days. Call 483-8003 for additional information and advance registration.

Two New Classes begin at the Birch Aquarium-Museum on Sunday, October 2 and continue to be offered through October and November, from 9 to 11:30 a.m. Aquarium instructors will teach Touching Tide Pools for children in

kindergarten through second grade. Participants will get a first-hand introduction to tide pool creatures such as hermit crabs, snails, and sea stars to discover how they feed and protect themselves in their shoreline homes.

The second class is called Surviving the Crustacean, for kids in grades three through six. Students will learn how inhabitants of the rocky intertidal zone survive the rigors of their harsh environment.

The fee for either class is \$20. Call 534-7523 for information and the required advance reservations.

Become an Active Observer of the natural world in a class offered by the San Diego Natural History Museum for children three to five with an adult. The emphasis will be on observation rather than identification. The class begins on Sunday, October 2 (and has future meetings in November and December), and runs from 9:30 a.m. to 12:30 p.m. You'll explore the museum's exhibits and a Balboa Park campus: the second meeting takes place at Torrey Pines, and the final class meets at Silverwood Wildlife Sanctuary, Camels, crafts, and other activities complement each week.

The fee is \$49 per parent-child pair for members, or \$59 for non-members. For more information, call 436-3006.

Delving Behind Cuts, the Mission Hills Library, at 923 West Washington, has a story time event. Saturday at 10:30 a.m. Stories are read aloud and interpreted in song language. Everyone is welcome to the free reading, which will be most interesting to those two to eight years of age. Call 922-4919 for more details.

"The Velveteen Rabbit," as performed by Theatre Moves, can be enjoyed at 11 a.m. on Saturday, October 2, at the Better World Cafe. For more information, call 260-8007. Find the Better World at 400 Goldfinch Street, Mission Hills. Admission is \$5 donation.

Enjoy a Family Day at the San Diego Museum of Art in Balboa Park on Sunday, October 3, from 2 to 4 p.m. The theme this month is Magic and Mystery, and this week, "Now You See It, Now You Don't." Artworks use different technical tricks to fool your eyes into believing you see something that's not there. Participants will create their own magic during the event. Admission is \$2 for adults, \$1 for children. For more information, call 232-7931.

"The Spooky Sleepover" puppet show will be presented by Amanda and the Kid Club Pals during the Club at the Plaza Camino Real, 2525 El Camino Real, in Carlsbad, on Tuesday, October 3, at 10:30 a.m., in the lower level center court. Free. Call 729-7927 for more information.

Follow the Trail to Balboa Botanical Gardens on Sunday, October 3, at 10 a.m., for a free general tour of the gardens. Meet at the Visitor's Center located directly north of the parking lot. Children aged three to six are invited to join the tour. Three Balboa Botanical Gardens is located at 240 Quail Gardens Drive, Encinitas. There is a parking fee. For more information, call 436-3006.

MUSEUMS

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

Antique Gas and Steam Engine Museum, the museum's activities include locating, collecting, documenting, and preserving historical gas, steam, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in farming, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlour, a steam-operated saw mill, and 113-scale train. The museum is open daily from 10 a.m. to 4 p.m., at 2400 North Santa Fe Avenue, Vista. Admission is free; donations are accepted. For further details, call 941-1791.

As seen on TV
BE IT EVER SO HUMBLE
By Abe Opincar

It's not uncommon now, when you turn on the television, to become lost. The screen comes to life and you hear a newscaster discussing a "high-speed chase. Policemen pursued the suspect for 15 miles through busy city streets." But the screen shows you streets unfamiliar to you, in a neighborhood you do not recognize. The police cars, coppers are wrong. The sky is overcast; people on the streets are wearing coats and sweaters. Yet you remember the day as having been warm and hazy. For a moment you think, "My God, San Diego really has grown. I've never seen that neighborhood before. Where is it?"

And then you glance at the black cable box glowing atop your TV. You notice the channel: thanks to your cable provider, you're being watched from a local news segment from WGN Chicago. It's "local" news, all right, but it's not your local news. And you've been duped. For a moment you don't know how you should feel about that high-speed chase in a faraway, chilly Chicago. What is the story's significance in Chicago? Has there been a rash of high-speed chases in that city, or was the incident an interruption of an unusual car? Do you understand it as a story about growing urban crime? Should you worry about it? Should you feel anything at all?

This jumble, this weird dissonance between events and places, is the natural order of a world in which television channels, and news sources, proliferate: events in Bosnia and the Gaza Strip can

seem more intimate than those in Power and Chula Vista; Palestinian "peace talk" delegates can seem more familiar than San Diego City Council members. (Or another result is that all televised news events begin to seem equally unreal.) However, for as up-to-the-minute and glamorous as national and international news appears, its images mirrored on a dozen channels, discussed by experts and pundits — it is, on some level, disorienting. It's disorienting because the fact is that you don't really live in the big, broad world (well, you do, but only in a limited sense). In reality, you live in a fairly large suburban city located not only on the West Coast of the United States, but on the farthest edge of the Western world. Your fate is not linked to that of Turkish-speaking minorities in the Near East. Your fate is linked to the humdrum goings-on of San Diego.

You know this. For better or worse this awareness, or insularity, is a hallmark of your American character. From time to time even Americans complain about it ("Recent surveys indicate that only three percent of American teenagers could accurately pinpoint Honduras on a world map"). But this same parochialism also produces, or is the product of, a quality that much of the world admires — American civic-mindedness. Given our tendency to move from place to place, to abandon, to start again, the avidity with which Americans pursue the local — local government, school boards, even the PTA — seems insatiable, even desirable to Europeans.

Maybe it is precisely because we come from so many countries, move so often, that we show such great interest in wherever we happen to live at the moment. A city, or a neighborhood, is one of the few things we can share in common, one of the few things that can agree upon as important. The American commercial real-estate mantra is, after all, location, location, location.

KUSI STEVE BOSH
KUSI: local news with a cult following

That this desire is truly national in character, that it transcends vested interests (i.e. homeowners, business people, the elderly — who cannot easily move), is best illustrated by the success of local news programs. Despite dozens of viewing channels, a remarkable degree of people opt for home-spun news. KUSI's News at Ten is a fine example. Nielsen ratings indicate that this prime time news program, with its very heavy local content, can run against fancy network programs, like *NYPD Blue* and *win*. What's even more interesting is that it wins with a youthful, largely female audience.

To watch the hour-long program is to understand what an important segment of the public wants to see as "news," what it wants to remember before it goes to sleep at night. The KUSI News at Ten crew is a cast of strong, some might say fond, personalities. Unlike the sleeker, slicker 11 o'clock broadcasts on KFWB or KGTV, for example, KUSI's program seems deliberately rough around the edges. The anchors sometimes cough, they mispronounce words than laugh at their mistakes. The feature reporters sometimes seem in the grip of some unnamable hysteria. The effect is strangely infectious. And successful. In addition to doing well ratings-wise, KUSI News at Ten has also attracted a cult following.

More on that, later. ■

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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 historic house, built in 1863, was registered as a National Historic Landmark in 1962. Donations are accepted. For further details, call 941-1791.

Bonita Historical Museum, this museum features many historic photographs, artifacts, tools, and farming implements; the district's 1913 fire engine and bound copies back to the 1930s of the San Diego San Diego and the museum at 4015 Bonita Road, in Bonita. Hours are

10 a.m. to 3 p.m. Thursday and Saturday, and by appointment. Dial 267-5141 or 439-0678 for further details. Admission is free.

California Surf Museum, the museum features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "J.J." Richards, and Peter Johnson, and also was co-organizer from Hawaii. Duke Kahanamoku. Also featured is a collection of photographs relating to the career of Ron Diamond. Mike Standish and the museum at 4015 Bonita Road, in Bonita. Hours are

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Calendar LOCAL EVENTS

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. 721-0676.

Chula Vista Heritage Museum features glimpses of Chula Vista's past; the opening exhibits include historic packing crates, photographs of downtown Chula Vista, doors and adobe blocks from the original Star newspaper building, and relics from the Otay Water Company. Regular museum hours are 1 to 4 p.m. on Tuesday, Wednesday, Thursday, and Saturday. Find the museum at 360 Third Avenue, Chula Vista. For additional information, call 420-9916.

Chula Vista Nature Center is an interactive living museum devoted to the endangered southern California coastal wetlands. It is located in the middle of Sweetwater Marsh National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mudflats and marshes of the San Diego Bay. Visitors can use a binocular to view animals macroscopically, use a WetScope for views of microscopic organisms found in the "Sweetwater Soup," and interact with computerized videos exploring how tide affects the bay in the "Moons, Tides, and the San Diego Bay" exhibit. At other exhibits, visitors can pet sharks and rays, see burrowing oysters and migratory birds, and enjoy the xenophylla gardens.

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

The center is open from 10 a.m. to 5 p.m. Tuesday through Sunday. Visitors meet a free shuttle bus at the Bayfront E Street Trolley Station and at the center's parking lot at the intersection of E Street and Bay Boulevard, in Chula Vista. Admission to the center is \$3.50 for adults, \$2.50 seniors, 11 children six and over. Admission is

free on the first Tuesday of every month. For more details, call 422-2473.

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

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. Tent City, the first school and restaurant, and the ferryboats. One room is devoted to the story of early aviation at North Island. Find the museum at 1226 Loma Avenue, in Coronado. Hours are 10 a.m. to 4 p.m. Wednesday through Sunday. Call 435-7242 for further information. Admission is free.

George White and Anna Gorman Hearn, noted San Diego architect William Hebbard and Irving Call designed this fine example of turn-of-the-century architectural style and design, with an emphasis on the decorative arts and the Arts and Crafts movement. Currently on exhibit are American Arts and Crafts furniture and decorative arts made by the Bayfront Shops of East Annapolis, New York. The museum is located at 3525 Seventh Avenue, Hillcrest. Hours are Saturday and Sunday, noon to 4:30 p.m. Adults \$3, children under 13 free. 238-1142.

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

Find the museum on the Coronado Island campus, 2971 Avenida, San Diego. Hours are 10 a.m. to 5 p.m. Tuesday through Sunday. Adults \$3, seniors \$2, students \$1.50, children 12 and under free. 238-1142.

House of Pacific Relations, the International Cottages in Balboa Park, and memorabilia from the Montezuma and Fort La Grange, the space age and includes an Internation-

al and traditions of 30 ethnic groups. *Childs Around the World* videos are shown on the fourth Tuesday of every month, from 11 a.m. to 3 p.m., in the Hall of Nations, and select tags are open. Admission is free. For further details, call 582-1316.

Jungfrau Museum, "Changing Landscapes, Changing Lives: Native People and New Arrivals in San Diego, 1769-1848" is the name of the current exhibit, running through 1994. Through a variety of images, maps, and artifacts, the exhibit illustrates how local natives and San Diego's Spanish settlers viewed the land in very different ways. Items on display include: richly embroidered vestments worn by a Spanish missionary; intricate basketry from a Kumeyaay tribe; a doghouse carved out of a log; a European and Native American; and a reassembled section of the Mission San Diego de Alcalá aqueduct.

The museum is located at 2727 Presidio Drive, Presidio Park, on the original site of the San Diego mission. Permanent exhibits concentrate on the pre-American era of San Diego's history and include one of the finest collections of Spanish Renaissance furniture in the West. Hours are Tuesday through Saturday, from 10 a.m. to 4:30 p.m. Adults \$3, children under 13 free. 232-6203.

Reuben H. Fleet Science Center, "Lovers and Holograms: Discovering the Splendid Light" is an exhibition allowing visitors to take an interactive look at the science behind and the present day applications of these inventions. The show was designed and developed in Seattle, with 17 exhibits, it continues through January 9.

The center's permanent exhibits present a variety of hands-on exhibits illustrating scientific principles. The Science Center opens daily at 9 a.m., closing time is 8 p.m. on Sunday, 6 p.m. on Monday and Tuesday, 9:30 p.m. Wednesday and Thursday, and 10:30 p.m. Friday and Saturday. Adults \$2.50, children 5 to 12 \$1.50. The museum is located in Balboa Park. For other information, call 234-1233.

San Diego Aerospace Museum, the museum offers exhibits of approximately 85 aircraft, 1400 scale models, 10,000 aviation-related items, and memorabilia from the Montezuma and Fort La Grange, the space age and includes an Internation-

Roam-O-Rama A Guide to Unexpected San Diego • By Jerry Schadt

Middle Peak's squat, cone-shaped butt is crowned with many of the largest coniferous trees in Cuyamaca Rancho State Park. Here, 10,000 to 150,000 acacias grow to heights of about 100 feet and girthing equivalent to the linked arm spans of four adults. The following 5.2-mile hiking route includes the Sugar Pine Trail, which goes through an area called on the park's north boundary in the early 1980s. This and other additions have boosted the park acreage to about 25,000 acres.

Begin at the dirt parking area south of Cuyamaca Reservoir, mile 10.7 on Highway 79. Walk across the highway and pick up the Mineral Trail going north along a grassy slope by the road. The trail gradually descends from the highway, enters the woods, and joins an old dirt road. At 0.9 mile you veer left, bypassing a gate, and continue on the Sugar Pine Trail — an old dirt road that is gradually reverting to a trail.

You climb steadily and moderately through dense forests of black oak, white fir, and incense cedar, reversing direction twice. Soon Jeffrey pines appear along with patches of bracken fern. A little higher, you come upon first sugar pines, then, narrow cones hanging from the tips of long and drooping branches. Sugar pines also exhibit intricate puzzle-patterns in the bark of their trunks.

At 2.5 miles, the road passes the foundation of an old cabin and then curves southwest to join Middle Peak Fire Road. Keep left at the intersection, go 50 yards, and turn left, staying on Middle Peak Fire Road. After another 1.4 mile, veer left again and complete the final two-mile stretch — all downhill — leading back to the starting point. When the leaves of the black oaks turn to yellow and gold in late October, the vistas ahead may remind you of Appalachian landscapes. Deep frequent the meadow near the bottom, especially in the early morning. Last month, I watched as three bucks and several does browsed in the dewy grass not far from the highway.

Caution signs noting the presence of mountain lions have been in place at the park's trailheads long before the well-publicized search and eventual killing of a renegade lion earlier in September. As of this writing the park has responded with no restrictions, to make absolutely sure you can call the park office, 765-0755.

San Diego Model Railroad Museum Four large-scale models of railroads of the Southwest, past and present, and other toy train layouts are on view, as well as a working semaphore at the entrance that cycles every five minutes. The N-scale Carrizo Gorge exhibit is almost complete and can be viewed. Exhibits called "Railroad Women" include photos and documents dating back to 1853.

The museum, located at 1649 El Prado, Balboa Park, is open 11 a.m. to 5 p.m. Wednesday through Friday, and Saturday and Sunday from 11 a.m. to 2:30 p.m. Adults \$2, children 13 and under free. 696-6119.

San Diego Automotive Museum The 19th anniversary of the American automobile and boasts a British car display and exotic Italian cars. Highlighted among the anniversary cars are a curved dash 1962 Oldsmobile, a 1963 Ford, a 1964 Oldsmobile, an 1964 Volvo, a 1967 White Steamer, and a 1968 Dodge and Buick Wildcat. In the Italian car area, see a 1964 Alfa Romeo 3, a 1965 Lancia, a 1966 Barchetta, a 1967 Ferrari Mexico Spider, a 1962 250 GT Bertone, and a 1974 Lamborghini Countach. See

It doesn't have to be a special occasion to take a Hornblower cruise.

Spent an evening this fall enjoying dinner at Shelby's, a spacious room at La Jolla Palms Inn (only one block from the beach) and a deluxe continental breakfast. For reservations call 454-7101 or 1-800-451-0358 and ask for the "Fantastic Fall Evening."

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this show through February 1994. More than 60 automobiles and motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection. Located in Balboa Park near the Starlight Bowl, the museum is open from 10 a.m. to 4:30 p.m. daily. General admission \$4, seniors \$3, children 6 to 12, \$2; under 6, free. 231-2886.

San Diego Hall of Champions Sports Museum, has permanent exhibits dedicated to Throughout the museum, trophies and artifacts from some of the world's most famous horsemen, a pair of Bill Steyer's shoes, and other artifacts, as well as artifacts from a wide variety of other sports. The museum is located at 1649 El Prado, Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$3, seniors \$2, children 6 to 12, \$2; under 6, free. 231-2886.

San Diego Maritime Museum, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego Coronado ferries, the tuna fishing industry, and the military. The museum fleet consists of the 1963 bark *Star of India*, the 1898 San Francisco ketch *Benbow*, and the 1904 Scottish steam tug *Moda*. There are also nautical exhibits, ship carpenters, model building, ships in bottles, wood-carving, and a complete research library.

The museum is located along the Embarcadero at the corner of South Harbor Drive and Ash Street. Hours are 9 a.m. to 5 p.m. daily. Adults \$5, 6 to 12 \$3.25, 234-9153.

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San Diego Museum of Man, "Animals Meet Across the Ages" opens on Friday, October 1, an exhibition of Hattie A. Moore's field studies, photographs, drawings, watercolors, and paintings based on the ancient legends of monumental art believed to have been left by ancestors of the Cochino Indians. Moore is an artist, educator, and rock art researcher who has spent the last 11 years traveling to record and illustrate the cave murals in the Sierra de San Francisco, Baja California Sur, Mexico. See this exhibit through March 31, 1994.

Life and Death on the Nile: Gods and Mummies in Ancient Egypt is an ongoing exhibit that includes coffins and mummy masks, sacred amulets, falcon shrines, mummified falcons, and a human mummy of the Ptolemaic period, along with an array of ancient Egyptian artifacts. The exhibit is open 10 a.m. to 5 p.m. daily. Adults \$4, seniors \$3, children 6 to 12, \$2; under 6, free. 231-2886.

The museum is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$4, seniors \$3, children 6 to 12, \$2; under 6, free. 231-2886.

San Diego Natural History Museum "Darkened Waters: Profile of an Old Spill" is an exhibition documenting the nearly 11 million gallons of crude oil spilled in 1969 from the Exxon Valdez on the Alaskan people and their environment. The exhibit uses color photos, maps, and other paraphernalia associated with the spill and its aftermath. This show runs through October 10.

The museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Space Ecology, and the Hall of Desert Ecology. The museum, located in Balboa Park, is open daily from 9:30 a.m. to 6:30 p.m. During the summer months, the museum remains open until 9 p.m. on Thursdays, with admission half price between 5 and 9 p.m. Regular admission is adults \$6, seniors \$5, children 6 to 12, \$3, under 6 free. 232-2821.

San Diego Railroad Museum maintains an extensive collection of restored trains in several locations. At the Campo Depot, the museum offers free vintage train rides on Saturdays and Sundays from 11 a.m. to 2 p.m. on holidays, including Thanksgiving and Christmas, departing at 12:01 p.m. and 2:01 p.m. for a one-mile and a half-hour trip to Miller Creek, in San Diego's back country. At the

Campo location, there are more than 60 pieces of "rolling stock," a wide variety of cars, locomotives, and other train-related artifacts. Tickets for the train excursion are \$10 for adults, \$5 for children 6 to 12, children 5 and under free. The Campo Depot is about a one-hour drive from San Diego (roughly 50 miles east). Find the depot at Highway 94 and Forest Gate Road. Questions? Call 478-9925.

The La Mesa Depot, 4605 Niles Drive, La Mesa, is an authentic Victorian depot building by volunteers. This wooden structure is the common depot building and served as passenger depot for the San Diego-Arizona Railroad from 1894 to 1927. Exhibits include photos and history of the Arizona Railroad, and memorabilia of the Southern Pacific line, domestic 1930s locomotive and caboose, and a 1940s diesel engine. The depot is open 10 a.m. to 5 p.m. Saturday and Sunday. For more information on other locations, call the main office at 595-3300.

San Diego Heritage Museum, the museum celebrates the heritage of old and new Encinitas, Cardiff, Oceanside, Escondido, Rancho Santa Fe, Solana Beach, and Del Mar. Car exhibit on view is a show celebrating the spirit of surfing. Included in the exhibit are memorabilia, photographs, news items, surfboards, and other paraphernalia associated with the sport. We'll show through mid-October. Find the museum in West Village Center, at the corner of Manchester Avenue and Encinitas Boulevard in Encinitas. Hours are Wednesday through Sunday, noon to 4 p.m. Call 452-9714 for admission and other information.

San Pasqual Battlefield State Historic Park commemorates the clash on December 6, 1846, during the Mexican War between the U.S. Dragoons, led by Major Stephen W. Hurlburt, and Mexican forces from San Diego, and California militia. A narrated slide-show screens throughout the day, telling the story of the war in Mexico and California. A self-guided tour recounts the events of the battle and profiles the leaders of the forces. The museum is located at the corner of the San Pasqual Battlefield, in the valley. The museum is open 10 a.m. to 5 p.m. daily. Regular admission is free. Call 238-3360 for additional details.

Stephen Birch Aquarium-Museum, an aquarium and museum

under one roof, is an educational component of the Scripps Institution of Oceanography at UCSD. The facility has 33 tanks containing marine life of the Pacific Northwest, the California coast, Mexico's Sea of Cortez, and the South Pacific. One highlight is the La Jolla Kelly Tank, two-story high tank with giant kelp forests and nearly 30 species of local marine life. "Legends of Exploration" is the show in the museum's New Perspectives gallery. Exhibits are important areas in Scripps research. The exhibit is divided into four displays: "The California Current," "1936 — Scripps on Active Duty,"

"1950 — Out into the Pacific," and "1993 — Going Global." These displays focus on the leadership, vision, and resources characteristic of the era and include small scientific equipment, specimens, journals, photographs, furniture, and other memorabilia. See this show through October 31.

The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores). Hours are 10 a.m. to 5 p.m. daily. Regular admission is \$6.50 for adults, \$5.50 seniors, military and 13 to 17-year-olds \$4.50. 595-3300.

HELL.A. Places of Magic and Wonder in Smogland. By Adam Parfrey

Several grey aliens appear beside your bed in the middle of the night. Suddenly you're paralyzed, can't move or scream. They invade your apartment with a huge alien probe; perhaps they even steal some sperm. By morning they depart. Where can you turn? Certainly not the police, perhaps not even your local psychiatrist. It's a problem.

You find UFO magazine, refer to the classified section heading "Abduction Support." An ad reads, "Yvonne Smith is the Director of Close Encounter Research Organization, an investigative support group. Smith is a certified hypnotherapist, experienced in clinical hypnotherapy, and specializing in UFO abduction cases. By appointment only." Mr. Smith, a slight woman with sparkling starling eyes, is certain that abduction hypnosis is more than just a bedtime "I was put there on that got people through this frightening situation." It was Whitley Streiber's bestseller *Communion* that got her hooked. "I wasn't if I had an abduction experience myself — at least none that she remembers. But now Yvonne has 50 clients' all very high-caliber people." From a wide array of backgrounds and life experience, who are seeking her help for alien abduction trauma. Abductions seem to be an ongoing problem with her clients (clients tend to return every so often to collect more samples), and Yvonne, through her La Cressa-based practice, measures the victims that they are not alone.

"Abductions usually start when an individual is four or five years old," Yvonne observes. "It seems to run in families, generationality. Is there any hard evidence? Since abductions claimers often return, are there photographs of their arrival?" "They're very rare. The VCR will just quack, or the still camera won't work. But sometimes there's physical evidence. Often they'll see needle marks behind the ears or little scrap marks on the legs. How will someone realize they've been abducted?"

The abduction will have a vivid dream and will be going through a rollercoaster of emotions. "Are there any other kinds of aliens besides the small, baggy, alien-eyed beings?" "Sometimes you'll get the Nordic-type aliens, tall, blond, well put together. They don't do the abductions but act more as escorts. Nordic types tend to wear blue uniforms with white V-front pants. Someday soon we'll get it all on tape and the world will acknowledge the existence of this situation."

Yvonne Smith, abduction hypnotherapist, (619) 457-3602.

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At Last a SummerFest Concert Like Old Times

Pianist Golub drove the young string players along, fired them with his own passion, inspired them with his own discipline, and shaped them into a single, vital being.

Finally a SummerFest concert about which I have no cavils. Well, maybe a little one. But, on the whole, the second Rising Stars concert was as good as SummerFest has ever gotten, and about as good as a chamber music concert can ever be.

The program, at last, was composed totally of humane, feelingful, consummate shipley, fully realized, 19th-century masterpieces: the Beethoven, Schumann, and Brahms works SummerFest has traditionally been about. The young artists revealed themselves as spirited, sensitive, intelligent, finely trained musicians, a shrewdly selected (by musical director Heichito Ohyanu) treasury of talent — and that included one or two who, in earlier appearances and in different company, had seemed significantly below the usual SummerFest standard.

The more experienced artists of the festival's regular roster who joined their younger colleagues — one for each of the three chamber groups on the evening's program — were not only brilliant players in their own right but evidently remarkably effective in their roles as coach, mentor, and inspiration, for in each case the group tended to play very much in the manner of their older member. Anyone suggesting that this way of composing the ensembles in the Rising Stars concerts is a mere concession to the audience's demand for familiar faces must have recognized how vital the influence of the established musicians in fact is — very much like the influence of a conductor over the kind of performances producing by an orchestra.

It was not a matter of Sengali hypnotizing Tribble, but rather of a powerful and vivid violinist like Julie Rosenfeld helping to intensify the same traits already present in the younger artists. In the work Rosenfeld participated in, Beethoven's

Second "Razumovsky" Quartet (No. 8 in E Minor, Opus 59, No. 2), she took the second violin part — and while her commanding presence was continually felt in the broad inflections and driving force of the interpretation, young first violinist Isabella Lippi nevertheless emerged as the chief embodiment of that collective self. Pianist I. David Golub, who year after year has illuminated SummerFest with his superior musicianship, outdid even himself in this performance, evoking the impetuous emotional and rhythmic freedom in Schumann's imagination, dramatizing the inner life of those bold, heartily themes, and imparting to the repetitions and transitions that in a lesser performance may appear like structural weaknesses a variety and emotional logic that fully justified them. His sound, on the Steinway, was as rich, ringing, and nuanced as that noble instrument is capable of.

And in everything — freedom, largeness, drama, color, and character — Golub drove the young string players along, raised them up, brought out their best, fired them with his own passion, inspired them with his own discipline, and shaped them into a single, vital being that seemed to utter the music as its own spontaneous thought. This was a performance of the Schumann Piano Quintet to remember.

The final work on the program continued the high degree of technical polish and the sensitive

Calendar CLASSICAL MUSIC



Robert Schumann

SummerFest: Second Rising Stars Concert
Beethoven, String Quartet in E Minor, Opus 59, No. 2 (Isabella Lippi and Julie Rosenfeld, violins; Glad Karni, viola; Carol Ou, cello); Schumann, Piano Quintet in F-flat, Opus 44 (Josefina Vergara and Ilana Blumberg, violins; Brian Quincey, viola; Jennifer Klotzel, cello; David Golub, piano); Brahms, Sextet for Strings in G, Opus 36 (Haldan Martinson and Michelle Kim, violins; Susan Dubois and Kathryn Lockwood, violas; Felix Fan and Carter Brey, cellos)

formance of the Schumann Piano Quintet to remember. The final work on the program continued the high degree of technical polish and the sensitive

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Bustamante Enterprises, Inc. Exhibitor Coordinator



Calendar RESTAURANTS

Paradise Found

A white flour tortilla is stuffed with spicy garbanzo beans and brown rice. I hesitated at first, but it proved to be delicious.

Those of you who saw the movie *Mississippi* should recall the story of an Indian family who lived in Uganda for generations and was compelled to leave in 1972. After residing in England, they landed in Biloxi, Mississippi, where they opened a motel.

In San Diego, we have a parallel story. In its own way, the saga of Rakesh Popat and his sister Ashida is as adventurous as the movie. Rakesh (age 23) and the family were exiled from Uganda, resided in London for 15 years, and then — because the weather there was so oppressive — traveled all over the United States. When they arrived in San Diego, they found their paradise.

Young Rakesh and his sister opened a yogurt shop at Fifth and University in Hillcrest called Kool Korners. But the yogurt didn't pique their customers' interest as much as the exotic Indian sandwiches and vegetarian food that they added to the menu. Before long, these two young people (Ashida is now 22) decided to open a vegetarian restaurant, hard by the Hillcrest Cinema complex, called Monsoon.

One of its distinct features is a 40-foot waterfall. The lava rocks surrounding it were imported from Hawaii, and the colorful flowers, which seem to bloom from the rocks, are silk. The restaurant is set up cafeteria-style with a steam table

that dominates an entire wall. Diners make their selection by studying the items at the table, then the food is brought to them by waitresses.

Ashida does the cooking, while Rakesh is forever in the process of revising and enhancing the menu. Though it's been open only a few weeks, this vegetarian restaurant is busy from breakfast through dinner, the 50 seats inside as well as those on the patio are constantly occupied. Even at this early date, the brother-and-sister team are planning to open another such place in Del Mar.

The reason this vegetarian restaurant is different from so many others is the wide range of items. Most of the dishes have an Indian accent. Some are Mexican, others Italian, and several are crossovers. For example, there's a vegetable burrito in which a white flour tortilla is stuffed with spicy garbanzo beans and brown rice. I confess that I hesitated at first, but it proved to be absolutely delicious. Served with a tossed green salad, it was low in calories, high in complex carbohydrates, and, at the cost of \$4.25, a bargain.

One of my favorites was the vegetable lasagne, which consisted of layers of spaghetti pasta filled with mushrooms, fresh tomatoes, spinach, and green bell peppers, topped with Parmesan cheese. This large and tantalizing dish, accompanied by a tossed green salad, cost \$4.95.

REVIEW ELEANOR WIDMER



The Restaurant: Monsoon

The Location: 3973 Fifth Avenue, Suite 100, Hillcrest (298-3155)

Type of Food: Vegetarian, with Indian accents; complete juice bar

Price Range: \$1.50 to \$4.95

Hours: Open daily, Sunday through Thursday, 9:00 a.m. to 10:00 p.m.; Friday and Saturday, 9:00 a.m. to 11:00 p.m.; breakfast menu, 9:00 to 11:00 a.m.; same menu lunch and dinner.

Of special interest was the veggie burger, a patty prepared from baked millet, which has a unique nutty flavor. It was topped with Jack cheese

and served with lettuce, tomato, cucumbers, and sprouts on a whole wheat bun. The least interesting dish was the shepherd's

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Calendar CLASSICAL MUSIC

At Last a SummerFest Concert Like Old Times

Pianist Golub drove the young string players along, fired them with his own passion, inspired them with his own discipline, and shaped them into a single, vital being.

In much Romantic music, the inner experiences of the performer as the score is re-created are crucial; in a certain sense (I don't want to push this notion too far), we identify more with the performer than with the composer.

In the case of the Schumann Quintet the performer is a composite of five-souled being, but the music is so put together that the pianist is inevitably the chief embodiment of

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Second "Razumovsky" Quartet (No. 8 in E Minor, Opus 59, No. 2), she took the second violin part — and while her commanding presence was continually felt in the broad inflections and driving force of the interpretation, young first violinist Isabella Lippi nevertheless ener-

gically fulfilled the role of *primus* (or *prima*) *inter pares* habitually taken by the musician playing first violin. Here, as in her playing in the Dvořák Sextet on the first Rising Stars program, Lippi made a strong impression with her mixture of assertiveness, expressiveness, and subtlety — the very traits of Julie Rosenfeld. The other players in this beautifully integrated, intellectually and emotionally absorbing performance were violinist Gilad Karni and cellist Carol Ou. Schumann's Piano Quintet, while a great piece of chamber music, is a far simpler, more direct, and more easily accessible work than the Beethoven Second "Razumovsky," with its structural complexity and its intricate emotional itinerary. One stupendously Romantic theme after another, each frequently repeated; mood painting in the most saturated colors, with sudden dazzling contrasts; dramatic climaxes exactly where the heart desires them; and at a fever pitch of passionate energy, the theatrically expressive possibilities of the piano and each of the string instruments exploited to the fullest — this is the unique personality of the Schumann Quintet, certainly its composer's supreme achievement in chamber music.

It may seem odd to say so, but the quality of the performance is considerably more important in a work like this than in the Beethoven Opus 59, No. 2. In the Beethoven, the musical thoughts and their treatment take firm hold of the listener's mind no matter how they are played (given a certain minimum competence). In the Schumann (as



Robert Schumann

SummerFest: Second Rising Stars Concert
Beethoven, String Quartet in E Minor, Opus 59, No. 2 (Isabella Lippi and Julie Rosenfeld, violins; Gilad Karni, viola; Carol Ou, cello); Schumann, Piano Quintet in E-flat, Opus 44 (Isabella Vergara and Ilana Blumberg, violins; Brian Quincey, viola; Jennifer Kioetzel, cello; David Golub, piano); Brahms, Sextet for Strings in G, Opus 36 (Haldan Martinson and Michelle Kest, strings; Susan Dubois and Kathryn Lockwood, violas; Felix Fan and Carter Brey, cellos)

formance of the Schumann Piano Quintet to remember. The final work on the program continued the high degree of technical polish and the sensitive-

ity to 19th-century styles that had characterized the Beethoven and Schumann. The mentor of the group playing Brahms's G Major String Sextet was cellist Carter Brey, always one of the La Jolla Chamber Music Society's most gripping performers; but, like Julie Rosenfeld in the Beethoven, he exerted his beneficent influence from the position of second fiddle — or, at least, second cello. The first cello part, an exceedingly rich one in this work, was played quite magnificently by young Felix Fan, who lives in San Diego and whose precocious career local music lovers have followed with sympathetic interest.

Fan, like Brey, plays with great breadth and warmth, qualities eminently suited to Brahms's string music. The same spirit pervaded the other musicians, whose sense of mutually responsive ensemble gave the performance an exceptional unity. The first violin part was played with perhaps a slightly anomalous reserve by Haldan Martinson, who otherwise turned out on this occasion to be a violinist of immense suavity, a smooth, burnished tone, and phrases shaped with lovely balance and lyricism. Martinson's controlled temperament underlined the music's delicacy and serenity where another musician might have given something greater scope to its yearning and joy

ousness. But there is room in this spacious work for a range of interpretive nuances, so that the differences one detected between (for example) Martinson and Fan enriched the performance rather than detracting from it.

The earlier Rising Stars concert had run two and three-quarters hours, resulting in a freud exhaustion on the part of much of the audience. This successor was also long — but over 150 minutes — but the aesthetic atmosphere in Sherwood Auditorium remained as fresh, lively, and enthusiastic at the end as it had been at the beginning. For one, would have been willing to stay another hour, if it could have gone on hearing performances of this caliber. ■

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday issue for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not 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, and 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.

"An Evening of Music by Gay and Lesbian Composers" performed by pianist Nicolas Revillon is planned for Friday, October 1, beginning at 8 p.m. The recital commemorates the 20th anniversary of the San Diego Lesbian and Gay Men's Community Center. The program includes works by Schubert, Poulenc, Copland.

"A Declaration of Music: The Harpsichord Works Collected by Thomas Jefferson" is the theme of the program by harpsichordist Jennifer Paul on Friday, October 1, at 7 p.m. Jefferson was devoted to the harpsichord and its repertoire and amassed a voluminous selection of music revealing both of his taste and that of colonial America. The recital includes compositions by J.C. Bach, C.P.E. Bach, and Claude Balbastre. The St. James by the Sea concert can be heard at 743 Prospect Street, in La Jolla. Admission is a suggested \$8 donation, child care is available. Call 459-3421 for more information.

UCSD Flutist Lila Foville is joined by pianist Alec Kuck, soprano Cand Plantamura, percussionist Steven Schick, and contrabass Bertram Turetsky, on Friday, October 1, at 8 p.m., for a concert of contemporary chamber music. Composers represented include Finnish composer Kaija Saariaho and American Stuart Saunders-Smith, along with pieces by Ignacio Baca-Lobos and Foville himself. Tickets are \$7 general, \$5 students and seniors; the concert can be enjoyed in Mandeville Hall Hall on the UCSD campus. For details, call 534-3229 or 534-4836.

Works by Handel, Beethoven, and Ysaie can be heard at the recital by violinist Judith Coker and pianist Howard Wells on Saturday, October 2, at 8 p.m. Hear the concert at Francis Parker Lower School, 4201 Randolph Street, Mission Hills, call 571-7800 for additional information. Admission is a \$10 suggested donation.

The One Man Love Castles, located in the tower of the California Building (housing the Museum of Man), in Balboa Park, is the site of a series of concerts continuing on Sunday, October 3, at noon (and continuing on the first Sunday of every month). Conductor Venti, the official City of San Diego commissioner, will be performing the concert. Free.

Tchaikovsky, and contemporary works by Lily Brelanger, Rene Coulomb, Kevin Oldham, Ned Rorem, and Jennifer Rycega. The center commissioned Rycega to create a work to mark the anniversary, and it receives its premiere at this event.

The concert can be heard at the First Unitarian Church, 4190 Frost Street, in Hillcrest. Admission is \$15 for the concert or \$25 for the concert and the following reception. Dial 692-2077 for more details.

"Spiritual Music Extravaganza" featuring the Gospel Revivers, Faith Chapel Choir, Cheryl Deering and Blessed, New Creation Choir, Amalia Sander, Teresa Davis, and Della Graham is set for Saturday, October 2, from 7 to 9:30 p.m., at the Bethel A.M.E. Church, 3803 K Street (at 114), San Diego. This concert is a benefit for Our Father Center of Self-Esteem. Admission is \$8 for adults, \$4 for seniors and children 7 to 12, children under 6 free. Call 281-9008 or 566-2135 for information or advance tickets.

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To obtain additional information, call 235-1100.

Chick Ogston Robert Plumpin performs music by Bach, Albinetti, Strauss, Lennart, and others, from 2 to 3 p.m. on Sunday, October 3. This is the next installment of weekly free concerts on the 4400 pipe instrument at the Spreckels Organ Pavilion in Balboa Park. 226-0819.

The Coastal Communities Concert Band performs at the concluding concert in the "Pops at Moonlight" season, on Sunday, October 3, beginning at 4 p.m. This symphonic band has been together for nine years, is composed of 70 adult musicians, and performs a wide variety of concert literature; for this concert, expect marches, themes from the movies, and Broadway melodies.

The music can be enjoyed outdoors at the Moonlight Amphitheatre, 1200 Vale Terrace Drive, in Vista. Admission is \$6 for lawn seating or \$7 for stadium seating. Call 724-2110 for additional information. You're encouraged to bring a picnic and low-back chairs.

An Inspiring Performance is promised during "From Jars to Spins," a recital by pianist Cecil Lytle and Michael Morgan. The concert, on Sunday, October 3, at 7 p.m., will feature spirituals, and music by Scott Joplin, Duke Ellington, and Fats Waller. Hear it at the First Presbyterian Church, located at 4th Avenue and Fifth Street, downtown. Admission is \$7 per person.

The Fourth Annual Sunday Concert Series at the Athenaeum Music and Arts Library commences with a duo recital by Los Angeles Philharmonic principal clarinetist Michele Zakovsky and pianist Daniel Shulman on October 3, at 7:30 p.m. The program includes duos by Schubert, Debussy, and Brahms; solo clarinet pieces by Stravinsky; and solo piano works by Mozart and Chopin.

The series includes six performances continuing through April; the cost for the series is \$54 for members, \$77 for the general public. Tickets for individual concerts are \$12 for members, \$15 for non-members. The library is located at 1008 Wall Street, in La Jolla. 554-5872. Seating is limited, and advance reservations are recommended. National Public Radio will broadcast live recordings of this series on Performance Today, a weekly program reaching 160 NPR stations nationwide.

Take a Break on Monday for the mini concert planned on October 4, at noon, at the Athenaeum Music and Arts Library, 1008 Wall Street, in La Jolla. The series begins with a performance by the Gossamer Piano Trio, with pianist Ron Morebello, cellist Jennifer Holson, and violinist Sunny Hill. Call 454-5872 for more information. This concert is free.

The Welcome to Opera Gallery continues on Monday, October 4, at 7:30 p.m. The gallery is located in Mission Hills, at 4010 Goldfinch Street. Call 260-8007 for further information. Admission is \$7 per person.

A Faculty Recital featuring works for solo cello will be performed by Thomas Stauffer in Smith Recital Hall on the SDSU campus on Wednesday, October 6, at noon. The concert is free. Dial 946-6031 for more details.

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How Did This Catholic Expressionist Sneak into the Paley Collection?

The lines seem to have been hurled onto the backing in a frenzy.

All painting is expressive. It arouses our feelings. How it does this, and what the nature of those feelings is (and how they are related to other "experiences we call feelings"), are mysterious questions to which aestheticians and psychologists have provided only partial answers. Nevertheless, everyone who looks at pictures recognizes intuitively that a single line drawn by Rembrandt or Picasso, a single color painted by Turner or Matisse, can stir some ineffable emotion in us — and this quite independently of what the line or color may explicitly refer to (a thigh, for example, or a sunset).

But if all painting is naturally and inevitably expressive, there is also a specific tradition of painting in which the expression and arousal of intense feeling is central to the artist's purpose, overpowering the other traditional purposes of art (such as knowledge, pleasure, and the perception of form). The modern name of this tradition is Expressionism (as in "German Expressionism" or "Abstract Expressionism"), a name that has been applied retroactively to earlier instances of such art. In Expressionism of any age, the emotions expressed through line, color, texture, and subject tend to the extremes: anguish, violence, rage, suffering, horror — and sometimes (although less often) extreme positive emotions such as ecstasy.

Visitors to the Paley Collection at the San Diego Museum of Art — especially those of us who have visited repeatedly over the past months — sense (quite correctly) that Expressionism was not much to William S. Paley's taste. He preferred pictures of formal grandeur and classical reserve, pictures in which the emotions expressed gradually permeate your spirit as your eye dwells on the beauties of structure, rather than — in the Expressionist manner — leaping at you like a lion on its prey. When you look at Cézanne's *Milk Can and Apples*, Gauguin's *The Seed of the Aroa*, Degas's *Two Dancers*, Matisse's *Woman with a Veil*, or Toulouse-Lautrec's *Mme. Lil Grenier*, you are moved, and deeply moved — but you would be hard put to name the emotions these still lifes, portraits, and figure studies activate in you. They are nothing like the feelings aroused by the sight of (for example) automobile accidents or volcanic eruptions.

REVIEW JONATHAN SAVILLE

Even in choosing his Picasso, Paley followed his predilection for the stable, the monumental, the emotionally contained. A great deal of Picasso's art, from his early Blue Period to his final works, is Expressionistic, but the Paley Collection ignores this major aspect of the artist's production. Paley's Picasso, whether a boy leading a horse or a guitar on a table, have the classical restraint of paintings by Poussin or Velázquez (to cite two resolutely non-Expressionist painters). The Picasso of faces and bodies distorted by agony — the Picasso of *Woman of Oenone* or *Guernica* — seems to have been quite invisible on the walls of Paley's New York apartment. Similarly, there are no examples of German Expressionism here — no Kirchner, no Nolde, no Beckmann; there is no Munch, no Ensor; among the post-Impressionists, the most Expressionistically inclined — Van Gogh — is missing; and American Abstract Expressionism is represented only by a couple of small and rather insignificant pictures, which seem to have been acquired perfunctorily.

The chief exception to this anti-Expressionist bias (aside from a series of horrifying facial maulings by Francis Bacon) is a fairly large group of paintings by Georges Rouault (1871-1958), one of the rare French painters who can be classified as Expressionist. Paley was evidently fond of Rouault, for his collection includes pictures from all the important phases of the artist's career in this century. The earliest (the face of a clown), from the period when Rouault was first establishing his distinctive style, dates from 1907; the last (one of a series of "Biblical" landscapes) was painted just six years before the artist's death.

Seeing these paintings in the context of the Paley Collection reinforces their obsessive emotionalism. Each of them radiates extreme emotion; they strike at your heart and make you catch your breath; they bring the torments and the yearnings of the human condition before you with irresistible immediacy. It is as though Rouault were depicting a different world from that of most of the other artists in the collection: a world of suffering, loneliness, the burden of life's pain, and the agonized longing for redemption. You will not see this world in Paley's Cézannes, Gauguins,

Calendar ART



The William S. Paley Collection
San Diego Museum of Art
Through October 3

or Matisse — and, for that matter, you will not see it in any of the work of those artists. Rouault looked at reality with entirely different eyes. They were the eyes of an ardent Catholic, which already differentiated Rouault from the great majority of significant modern artists. It is not simply a matter of religious affiliation. Cézanne was a conventional Catholic — but his artistic work is totally untouched by the Christian vision of things. As for most of the other Paley artists (and most other important artists from the 19th Century on), the role of religion

in their lives varied from virtually none to absolutely none. Neither religious themes nor a general religious outlook are to be found in their work, even when — as was occasionally the case — they were commissioned to decorate churches. The disappearance of a religious sensibility from high art — with various positive and negative consequences — is one of the most widespread phenomena of the modern age, and you cannot understand modern art (or modern culture altogether) without taking it into account. Rouault, however, persists in viewing the hu-

man condition from a Christian point of view, although he is by no means a conventional Christian artist. His iconography is occasionally traditional (Christ on the cross), but much more often his pictures have no overt Christian content, their religious significance being implied by the whole body of his work. The more Rouault pictures you look at, the deeper you see into each one (which is not true of Matisse or Juan Gris — or even of Cézanne).

Paintings of social protest — against the destruction of the environment by industrialism, against the ugliness and tedium of the suburbs, against the injustice of courts run by an entrenched ruling class — acquire far deeper resonances when understood as representing a world of sin, the fallen world in which Christ is an alien. Sad clowns and wretched prostitutes, aside from standing for specific classes living in certain social conditions, are also Everyman and Everywoman, degraded, humiliated, depraved, sinful. Yet the clowns, in their suffering, are at the same time suggestively equated with the suffering Christ: an equation one may learn about from the artist's own pronouncements, or from broad acquaintance with his portraits of clowns and his portraits of Christ, or merely from an initial empathy with his religious perspective, which transforms and illuminates all his subjects.

Rouault's techniques change throughout his career (one may clearly follow the major changes in the Paley pictures), but their aim is always the Expressionist aim of communicating vivid emotion. Rouault's characteristic clowns reappear, in a later style, in the Paley Collection's *Two Clowns* (1928) and *Profile of a Clown* (1938). The artist's Catholicism has drawn him to nose and snail, is given a personalized emotional charge by the seemingly rapid, spontaneous, and arbitrary use of color. The dark blues and rose-pinks are splashed on as though in an hysterical outburst, their functions of depiction and modeling subordinated to their expressive intent. A flesh color

that suggests fevered illness — a dark shadowing that seems as much a property of the soul as of the side-lighted head, the garish spots of makeup that convert the living face to a public mask — and out of this disorderly mess of colors, dramatically contrasted although claustrophobically restricted in range, stare those great, black, globular eyeballs, not focused on anything of this world, but contemplating without hope the hidden self and its destiny. Call this painting *My God, My God, Why Hast Thou Forsaken Me!* instead of *The Clowns*, and you will only make its inherent meaning more explicit.

The explosive energy of these splashes of color (which carry the same kind of expressive weight, although without the intense reds, in the background) is equalled by the drawing. The black or reddish-brown lines seem to have been hurled onto the backing (papers pasted on cardboard) in a frenzy. Some of them define the contours of the face (the cheek, the chin); some are rough indications of shadow; but a large number of them have no realistic correlative at all, slashing across cheek or forehead in an arbitrary manner whose goal is to express the tormented spirit enclosed within the painted flesh. In pursuit of this expressive goal, Rouault makes use of any medium that can be used to intensify the feelings: oil, India ink, watercolor, collage, each exploited for its special expressive qualities. Any classical sense of decorum in the use of media — an oil painting is an oil painting, a watercolor is a watercolor — is overwhelmed by the tidal wave of the artist's impulse toward expression.

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Two Clowns

painting. The drawing, which now resembles the mullions of stained glass, is less violent than in the artist's earlier period, but no less incisive and expressive. Forms are reduced to their minimal underlying structures, with all local details eliminated (including the facial features of the standing clown). The artist's Catholicism has drawn him to nose and snail, is given a personalized emotional charge by the seemingly rapid, spontaneous, and arbitrary use of color. The dark blues and rose-pinks are splashed on as though in an hysterical outburst, their functions of depiction and modeling subordinated to their expressive intent. A flesh color

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Calendar ART

glazes work within the thick impasto. The colors of earth, water, sky, and figures are "unnatural," creating their own painterly harmonies—as in the two Fauvist landscapes by Derain in the same gallery. But whereas Derain is above all interested in the autonomous color relationships of a painting not tied to the structures of reality, Rouault's colors, in their luminous intensity, seem to emanate from a supernatural realm (like the encircled golden sun, the refulgent greens in the central horizontal strip, the pulsating deep reds of earth, trees, roofs, and towers, not one of which can be perceived as a purely material object).

Unlike much advanced painting in 1952, when Expressionism had returned in its non-figurative form, *Biblical Landscape with Two Trees* is a narrative picture. The narrative, however, is not precisely identifiable. An encounter with an angel, perhaps (is that wing sprouting from the tall figure's shoulder?). But who the figures are, and what the angel is telling them, and what the outcome will be—these are not specified. In a sense, just as the forms of house, tree, or human figure are reduced to their essentials, where what counts is less what they look like than what feelings they induce, so too it is not the particulars of any biblical story that count in this narrative painting, but rather the basic presumptions of all biblical stories: that human life is encompassed within a larger meaning, that the divine can be encountered in the midst of our ordinary activities, that nature



Little Pleasant Land

is an expression of spirit, that the world is charged with the grandeur of God.

It is a curiously archaic way of looking at things, when seen among the other paintings of the Paley Collection. No painting by Picasso or Matisse tells us this, although any window or door in Charnes cathedral does. Yet Rouault is as thoroughly a 20th-century artist as either of those masters. His modernity lies not in his vision or his message, which are resolutely anti-modern, but in his appropriation of a traditional representational subject—figures in a landscape—to embody in a heightened emotive manner a non-material and super-rational reality. Now, that is something Picasso does, even in an abstract and non-Ex-

pressionist painting as *The Architect's Table*. Rouault's presence in the Paley Collection reminds us that there are other crucial trends in modern art aside from the ones that appealed to William Paley, but that the modernist revolution, however personalized, reinterpreted, and adapted to diverse ideologies, has been inescapable.

No ends my personal encounter with the Paley Collection, an encounter that has immeasurably enriched my summer and that I hope has been of some value to you as well. As for the collection itself, those of us who have come to love it like an old friend and are

now in mourning for its departure can take consolation in the knowledge that these paintings will form part of the permanent collection at New York's Museum of Modern Art, where they will continue to be seen for generations to come. Paley's contribution to our experience of modern art is a lasting one, not merely a matter of a few wonderful months in San Diego. We can be grateful to him (and MoMA) both for the temporary visit and for the permanent legacy. ■

ART LISTINGS

Contributions to the Reader's Guide to Art must be received by mail no later than the Friday preceding the Thursday issue for publication. Do not phone. Send complete information to Reader Art, P.O. Box 68801, San Diego CA 92186-5803.

GALLERIES

Polychrome Steel Sculpture by Ron Tatro on display at the David Zapf Gallery, beginning with a reception on Friday, October 1, from 6 to 9 p.m. See "New Sculpture" through Sunday, October 2. Regular gallery hours are noon to 5 p.m. on Friday and Saturday, and by appointment. Find the exhibition at 1200 Kettner Boulevard, downtown, 232-5004.

Works by Faculty of UCSD's Crafts Center are on view at the Grove Gallery through Saturday, October 30; there's a reception for the artists on Friday, October 1, from 6:30 to 8:30 p.m. The media include metalwork, photography, drawings, jewelry, bone, basketry, and ceramics. Gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m.; Saturday, noon to 5 p.m. For more details, call 534-3607.

"60 Days of Los Angeles Sky Patch (Views of the East)" is the name of a new series by Los Angeles artist Kim Shibus. An exhibition of her work at the Linda Moore Gallery begins with a reception on Friday, October 1, from 6 to 8:30 p.m. Shibus incorporates themes of politics and environmental awareness, using a variety of media in a wide range of scale. Works will include an installation related to the "sky patch" process, whereby Albers observed sky color in Los Angeles for 60 days and used it in his inspiration.

Regular gallery hours are Tuesday through Friday, noon to 5 p.m.; Saturday, 10 a.m. to 5 p.m. Find the gallery at 1811 West Lewis Street, in Mission Hills, 265-1191. See this show through Saturday, November 6.

Personal Mystical Belief Systems originating from West African religions are the master focus in the work of Albert Chong. Chong's subjects such as cowrie shells, bones, feathers, exorcism, flower petals, egg shells, and palm branches on hand made dresses or dresses for offerings to ancestral spirits and their photographs "them." He also creates mixed-media sculptural installations and books. The Porter Randall Gallery hosts an exhibition of his work and a reception for the artist on Friday, October 1, at 7 p.m. in conversation with the artist is scheduled at the gallery on Saturday, October 2, at 1 p.m. See this show through Saturday, October 30. Regular gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m.; noon to 5 p.m. on Saturday, and by appointment. Porter Randall is located at 5624 La Jolla Village Road, 531-8684.

Undiscovered Areas of Personal Psyche and incomprehensible feelings are the focus in the new painting and sculpture by Charles Swank. Swank says that "obscurity is an art form, a phantom, I will forever chase." Swank's work is on display at the Rita Dean Gallery through Saturday, October 23. Also on display are the paintings of Beth Lane, who works with Joel Peter Witkin on the background of his photographs. There's a reception planned for the artists on Friday, October 1, from 7 to 10 p.m.

The gallery is located at 541 South Avenue, downtown, and viewing hours are noon to 5 p.m., Tuesday through Saturday, 338-3153.

Oil Paintings in a Realistic Tradition are highlighted in an exhibit by McKiver. Recent paintings—*Irishmen, Still Life, and Landscapes*—at Orr's Gallery, 905 Laurel Street, downtown, will be on display. The show opens with a reception for the artist on Saturday, October 2, from noon to 5 p.m.; the show continues through Saturday, November 20. Gallery hours are Tuesday through Friday, 11 a.m. to 5 p.m.; Saturday 11 a.m. to 4 p.m. Monday through Saturday, find the studio at 662 North Avenue, downtown. Call 239-3638 for additional details.

The 1983 International Juried Exhibition at the San Diego Art Institute inaugurates an interim gallery space for the organization. Juror Elizabeth A.T. Smith, curator of the Museum of Contemporary Art, Los Angeles, selected 104 artworks from the 342 items submitted from across the nation and several foreign artists. The show opens with a reception and awards on Saturday, October 2, from 7 to 9 p.m.; it will continue through Sunday, October 3. The gallery's new home is located two doors west of Saks Fifth

Local Printmakers Raymond Brownfield, Jacqueline DeWitt, Riggo Fuchs, Robert Fritsch, Weston



Biblical Landscape with Two Trees

Polak, Julianne Rickes-ker, and Angeline Villagran announce the fourth annual exhibition of multiple prints, lithographs, collagraphs, monotypes, and woodcuts at Pritchard Studio. The show opens with a reception for the artists on Saturday, October 2, from 5 to 9 p.m.; it will continue through Saturday, October 3. Regular hours are 4 a.m. to 4 p.m. Monday through Saturday, find the studio at 662 North Avenue, downtown. Call 239-3638 for additional details.

"Watercolors Alive" is an exhibition of work by Vista resident Tichana Street. The show opens with a reception planned for Sunday, October 3, from 1 to 3 p.m.; it will continue through Saturday, October 3, from 1 to 3 p.m.; the show continues until Sunday, November 7. Houston has worked in the textile field as a designer and colorist, but watercolor is her favorite medium.

VITA is the Vista Initiative for the Visual Arts, find the center at 640 Alta Vista Drive. Vista (next to the Rancho Buena Vista Adobe), Los Angeles, selected 104 artworks from the 342 items submitted from across the nation and several foreign artists. The show opens with a reception and awards on Saturday, October 2, from 7 to 9 p.m.; it will continue through Sunday, October 3. The gallery's new home is located two doors west of Saks Fifth

Local Printmakers Raymond Brownfield, Jacqueline DeWitt, Riggo Fuchs, Robert Fritsch, Weston

Avenue, in suite 1368 at Mission Valley Center. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday, 12:30 to 5 p.m. Sunday, 12:00-4:00.

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Local Printmakers Raymond Brownfield, Jacqueline DeWitt, Riggo Fuchs, Robert Fritsch, Weston

from 1 to 5 p.m.; enjoy the exhibit through Friday, October 15. Regular gallery hours are Monday through Friday, noon to 9 p.m.; Saturday, 10 a.m. to 9 p.m.; Sunday, 11 a.m. to 5 p.m., 482-7401.

"Con of Corazon on Mexico" is a collective art exhibit featuring the works of many of Mexico's artists, Mexican-American artists, and artists of diverse ethnic backgrounds who either produce their art in Mexico or produce art with Mexican influence in theme, style, color, or technique. The public is invited to an opening reception planned for Monday, October 4, at 6 p.m.; at 7:30 p.m. on the same date, there will be a round table discussion to address the Mexican artistic tradition and its influence on the contemporary art world. Catch it all in Walter Library at United States International University through Friday, October 19.

Regular gallery hours are Monday through Thursday 8 a.m. to 5 p.m.; Friday 8 a.m. to 5:30 p.m.; Saturday 8 a.m. to 5:30 p.m.; Sunday 10 a.m. to 5:30 p.m. Located at 10455 Romero Road, 256, Pacific Beach. See this show through Friday, October 15. Regular gallery hours are Monday through Friday, noon to 9 p.m.; Saturday, 10 a.m. to 9 p.m.; Sunday, 11 a.m. to 5 p.m., 482-7401.

"An Ocean of Color V" is an exhibition of collage, stained glass, watercolor, prints, and acrylics opening with a reception on Sunday, October 3, from 3 to 5 p.m., at the Art in the Rough Gallery, in the Promenade, 4150 Mission Boulevard, suite

256, Pacific Beach. See this show through Friday, October 15. Regular gallery hours are Monday through Friday, noon to 9 p.m.; Saturday, 10 a.m. to 9 p.m.; Sunday, 11 a.m. to 5 p.m., 482-7401.

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her 301 at Board Coffee and Tea, 8933 Towne Center Drive, in La Jolla. Hours are Monday 6:30 a.m. to 9 p.m.; Tuesday through Thursday 6:30 a.m. to 10 p.m.; Friday 6:30 a.m. to 11 p.m.; Saturday 7 a.m. to 11 p.m.; and Sunday 8 a.m. to 9 p.m., 453-9252.

The Tensured Faculty of SDSU's Department of Art are featured in an exhibition with current works representing the areas of applied design, environmental design, graphic design, painting, printmaking, and sculpture. Artists represented include Joan Austin, Richard Baker, Richard Burkett, Walter Cotten, Jesus Dominguez, Terry Dundas, Arlene M. Fisch, Jo Anne Hayakawa, Robert Mansfield, Wendy Martinez, Susan Merritt, Adam W. Miller, Eric Monney, Katsuo Nakamura, Kerry Nelson, Eugene Roy, Gail Roberts, and John Rogers. The show will be on through Thursday, September 30.

The University Art Gallery is located on the campus of San Diego State University, on the fourth floor of the Art Department building. Gallery hours are Monday, Thursday, and Saturday, noon to 4 p.m.; Tuesday and Wednesday, 10 a.m. to 4 p.m. Dial 944-4941 or 594-5171 for additional details.

The Negative Areas in his paintings are where Judith Moore Anzley likes to work. See an exhibition of her work at the Old Ramona Hotel, 845 Main Street, Ramona. She is a watercolorist and resident of Ramona. See her show at the gallery during the month of September. Regular gallery hours are from Tuesday through Saturday from 10 a.m. until 4 p.m. 789-3682.

"Speaking of Color" is an exhibition of works by members of the Lake Artists' salon on view through September in the Bard Gallery at the University Center, 4100 Front Street, in Hillcrest. The show features new works by artists Felicia A. Ben, Barbara Anderson, Miki Oates, Luanana

"Summer Group" is an exhibition of paintings and drawings by gallery artists Kim Edward Black, Alex Cerny, Judith Fossamer, Nelly Gill, Tim Rice, and Jane Windelman at 30 E.B. Stevenson gallery, on view through Friday, Thursday, September 30.

"A Survey" of work from the '70s, '80s, and '90s by Los Angeles artist Philip Davidson will be on display from Friday, October 1 through Saturday, November 6. These are oil paintings with "strong color and graphic figurative motifs."

Find the gallery at 7427 Grand Avenue, La Jolla, with hours from 9:30 a.m. to 5:30 p.m., Monday through Saturday, 534-0392.

Rare and Endangered Animals from around the world are the theme of "The Artist: A Reflection on Our Environment," a show of water media with pen and ink detail works by Janette Elizabeth. See the show through Friday, Thursday, September 30.

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THEATER LISTINGS

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

All's Well That Ends Well
For the Old Globe Theatre, director Sheldon Epps has cast Ovid Lampley as Helena de Navarre, the only one in the cast. Having her play Helena has several purposes. The most obvious is that she's terrific, bringing all of Helena's admirable qualities into high relief. In fact, in 1940s France — where Epps has never the play — were a metatext, she could claim the crown. Having Lampley in the role also sheds floodlights of illumination onto the King's line about the common biological bond of all people ("...out blood of color, weight, and heat, poured to us, yep! Would quite confound distinctions..."). At the same time, though, it turns Ned Flanders' stuff Bertram — Helena's choice for a mate, much against his wishes — into even more of a jerk. And the combined weight of his loaded lines and a cut devoid of an even greater distance between them than in traditional stagings, since one can now add racism to Bertram's list of failings. They also make one wonder all the more why Helena, who deserves better, is so persistent. With our major exception, Epps's production is a play to Paris is innocuous. It enables costume designer Evona Grunstein to turn the Lowell Davies Festival Stage into a showcase of elegant '40s fashions.

The exception is singer Maudie Haidle. She sings French love songs, a la Edith Piaf but nowhere near as felt, between scenes. The overly explanatory song function as atmospheric, give, but they reduce Helena's attraction to Bertram and his own conversion of her to something alien in the

Parisian air. The songs are also too intrusive, to the point that the story appears merely a background for the songs. The supporting work is quite solid. As opposed to playing Fardelle, the braggart soldier, as Faldaf's second cousin, twice removed, Conan McCarthy makes him a misanthropic, social-climbing yuppie. It's an effective choice, with Fardelle's condescension taking place on a number of levels. Old Globe musicians Michael Faston, Katherine McGrath, and Jonathan McClure apply their customary savvy and skill as Lefew, the Widow, and Lavach. The play's title says Helena and Bertram will live happily ever after. But given the swiftness of Bertram's sudden changes, as the Lowell Davies holds the means and the end are suspect. Lowell Davies Festival Stage, Simon Edison Center for the Performing Arts, through October 17, Tuesday through Sunday at 8:00 p.m.

Another Antigone
The Grossmont College Theatre Department is staging A.R. Gurney, Jr.'s drama about a student/teacher clash that (allegedly) resembles Sophocles' *Antigone*.
Lab Theatre, Room 242, Grossmont College, Wednesday, October 6, through October 17, Tuesday through Saturday at 8:00 p.m. Matinee Sunday and Saturday, October 16 at 1:00 p.m.

Bessie's Blues
The San Diego Repertory Theatre is opening its 1993-94 season with the West Coast premiere of Thomas W. Jones Jr.'s musical exploration of the blues through the life of one of its major artists, Bessie Smith.
Excelsior Stage, 79 Horton Plaza, downtown, Wednesday, October 6, through October 23, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Wednesday and Sunday at 2:00 p.m.

Cabaret
Along with white-faced Red Grev's haunting disregard for things as a byproduct, when one thinks of cabaret, one thinks of Cabaret. The book by Joe Masteroff, music by John Kander, lyrics by

Calendar THEATER



Culture Clash: The Mission

Fred Ebb — one envisions a scene dripping with decadence and some occasional wide-eyed innocents thrown in for contrast. Though set in Berlin, Germany, in 1929-30, the show should have a "Last Days of Pompeii" quality, a sense of impending doom combined with a hedonistic denial of same. At the Lawrence Welk Resort Theatre, however, although the production has some good singing voices, at no time does Frank Wayne's staging even approach the requisite atmosphere for the musical. Scott Joseph Bussard's set — the cabaret with rose-colored curtains and

in a start in the right direction, and Matthew Cabela's lighting helps demonstrate the "real" world down stage from the script realm of the cabaret. But the show captures neither the period, the place, nor the slinky, corps-like ring of the original. It's simply too bland. Thus the long first act feels even longer, and there's no overall issue. Under Wayne's wretched-down stage, the musical number's and even the performances take place in a form of isolation without being con-

necting to the fabric at large. What's frustrating is that the Welk has cast some quality performers. David Allen Jones plays the Emcee, apparently as director, with a strong voice but too disengaged, with no inkling that the character recently had the equivalent of a lobotomy performed on his soul. Jones's Irish for wickedness is only surface. San Diego newcomers Kimberly

Hernandez's Sally Bowles (of whom a critic once wrote, "She has a heart that's a little broken but she's got a heart that's a little broken") is a consistently high quality, though John Brown's Cliff Bradshaw, the aging American novel, is as faintly underplayed as a Shrewsbury Montgomery's Herr Schultz is mindlessly overdone. The Welk's cabaret is like sipping from a non-alcoholic cocktail all the while expecting the real thing. There's no kick to it.

Lawrence Welk Resort Theatre, through November 13, Tuesday through Saturday at 8:00 p.m. Matinee Thursday, and Sunday at 1:15 p.m.

Culture Clash: The Mission
On Cinco de Mayo 1981, in San Francisco's Mission District, Richard Montoya, Ric Salinas, and Herbert Siguencia formed the comedy group Culture Clash. Their "mission" has always been the same: to find ways of playing to sold-out audiences without selling out (i.e., without succumbing to Latino stereotypes or demeaning roles for the Powers That Pay in Hollywood). *The Mission*, reworked, expanded, and now at the La Jolla Playhouse, is easily some of the group's best work to date, as comes both sacred and profane are targets for stinging satire — every-

one from former Jampson Serra to Julio Iglesias (who seems to become as whitehead mainstream he pounds changing his name to "Julio Chachab"). The plot evolves into a plot to assassinate Iglesias and ransom him in return for a performance on national TV. It's desperate, but so are they. Through out the show, Montoya, Salinas, and Siguencia are a model of ensemble stage-shouting. And each, admirably directed by Tony Carel, has fine individual moments.

Enigmas
Polish dramatist Slawomir Mrozek is most known for his absurdist plays. *Kafkaesque* concerns a man (the odd guy) who goes to the even more bizarre. With *Enigmas* (1974), although it has elements of the Theater of the Absurd, Mrozek uses an odd coupling of Eastern European and a "free Western" country to perform an intellectual examination of freedom through the eyes of emigrants. The character called AA is a "thinker." XX,

who operates a jackhammer and dreams of returning home with wealth, is an "us," according to AA. It is New Year's Eve, and in their basement apartment, how they live, hope, and fantasize dominates festive festivities and eventually reveals that their seemingly symbiotic relationship may have been parasitic all along. *Enigmas* is a co-production of the Sweetooth Comedy Theatre and the Stratos Theatre Company. Richard Perloff, who has directed the show (and did such a capable job with Joe Orton's *Love, also in Sweetooth*) plays AA, and Michael Egger is XX. The opening night performance, though uneven, showed promise. Perloff, a last-minute replacement as AA, is capable of fierce intensity and moments of expressive stillness. To give the part more variety, though, he needs to overcome a certain stasis of feeling, because AA's wretched qualities threaten to become one-note. Egger could join two antithetical qualities in XX as well — the breezy escapism who fails to see his situation with violent flashes of deeply ingrained rage. Their ensemble work, though admirable for the most part, could also be more various, especially for a two-act, two-character play. Nathan Amundson's set, with noisy pipes and facets that don't work, has just enough suggestion of a cage to jibe with the text's references to a captive state. Bussard's sounds are quite helpful, and so are Sir Elmer Bussard's costumes. These are at least two decades out of fashion but never make clownish sport with the plight of AA and XX, which, as Mrozek's agile handling, evolves into a dramatic shattering of lives lived in between worlds. Worth a try.

Idas, or Die... The Mother-in-Law of All Weddings
Until now, the Mystery Cafe has imported scripts for its interactive dinner theater. But with *Idas, or Die*, written by San Diegoans James Pazzarella and Will Robinson, the Mystery Cafe not only has a home-grown product, it also has one of its best — the best balance between the best array of credible subjects and clues, and also the humor of the ones I've seen at the Imperial House. Patricia "Patti" Pecorino, who to the Pazzarella literature ("The Cheesecake Stand Alone"), is about to marry Will. "Will" Schmetzler, last of the Schmetzlers (whom some allege, early invented Cheesecake) and a lad given to quipping Shakespeare. There's a death. Then another. Was the murderer Gertrude "The Bavarian Butte" Schmetzler? Or Patti's mother Theresa Koslman Pecorino? Both born with insidious motives. Was it the factor-insider Patti, who lost 17 minutes of her life at age nine? Or was it one of several other candidates, each eager to make a hostile takeover — of anything — and each living proof that "consensus" should be merry. Pazzarella, who stars as a variety of hilarious bores, and Robinson, who has also directed, have set the piece in the 1950s (that is somehow able to make numerous topical references about 1993). It's a consistently fun evening, made so by Patti Pecorino Harris-Smith — who plays several characters and who has assumed many of the M.C. duties to good effect — by Stephanie Britton as the bride (with an aversion to the sound of animal balloons being squealed that gives her the shimmies-shakes). Ziegler as the Hamlet-quoting groom. "To

swed...or not to wed...". and Carol Mackintosh and Sandra Dubow as the mother-in-law-to-be from Hell. Were the murders their "feta-accompy"? Dinner Labur's costumes play comical havoc with both the '50s and proper attire for nuptials, and John Ryan Davis's wig — explosions of cascading hair sprayed to within a millimeter of its life — is a host. So is this show.

Mystery Cafe, Imperial House Restaurant, 505 Kalamia Street, San Diego, opens ended run, Friday at 8:00 p.m. Saturday at 5:00 p.m. and 8:30 p.m. For information call 544-1600.

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rap, an addition to the Lamb's production, by Vanda Eggington, that makes it even more current. Joseph is an "Old Testament Musical Revue," and much of its lighter-hearted fun comes from the enjoyment of the hallowed story of a chosen/brother's suffering, and the bizarre, modern choices made for playing each scene. The Pharaoh, for example, is an Elvis impersonator (the first Elvis impersonator, one could say,

retroactively speaking). Potiphar's house has a chandelier. One hesitates to imagine what this material would become in the wrong hands because it needs a balance between the serious story (so serious Thomas Mann devoted four novels to its telling) and the irreverence of the musical (Joseph's mother was father Jacob's "favorite wife" for example) to make both work. Director Robert Smyth, musical director Mary Kidd, and choreographer Pamela Turner have done an

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excellent job not only keeping the show moving at a breathless pace and supplying wonderful visuals (credit goes to Veronica Murphy's costumes as well), but also keeping that balance pretty much intact. And the whole cast contributes, from Deborah Smith's light Ariel of a narrator, to Christian Turner's many fatherly roles (one of which allows him to ride a unicycle-looking — albeit hilarious — camel), to Mike Buckley's Pharaoh/Elio, to Rick Wade's wistful Joseph, Webber and Rice were Joseph in the late '60s, long before their *Jesus Christ Superstar* and *Fatso*, and yet here and there in its eclectic score one can discern occasional riffs, motifs, and harmonic progressions that will inform their later works.

Worth a try. Lurean Space, 79 Horton Plaza, downtown, through October 3; Thursday at 7:30 p.m. Friday and Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 474-4542.

King of the Koshers Greases for Minutemen a feel-good (feel good — hell, *Feel*!) piddie-deep comedy would make a great pilot for a TV sitcom except that the ending — in which all the trues of the multi-racial characters are solved for all time in what is truly the best of a "Possible Worlds" — is so aggressively

stymie that TV may deem it too unbelievable even for the smarmy star-*à-la* of that medium. The play marks a time of transition for Izadore Silvers. For 30 years he's been the "King of the Koshers Grocers" in North Minneapolis. Neglect brought change to his neighborhood, and now picky building inspection and advancing age threaten to close down the market. Will it close? Will it? Will it? *EVERY SINGLE ONE* of the characters' unrealized dreams come true! The script is so affirmative that as soon as it articulates a difficulty, you can immediately anticipate a solution. One of the play's strengths, however, turns out to be a weakness. Minutemen has described the harsh south of Minneapolis's Plymouth Avenue (a.k.a. "The Hood") too vividly for his facile calculations to make any real sense. He also has a knack for the neatly positioned one-liner and a sense of place. What he needs to find is a way to win the hearts and minds of his audience. I must say that many first-nighters at the Cassius Carter enjoyed themselves. They even gave Kurt Knudson, who plays Izadore, a standing ovation, even though Knudson's quirky speech rhythms continually throw off the other actors' timing. And even though director Craig Noel did his best — which is among the best there is — to dilute the sugar coating in the script, the culture code is still way over acceptable levels. Noel gets some fine work from Sam Valdes, the always well-led Bernard, and Jeremiah Bickett, and with young Kevin Jackson, who plays the budding



Chris on a Summer's Day

greasy James Anthony with empyrean conviction, the Old Globe has made a real find. Joel

convenience-store chains, and Donna Grunat's costumes evoke a Minutemen as cold as Minutemen's script is unapologetic.

Lighthearted Murder Mystery The Many Lighthearted Players present "an environmentally correct mellow drama" with audience participation needed to solve a puzzling crime. Caribbea Inn Beach House, 3075 Caribbea Boulevard, Caribbea, Tuesdays at 7:30 p.m. Gas Lamp Plaza Suite, 302 F Street, San Diego, Saturday at 8:00 p.m. For information call 736-1152.

Lost The South Coast Repertory Theatre is offering Joe Orton's 1967 farce that takes gleeful potshots at society's venerated institutions. South Coast Repertory Theatre, second stage, through October 24; Thursday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

Love Stinks: Two Cool New Plays by Karin Williams Karin Williams's *Australia*, produced last year at the Frick Theatre, was an idiosyncratic look at today's youth — a generation, according to the play, more lost than Scott Fitzgerald's. *Australia* identified Williams as a playwright with promise. Her latest one-acts, *Room* and *Sunrise*, *Karma*, and *It's* hold that promise in abundance. Both put women in situations where choices are almost non-existent, and where the lesser among evils is evil nonetheless. *Room*, a slight, one-act one-act, turns the need to choose a roommate into a metaphor for choosing a mate. For *Sunrise* (Kristin Press), then, are either sex-starved, insensitive babies (Brian Bell's effective a rarely ditz) or closer Satan were whippers (Ed Vogel for too dull and disengaged in these apartment-seekers). *Room* has all the earmarks of a *20th Century* assignment for Playwrighting (A), an idea pushed and played out at the expense of character development, variety of scenes, etc. *Sunrise*, *Karma*, and *It's* is a more interesting piece and shows more craft, but again the plan for the play dominates the

other notions of dramaticity. Susan is Ray's sexually frigid wife, full a co-worker he has an affair with, and Katrina, though he dumped her a decade ago, is his One True Love, an idealization that prevents him from appreciating the present. Ray, whom Carey Scott quickly and believably makes a mega-jerk, is a sexual scoundrel so concerned with rating his performances that he can't tell the color of his wife's hair after ten years of marriage. He becomes a victim of his own blindness, as do his three women — each played with impressive distinction by Christy Vogel. Taken together, the two one-acts paint a hermetically sealed, bleak picture of marriage and the angles score, along with the male culpability for each. Neither comes near the quality and depth of *Australia*. There's good news, though. The one-acts are playing at the new Frick Theatre on Third Avenue (the next block west of the Hahn Chromoprint Theatre), and the space, like Williams's writing, also shows promise of good things to come. Frick Theatre, 420 Third Avenue, downtown, through October 17; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

A Midsummer Night's Dream The San Diego All City Free Shakespeare Festival is offering Shakespeare's comedy of confused identities. Christopher R. Has directed. Zoro Gardens, Balboa Park, Saturday, October 2, and Sunday, October 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 O'Brien's anti-war story about four young men, enters in a small town in 1922. Martin Benson 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. Matinee 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 washed-out bridge, phone lines down, and a murder in the neighborhood. Onstage Productions, through October 21; Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

Murder on the Nile

An understudy opening night performance, by the Octal One Productions company, made for a very show-stopping Agatha Christie based three-act play (1940) 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, easily the richest woman in England, who just married — was it too sudden? — Simon Mostyn, a

commuter. Also on board are Kay's guardian, Canon Pennefather, a "moral gaffer" who raises funds for crucial causes (or are they); the penniless Miss Holist-Bloods; and her seemingly innocuous niece Christine, the nefarious Dr. Benson, a young unprincipled lad (that's) natural Smith, and the omnigod — it's Simon Mostyn's ex-flame, Jacqueline De Severe, for whose "sometimes everything goes red." After what seemed like mountains of exposition in act one and the first half of act two, Christine gets things moving swiftly toward a complex conclusion. At Octal One, though, a majority of the cast could have benefited from a more rehearsal and a better sense of how to play mannered characters with appropriate accents. Only Donald Pugh, as Simon, Christine's fiancé, and Christine's fiancé, and Katherine Foulkes as the stuffy Miss Bloods-Bloods were comfortable with their roles and accents. Others even had difficulties with their lines, especially when the tension should have been at a high pitch, and thus the mystery plodded forward, as it were, against the tide. Director Martin F. Gerrish designed a nifty set, the observation salon of a boat with Egyptian hieroglyphs and temple-like pillars. Bonnie Carson's costumes evoke

period, place, and a sense of sultry heat. But Mark Butler's lighting could have been executed more subtly, since any time an effect was in the offing, you could see it coming, and this pulled from the dialogue in the process. Octal One Productions, Inc., through October 10; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

Once on a Summer's Day This gentle musical-drama meets a much larger audience than has been coming to the Theatre in Old Town. With music by Jeffrey Lunden and book and lyrics by Arthur Perlman, *Summer's Day* spans 30 years and explores the relationship between Charles Ludwidge Doolittle (author Lewis Carroll) and the very young Alice Liddell, who became the "Alice" of his books, *Alice's Adventures in Wonderland* and *Through the Looking Glass*. When Doolittle came to lecture in mathematics and logic at Oxford in 1855, he befriended — some say fell deeply in love with — Alice, to the point that he married, claiming that he intended "a bit too much" to her daughter, broke off the relationship. As fantasy and reality do a merry-go-round dance, we watch both Doolittle's façade of Victorian propriety and his feelings made visible by his characters, the Mad Hatter, the Caterpillar, etc., with each warning or rapping him on. It's a fascinating look at a man who lived two distinct lives: one devoted to the locking logic of mathematics, the other a free-spirited in the fields of absurdity and youthful innocence. To its credit, the musical doesn't judge Doolittle (nor do his biographers, who admit to puzzlement about his ultimate intent). Instead, *Summer's Day* concentrates on the results of the relationship — photographs, the books, and the elder Alice's ability to regather a glimpse of her youth — and lets the audience draw its own conclusions. This is a different kind of show for Paula Kahanian and her interpret company. Her first five productions have been "follow spot" musical events, with singers in isolation. *Summer's Day* adds drama and, under Kahanian's reliable direction, does so in ways that



Top Girls

become unexpectedly moving. Her cast is quite good, especially the tandem of Doolittle and the Mad Hatter, who shadow his every move. Christopher Kenner is reserved as Doolittle, but that's how the role is written. Brian Trent, by contrast, is both the Mad Hatter and Doolittle's nephew. He's ready to urge on the next step. Nick Reid's set, a mere sketch of empty picture frames and com-

ship — photographs, the books, and the elder Alice's ability to regather a glimpse of her youth — and lets the audience draw its own conclusions. This is a different kind of show for Paula Kahanian and her interpret company. Her first five productions have been "follow spot" musical events, with singers in isolation. *Summer's Day* adds drama and, under Kahanian's reliable direction, does so in ways that

ply crocheted antinarratives, is a plus, as are Robert Easton and Paula Johnson's costumes, which bring Doolittle's characters to vivid, haunting life.

Paint Your Wagon The Pine Hills Lodge Dinner Theatre presents Lerner and Loewe's musical about the California gold country in the late 1800s. Scott Kinney has directed. Pine Hills Lodge Dinner Theatre, through November 27; Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

The Pirates of Penzance The San Diego County Opera Company is closing its 14th season with Gilbert and Sullivan's popular operetta about the repeated attempts of an indurated pirate to clean up his act. Casa del Prado Theatre, Balboa Park (take Village Plaza exit off Park Boulevard), through October 3; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

The Prodigal Son The Community Actors Theatre presents a Gospel musical adaptation of James Weldon Johnson's *God's Trembling*. Calvin Mamian has directed, with choreography by Charles Wilford. Community Actors Theatre, through October 16; Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m. For information call 264-3391.

Reunion Note: Due to popular demand, Reunion has been extended. This review is based on a performance seen early in the run of the show. Ric Barr and Wayne Tibbets' *Reunion*, The Musical takes place at the closing event of a multi-day reunion for Rockaway High School. It's the class of 1965 or '66, since the songs range from the mid-'50s (early Elvis and Chuck Berry) to the Supreme of the mid-'60s. The audience is the alumni. We are at an awards ceremony. Some award is given, but not a prize. Reunion has little to say about the phenomenon of reunions (which classmates have changed which didn't show up, and why?). The show's 15 scenes prefer the past, "the Golden Age of Rock 'n' Roll," presented in generic locales from high school that fade away once the songs begin. It's

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Calendar MUSIC SCENE

banged a tambourine, and croaled a few liberally spaced homilies and epigrams.

These musings, true to late-'60s tradition, were pedestrian, fortune-cookie lifts from Lao-Tse, Descartes, Khalil Gibran, and Casey Kasem. It would be misleading to make too much of the shift in stance, but in 1965 the original band (minus Hayward and Thomas) played decent, typical British blues rock. They actually had two brooding, lusty singles, "Go Now" and "From the Bottom of the Heart," that conveyed more "operatic" intensity than the affected gruel they have manufactured so prolifically ever since.

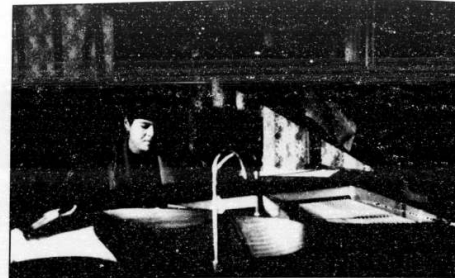
Their aphoristic snobbery, plodding rhapsodies, and general lack of charisma should have garnered a disappointed response. Wrong again. The hefty crowd at SISU was not made up of Saint Peter types prepared to desert their idols, and the exalted ceremoniousness meant that no kibitzers fouled the air with heresies. To whom does this band, whose kinship to rock and roll is only coincidental, actually appeal? Their avid fans and tepid apologists must be slumming pigs, unusually sensitive to protocol, who are prone to easy confection. After seeing a

photographer severely reprimanded for taking shots from the aisle where those with expensive tickets sat and a guard on the verge of a seizure upon hearing a report that "someone is smoking pot," I was struck by how many connotations feeding out of place has. (I am told the latter infraction also occurred during the Jethro Tull show, where a chastened Ian Anderson threatened the offender and was in return instructed to use his mouth for a certain piston-like activity.) No matter whether the Moody Blues are viewed as progressive pioneers or classic rock staples, it is hard to understand the motivation that keeps them intact and thriving. Personifying one of those dial-a-deep-thought proverbs they so often paraphrase, they are sentenced to dredge and wallow in a past better forgotten.

Distant accomplishments weigh heavily on the mass of once-popular rock groups that have outlived relevance for the mere privilege of staying semi-actively employed. The music has too few prodigious instrumentalists, fecund songwriters, and captivating showmen to allow more than a lucky elite to achieve longevity. Paradoxically, a lot of rock players who begin with a commitment to originality end up as self-parodies, whereas less trumpeted but more assured jazz artists renew their craft and recon-

struct old songs in ways that isolate and emphasize particular elements. The hermetic, conservative atmosphere rock players unwittingly find themselves limited by can make them wary of tampering with audience expectations. Their short wings keep them close to the level of likeliest success.

Freud of obligation to adhere to an agenda, the technically secure, ingenious jazz musician can rummage and appropriate from the vast individual taste and whim. In this regard, systematic divisions become irrelevant, whether tradition-bound or conceptually daring, integrity and brilliance are the ultimate standards. Sumi Tonooka is a youngish musician gaining momentum beyond the reputation she enjoys among East Coast peers and critics. She is a pianist who manufactures extended, horizontal solos that are harmonically austere and rhythmically vigorous. Appearing September 17 at the Horton Grand, she offered a modest, incomplete display of her formal control and stylistic eloquence. She is resourceful and lyrical but not expressionistic or mannered. Her sculptural, gilt-edged structures stress clarity and fluid movement with packed, tensely anchored. The absorbed lessons of late-period Bud Powell, Kenny Barron, and, significantly, various saxophone players are evident in her in-



Sumi Tonooka

Every time Tonooka seemed on the verge of a dramatic breakthrough, she retreated into a classical recapitulation and conclusion.

terpolated renditions of familiar compositions by jazz and pop figureheads. These stand up with equal vivacity to her originals, the best of which was "Niel," a section from a three-part composition about the Japanese-American World War II experience. The piece sustained suspense through its ominous rumble and judicious interval blasts. Throughout, drummer Ben Riley and bassist

Rufus Reid provided buoyancy and acceleration.

Tonooka's only notable shortcoming was her inherent asceticism. Her reserve is not the result of insular haughtiness; the physically underlying her improvisations has agility to spare. But every time she seemed on the verge of a dramatic breakthrough, she retreated into the rigidity of a classical recapitulation and con-

clusion. The demure dynamics kept proceeding at a simmer. There is no disgrace in going into occasional overdrive, if only to avoid hints of premature complacency. Of course, an artist's prerogative should be respected. Respect, though, is not the same as acquiescence. Sumi Tonooka is too promising and potentially major a talent to allow unequivocal self-denial to become her calling card. ■

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Calendar MUSIC SCENE

This Wasn't Even Good Nostalgia

Jethro Tull was dead, but I wasn't sure what killed it.

There exists, in the hearts and minds of music-identified people, a certain amalgam of emotion and nostalgia for the band of their youth. This looking-backward phenomenon accounts for no small part of the present music industry and preserves many bands from a timely demise. When I saw that my band,

Jethro Tull (who seduced me into taking classical flute lessons for five years), was returning, or might return, to my life, I was gripped with zany thoughts, the analysis of which became a consuming interest. Romanticizing the past is a cheap trick — to quote from the band, "Draw the lace and black curtains and shut out the whole truth." Those same memories boiled back to the point where Jethro Tull ceased to be a magical sanitizing device and became, for me, a corporate rock production team. Breaking away from my primary musical identity was the first step toward musical maturity, toward establishing a dialogue with the art and away from applying it as a Muzak salve on the tortured ego of adolescence. Jethro Tull was dead, but I wasn't sure what killed it — my own experiences with the energy of new bands or Ian Anderson's self-indulgent leaning toward the modern musical mindset (mainly his use of synthesizers and overreliance on subject matter pulled from the editorial page).

REVIEW ALLAN PETERSON

Because I am a fan, I hoped it was the former, but because I am acquainted with reality, I feared it was the latter.

Jethro Tull has been synonymous with Anderson and his flute, and Anderson has been nearby through many a formative stage in my life. Judging by the looks of the crowd at the recent Sunday-night show at SDSU, a lot of people were thinking back as I was. I don't believe I saw a single 18-year-old, but I did see one 10-year-old, complete with father and popcorn. As for many in the crowd, Jethro Tull for a long time had been my touchstone. *Aqualung* was the first record I paid my own money for; "Thick as a Brick" was the song my girlfriend, now mother of my children, played for me the day she caught me using the bed of another woman; Ian was the name we chose for our first child, who lived only one month. Tied into these events was a personality I had constructed with Anderson's help, an iconoclastic rebelliousness, layers of which protected me from the waves of teenage banality that drench growing up with the rancid piss of conformity. The music also gave me a way to speak with my father; his ears caught John Evans slicing up Rachmaninoff, and his acceptance of "my" music helped keep us both convinced of the other's sanity.



Jethro Tull
Open Air Theatre
September 19

Around the time of the "Thick as a Brick" but, I seemed to lose what Anderson was saying. The special religious connection I had with Anderson, with the music and the lyrics, disappeared. I lost faith in the band, adopted a new set of musical friends, and moved away from the intimacy of my particular place in the Jethro Tull true-believers' society.

It is possible to lose faith without losing all hope, and with that in mind, I snuck back to the site of much of my lost youth, the concert arena, to see if Anderson had anything new to say or could at least conjure up some familiar ghosts to dance with. One of my closest friends from those

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Auten

high school days, now a musician, had told me long ago how he hated going to see artists he really liked, because they invariably disappointed and destroyed the myths that cre-

high school days, now a musician, had told me long ago how he hated going to see artists he really liked, because they invariably disappointed and destroyed the myths that created so much of what was special about them. Every Led Zeppelin fan can tell you about the day he discovered the real Jimmy Page, how he "discovered Hop" and felt ripped off evermore. It's hard for any band to live up to the charged emotional linkages every fan assembles. Reality seldom matches hyped expectation; memories can be cruel. Watching old rock stars is painful, like watching old movie stars. It's the first time. Old stars are no longer protected by the fashions of youth and too often look fragile and pathetic.

The openers, Procol Harum, didn't allay my fear that it could be an evening of demeaning compromise. I was struck by how much their new material sounded ripe for application to a made-for-TV movie soundtrack. They played quite nicely, which is to say they took no chances at all. Midway through the set, the cheerful masturbation of the obligatory drum solo actually smacked the crowd out of its analytic reserve, enough that one could call it a highlight. It was disheartening

to realize that this would encourage future displays of boring masculine technical prowess. These displays seem to be at the root of much of the decay the music consumer is now privy to. Only technology keeps these old huggers alive and virile. Procol Harum's rendition of "A Whiter Shade of Pale" almost brought forth some honest feeling from me.

Their music gave me a way to speak with my father.

but just when I thought I could see the light of a present life, technology notwithstanding, the solemn nature of my emotions became clear: I had heard the song in association with some Hollywood production, and the emotion I thought was fresh was in fact old and not altogether evoked by the song itself. Where emotions come from and who owns them is of course crucial to some, but I felt absurd to cheer my own feelings created in front of my VCR a year ago or, worse, one created in the dazed discovery zones of youthful reverie. Some would say it doesn't matter much, and I'm all for blurring boundaries between disciplines of popular art, but since so much of what passes for contemporary music is a kind of collage, I decided to imagine a band like Procol Harum existing for any other reason than to compose background ambience for L.A.

My dim hopes for Anderson and crew to turn a celebration of the past into a celebration of the future, or even a rollicking good time for the present, were nearly dashed by the instantaneous recognition that his voice was shot. Anyone thinking this sound came from a healthy lead singer must be commended for his

optimism. I hoped the mixing board might solve what was then an unsolvable (I am as open to technological seduction as the next guy). The obviousness of the problem grew with each tortured vocal. His nasty confrontation with a dope smoker near the stage laid naked Anderson's concern for his throat and put an ugly spin on much of the rest of the proceedings. I'd already agreed to a sentiment that "coke and cannabis hinder the enjoyment of nonsmokers, THC was probably something most of the crowd needed to fill in the hole in his voice. It was painful watching him try to sing "With You There to Help Me," like watching a man with a tracheotomy swallow air in order to speak. I'd heard of "swallowing to the ones that [cough] know, oohs."

convection pulls the smoke over the stage. Later still, he apologized for canceling a previous San Diego show because of bronchitis. He mentioned he had been taking amoxicillin and joked that he was receiving it anally. Anderson's chatty explanations and the fact that he avoided his traditional acoustic-guitar-and-voice numbers made it difficult to gauge

tion, burying his vocal part under the fine, guttural Barre, looking like a bald Inspector Clouseau, blond thinning hair down to his shoulders, is tremendous musician, all chops and no dodge. He realizes that riff rock is like driving a big car very fast to the limits of adhesion. He plays with space, allowing room for dynamics and personality to emerge. Long, long, long. Anderson chose were of the uniform-volume type, modern instruments dictating to their users rather than vice-versa.

It was all surprisingly predictable for a Tull concert. In the dead center of the show, Anderson pieced together a medley of title tracks—"Songs from the Wood," "Too Old to Rock 'n' Roll to Young to Die," "Heavy Horse" and followed these relative dullards with the techno-pop piece "Budapest." It was a history lesson

Anderson's flute playing was effusive, perhaps due to a now more orthodox fingering, which he credits to his daughter, and it took up some of the slack for his voice. Especially

tal as well, without damaging it. The iconographic significance of Anderson's flute, his overwrought twirling evoking images of the old College Drive. In majorities, is the unique hook that has lured so many to Anderson's compositions. The twisted humor, the skits, the props — all this is well and good, but it is Anderson's song-writing that has made him what they have them coming back.

The songcraft highlight, the glimmer of hope, was a tightly restrained version of the 1969 piece "A New Day Yesterday." Here the strangled vocals fit into an equally subdued backing that exploded again and again, reloading each blasting chorus with gaps of exquisite tension. That the strongest song of the album is a duet and shouldn't be surprising, that the set would be nearly two-thirds over before hitting on all cylinders is. The majority of the

material was of the oldest variety—no recent hits, no "Farm on the Freeway," no "Part of the Machine." Mostly late-'60s or early-'70s pieces filled up the show. The final two songs were from the album *Aqualung*, as was the encore, which was mercifully short. In fact, Anderson didn't even stay long enough to send all three giant *Bursting Out* balloons into the audience. The last one, left for me alone.

the P.A. Intentionally or not, it cut me off mid-song, and I heard the first boos of the night. Quickly, it was restarted. As I walked away, past the Adams Humanities building, I wondered why Petty seemed to retain some relevance in his old age and whether he was singing Ian Anderson's epitaph. Anderson has shown disdain for looking back, but before we reached here he was milking the 25th anniversary of Jethro Tull for all it's worth. This behavior reeks of contempt, as does collecting 22 or 27 bucks a pop for less than two hours' work. I heard somebody remark, philosophically, that it was a "good" show. It's hard to admit to yourself that some old hero just mined your memories for some green, bilking you hopes he'll be the next evangelist. Perhaps death is thus cheaply bought. Such is the true cost of memory. ■

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7 BOTTOM LINE

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Calendar MUSIC SCENE

John Doe: Casbah, Monday, October 15, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Culture and Naked Earth: Belly Up Tavern, Monday, October 15, 9 p.m., 143 South Cadmus Avenue, Solana Beach, 481-9022.

Immune Dole Gilmore: Coach House, Tuesday, October 12, 10:15 Camino Capistrano, San Juan Capistrano, 996-8930 or 278-1135.

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

Mad Tek One: Blue Theatre, Wednesday, October 13, 8 p.m., 3717 India Street, Mission Hills South, 295-5654.

Buffalo Tom, Bettie Servet, and the Violators: Belly Up Tavern, Wednesday, October 13, 9 p.m., 143 South Cadmus Avenue, Solana Beach, 481-9022.

Hitchhike: Hampshire's, Thursday, October 14, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010.

The Leonard Patten Ensemble with Peter Springer: Horton Grand Hotel, Thursday, October 14, 8:30 p.m. and 10:15 p.m., 311 Island Avenue, downtown, 544-1886.

The Gun Club, Agent Orange, and Spongethead: Belly Up Tavern, Thursday, October 14, 9 p.m., 143 South Cadmus Avenue, Solana Beach, 481-9022.

Red Stewart and Patty Smyth: San Diego Sports Arena, Friday, October 15, 8 p.m., 278-1135.

Homebrewed, Red, Jester, Joe, Triforce, and Sugar Twin Revue: Wolfenden Center, Friday, October 15, 8 p.m., 1843 Hancock Street, downtown, 278-1135.

Violent and Dement the Machine: featuring Chris Poland, Spirit, Friday, October 15, 8 p.m., 1130 Buena Vista Avenue, Bay Park, 278-3993.

ES Po: Horton Grand Hotel, Friday and Saturday, October 15 and 16, 8:30 p.m. and 10:15 p.m., 311 Island Avenue, downtown, 544-1886.

Big Chief and Six Finger Satellite: Casbah, Friday, October 15, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Dream 6 and Oblivious: Belly Up Tavern, Friday, October 15, 9 p.m., 143 South Cadmus Avenue, Solana Beach, 481-9022.

Rage Against the Machine: Iggy and the New Animals, Saturday, October 16, 10:30 p.m., Pacific Beach, 294-4414.

Don Snake: Lakeside Rodeo Arena, Saturday, October 16, 11 p.m., Magdalen and Vine, Lakeside, 561-4331 or 278-1135.

ABIS News: First Unitarian Church, Saturday, October 16, 7:30 p.m., 4190 Front Street, Hillcrest, 298-4580.

Algo Ando: Maui Live Theatre, Saturday, October 16, 8 p.m., 3717 India Street, Mission Hills South, 295-5654.

Monter Magnets: Spirit, Sunday, October 16, 8 p.m., 1130 Buena Vista Avenue, Bay Park, 278-3993.

Seam: Diego's, Saturday, October 16, 8 p.m., 800 Garnet Avenue, Pacific Beach, 272-1251.

Robert Plant and Big Head Todd and the Monsters: Open Air Theatre, Saturday, October 16, 8 p.m., San Diego State University, 278-1135.

Kim Simmonds and Savoy Brown: South of the Border, Sunday, October 16, 9 p.m., 143 South Cadmus Avenue, Solana Beach, 481-9022.

Seam: Diego's, Sunday, October 16, 8:00 p.m., Pacific Beach, 272-1251.

Dr. Dre, Run-DMC, Snoop Dogg, and the Funky Bunch: Casbah, Saturday, October 15, 8 p.m., 1130 Buena Vista Avenue, Bay Park, 278-3993.

The Kinks and Mack Curry: Copier Symphony Hall, Monday, October 16, 8 p.m., 700 B Street, downtown, 278-1135.

Starliner Foundation Benefit: featuring the Cardiff Redfords, Belly Up Tavern, Monday, October 15, 9 p.m., 143 South Cadmus Avenue, Solana Beach, 481-9022.

Low Battery and Lava Dive: Casbah, Wednesday, October 20, 8 p.m., 3717 India Street, Mission Hills South, 295-5654.

Don Hicks and His Acoustic Warriors: Jack Tompkins, Belly Up Tavern, Wednesday, October 20, 9 p.m., 143 South Cadmus Avenue, Solana Beach, 481-9022.

The Gene Harris Quartet: Horton Grand Hotel, Thursday through Friday, October 21 through 23, 8:30 p.m. and 10:15 p.m., 311 Island Avenue, downtown, 544-1886.

Jesse Lindard, Girls Against Boys, and Breakfast: Ocean Street, Thursday, October 21, 8:30 p.m., 2234 Bacon Street, Ocean Beach, 222-8131.

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

The Navy and Frank Lee Drennon: Spectrum, Maui Hall, Friday, October 22, 8 p.m., Pacific Avenue Shopping Center, Tijuana, Baja California, Mexico, 278-1135.

Red Religion, Green Day, and Seaweed: Iggy and the New Animals, Friday, October 22, 8:30 p.m., Pacific Avenue Shopping Center, Tijuana, Baja California, Mexico, 278-1135.

Velocity Girl, Hazel, and Tripping: Delaney Casbah, Friday, October 22, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Barbara Morrison and the Box Crew and the Kase Turner Septet: The Rancho Buena Vista Adobe, Sunday, October 23, 8 p.m., 640 Alta Vista Drive, Vista.

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NOTE

By Stephen Esmedina



JOHNNY WINTER

There is little purpose in lamenting Johnny Winter's addiction of the eclectic experimentation he once attempted with so much promise and so little guile. The hard rock, pop craft, and pyrotechnical workouts he managed to efficaciously in the '70s gave way some time ago to a purist's dedication to the blues. The good news has been that Winter still exerts at the frenetic network that initially dazzled his supporters. With only a few nods to the rock boogiemaster exhibitions that made him a large auditorium natural, Winter shows none of the shame many of his contemporaries have for scaling back his scope. Doing so has left him stranded for material that isn't overfamiliar, but that matters little. He uses his simple 12- and 16-bar blues as launching pads for his gossamer riffs, jagged rhythms, and organic cadences. The reduced range has lessened his attractiveness as a recording artist but finds him at his best in the smolder, unpressured live gigs he favors. It would be nice if he hooked up with a songwriter who leaned toward such simplicity and who held sway with a provocative lyric like John Fogerty comes to mind. But for unfettered electric flash, nobody is more up to the easy challenge. Winter plays at the Belly Up on Monday night, with the **Crawlers**. **Johnny Winter, Belly Up Tavern, Monday, October 4, 8:30 p.m., 481-9022. \$18.50.**

Low Battery and Lava Dive: Casbah, Wednesday, October 20, 8 p.m., 3717 India Street, Mission Hills South, 295-5654.

Don Hicks and His Acoustic Warriors: Jack Tompkins, Belly Up Tavern, Wednesday, October 20, 9 p.m., 143 South Cadmus Avenue, Solana Beach, 481-9022.

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Tuesday, October 5, 9:00 pm
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with **BETTIE SERVET**
and **THE VEILHEADS**
Wednesday, October 13, 9:00 pm
The Gun Club, Agent Orange, and Spongethead, October 14
Dream 5 (last club for info at 481-9000), October 15
Kim Simmonds and Savoy Brown, October 16 • **Surfdrifter Foundation Benefit**, October 19 • **Blue Vicks and His Acoustic Warriors**, October 20 • **Hot Tuna Acoustic**, October 21
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Calendar

MUSIC SCENE

Cypress Hill: House of Pain, Fullmoon, and Whosdunnit: **Stargate**, **Boyz n the Muzik**, **Wednesday, October 27, 8:30 p.m. and 10:30 p.m.** 31 Island Avenue, downtown. 544-1405.

The Best Formers and Cannahe Moon belly up Tavern, Thursday, October 28, 9 p.m., 143 South Cedar Avenue, Solana Beach. 481-9022.

Hal Galper with Steve Ellington and Pat O'Leary Horton Grand Hotel, Friday and Saturday, October 29 and 30, 8:30 p.m. and 10:30 p.m., 311 Island Avenue, downtown. 544-1406.

Greg Allman and Swing This Chiller's, Saturday, October 30, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 488-2077.

"Musica del Diablo" featuring Drive Like Jello, Def, Deadhole, Uncle Jax, Big Off, Def, Seabury to Choro, and "Open Sesame" featuring **Michael DeLozier** Horton, Saturday, October 30, 9 p.m., Horton Plaza, downtown. 294-9033.

Equinox and Amber Whitehead The Rancho Bure Vista Adobe, Sunday, October 31, 2 p.m., 640 Alta Vista Drive, Vista.

Anne Murray Capley Symphony Hall, Sunday, October 31, 8 p.m., 750 B Street, downtown. 278-7153.

"The Irish Belly Up Tavern Halloween Costume Ball Extravaganza" featuring Dr. Punkenstein and Deadhead belly up Tavern, Sunday, October 31, 9 p.m., 143 South Cedar Avenue, Solana Beach. 481-9022.

Country Dick's Garage belly up Tavern, Monday, November 1, 9 p.m., 143 South Cedar Avenue, Solana Beach. 481-9022.

From Belly Up Tavern, Wednesday, November 3, 9 p.m., 143 South Cedar Avenue, Solana Beach. 481-9022.

Wail Child Chiller's, Friday, November 5, 8 p.m., 1100 Ocean Front Walk, Mission Beach. 488-2077.

Paul Westenberg and Juliana Steele Sprinkles Theatre, Monday, November 8, 8 p.m., 121 Broadway, downtown. 278-7153.

Tower of Power County Center, Sunday, November 13, 7 p.m. and 9:30 p.m., 3315 Camino Capistrano, San Juan Capistrano. 496-8938 or 278-7153.

Dougie MacLean and Byron Naube La Paloma, Sunday, November 13, 8 p.m., 471 First Street, Encinitas. 294-9060.

Depeche Mode and The Thelons San Diego Sports Arena, Tuesday, November 16, 7:30 p.m., 278-7153.

Patty LaRock Sprinkles Theatre, Sunday, November 21, 7:30 p.m., 1870 Front Street, Hillcrest. 284-6600.

Prisoners and the Meltdown Price Center Ballroom, Monday, November 22, 8 p.m., UCCS on-ramp, La Jolla. 278-7153.

Mickey Gilley Lakeside Casino Arena, Tuesday, November 30, 8 p.m., Lakeside. 561-4331 or 278-7153.

Thelons Thursday: Hip-hop, old school, reggae, and dancehall. 18 and over. Thursday, November 18, 8 p.m., 278-7153.

Time Lapse 19 Bryan Pollard and guests. Industrial, alternative and techno. 18 and over. Friday, the Palace. 3748 Mission Center Road, Mission Valley. 465-7300 or 465-3481.

Unleash 19 Mark E. Quark, Mr. Muccliff, and Lotus. 18 and over. Saturday, 2301 Kettner Boulevard, Midtown. 230-7130.

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3533 Mission Center Road, Mission Valley. 286-7147.

Saturday: Fridays, 10 p.m., Jay and Sherrida. La Jolla. 989-TAXI.

Sell: Gothic, industrial, and hot cave. Sundays, 1803 Hancock Street, Mission Hills. 598-8278.

Soul Food: 19 Felix Prince, R&B, hip-hop, and house. Wednesdays, the House, 3780 Park Boulevard, Hillcrest. 295-4165.

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NOTE

By David Stampone

On, irony, sweet delusory irony, that **Bob Dylan** is so inherently unsuitable and blurry resistant to a role many graying baby boomers would love to cast him in. The enigmatic 52-year-old singer-songwriter, once known simply as Robert Allen Zimmerman of Hibbing, Minnesota, is just not the guy to smugly thrust at the young 'uns as "a real artist, not like the glitzy noise makers you kids listen to nowadays...."

There are, of course, plenty of other '60s music icons for that swollen demographic to stiffly, jealously clap to its bosom as it wallows in memory. One of the more disgusting aspects of this is the combination of gloating and chiding that folks who came of age in the '50s direct today's youth, assuring the "sticklers" of Generation X that they'll never produce greatness and, uh, "change the world" the way the boomers and their heroes did.

Yeah, well, fuck you and your self-righteous, self-satisfied, Big Chill-on-the-brain mentality. Already, like so many lines Dylan has written, these from the tide track of his 1964 *The Times They Are A-Changin'* LP resonate way past the particular generational battlefield on which they were written: "Come mothers and fathers, beyond your guard and your old road is rapidly aging...." Yup, and while you're chewing on that, consider what Bob told the *L.A. Times* Magazine last year in curtly dismissing any fixation on his (or anybody's) salad days: "Nostalgia is death."

And really, don't the many glittering gems Dylan has heaped over a career of more than three decades deserve better than weepy sentimentality? The many youngsters who've flocked to his shows in recent years aren't there for misty-eyed reminiscing, but rather to hear some of the most powerful, poetic, and affecting strings of words ever put to music. At one, it should be noted, by a guy with decidedly limited guitar and harmonica skills and an unpredictable, nasal voice that already sounded half-shot back when his album covers still showed a fresh-faced kid. A DIY inspiration if ever there was one, that Zimmy. D. Boon of San Diego's immortal Minutemen to blaring Brit siren Polly Jean Harvey (check the version of "Highway 61 Revisited" on her latest album)... save had their creative fires stoked by Dylan.

Even the current "grunge"/Seattle thing has been touched by Dylan, with different covers of one of his 30-year-old compositions illuminating some of that scene's complexities. In the context of the recent 30th anniversary tribute-concert package of various big name artists covering Dylan, Eddie Vedder's bluesy (if typically passionate) take on "Masters of War" serves as solid commercial alternative representation. A few may recall, however, a better, less forced reading of "Masters" on a late-1990 Sub Pop solo single by Mark Arm, the kingpin guitarist for Mudhoney (is hard superior to Vedder's rather pompous Pearl Jam that, like P.J.'s, his roots in the pivotal Seattle group Green River). The *Freehorses* Mark Arm was not only a neat seventh-inch single of Dylan's second album's packaging—right down to a Burroughian cut-up of hat Hentoff's liner notes with Arm's name substituted for Dylan's—but it put "Masters" fresh in the minds of those who heard it when it: Bob himself did a weird, shockingly loose version of it at the February '91 Grammy Awards. Considering the country's Desert Storm fever at that point, Dylan's resurrection of it was well timed, and the way he did it seemed another sign at those who should've given up by now on wishing Dylan would play his songs "the way they remember them." Dylan and his four-piece backing band play 'em however they desire; well please this Sunday at the Sports Arena, followed by fellow (counter)cultural heavy **Bananas**.

BOB DYLAN, San Diego Sports Arena, Sunday, October 2, 8 p.m., 278-7153. \$24, \$28, \$28, \$28.

Friday: The Reverend Horton Heat, the Positives, and the Positives. Kings, blues and rhythm and blues. 9 p.m., Sunday. The Big Stone Lodge, 12237 Old Pomeroy Road, Poway. 748-1155.

The Sweet Brothers Band, country music, Thursday and Friday, 8 p.m., Sunday. Midtown, 2301 Kettner Boulevard, Midtown. 230-7130.

Bank Works/Panickin Bank Store Cafe, 2676 Via de la Valle, Flower Hill Mall, Del Mar. 735-3735. The Cafe Quince, jazz, 8 p.m., Friday.

Bonelli's Back Room, 2677 Vista Way, Encinitas. 721-3400. Ambience, contemporary, Thursday through Saturday, country Karaoke, Tuesday.

Robbie's Barbecue, 201 West Mission Boulevard, Encinitas. 745-9005. Acoustic open mic jam session 7 p.m. to 10 p.m., Thursday.

The Dishhouse, 833 Encinitas Boulevard, Encinitas. 944-1338. Todd McElders, contemporary music, performed on acoustic guitar, 8 p.m. to midnight, Friday and Saturday.

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Calendar MUSIC SCENE

The Camelot Inn, 687 San Marcos Boulevard, San Marcos, 744-1332. Tom Torgano, folk music and ballads, Thursday, Strangeways, Irish music, Friday, live music, 8 p.m. Saturday, call club for information. Don Howard, original acoustic folk and rock and roll, Tuesday.

Carles Murphy's, 240 East Via Rancho Parkway, Suite A-1 (in the North County Fair shopping mall), Escondido, 489-9932. Live music, Thursday through Saturday, call club for information. Karaoke entertainment hosted by Rick Walker, Wednesday.

Carlsbad Cultural Arts Center, 3557 Mission Street, Carlsbad, 434-1778. Benefit for the Carlsbad High School marching program with rock artists Jack Traven, Robin Morning, Doug McIlwain, Don Paster, Chris Ruff, Cappy Roy and Loraine McCall, 7:30 p.m. Saturday. No admission after 8 p.m.

The Coach House, 31157 Camino Capistrano, San Juan Capistrano, 496-8930. Call club for concert information.

The Coffee House, 7641 Vista Way, Suite 3, Chula Vista, 721-4904. Kent Haynes, folk and contemporary, Thursday 5th Harmonic, Manhattan Transfer-type harmonies, Friday, Red Train, acoustic rock and roll and blues music, Saturday, the Melody Masters, jazz from the '70s and '80s, 10 a.m. to 2 p.m. Sunday. All performances are from 7:30 p.m. to 10 p.m., unless otherwise specified.

Corona Beer, 108 Carlsbad Village Drive, Carlsbad, 726-4695. Blue Suede, blues and rhythm and blues, Thursday, Red Lane, Southern-style rock and roll, Friday, the Rhinoceros Band, blues and rhythm and blues, Saturday, Concept One, jazz, Sunday, Karaoke entertainment.

Tuesday, Liquid Groove, rock and roll, Wednesday. All performances are from 7:30 p.m. to 10 p.m.

The Carlsbad Cafe, 307 East Vista Way, Vista, 430-2747. Dave Howard, original folk and contemporary music, 8 p.m., Thursday.

The Del Dios Country Store, 20134 Lake Drive, Escondido, 743-2734. Red Lane and Full House, country music, 7 p.m. to 10 p.m., Thursday through Sunday.

The Derby, in the Hilton Hotel, 1555 Jolly Road, Escondido, 743-9141. Sunday, 7:30 p.m. to 10 p.m., Saturday, 7:30 p.m. to 10 p.m., Wednesday.

Don's Tavern, 12621 Poway Road, Poway, 486-4272. Karaoke with Party Time, 7:30 p.m. to 10 p.m., Thursday.

Douglas Hotel, 11915 El Camino Road, Del Mar, 481-3900. In Season's music, Friday, Blue Train, blues and rhythm and blues, Saturday, Blue Suede, blues and rhythm and blues, Sunday, Dale Ranch and the Hess, country music, 8:30 p.m. to midnight, Wednesday.

The Grove, 1235 Mission Avenue, Oceanside, 757-7711. Ed Thornton, piano variety, 8:30 p.m. to 11 p.m., Friday through Saturday.

Hennery's Tavern, 2777 Rosewood Street, Carlsbad, 726-4691. Bluesback vintage rock and roll, 9 p.m. Friday, 7:30 p.m. to 10 p.m., Saturday, Red Lane and Full House, country music, 5 p.m. to 9 p.m., Sunday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1064. Don Temmon and Susan Kivly, contemporary, Thursday through Saturday, Don Temmon, country and contemporary, Sunday and Monday.

Peggy's Pub, 245 West El Norte Parkway, Escondido, 743-9141. Silhouette, rock and roll, Thursday through Saturday, Karaoke entertainment beginning at 1 p.m. Sunday and at 7 p.m., Wednesday.

Full Moon Saloon, 485 First Street, Escondido, 436-7997. Hot Six, variety music, Friday, Blue Train, blues and rhythm and blues, Saturday, Blue Suede, blues and rhythm and blues, Sunday, Dale Ranch and the Hess, country music, 8:30 p.m. to midnight, Wednesday.

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Henry's, 364 Carlsbad Village Drive, Carlsbad, 728-8244. B Natural, Top 40 Temmon and Susan Kivly, contemporary, Thursday through Saturday, Don Temmon, country and contemporary, Sunday and Monday.

The Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo, 485-1262 or 566-2466. Don's Deli, variety music, Thursday through Saturday, Caden Caden (from Laguna), acoustic, rock and roll, Wednesday.

Inception, 581 Westlake Street, Escondido, 436-8634. Reggie Smith and Pecos J for Time, jazz and contemporary, 7:30 p.m., Thursday, Soul Factors, devotional jazz, 8:45 p.m., Friday, Carl McNeil and Second Advice, jazz and rhythm and blues, 8:45 p.m., Saturday, the John and Rita, jazz, jazz and rhythm and blues, 8:45 p.m., Sunday, Second Wind, Brazilian jazz, 7:30 p.m., Wednesday.

Joe's Lounge, 2777 Rosewood Street, Carlsbad, 726-4691. Bluesback vintage rock and roll, 9 p.m. Friday, 7:30 p.m. to 10 p.m., Saturday, Red Lane and Full House, country music, 5 p.m. to 9 p.m., Sunday.

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KINGMOTHER

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Tuesday, October 5
P.E. PRODUCTIONS
Call club for info

Wednesday, October 6
Freelance/Ten Hall present
SWEET WATER

Thursday, October 7
Freelance/Ten Hall present
DOG SOCIETY

Friday, October 8
Freelance/Ten Hall present
DEN OF THIEVES JACK SEPTIC

Saturday, October 9
Freelance/Ten Hall present
SECRET SOCIETY MORPHINE SUE

Sunday, October 10
CRY OF LOVE

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10/17 BURNING HANDS, 10/21 JESUS LEZARD, 10/28 COLD GIN
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THE SWINGIN' KINGS
Thursday, September 30

ROCKOLA
Friday, October 1
Music starts at 9 pm

JACK MACK & THE HEART ATTACK
Saturday, October 2
with HOT ROD LINCOLN

RUBY & THE RED HOTS
Wednesday, October 6

COMING ATTRACTIONS:
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October 10

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EARL THOMAS with
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Friday, October 15

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Thursday, Sept. 30
RACIN
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Friday & Saturday
Oct. 1 & 2
Hi Tops

Monday, Oct. 4
MONDAY NIGHT FOOTBALL & BLUES JAM
after the game

Tuesday - Reggae
Oct. 5
CITIZEN X

Wednesday, Oct. 6
LOAN WILLIE & THE LATE PAYMENTS
Blues, R&B

Thursday, Oct. 7
KAMIKAZE & SEX ON THE BEACH
SHOOTERS \$1.00
\$1.50 Margaritas

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11.99 CD

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Sam Goody
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Chula Vista: Horton Plaza
Escondido: Escondido Promenade
San Diego: Mission Valley Center
San Diego: North County Fair
La Jolla: University Town Center
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Calendar MUSIC SCENE

12375 Poway Road, Poway, 748-1296.
Perfect strings, rock and roll, Friday
and Saturday.

Tabby's Cafe, 215 5th Street, Del
Mar, 481-1001. Steve Dwyer,
traditional and original folk music,
6:30 p.m. to 9:30 p.m. to 9:30 p.m.
Friday, Christopher Prim, acoustic
music, 6:30 p.m. to 9:30 p.m.
Saturday.

IC's Club, 1740 East Vista Way, Vista,
945-0006. Steve and Mary Lee,
rock and roll, 8 p.m. Friday. David
Rider, Motown, and Steve's Walk,
rock and roll, 8 p.m. Saturday.

La Casa del Zorro, 3845 Yagor Pass
Road, Borrego Springs, 767-3333. In
the Fire Den: Tomcat Country, blues
music, 7 p.m. to 11 p.m. Thursday.

8 p.m. to 1 a.m. Saturday, and 7 p.m.
to 11 p.m. Sunday. Karzyz Holiday,
blues and rhythm and blues, 8 p.m. to
11 p.m. Friday. 80s jam with
Tomcat Country and the Midnight
Players, starting at 11:30 p.m. Friday.
In the Rose Garden: Les Roney and
the Midnight Players, blues and
rhythm and blues, 7 p.m. to 11 p.m.
Friday. Kenny Holladay, blues and
rhythm and blues, 7 p.m. to 11 p.m.
Saturday. Poolside: Les Roney and
the Midnight Players, blues and
rhythm and blues, 10 a.m. to 11 p.m.
Saturday. Kenny Holladay, blues and
rhythm and blues, 10 a.m. to 11 p.m.
Sunday.

La Costa Coffee Roasting Co., 6865
El Camino Real, Suite 202, La Costa,
438-8160. Laura Golden, music
performed on site, 8 p.m. to 11 p.m.
Friday. Spectrum, jazz, 8 p.m. to
11 p.m. Saturday.

La Costa Resort and Spa, Costa Del
Mar Road, Carlsbad, 948-1111. In the
Tournament of Champions Lounge:

Live music, Friday and Saturday, call
club for information.

Leo's Little Bit of Country, 680 West
San Marcos Boulevard, San Marcos,
744-4120. Char Carroll and the
Dunsmuir Band, country music,
Wednesday through Sunday (jam
sessions Wednesday and Sunday),
karaoke entertainment, Tuesday.

Malabar Coffee House, 245 East
Vista Way, Vista, 943-2526. Daniel
Stratman, pop ballads, soft rock,
country, and Latin jazz, 8 p.m. to
9 p.m. Thursday.

The Mayflower Cafe, 250 East
Second Avenue, Escondido, 489-8890.
Live music, Thursday call club for
information. D.J. White, blues music,
Friday. Figurehead, alternative music,
Saturday. Open mike 8 p.m. to 11 p.m.
Sunday. Jazz and blues jam 7:30 p.m.
to 11 p.m. Monday. Live acoustic
music, 7:30 p.m. to 11 p.m. Tuesday.

Millie Deans, 4099 Paseo Delicias,
Rancho Santa Fe, 754-3005. Randy
Decker, piano variety, 7 p.m. to

11 p.m. Wednesday and Thursday,
and 8 p.m. to midnight, Friday and
Saturday.

Misericordia Cafe, 1953 San Elito
Avenue, Cardiff, 943-7924. Variety
show, 7 p.m. to 10 p.m. Thursday. Ric
Kantner, with Glenn Goodwin (of
Boulevard) on bass and Lene Chilton
on vocals, original folk rock, 8:30 p.m.
to 11 p.m. Friday. Open mike, 7 p.m.
to 10 p.m. Tuesday. Pungas, jazz,
7:30 p.m. to 9:30 p.m. Wednesday.

The Mission Inn, 502 East Mission
Road, San Marcos, 471-2939. The
Legendary Jafari Boys, vintage rock
and roll, 9 p.m. Friday and Saturday.

Monterey Bay Cannery, 1225 Harbor
Drive North, Oceanside, 722-3474.
Friday. Figurehead, alternative music,
Saturday. Open mike 8 p.m. to 11 p.m.
Sunday. Jazz and blues jam 7:30 p.m.
to 11 p.m. Monday. Live acoustic
music, 7:30 p.m. to 11 p.m. Tuesday.

Therapy, 4099 Paseo Delicias,
Rancho Santa Fe, 754-3005. Randy
Decker, piano variety, 7 p.m. to

Porter, rock and roll music, 8 p.m. to
10:30 p.m. Saturday.

Calavada Lodge, 14800 Oakdale Road,
Escondido, 745-3193. Roccocci,
country music, 8 p.m. to midnight
Friday and Saturday, and 4 p.m.
Sunday.

Pala Mesa Resort, 2001 Old Highway
395, Fallbrook, 728-5881. Greg
Hartline, contemporary oldies,
country, and danceable variety music,
8 p.m. to midnight Thursday and
Friday, 8 p.m. to 10 p.m. Saturday.

Pas Teap Anderson's, 630 Palomar
Airport Road, Carlsbad, 941-1400.
Forecast, jazz and rhythm and blues
music, 9 p.m. to 9 p.m. Sunday.

Pondera's, 125 West Grand Avenue,
Escondido, 739-1288. Mowen, rock
and roll, Thursday. Razer, Carin, rock
and roll, Friday. Live rock and roll,
Saturday. Call club for information.
Jam session (all musical styles),
Sunday. Karaoke, rock and roll, and
blues, Sunday. Monday: the
Functional Drinks and C.O.I. rock

and roll, Wednesday. All shows begin
at 8 p.m.

Pondera's, 7640 El Camino Real, La
Costa, 634-4400. Live rock and roll,
Friday and Saturday, call club for
information.

Ralph and Eddie's, 390 Grand
Avenue, Carlsbad, 729-2845. Live rock
and roll, Thursday through Saturday,
call club for information.

Rancho Bernardo Inn, 7330
Bernardo Oaks Drive, Rancho
Bernardo, 727-2146. Perfect Balance,
contemporary, 8:30 p.m. Tuesday
through Saturday.

Red Tractor's Restaurant, 550 Via
de la Valle, Solana Beach, 753-6600.
Karen Giorgio, piano variety with
vocals, beginning at 8:30 p.m.
Wednesday through Saturday.

Ringer's, 5517 Mission Road
(Highway 76), Bonita, 941-0883. Live
rock and roll, Friday and Saturday.
Call club for information. Karaoke
entertainment Thursday and Sunday.

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Drink specials & 1/2-price appetizers.

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Live 5:30-8 pm

FRIDAY HAPPY HOUR 4-7 PM
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Calendar MUSIC SCENE

The Westgate Band, 1055 Second Avenue, downtown, 128-1818. Pianist Karen Giorgio performs Tuesday through Saturday beginning at 8:30 p.m. in the Le Fontainebleau Room. The Gary Scott Quartet, jazz, 7 p.m. to 11 p.m. Friday and Saturday.

The Yacht Club, San Diego Marriott Hotel, 331 West Harbor Drive, downtown, 224-1500. The Elements, contemporary, Tuesday through Saturday.

East County
Boots, 3605 Avenida Boulevard, La Mesa, 620-5545. Jerry Blue and a Touch of Country, country music, Friday through Sunday.
Cafe Keno, 7970 University Avenue (at La Mesa Boulevard), La Mesa, 666-2030. Fred, Pink Floyd, neo-Psychedelic. Full-type alternative music, 8 p.m. Saturday.
Carlos Murphy's, 5500 Grossmont Center Drive, La Mesa, 698-9757. David Houser, rock and roll, Wednesday; Terry Scheldt, variety music, Thursday; Lagoon, rock and

roll, Friday; Flashback, vintage rock and roll, Saturday.

The Colony House, 9366 Murray Drive, La Mesa, 665-7050. Karaoke entertainment nightly.

Dick's Horseshoe Lounge, 7664 Broadway, Lemon Grove, 469-4344. Emergency Exit, rock and roll, Friday and Saturday; Karaoke sing-along with Baby Huey and the Screamin' Six, 8 p.m. to 1 a.m. Wednesday and Sunday.

Doe's Landing, 1185 East Main Street, El Cajon, 442-0248. Jerry Burdard, contemporary variety, 8 p.m. Friday and Saturday and 6:30 p.m. Sunday (jam session); Karaoke entertainment nightly.

Doe's Bar, 13211 Business Highway 4 at Los Ceches Road, El Cajon, 443-2444. Inca, country and western music, 8 p.m. to 1:30 a.m. Friday and Saturday; Karaoke entertainment from 5 p.m. to 10 p.m. Sunday.

Experiences Coffee, 3709 Avenida Boulevard, La Mesa, 620-9668. Live music, 8 p.m. Friday and Saturday; call club for information; Leather and Lace,

Friday; Flashback, vintage rock and roll, Saturday.

The Greek Sundae, 1281 Highway 94, Jamul, 677-1972. Jettie Karavassou, contemporary, 8 p.m. to 1 a.m. Thursday and Friday.

The International Coffee Shoppe, 141 East Main Street, El Cajon, 579-3252. The Tommy Patterson Blues Band, blues and rhythm and blues, 7:30 p.m. to 11:30 p.m. Tuesday.

Knox's Restaurant and Cocktail Lounge, 491 West Main Street, El Cajon, 442-7768. The Sidakids, country music, 8 p.m. to midnight, Friday; Immortal Karavassou, contemporary, 9 p.m. to 1 a.m. Saturday; Karaoke entertainment, 8 p.m. to midnight, Wednesday and Thursday.

Laurel Louie, 5384 Baltimore Drive, La Mesa, 662-0533. Brown Sugar, vintage rock and roll, Thursday; live music, Friday and Saturday; call club for information; Leather and Lace,

country music, Sunday, Monday, and Wednesday; Karaoke entertainment with Fabulous Freddie and Friends, Tuesday.

Maverick's, 1137 Woodside Avenue, Sanate, 448-8778. Ranger Creek, country music, 8:30 p.m. Thursday through Saturday and hosting a jam session beginning at 8 p.m. Sunday; Karaoke entertainment on Wednesday. Country dance lessons are offered from 6:45 p.m. to 8:30 p.m. Thursday and Saturday and from 5 p.m. to 7 p.m. Sunday.

McRae's, 596 Broadway, El Cajon, 442-9606. The Hot Heads, rock and roll, Friday and Saturday; Judy Ames and Karaoke Mania, Karaoke sing-along entertainment, Tuesday.

On Bow Inn, 9818 Campo Road, Spring Valley, 469-9616. Rob Long and Junction 52, country music, 8 p.m. Friday and Saturday; Jettie Karavassou, contemporary, 7 p.m. to 10 p.m. Sunday.

Pink Place, 1280 Fletcher Parkway, El Cajon, 448-7473. Crystal, rock and roll, Thursday through Monday; Scamrock, rock and roll, Tuesday and Wednesday.

Polk's Pub, 2733 Broadway, Lemon Grove, 464-9524. The Expacors, rock and roll, Friday night.

Pete's Place, 8330 La Mesa Boulevard, La Mesa, 698-9533. The Howlins, rockabilly, 9 p.m. Thursday; Buddy Blue and the Six Cords, blues rock, 10 p.m. Saturday.

Pine Valley House, 7841 Old Highway 85, Pine Valley, 473-8708. Ace High, country rock and roll, 9 p.m. Friday and Saturday.

PJ's Country Connection, 1013 Broadway, El Cajon, 444-7443. Silverado, country music, Thursday through Saturday; Kenna and Miller, country music, Tuesday and Wednesday; Country dance lessons taught by Jim Pro, 6:30 p.m. Monday.

Palatka, 3675 Mission Gorge Road, Sanate, 563-9000. Live Margarita music is performed the fourth Tuesday of the month; Remember Us, country music, 7 p.m. to 9 p.m. Wednesday.

Reynolds Inn, 1433 Old Highway 80, El Cajon, 361-4105. Kennard and Miller, country music, 8:30 p.m. to 12:30 a.m. Sunday and Monday; In-voice performs midweek classic rock after Monday Night Football and from 9 p.m. to 12:50 a.m. Tuesday.

Palmer Pub, 2733 Broadway, Lemon Grove, 464-9524. The Expacors, rock and roll, Friday night.

Wednesday; live music is offered all other nights; call club for information. Everything starts at 8 p.m. unless otherwise indicated.

Wong's Golden Palace, 7126 University Avenue, La Mesa, 444-9772. Karaoke entertainment 8 p.m. to 2 a.m. nightly.

Zoo Country, 1340 Broadway, El Cajon, 361-4105. Justice, country music, 9 p.m. Friday and Saturday and 7 p.m. Sunday.

South Bay / Coronado
Cafe La Mesa, 1441 Highland Avenue, National City, 474-3222. Bruce Robinson, contemporary, Wednesday and Thursday; Sandy Chappell, Rummy Anderson, and Bruce Robinson, pop and jazz, Friday and Saturday.

Center Cut Steakhouse, 534 Broadway, Chula Vista, 476-1144. Dine Barren hosts a Karaoke sing-along from 8:30 p.m. to 8:30 p.m. Thursday through Saturday; live music is offered nightly beginning at 9 p.m. on all nights, Sunday and Monday.

The Country Club, 1121 Third Street, Chula Vista, 426-2977. Live country music, 8 p.m. Thursday through Sunday (jam session beginning at 5 p.m. Sunday); call club for

information; Wild Four Junction, country music, 9 p.m. Sunday through Wednesday.

Diamond Inn's, 733 Third Avenue, Chula Vista, 585-7323. Blue Moody, classic rock and blues, 8 p.m. Thursday; live music is offered most other nights; call club for information.

Duck's, 317 Third Avenue, Chula Vista, 422-5566. Danny Lopez, variety music, Tuesday through Sunday.

The Grille Pub, 1871 Palm Avenue, Imperial Beach, 423-6000. Used! Suptone and Atomic Promote, rock and roll, Thursday; the Bill Maggs Blues Band, blues and rhythm and blues, Friday; Pocket Venue, Fat Route and the Penetration, a Band Called U, and the Dumb Dumb Boys, rock and roll, Saturday; live music, Tuesday; call club for information; Cree Perrett, Dave's Rhythmic Blues, and Lorton, rock and roll, Wednesday.

Hotel of Coram, 1530 Orange Avenue, Coronado, 425-6611. Ocean Terrace Lounge, The Barry Craig Band, Top 40 dance music, 8:30 p.m. to 12:30 a.m. Wednesday and Thursday and 9 p.m. to 12:30 a.m. Friday and Saturday. In-voice performs midweek classic rock after Monday Night Football and from 9 p.m. to 12:50 a.m. Tuesday.

Palmer Pub, 2733 Broadway, Lemon Grove, 464-9524. The Expacors, rock and roll, Friday night.

Island Saloon, 101 Orange Avenue, Coronado, 425-1536. Steve Brewer, acoustic, rock and roll, Thursday; live music, Friday and Saturday; call club for information.

Jerry's, 415 Broadway, Chula Vista, 429-4828. Live rock and roll with Friends and the Bad Boys, Wednesday through Saturday; Steve Langin, Top 40 and rock and roll music, Sunday through Tuesday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, C. Chula Vista, 498-1847. James Palmer, acoustic, rock, 9 p.m. Thursday; David O'Connor, acoustic, 9:30 p.m. Friday; the Bill Maggs Blues Band, blues and rhythm and blues, 8:30 p.m. Saturday; open-mike, 7 p.m. Sunday.

Le Meridien Hotel San Diego at Coronado, 3900 Second Avenue, Coronado, 425-3000. In the La Promenade Bar Lounge Ray Briz, jazz piano, 8 p.m. to 11 p.m. Sunday through Saturday.

Looney's Coronado Bay Resort, 4000 Coronado Bay Road, Coronado, 424-4000. In Cars Lounge Live music, 8:30 p.m. to 12:30 a.m. Wednesday through Saturday; call club for information; the April Dreyfus/Greg Diaz, jazz and show tunes, 8 p.m. to 10 p.m. Sunday and 7 p.m. to 11 p.m. Monday and Tuesday; Top 40 contemporary music, 5 p.m. to 8 p.m. Wednesday through Saturday.

The Maribel Cocktail Lounge, 2638 Main Street, Chula Vista, 429-8045. Live Reggae, merengue music, 4:30, 8:30, Sunday, Saturday and 9 p.m. by Mondays; performing Latin salsa dance music; 10 Latin Merengue hosts salsa night on Wednesday.

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If the story can't be told without reading so much of it to us, then it ought to have been left between book covers.

REVIEW
DUNCAN SHEPHERD

face. No, would it surprise me to hear Scorsese and his advocates avail themselves of the language of the pioneering auteur critics and speak of a productive "tension" between the filmmaker and his new material?

NEW
SHEPHERD

hostility, however, would sound to me more like it.

Scorsese answers

the opening bell in customary Smoking Joe fashion: rushing in, jabbing backwards, circling, swooping, jabbing you in the eye with a flurry of closeups, suddenly spinning to the side to catch a magnificent closeup of his just caught a solid hook to the chin, shaking it off and bouncing back with renewed fury. And all this for a Tony scene at the opera. Throughout the scene Scorsese keeps cutting to the freely dips into his juggling, clanking grab-bag of stylistic gimmicks: the meandering of Steadicam; dissolves; garies and modified iris; theatrical lighting; a closeup of a hand reaching out, much the same as when the title

SHEPHERD more like it.

Scorsese answers the opening bell in his customary Smoking Joe fashion: rushing in, reeling backwards, circling, swooping, jabbing you in the eye with a flurry of closeups, suddenly spinning to the side in a vertiginous lurch as though he had just caught a solid hook to the chin, shaking it off and bouncing back with renewed fury. And all this for a tony scene at the opera. Throughout the rest of the movie he lugs along and freely dips into his j-gingling, clanking grab-bag of stylistic gimmicks: the meandering Steadicam; dissolves galore; irises and modified irises; theatrical lighting changes; a transitional red-out, much the same as when the title

Calendar MOVIES



The Age of Innocence

and couldn't properly savor it even then. And I would say about Joanne Woodward's irony-clad narration ("This was a world balanced so precariously that its harmony could be shattered by a whisper" what I might have said, and trust I did say, about Robert Redford's narration in *A River Runs through It*: if the story can't be told without reading so much of it to us, then it ought to have been left between book covers. Scorsese leaned too heavily on that particular crutch in *Goodfellas*: it's not just reverence for the classics.

for the classics. But at least she's more likely than most that the climactic confrontation between Mr. and Mrs. Archer, when the latter plays her emotional trump card and we realize with shock that this obedient, old-fashioned, self-effacing wife has a bit of the jungle in her after all, is a strong possibility. I don't know, but I think I though I still think what I thought at the time of *Bram Stoker's Dracula*: that Winona Ryder has too modern-day a persona to fit into the 19th Century. The same goes doubly for Michelle Pfeiffer (did they have cosmetic surgery on her face?), who is a superb performer of insufferable affectation. Not the least of that is a breathiness of speech never heard on the silver screen, or elsewhere on earth, after the death or before the birth of Marilyn Monroe: the honorable exception of *Barbra Streisand's* "Her Own Woman," can't help it if she's catnip. And the salamander-

handling of the story, which, although perfectly "faithful" to the one in the novel, in fact almost crippling and coveringly fearful of it, is nevertheless pressed for time and lurches through the developments with little regard for their incremental gradation. The hurried, self-conscious paradox, ensures that the story will be more, not less, tedious: a missed emphasis here, a smudged plot-point there, a sagging purpose everywhere. The character of Riviere, for example, is so whittled down that (even with the familiar face of Jonathan Pryce to help you) you can't see how he comprehends his place in the scheme of things unless you had read the book.

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mouth. Daniel Day-Lewis, over-aware, overexpressive, overexplanatory, talks with an oddly (violently, brutally, crushingly: there's polite society for you) flattened accent that indicates he would be far more comfortable back home in the British Isles. (Every once in a while, particularly at the pinnacles of passion, his adopted patch-*i*-prairie accent will yield to his native green-rolling-hills.) Miriam Margulies, who stole *Little Dorrit*, has little difficulty stealing this one, too, as the obese immortal Mrs. Gaskell. But she's not on screen enough to pile up more than pittance.

[illegible]

assessment of *The Joy Luck Club* must include what is called the mere-existence factor. Such is the narrowness of variety and choice in movie life that some days if a movie appeals to a special audience, it may simply to some members of that audience as an intrinsic merit, even an artistic merit. In that way a movie like *Like Water for Chocolate* or *The Ballad of Little Joe* or *The Wedding Banquet* is invested with greater merit than the more commonly possessed. *The Joy Luck Club* is not a movie that has not been seen but *The Wedding Banquet*, has enough going for it, even if it is not what the critics call an interest is strictly and purely movies, that it needn't fall back on the mere-existence factor. But that factor, wherever it operates, is a factor that is hard to resist. And besides helping this movie to be rated too highly, it has the effect of making the audience's note of off-putting piety that mustn't be held against the movie itself. One of the reasons why the appreciation of that piety is the expressed concern that the movie might be dismissed as a mere exercise in piety is that it is not a good opera, just a tearjerker, just a woman's picture, just a picture on

that would be simple. Just *just!* Where are all the screen soap operas that would allow us to dismiss a new soap as just another one? It strikes me that the soap-opera special-interest group (if not extinct) would have as strong a reason as the Chinese-American interest group to invoke the mere-existence factor: and they could do so without divorcing themselves from the strictly-moves interest group. Even so, they would still owe a debt of gratitude to the Chinese-American group for the exotic "hook" that enabled the movie to overcome the resistance to soap operas and obtain financing in the first place.

[illegible]

MOVIE LISTINGS

*All reviews are by Duncan Shepherd.
Priorities are indicated by one to five stars
and antipathies by the black spot. Unrated
movies are for now unreviewed.*

The Age of Innocence — Reviewed this issue. With Daniel Day-Lewis, Michelle Pfeiffer, and Winona Ryder; directed by Martin Scorsese.
 ● (CARMEI MOUNTAIN; COVE; FLOWER HILL CINEMAS; GROSSMONT TROLLEY; HILLCREST CINEMAS; LA COSTA 6; MIRA MESA 7; PLAZA CINEMAS; FROM 10/1; SAN MARCOS CINEMAS; SANTEE VILLAGE 8; SWEETWATER 6)

The Bandled by Little Joe — Maggie Greenwald's non-Western, not an anti-Western, is not quite a Western. The action may be located in a mining town not too distant from that of *The Hanging Tree* and McCabe and Mrs. Miller, and by and by the historic conflict between cattlemen and sheepherders may loom on the horizon, and the plot may be a little like the settling issue, but then again, tears will be seen coursing down the cheeks of the victorious gunman — more accurately, gunwoman. This gender-bender is also a genre-bender; it escapes recognition on both counts. The story is so inspired by a real life that it isn't clear whose — tells how a 19th-century woman, disgraced in Eastern society, makes her way West, dodges a group of

rape-happy soldiers, disguises herself in men's clothing ("It's against the law to dress in men's clothes," says the female stockbroker; reminds her and us), scars her cheek for further camouflage, and passes for a man till the day she dies. Surey Amis, with her face of flat-lipped, flat-complemented by a flat-brimmed, flat-crowned hat, is a woman who looks looking vaguely like the kid brother of Eric Stolte, lowering her voice like a minor making a liquor purchase, using her hat brim for shade and shield. And the sequence of events, more often non-events, is cautiously credible. That's about the height of possible enthusiasm, though. In the long run, and it certainly feels long, if not much like a run—the story in about as dull as an inter-

A Broken Tale — Robert De Niro's directing debut — a chance to dedicate a movie to the memory of his father, and immediately afterwards to give written thanks to songwriter Sammy Cahn. What else? To select golden odds for a coming-of-age story set in the Sixties; to let a first-person narrator lay the foundation stones and fill in the gaps ("It was great to be Catholic and go to confession. You could start over every week"); to trot out slow-motion for the peaks of violence and romance. The action

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OF THE YEAR"**

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Theater 2: A House Tale (Sun 10:15)
Theater 3: A House Tale (Sun 10:15)
Theater 4: A House Tale (Sun 10:15)
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Call theater for program information

EL CAJON/LA MESA

Arroyo Drive 161 (11:15-1:00)
Call theater for program information
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Call theater for program information

BEACHES

Spurs 2710 (11:15-1:00)
Call theater for program information
Spurs 2710 (11:15-1:00)
Call theater for program information

CLAIREMONT/NEARBY MESA-UNIVERSITY CITY

Chapman 4140 (Chapman Ave. Hill 12:15-2:00)
Call theater for program information
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Theater 1: A House Tale (Sun 10:15)
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from his boss (not without provocation) and has incurred minor punishment ("left-tie slightly swollen"). The wife's quest to even the score (money won't square it, nothing less than contrition will take her all the way up the bureaucratic hierarchy from the local Village to the distant District is the overblown City geographical logic that demonstrates distinct dramaturgical acts. Each location is sketched in quickly and deftly with candid-camera street photography, and the contemporary time period has perhaps encouraged the director to relax some of his stylistic stiffness. The gentle social comedy along the way, through a pit of panderous and plodding in the telling, especially for a story so close to a shaggy dog, produces the occasional surprise of a snide, the infrequent light switch on the chuckle. And at the end it produces an irony that justifies the journey.

★★★ (A-) **FROM 10:15**
Striking Distance — Shippy cop show. If a car chase takes place first thing in the morning, it shouldn't be a nightfall. The time they pull a pussy survivor out of the wreckage. And if again a body is fished out the river first thing, it shouldn't be a nightfall when the homicide detectives arrive on scene. But continuity is the least of the movie's troubles. The worst of them is the inescapable can't-keep-a-bad-man-down finale. Some respectable wasted words by Bruce Willis as a composite of stock types: hard-drinking cop, anti-generation cop, maverick cop. With Sarah Jessica Parker, Dennis Farina. Tom Sizemore directed by Randy Hershberger. 1993.

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Paradise Found

A white flour tortilla is stuffed with spicy garbanzo beans and brown rice. I hesitated at first, but it proved to be delicious.

Those of you who saw the movie *Mississippi Masala* will recall the story of an Indian family who lived in Uganda for generations and was compelled to leave in 1972. After reading in England, they landed in Biloxi, Mississippi, where they opened a motel.

In San Diego, we have a parallel story. In its own way, the saga of Rakesh Popat and his sister Ashida is as adventurous as the movie. Rakesh (age 23) and his family were exiled from Uganda, resided in London for 15 years, and then—because the weather there was so oppressive—traveled all over the United States. When they arrived in San Diego, they found their paradise.

Young Rakesh and his sister opened a yogurt shop at Fifth and University in Hillcrest called Kool Korners. But the yogurt didn't pique their customers' interest as much as the exotic Indian sandwiches and vegetarian food that they added to the menu. Before long, these two young people (Ashida is now 22) decided to open a vegetarian restaurant, hard by the Hillcrest Cinema complex, called Monsoon.

One of its distinct features is a 40-foot waterfall. The lava rocks surrounding it were imported from Hawaii, and the colorful flowers, which seem to bloom from the rocks, are silk. The restaurant is set up cafeteria-style with a steam table

Calendar RESTAURANTS



The Restaurant Monsoon
 The Location: 3973 Fifth Avenue, Suite 100, Hillcrest (298-1353)
 Type of Food: Vegetarian, with Indian accents complete juice bar
 Price Range: \$1.50 to \$4.95
 Hours: Open daily, Sunday through Thursday, 9:00 a.m. to 10:00 p.m.; Friday and Saturday, 9:00 a.m. to 11:00 p.m.; breakfast menu, 9:00 to 11:00 a.m.; same menu lunch and dinner.

of special interest was the veggie burger, a patty prepared from baked millet, which has a unique nutty flavor. It was topped with Jack cheese

and served with lettuce, tomato, cucumbers, and sprouts on a whole wheat bun. The least interesting dish was the shepherd's

Come South of the Border in the Gaslamp

Who says that great food doesn't mix with great fun

\$4.00 Margaritas
 "Limit 2 per person" expires 10/10/93
Botanas \$6.95
 "Includes 2 per person" expires 10/10/93

Dine with our DJ till 1:00 am Fri. & Sat.

Daily Lunch and Healthy Specials.
 Happy Hour daily from 4 - 7 pm
 Late Night Happy Hour 10:30 to Midnight
 Parties for all occasions - Dancing - Catering (up to 600)

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 203 Fifth Ave., San Diego, CA 92101 (619) 232-2272
 at the entrance to the Gaslamp Quarter (Fifth Ave. and Harbor Drive)

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 BBQ grill. The patio:
 • Chicken Skewer (\$1.50)
 • Shrimp Skewer (\$1.50)
 • Oysters on the Half Shell (\$1.50)
 • Vegetable Skewer \$1.50
 • Fillet Mignon Skewer \$3.50
 • Cheese Quesadilla \$1.50
 • Baby Back Pork Ribs (7 oz.) \$3.50
All Mixed Well Drinks \$1.50
 • Seagrams • Gin • Jim Beam Bourbon
 • Smirnoff • Vodka • Tanqueray
 • White Horse Scotch • Bacardi Light Rum
 • Christian Brothers Brandy • Cusco Silver Tequila
 • BLUE MARIACHI MARGARITAS \$1.50
 • OYSTER SHOOTERS \$1.50

Calendar RESTAURANTS

pie, an assortment of vegetables over brown rice topped with mashed potatoes and gravy. Though it looked appealing, it turned out to be bland and unexciting.

For those who like spicy food, the lentil soup should set your heart as well as your mouth on fire. It resembles dal, a lentil side dish that is a frequent accompaniment to Indian entrees.

Don't overlook the vegetable pilaf, a bowl of basmati rice mixed with vegetables and served with plain yogurt, \$2.25. If consumed with a samosa, a triangle-shaped pastry stuffed with potatoes, peas, and sweet corn (\$1.50), this inexpensive meal offers variety and satisfaction.

My friend insisted that we have a smoothie served in a whole, fresh pineapple. A variety of fresh fruits in their natural juices are poured into the pineapple shell. You can sip the liquid and then scoop out the partially pulverized fruit. This should delight children as

well as adults. Moonsoon serves a full line of fresh, squeezed juices, including the usual orange carrot as well as wheat grass with parsley and ginger. If you dine here, you'll discover that eating healthfully can be a delight. ■

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:** under \$8; **moderate:** \$8 to \$15; **expensive:** more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

NORTH COASTAL

CHEZ BENNETT 1555 Camino Del Mar, Del Mar Plaza, Market level, 793-0987. Everything old is new again. This traditional French provincial restaurant is invariably crowded because of the presence of Chef Bennett working the room in his white hat and because of the food prepared in a traditional manner. If you are on a budget, try the fish or chicken

steak, plus a salad. But don't overlook the whole fish prepared for two, the fillet with *fin fin* (goose liver), or any of the appetizers. Complimentary fish soup, appetizer, and bowls of french bread. Outdoor terrace now features freshly made crepes from 11:00 a.m. to 2:00 p.m. Crepes prepared on the terrace daily — some sweet, some filled with chicken or seafood. Makes pleasant and casual breakfast or brunch. (Call about the hours they serve crepes.) Open daily. Moderate to expensive.

DEL MAR PIZZA 211 15th Street, Del Mar, 481-8088. If you've heard about, discussed about, or were merely curious about New York pizza, the best practitioner is now in Del Mar complete with New York machines. The hot sandwiches are good, but the pizza is a league to itself. The secret lies in the crust. Language and stuffed ragout are available. Open daily weekdays to 9:00 p.m., Friday and Saturday to approximately 11:00 p.m. Low to moderate.

EPAZOTE'S 1555 Camino Del Mar, Del Mar Plaza, Del Mar, 299-9966. Epazote's is the sister restaurant of Clinito's, so you've enjoyed the latter, you'll know what to expect here: high intensity, noise, a young professional crowd, a terrace with a view. You can make a meal from the Mexican appetizer list, all of them \$6.00 or under. Or try spicy-roasted items. Sunday brunch is late. Open daily, lunch and dinner. Low to moderate.

FREDERICK'S BISTRO RESTAURANT 128 South Acacia, Solana Beach, 793-2842. Don't be put off by what appears to be a chain-link fence on the exterior property. Frederick's is open for dinner Tuesday through Saturday, and offers a new chef serving California-style cuisine and food prices. Menus change weekly, but the fresh fish is a

country topping was especially from Miss Mousie, soup or salad, huge entrée with many vegetables, soups and beverages ranging from \$18.00 to \$23.00. The old cottage in which the restaurant is housed is still charming. The cooking is pleasant, the service personable and the bread, baked on the premises, is superb. So is the wine list. Lunch, Tuesday through Friday from 11:30 a.m. to 2:30 p.m. and dinners, Tuesday through Saturday. Expensive but lots of food.

KIM'S RESTAURANT 15 First Street, Lumberyard Shopping Center, Encinitas, 943-4616. For low cost and high quality, Kim's is the best Vietnamese restaurant in North County. From the overabundant, extensive menu, try spring rolls, stuffed grape leaves, stuffed spring rolls, whole roasted chicken, braised green beans, chicken, steamed fish. The food is fresh, beautifully prepared, and highly satisfying. Open daily, lunch and dinner. Continuous service. Low to low-moderate.

LE BAMBOU 2634 Del Mar Heights Road, Del Mar, 239-8136. Nouvelle Vietnamese cuisine is prepared here that is fresh, light, delicate. But the portions are small and two people should order three entrees for a satisfactory meal. Soups are outstanding and the imperial rolls, known green chicken, char-broiled pork do well here. Fast service and excellent surroundings. The management tends to be somewhat aloof. Closed Monday, lunch Tuesday to Friday, dinner Tuesday to Sunday.

NEIMAN'S AT THE TWIN LINES 2978 Carlsbad Boulevard, Carlsbad, 739-1131. If you have nostalgia for the chicken dinners that used to be served at the Twin Lines, you may enjoy them in the main dining room for Sunday

brunch, which also includes a large portion. During the week, breakfast offerings are available for dinner only, nightly. The high peaked room with its turret does much to enhance the proceedings. The Café in the bar offers a more limited menu, lunch and dinner. Moderate to expensive.

PETER CHANG'S 1441 Encinitas Boulevard, Encinitas, 942-5159. You have to look carefully to discover the location, but the natural style Chinese cooking is an especially good value at \$17.95. It is a 1/2 dozen or so salad, an appetizer, entrée with vegetables, and dessert. Late, Wednesday through Friday. No smoking on the weekends. A. Brasseur no longer serves lunch and is open for dinner only, Tuesday through Sunday. Expensive. Must call for reservations to get there.

CAJON CONNECTION 780 Mission Road off Highway 78, San Marcos, 741-5088. If you're planning a visit to the Wild Animal Park, try this strong, traditional New Orleans-style café. The menu is most extensive weekdays when crawfish étouffée, jambalaya and shrimp creole are available. Don't lose sight of our taster's bread pudding. Lunch daily, dinner Tuesday through Sunday. Moderate.

CANYON CRILL 1823 Canyon Road, Scripps Ranch, 271-4052. You'll be pleasantly surprised by the attractive setting, which includes a glassed-in patio that's open to the sky and a new Southwestern terrace. The food is delightful. All pasta dishes as well as steaks arrive with a salad and when they are on the menu, do try the intriguing asparagus, garnish with salmon and any of the fresh grilled fish entrees. Everyone seems to love the "lick-a-roo" as well as the boudin blanc. The owners and staff are very loving, which is a

NORTH INLAND

BRASSERIE AND WINEBAR 1536 Weylan Street, 435-9576. This restaurant has been voted one of the 25 best in the United States. The food is a mix of Oregon, does a remarkable job in contemporary French cooking and the food is visually exciting and a delight to the palate. The Sunday night fixed price dinner is an especially good value at \$17.95. It is a 1/2 dozen or so salad, an appetizer, entrée with vegetables, and dessert. Late, Wednesday through Friday. No smoking on the weekends. A. Brasseur no longer serves lunch and is open for dinner only, Tuesday through Sunday. Expensive. Must call for reservations to get there.

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STEAK & SEAFOOD

Here's a sample of our scrumptious entrees at moderate prices:

- TERIYAKI STEAK \$12.50** Marinated in soy and ginger sauce, served with fresh pineapple.
- SEAFOOD SALAD \$10.95** Ray shrimp, crabmeat, scallops, whitefish, cheeses and egg.
- LE COQ AU VIN \$11.50** Boneless chicken breasts, baked in red wine, smothered in Boudelaise sauce and mushrooms.
- WHITE SEA BASS \$13.95** Cracker fish, has a chicken-like flavor.

LATE NIGHT DINING! Sun.-Thurs. till 2:00 a.m., Fri.-Sat. till 3:00 a.m. 1760 Mission Blvd., Mission Beach. Reservations accepted 488-7311.

2 FOR 1 DINNER, LUNCH OR BRUNCH Buy any dinner entree (\$11.00 maximum value) and get another entree of equal or lower value free. Valid through 10/14/93 with coupon. Not valid with any other offer - 15% gratuity will be added to our total before discount. One coupon per couple. No tip orders.

major plus. Lunch and dinner, continuous service. Monday through Saturday, Sunday brunch from 10 a.m. to 3 p.m. Low to upper moderate.

FISH HOUSE VERA CRUZ Suite 124, 1841 California Row Shopping Center, 1020 San Marcos Boulevard, San Marcos, 744-8000. Located in a shopping center that houses restaurants and food stores only, this family-style restaurant serves fresh fish that changes daily and seafood. Simple but honest preparation, good value. Open daily, lunch and dinner. Monday through Saturday; dinner nightly. Moderate to expensive.

THE FORTUNE COOKIE 16425 Bernardo Center Drive, Rancho Bernardo, 431-8908. We are fortunate to have a Chinese restaurant of such quality in North County. The chef, Henry Yang, comes from a five-star restaurant and his cooking may be characterized as Chinese with French influence. We special ordered shrimp toast, sea bass in wine sauce, bean curd soup, beef's chicken, fish (to tempt and tease) pork chops, stir-frying. If you phone an hour in advance you may have these outstanding dishes. Or, order dishes with which you are familiar from the menu. Open daily, lunch 11:00 a.m. to 3:00 p.m., dinner to 10:00 p.m., and to 11:00 p.m. Friday and Saturday; dinner to 10:00 p.m.

MONTE CROIX 17500 Camino Country Road, Country Plaza Shopping Center, North City West (adjacent to Del Mar), 793-2943. Elegance describes the interior of this restaurant and especially if you are seated at a new table, you'll love the setting. The Cantonese-Mandarin cuisine offers some wonderful preparations, most especially chicken shikun, chicken shrimp, three mushrooms, delight and surprise beef. All the items on the Ming Court Specialty list are noteworthy. Service is first-rate. Open daily, lunch, Monday through Saturday; dinner nightly. Moderate to expensive.

BERNINI'S 7350 Fay Avenue, 434-5013. This place is immaculate, elegant, and offers magazines and newspapers. A light lunch menu, dinner, salads, pastries and glass. The décor is something, the floors and tables highly polished, the space ample. But it doesn't have the sparkle and excitement — or the atmosphere — of the Palmisano. Open approximately 6:30 a.m. to 11:00 p.m. 7 days a week. Live music is sporadic. Outstanding music; smoking at tables outdoors.

CARL BAPSET 5601 La Jolla Boulevard, La Jolla, 434-2333. Here's a restaurant where you really get your money's worth for fresh fish, prime rib, and seafood. On Monday night, there is a "monster prime rib dinner" with soup or salad and dessert for \$10.95. Other special complete meals served during the week may be \$9.50. Nice atmosphere, excellent service, good value. Open daily, lunch and dinner. Low to moderate.

CAVE RAINBOW 6900 University Center Lane, Arroyo Center Drive, 430-3355. The décor is sparkling and the Pacific Rim food — from Japan, China, Hawaii, Thailand, California, and Louisiana — is beautiful to behold and taste. The stimulating appetizers and such entrees as braised duck with mushroom, whole fried fish, free-range chicken with garlic butter, and mushrooms. And that pork with eggplant are well-served. The service is also excellent, but the meals are pricey. Open daily, lunch, Monday through Friday; dinner nightly. Smell bar open to midnight Friday and Saturday nights. Expensive.

DALEY'S 6915 Towne Center Drive, Rancho Santa Fe, 435-1112. The restaurant is owned by a doctor who has devoted a meal that's low on, low calories, low sodium. All the dishes look and taste wonderful and the top price is \$5.50. The sandwiches and salads are first-rate and the best prices and early

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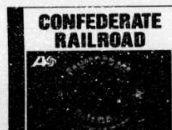
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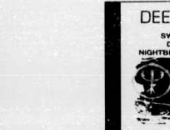
UPTOWN MTV UNPLUGGED
Various Artists Epic



STEPHANIE DAVIS
Stephanie Davis Elektra/A&M



RANDY TRAVIS
Wind in the Wire Warner Bros./Western



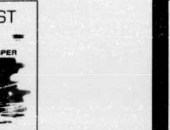
DEEP FOREST
Various Artists Epic



JIMMIE DALE GILMORE
Spinning Around the Sun Elektra



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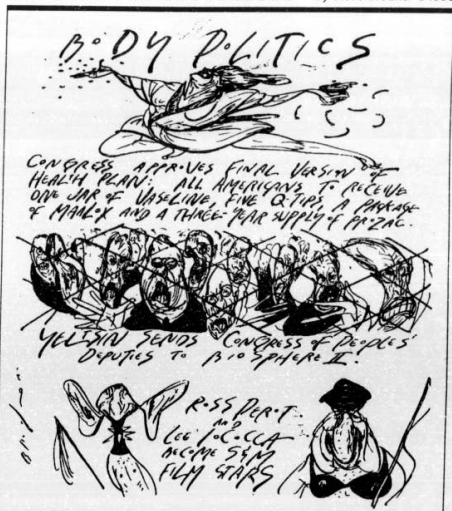
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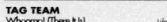
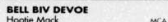
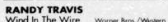
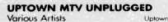
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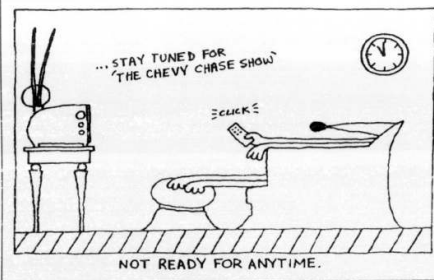
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<p>MAJOR SERVICE SPECIAL 30-60-90K \$175.00</p> <p>Parts & labor included. Most 4-cyl. foreign cars and trucks, 4-cyl. multi-plug and 6-cyl. slightly higher. Air and fuel filters additional. Does not include platinum plugs. Expires 10/14/93.</p>	<p>TIMING BELT SPECIAL <i>Starting at</i> \$99.00</p> <p>Parts & labor included. Most 4-cyl. foreign cars and trucks. Expires 10/14/93.</p>	<p>LUBE, OIL & FILTER, TIRE ROTATION & BRAKE INSPECTION \$19.95</p> <p>Most 4-cyl. foreign cars and trucks. Expires 10/14/93.</p>	<p>THE ORIGINAL BUMPER TO BUMPER SPECIAL \$78.95</p> <p>Parts & labor included. Most 4-cyl. foreign cars and trucks, 4-cyl. multi-plug and 6-cyl. slightly higher. Air and fuel filters additional. Does not include platinum plugs. Expires 10/14/93.</p>
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PRO-ALIGN SERVICE *Free inspection*
 1410 Morena Blvd., San Diego • Mon. - Fri. 7:30 am-5:30 pm, Sat. 8:00 am-3:00 pm.
 Se Habla Español. Visa/MC. Offer expires 10/14/93. **276-8685**
WE DO EXHAUST

536-8025
Premiere
Auto Painting

7992 Miramar Road, Suite B • San Diego • Mon.-Fri. 7-6, Sat. 9-1





SPOILERS

■ Paint and installation extra

as low as **\$145**



SUNROOF

15x30 Gen III photo for illustration only
plus tax, fits most cars and trucks. Subject to prior sale.

installed **\$159**

Sliding Rear Windows • Power Sunroofs
Spoilers • Ground Effects • Vinyl Tops • Tinting

27 Years Licensed Sales & Service Center



AMERICAN SUNROOF COMPANY

9240 Dowdy Drive, 866-1770 (1-12 miles west of 15, off Miramar Road)

Advanced Auto Installation

Sales, service and installation since 1968



Full Service \$75

- Amplifier
- Uplink
- Crossover
- Enhancer
- Jumper
- Chameleon
- Phazer
- JNC
- Clifton
- AudioLink
- and more

Window Tinting \$85

(More Cars) **Back three windows**

THUNDER AUTO ALARM

- 4-Door
- Am & Shams up to 100 amps
- Electronic door monitoring
- Electronic shock detection
- Padded light flash
- Audible shock or siren double
- Remote or siren setting
- Lifetime guarantee parts & labor

- Scan instrument
- 128 db siren
- Flaming LED
- Force protection
- Padded siren
- Fully installed

Car Stereo Installation Price

- Car Stereo only \$35
- With 2 speakers \$55
- With 4 speakers \$70
- Antenna \$15
- Alarms \$50 and up

Lifetime Installation warranty

MasterCard • Visa • Amex

4625 Convoey Street, Suite 100 • Kearney Mesa • 279-2434

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Transmission & Clutch Repair

FAST, FRIENDLY, FAIR

COLLEGE GROVE
TRANSMISSIONS & CLUTCHES

• Emergency
24-hr. Service
Call 464-6200

FREE TOWING
to center for repairs

EXPERTS IN
• Foreign • Domestic 4x4s & 6 wheel drives • Trucks • Motorcycles
• Clutches • Differentials
• Automatic • Standard
• One-day service (most cars)
• Extended warranties honored

FREE SHUTTLE
from your home to center, 5-mile radius

"Hometown service, nationwide warranty"

<p>FREE CLUTCH ADJUSTMENT with this coupon</p>	<p>RESEAL SERVICE \$99⁹⁵ Most cars • with coupon</p>	<p>FREE 22-POINT TRANSMISSION DIAGNOSIS with coupon</p>
<p>TRANSMISSION SERVICE \$299⁹⁵ Includes gasket & fluid with coupon</p>	<p>CLUTCH SPECIAL \$185 Parts & Labor Includes pressure plate, clutch cable, release and master cylinders. *Excludes small cars. Call for special promotion details. *Not valid with other coupons.</p>	<p>DIFFERENTIAL SERVICE \$299⁹⁵ Most cars</p>

Automotive Specials

We do extended warranty and 30K service

TOYOTA Suzuki Mazda Hyundai
Mitsubishi Isuzu Acura Daihatsu Geo

12 years in business!

Excellent references from our satisfied customers!

35-year Major Service Special \$74*

(reg. \$150)

Extra for fuel injected: Our major tune-up includes:

1 Compression test	9 Oil filter	16 Adjust bleed air	23 Check & replace all	29 Rotate tires (if
2 Spark adjustment	10 Ignition	17 Adjust throttle	24 Check & replace	30 Check & replace
3 Spark plug	11 Ignition	18 Adjust carburetor	25 Check & replace	31 Check & replace
4 Distributor points	12 Adjust	19 Check & replace	26 Check & replace	32 Check & replace
5 Spark plug	13 Adjust	20 Check & replace	27 Check & replace	33 Check & replace
6 Distributor points	14 Adjust	21 Check & replace	28 Check & replace	34 Check & replace
7 Air filter	15 Adjust	22 Check & replace	29 Check & replace	35 Check & replace
8 Oil filter	16 Adjust	23 Check & replace	30 Check & replace	36 Check & replace

*Note: For 1-cylinder car add \$20. Toyota, Saab, and \$20. Japanese 2000 cc 4-cyl. add \$35.

Minor Tune-Up Special \$29*

(reg. \$50)

Our tune-up includes all these services:

1 Spark plug	4 Adjust timing	7 Check lights	11 Check cooling
2 Distributor points	5 Check & replace all	8 Check fluids	12 Check engine
3 Compression	6 Check & replace all	9 Check brakes	13 Check filter

Complete Clutch Job \$168*

Brake Job Special \$38*

(reg. \$80)

1 Transmission input shaft
2 Pressure plate
3 Clutch disk
4 Slave cylinder
5 Pressure bearing
6 New transmission oil
7 Hydraulic fluid
8 New master/slave cylinders
9 New brake pads
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3



Computerized Car Care

FREE BRAKE INSPECTION MOST CARS • BY APPOINTMENT

SMOG CHECK \$12*

Save up to \$29.95

Reg. 132.00 (one vehicle, most cars)

OIL CHANGE, LUBE & FILTER \$15*

Save \$4 Reg. \$19.00 (Most cars)

Includes: 1 qt. 15W-40 Motor Oil • 1 qt. 10W-30 Automatic •
• Replace or filter oil • Check tire pressure
• Top off fluids • Complete brake inspection
\$2.00 for EPA waste disposal

MAINTENANCE TUNE-UP

\$29*	\$39*	\$44*
Reg. \$44.00	Reg. \$49.00	Reg. \$54.00
(Most 4-cyl. engines)	(Most 6-cyl. engines)	(Most V-8 engines)

Includes: Basic spark plug service, adjustment and
28 oz. engine oil • 17-month/10,000-mile warranty

FUEL INJECTION SERVICE \$49*

Reg. \$59.95 (Most cars) • Check injectors •
Check fuel filter • Check fuel line

COOLING SYSTEM SERVICE \$39*

Save \$80

Includes: Chemical power flush of
heater core, engine block & radiator • 1 qt. one gallon of
Zerolene antifreeze • 17-month/10,000-mile warranty

BRAKE SPECIAL \$49*

Save \$100

Includes: 4-wheel disc brakes • 4-wheel drum brakes •
• Inspect drum pads or linings • Inspect rotors •
• Inspect calipers • Inspect wheel cylinders •
• Additional time for 4-wheel disc brake inspection
• Additional time for 4-wheel drum brake inspection

*Per vehicle. Cap on time. Coupons exp. 10/17/83

FRONT OR REAR BRAKES

- Replace worn pads or linings
- Replace worn rotors
- Replace worn calipers
- Replace worn wheel cylinders
- Replace worn master cylinders
- Replace worn brake lines
- Replace worn brake hoses
- Replace worn brake boots
- Replace worn brake shoes
- Replace worn brake drums
- Replace worn brake pads
- Replace worn brake discs
- Replace worn brake lines
- Replace worn brake hoses
- Replace worn brake boots
- Replace worn brake shoes
- Replace worn brake drums

San Diego/La Mesa

1555 La Jolla Village Dr.

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Mira Mesa/Los Alamos

433-4445

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Keary Mesa

867-6156

7155 La Jolla Village Dr.

7155 La Jolla Village Dr.

A cartoon titled "NATIONAL PUBLIC RODEO." inside a hand-drawn rectangular box. Below the title, a bull and a cowboy are standing side-by-side on a horizontal line representing the ground. The bull on the left is facing forward with a grumpy expression, holding a microphone in its right hoof. The cowboy on the right is also facing forward, wearing a wide-brimmed hat and a jacket, holding a microphone in his right hand. Both characters have small, simple eyes and mouths. The drawing is done in a simple, sketchy line-art style.

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FOR SALE

COMPRESSOR TANK. 4500. 1400. 2000. 2500. 3000. 3500. 4000. 4500. 5000. 5500. 6000. 6500. 7000. 7500. 8000. 8500. 9000. 9500. 10000. 10500. 11000. 11500. 12000. 12500. 13000. 13500. 14000. 14500. 15000. 15500. 16000. 16500. 17000. 17500. 18000. 18500. 19000. 19500. 20000. 20500. 21000. 21500. 22000. 22500. 23000. 23500. 24000. 24500. 25000. 25500. 26000. 26500. 27000. 27500. 28000. 28500. 29000. 29500. 30000. 30500. 31000. 31500. 32000. 32500. 33000. 33500. 34000. 34500. 35000. 35500. 36000. 36500. 37000. 37500. 38000. 38500. 39000. 39500. 40000. 40500. 41000. 41500. 42000. 42500. 43000. 43500. 44000. 44500. 45000. 45500. 46000. 46500. 47000. 47500. 48000. 48500. 49000. 49500. 50000. 50500. 51000. 51500. 52000. 52500. 53000. 53500. 54000. 54500. 55000. 55500. 56000. 56500. 57000. 57500. 58000. 58500. 59000. 59500. 60000. 60500. 61000. 61500. 62000. 62500. 63000. 63500. 64000. 64500. 65000. 65500. 66000. 66500. 67000. 67500. 68000. 68500. 69000. 69500. 70000. 70500. 71000. 71500. 72000. 72500. 73000. 73500. 74000. 74500. 75000. 75500. 76000. 76500. 77000. 77500. 78000. 78500. 79000. 79500. 80000. 80500. 81000. 81500. 82000. 82500. 83000. 83500. 84000. 84500. 85000. 85500. 86000. 86500. 87000. 87500. 88000. 88500. 89000. 89500. 90000. 90500. 91000. 91500. 92000. 92500. 93000. 93500. 94000. 94500. 95000. 95500. 96000. 96500. 97000. 97500. 98000. 98500. 99000. 99500. 100000. 100500. 101000. 101500. 102000. 102500. 103000. 103500. 104000. 104500. 105000. 105500. 106000. 106500. 107000. 107500. 108000. 108500. 109000. 109500. 110000. 110500. 111000. 111500. 112000. 112500. 113000. 113500. 114000. 114500. 115000. 115500. 116000. 116500. 117000. 117500. 118000. 118500. 119000. 119500. 120000. 120500. 121000. 121500. 122000. 122500. 123000. 123500. 124000. 124500. 125000. 125500. 126000. 126500. 127000. 127500. 128000. 128500. 129000. 129500. 130000. 130500. 131000. 131500. 132000. 132500. 133000. 133500. 134000. 134500. 135000. 135500. 136000. 136500. 137000. 137500. 138000. 138500. 139000. 139500. 140000. 140500. 141000. 141500. 142000. 142500. 143000. 143500. 144000. 144500. 145000. 145500. 146000. 146500. 147000. 147500. 148000. 148500. 149000. 149500. 150000. 150500. 151000. 151500. 152000. 152500. 153000. 153500. 154000. 154500. 155000. 155500. 156000. 156500. 157000. 157500. 158000. 158500. 159000. 159500. 160000. 160500. 161000. 161500. 162000. 162500. 163000. 163500. 164000. 164500. 165000. 165500. 166000. 166500. 167000. 167500. 168000. 168500. 169000. 169500. 170000. 170500. 171000. 171500. 172000. 172500. 173000. 173500. 174000. 174500. 175000. 175500. 176000. 176500. 177000. 177500. 178000. 178500. 179000. 179500. 180000. 180500. 181000. 181500. 182000. 182500. 183000. 183500. 184000. 184500. 185000. 185500. 186000. 186500. 187000. 187500. 188000. 188500. 189000. 189500. 190000. 190500. 191000. 191500. 192000. 192500. 193000. 193500. 194000. 194500. 195000. 195500. 196000. 196500. 197000. 197500. 198000. 198500. 199000. 199500. 200000. 200500. 201000. 201500. 202000. 202500. 203000. 203500. 204000. 204500. 205000. 205500. 206000. 206500. 207000. 207500. 208000. 208500. 209000. 209500. 210000. 210500. 211000. 211500. 212000. 212500. 213000. 213500. 214000. 214500. 215000. 215500. 216000. 216500. 217000. 217500. 218000. 218500. 219000. 219500. 220000. 220500. 221000. 221500. 222000. 222500. 223000. 223500. 224000. 224500. 225000. 225500. 226000. 226500. 227000. 227500. 228000. 228500. 229000. 229500. 230000. 230500. 231000. 231500. 232000. 232500. 233000. 233500. 234000. 234500. 235000. 235500. 236000. 236500. 237000. 237500. 238000. 238500. 239000. 239500. 240000. 240500. 241000. 241500. 242000. 242500. 243000. 243500. 244000. 244500. 245000. 245500. 246000. 246500. 247000. 247500. 248000. 248500. 249000. 249500. 250000. 250500. 251000. 251500. 252000. 252500. 253000. 253500. 254000. 254500. 255000. 255500. 256000. 256500. 257000. 257500. 258000. 258500. 259000. 259500. 260000. 260500. 261000. 261500. 262000. 262500. 263000. 263500. 264000. 264500. 265000. 265500. 266000. 266500. 267000. 267500. 268000. 268500.



Delco Freedom
 75 AMP 12V 55 CCA
 100% RECYCLED
 3 YEAR WARRANTY
 100% FREE MAINTENANCE
 100% DELCO QUALITY
Delco Freedom
 75 AMP 12V 55 CCA
 100% RECYCLED
 3 YEAR WARRANTY
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AC-DELCO. IT'S
HARLOFF CHEVROLET
 1302 ENCINITAS BLVD.
 ENCINITAS
 (619) 753-6301

Like Buying Time?

MARVIN K. BROWN AUTO CENT
1441 CAMINO DEL RIO SOUTH
SAN DIEGO
(619) 291-2040

RWD \$67.50


COMPUTER

Front End

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*Most cars. N

John's Automoto
John's Foreign
8040 Miramar

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Hours: Mon.-Sat. 8:00 am-5:00

PRELUDE 83 \$102.50 *additional cost

WHEEL ALIGNMENT \$24.95 • All Four Wheels \$44.95

CONDITIONING SERVICE \$29.95⁹⁵ plus Freon

present coupon before service begins

Service Center
Service
1. • 695-0700

Ask about
shuttle service.

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Midway Rd.
2.5 miles from 1:00S, 1.5 miles from 1:15

*Not valid with any other special. Exp. 10/14/90

San Diego Reader September 21, 1993

FOR A HOT TIME!

Delco Batteries are engineered to withstand today's high under-hood temperatures.

- Some of the most powerful cold cranking amp ratings available
- Maintenance-free, never-add-water, no-worry battery.
- Built-in charge indicator shows state of charge at a glance
- Available with top post or side terminals
- Limited warranty good nationwide*



AC GM Delco

GENERAL MOTORS CORPORATION

92-CA-2199

AC-DELCO. IT'S LIKE BUYING TIME.

HARLOFF CHEVROLET
1302 ENCINITAS BLVD.
ENCINITAS
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MARVIN K. BROWN AUTO CENTER
1441 CAMINO DEL RIO SOUTHERN
SAN DIEGO
(619) 291-2040

Your car's best friend since 1962

Timing Belt Replacement Special*

Nissan Sentra \$2-89 \$155 Pulsar \$3-86 \$135 Maxima \$5-80 \$180 Pathfinder \$9 \$141 300ZX \$225 Pathfinder \$2-89 \$165	Celica (excluding Supra) \$6-89 \$129 Camry \$5-89 \$135 Corolla \$5-88 \$125 Civic \$9 \$103 MR2 \$5-89 \$120 Tercel \$6 \$107 4-cyl. \$6 \$107	Accord \$4-87 \$112.50 Civic \$3 \$79.50 Prelude \$4-87 \$112.50 Accord \$8-89 \$112.50 Civic \$8-89 \$112.50 Prelude \$6 \$112.50 4-cyl. \$6 \$112.50
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Toyota Camry (Turbo) \$2-82 \$115 Camry \$3-89 \$105 Corolla RWD \$6-70 \$67.50	Honda Accord \$3 \$86 Civic \$3 \$86 Prelude \$3 \$102.50	Call for special prices on other makes and models *additional cost with A/C
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COMPUTERIZED WHEEL ALIGNMENT

Front End **\$24⁹⁵** • All Four Wheels **\$44⁹⁵**

AIR CONDITIONING SERVICE

\$29⁹⁵ plus Freon

*Most cars. Must present coupon before service begins.

John's Automotive Center

John's Foreign Car Service

8040 Miramar Rd. • 695-0700

Ask about shuttle service.





ASE
Certified

14805 + 1415
Miramar Rd.

2.8 miles from I-15
1.5 miles from I-405
0.4 miles from I-404

Hours: Mon. - Sat. 8:30 a.m. - 5:00 p.m.

by Dudu Geva ©1993

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AUTOMOTIVE

Frank's
WHEEL POLISHING
POLISH, PAINT & REPAIR
Of Original & Aftermarket
ALLOY MAG WHEELS
New & Used Tires & Wheels Accessories

ONE-DAY SERVICE

FREE
Mounting, Computer
Balancing & Mag
Polish with every set
of wheels polished
at Frank's!



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

**SMOG
CHECK**

\$9.99*

Everyday Special "Pass or Don't Pay"

Fuel Injection Service \$59.95

Includes: cleaning & tuning of carburetor & jetting

Lube, Oil & Filter \$19.95

10% Free Safety Inspection. Includes 12-point safety inspection of car.

Come save with our low gas prices!

Air Conditioning Service \$29.95 Plus Parts

2696 Mission Village Dr. 277-49-49

ARCO 

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