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SAN DIEGO'S WEEKLY

Reader

THE GIVEAWAY

Some Spring Valley Hippies Hit the Jackpot

By Ken Kuhlken

See page 18

Happy days not here again A month after city manager Jack McGorry ordered a bid, San Diego Convention Center officials have scrapped plans to solicit the 1996 Democratic Convention. The reason, according to convention center V.P. Carol Wallace, is that the 760,000-square-foot facility "doesn't meet the basic specifications." They have certain requirements for raised seating, and we don't have the capacity to do that." The center's size ranks 14th in the nation. The Democrats were asking for \$21.7 million in cash and services to help defray the cost. Cities currently in the running for the convention, which could attract upwards of 35,000 delegates, reporters, and others, include New Orleans, Chicago, Los Angeles, and San Antonio. San Diego was one of four other cities party officials said were likely to submit bids, the others being New York, Cleveland, and Kansas City.

They don't call it Big Green for nothing John Steel, chief of staff at Scripps Memorial Hospital and one of the first Republicans to announce his candidacy for Democrat Lynne Schenk's 49th Congressional District seat, is hating up his fellow Dartmouth College alumni for money. Earlier this month, he sent out a fund-raising letter that begins, "Remember the magic of Dartmouth Night? As we watched the bonfire and dreamed of the future, who would have envisioned that our free enterprise system and aspirations of individual opportunity would be threatened in our own country?" The punchline: "We must raise \$100,000...to put together the kind of campaign that will win next year. We are already about halfway there, but I need your help now." He adds, "the limits are \$1000 per person." Underneath his name he notes he has served on the Dartmouth board of trustees and is the "father of five Dartmouth alumni." Steel's campaign manager, Heidi Bankowski, says the pitch is in keeping with her boss' character. "John is a novel kind of person," she says, adding that when she asked him for his "personal list," instead of the usual 100 to 200 names, he gave her 4000. "He's even sent a fund-raising letter to his high school class," she says, "and we've had responses that are phenomenal."

Free trade with Sacramento About 600 surplus light fixtures from Sacramento are headed for Tijuana, where they will be used to light up high-crime areas. The public works department, which removed the low-voltage lights from parking structures during downtown renovation, made the donation in response to a request from Baja California Norte state officials. "They originally stopped by to see if we had older police equipment, and we gave them 60 or 70 police light bars," says Gene Moore, the department's fleet manager. "Then when we delivered those to them, they said, 'Are there other things?'" Moore adds that the Mexican officials are also interested in surplus police cars, but unlike the lights and light bars, they won't be given away. "We work on an enterprise basis, so we need to recoup funds whenever possible," Moore says. As a result, the old cop cars now being decommissioned will be offered to Tijuana and other Baja police departments for \$900 to \$1000 per car, "the same price we sell them at retail to the public."

Smokers' smoking gun Put off the first smoke of the day, or quit completely for a week. That's the stop-smoking advice of USC's Cancer Center researcher Dr. John Pierce. His group conducted two surveys of 4624 California smokers. 18 months apart. Those who had previously refrained from smoking for the first 10 minutes after they woke up and limited their daily intake to 15 cigarettes were considered to have "low addictions"; those who had made an attempt to quit that lasted longer than seven days were deemed to have "positive histories." Of respondents with both low addictions and positive histories, 36 percent were able to stop smoking for good. Those with either low addictions or positive histories had a 14 percent success rate, while those with neither low addictions nor positive histories had a dismal 4 percent record. "Quitting smoking is like trying to run a marathon," Pierce says. "It helps to be in good shape, which is equivalent to having a low addiction, and to have tried running one before, which is like having a positive history."

Contributor: Thomas K. Arnold

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

"They make their living going through other people's trash and selling the valuable materials to the landfill operators."

TJ Trash Means Big Bucks for U.S. Firm

By Melinda Powelson

They call it "El Dumps." It sits on a ridge overlooking the dusty city of Tijuana. It is home to a largely neglected segment of humanity.

Last Saturday, amid piles of rotting food and animal carcasses, a group of youngsters played tag. These children, who have hair thick with lice and skin infected with scabies, have spent years in El Dumps, living in cardboard shacks. Their parents are part of an army of workers who make money scavenging through other people's garbage.

And now the Tijuana dump belongs to the gringos. "We are pleased to enter the large and promising Mexican solid waste market," says Lorne Bain, president of a Houston-based landfill conglomerate called Sanifill that purchased the dump for an undisclosed price just days after President Clinton signed the North American Free Trade Agreement. "This strong foothold in Tijuana gives [Sanifill] a solid foundation in a market area where we expect demand for waste management services to grow rapidly."

Bain says that in 1994 alone, his company expects to make about \$9 million in revenue from the operation. The day after the company announced it was buying the dump, this acquisition is the first — but most experts say not the last — in an avalanche of such purchases. American companies such as Sanifill, Waste Management Inc., and Browning Ferris Industries are lining up to get into the Mexican solid waste market. With increased pressure on the Mexican government for stricter environmental regulations, U.S. companies that have the technology to meet the higher standards believe they are well positioned to profit.

"Mexico will be a strong market for environmental firms because there is so much pressure on the government to tighten environmental regulations," says William Silk, a stock analyst with Moran & Associates of Greenwich, Connecticut, who monitors environmental issues. In particular, experts say, Sanifill could benefit because the firm has a history of fixing contaminated landfills. Other solid waste conglomerates plan to avoid potential regulatory problems by building landfills from scratch, they say.

Sanifill purchased Tijuana's 100-acre dump from Recolectora de Resechos y Residuos, a company formed in 1976 by 44-year-old Jose-Antonio Gonzalez, a Mexican na-

tional. The landfill, which operates under the trade name of King Kong Group, contracts waste services to foreign-owned maquiladora plants, and provides non-hazardous solid waste disposal in Tijuana. In addition, King Kong owns a municipal landfill in Tecate and a waste disposal service in Ensenada, which Sanifill also took over.

"[Mr. Gonzalez] came up through the management ranks in the maquiladora industry," says Chris Brewster, a Sanifill attorney. Gonzalez first worked as a manager of Whirlpool Corporation's Tijuana plant and was later employed as director of operations in a Matsushita factory. "He recognized a need for dependable waste management services when he was in that role, and ended up getting into the business."

Sanifill plans to keep Gonzalez as chief executive officer. "Mr. Gonzalez has a thorough understanding of the basis for

operation of profitable solid waste operations in Mexico," says Sanifill's president Bain. "He shares a commitment to expanding Sanifill's presence in Mexico and has laid out an aggressive program of growth."

Before going into Mexico, the Houston company says it did a series of studies on the waste business and its effect on environmental conditions. They held extensive meetings with regulators, administrators, and officials to understand the marketplace.

But what about the 300 impoverished families who live in the dump?

In his critically acclaimed book, *Across the Wire*, San Diego author Luis Urrea chronicled life in the Tijuana dump.

"In or near every Mexican border town, you will find trash dumps," Urrea wrote. "Some of the biggest cities have more than one official dump, and there are countless smaller, unlicensed places piled with garbage. Some of the official dumps are quite large, and some, like the one outside Tecate, are small and well hidden. People live in almost every one of them."

"Each dump has its own culture, as distinct as the people living there. [Dumps] is border speak, a word in neither Spanish nor English. It is an attempt to put a North American word or concept — 'dump' — into a Mexican context. Thus, 'lan'kyard' becomes 'yunka' and 'muller' becomes 'mofle.'"

"Each of these dumps has its own pecking order. Certain people are 'in.' Some families become powerful because of their relationship to the missionaries who invariably show up, bearing bags of old clothes and van loads of food. Some

continued on page 6

A CHRISTMAS WISH LIST

by J.D. GONZALEZ



CITY LIGHTS

CITY LIGHTS

CITY LIGHTS

CITY LIGHTS

TJ
Trash

continued from page 1
dompes even have 'mayors'; some have hired goons, paid off by shady syndicates, to keep the trash-pickers in line. It's a

kind of illegal serfdom, where the poor must pay a ransom to the rich to pick trash to survive.

"Then there are those who are so far 'out' that the mind reels. In the Tijuana dompe, the outcasts were located along the western edge of the settlement in

the shacks and lean-tos, in an area known as the 'pig village.' This was where the untouchables of this society of untouchables slept, among the pigs awaiting slaughter."

Tijuana public works director Jose Sanchez Mar-

tinez explains, "Because of now, just 20 years ago, people lived in U.S. landfills. Sanitill's primary concern about the scavengers in their safety, Brewster says. "There is heavy equipment operating in the landfill property and trucks coming back

though it is unheard of now, just 20 years ago, people lived in U.S. landfills. Sanitill's primary concern about the scavengers in their safety, Brewster says. "There is heavy equipment operating in the landfill property and trucks coming back

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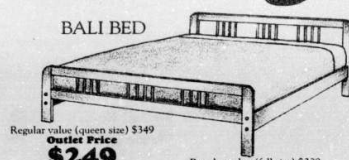
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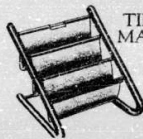


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MORE GREAT DEALS ON PAGE 9

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

continued from page 6

and forth. We may try and organize them a little differently because of safety reasons, but it is not our intent, at this time, to push them off of the property," Sanifill says it will also allow the scavengers to continue working in the dump.

"One way to think of [it] is in the United States, we might spend a few million dollars and build what is called a materials recovery facility, which people call a MRF. A MRF performs various materials recovery and recycling operations. One way I have thought about it

is as an outdoor MRF. [The scavengers] provide a function that is at least in some measure useful." After January 1, when NAFTA is enacted, Sanifill says it will be easier to develop the Mexican market. The company has already established a growth plan

based on rapid expansion, says attorney Brewster, although he declines to elaborate on what future acquisitions Sanifill has in mind. "This was not a NAFTA-driven deal, if you will. There has been plenty of economic growth in the border areas in Mexico

without NAFTA. It's as much a coincidence as anything else that we signed the agreement after NAFTA passed — it's the icing on the cake." Before NAFTA, one of the primary concerns about free trade along the U.S.-Mexican border was the

harmful environmental impact to the region. Activists worried that American companies would come down to Mexico just to avoid tough U.S. environmental regulations. Now some wonder whether Sanifill and other American businesses will spend enough money to keep their Mexican operations from polluting the earth.

For example, when the Tijuana dump was created, operators did not install a protective synthetic liner — required of all U.S. municipal landfills — to keep hazardous waste from seeping into the groundwater. Martinez says the Mexican federal government approved the landfill construction without a synthetic liner because it determined that there were no subterranean waters that could be contaminated.

"The primary objective of landfill design is protecting the groundwater," explains Brewster. "When the groundwater is 500 feet down, and there's not much rainfall [such as the case in Tijuana], the issues that relate to [installing a synthetic liner] are not as severe as if they were operating in the Pacific Northwest or the Gulf Coast, where the groundwater is maybe 20 feet down and it rains 15 inches a year."

"We have done some pretty extensive [research] on the landfill and we are comfortable with it," he says. "We did the same rigorous [testing] on the environmental side of the business transaction that we would do in the United States."

But Jeff Land, of the Arizona-based Border Ecology Project, says protecting the groundwater shouldn't be Sanifill's only concern. "There are several towns, or colonias, located below the Tijuana dump. The runoff could easily contaminate their water sources." Installing a synthetic liner could prevent this contamination, he says. "At this time," responds Brewster, "it's not clear whether we will install a synthetic liner. Our intent is to run a first-class operation in Mexico. We will be making some changes in terms of the ways that the future sections of the landfill is run. We will do what makes sense from an environmental perspective."

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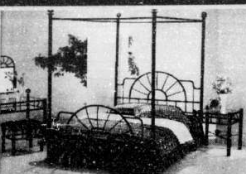


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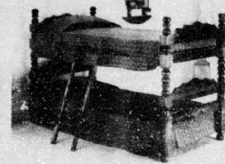
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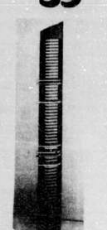
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CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

"My house became quite a show. Kids said they would take that LSD and look at those paintings for hours and hours."

Bummed Out, Spaceman Passes On

By Thomas K. Arnold

Hey, Mr. Spaceman
Won't you please take me
along?
I won't do anything wrong
Hey, Mr. Spaceman
Won't you please take me
along for a ride?

Whether or not the classic 1960s rock tune by the Byrds really was about him — he said it was, but he said a lot of things — one thing is certain: Clinton Beverage Cary, better known as the Spaceman of O.B., took Ocean Beach residents and visitors on a 30-year ride as cosmic artist, agent of the planet Rillipsore, and belligerent town drunk.

That ride came to a sad but not unexpected end at 2:30 in the afternoon of October 21, two months before what would have been his 85th Christmas, when his tired, crumpled body finally gave out in Sharp Cabrillo Hospital.

"He'd been bummed out the last few months," says Dallas Perdue, an Ocean Beach house painter who had been a friend of the Spaceman since 1979. "When you're old and blind around the holidays, you get depressed. He needs a lot of attention, and he wasn't getting any. He lost the will to

Oaks, continues: "When we got there, he couldn't speak, and he was in a high-pitched voice, so I knew he was in bad shape. We got him over to Sharp Cabrillo and he was there three days before he quit breathing. We got there as the doctors were trying to revive him. It was an awful sight. I've got pictures — they wanted me to give them the film, but I wouldn't. You know, the same day he died, there was an earthquake in northern Los Angeles, where he was from, and the screenwriter

Cowboy life."
"I remember Spaceman as a fantastic painter, and as one of the world's greatest con men," Oaks adds. "You had to sift through what he said, what was true and what were just stories, but even the lies and the stories were beautiful."
Oaks is nearly 80 and suffers from Parkinson's Disease. Perdue moved into his little cottage in the Surfside Court apartments at the foot of Niagara Avenue, overlooking the pier. "To be his bodyguard," he says. It



Clinton Cary, c. 1980

for Midnight Cowboy also died. That's kind of appropriate, because Spaceman lived kind of a *Midnight*

was Oaks who picked Spaceman up at the airport on April 15, 1963, when he first came to San Diego at the in-



The O.B. Spaceman, c. 1980

1909 and, at the age of eight, moved with his parents to Los Angeles. He took up the saxophone while in high school and later joined a succession of traveling dance bands. One of his regular gigs was with the Dick Swink Orchestra, which was based in El Centro.

One day "an inner voice or awareness commanded him to give up musical work immediately and start painting," according to an article in a 1968 issue of *Clippers*, a national art journal. He remained in Hollywood and by the mid-'30s had found work as a portrait painter, drawing the likenesses of Clark Gable, Carole Lombard, and others.

continued on page 12

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Spaceman of O.B.

continued from page 10
bard, the Barrymores, and Errol Flynn.
By 1954, Cary had opened his own studio in Hollywood. The same year, the Hollywood Association of Artists was founded, and Cary was elected its first president. He appeared on television and radio shows, and his works were exhibited in such prestigious

galleries as the Walter De Young Museum and the Palace Hotel, both in San Francisco.

His life changed dramatically in June 1957, when he had the first of two encounters with aliens from the planet Rillispore. He had set out to visit a friend who owned a ranch about ten miles outside of the high desert town of Joshua Tree. Finding the shack boarded up and deserted at 1:30 in the morning, Cary broke in, lit a fire in the wood stove,

and fixed himself a cup of coffee. Then he moved out onto the porch and lit a cigarette.

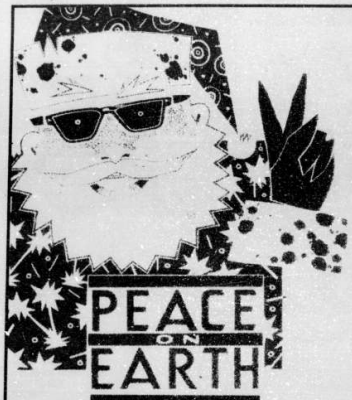
All of a sudden, "a blinding flash of white light flooded the whole sky and miles of the surrounding desert," he recounts in his autobiography, *The Spaceman of Ocean Beach*, which was published locally last year. "It was like viewing thousands of powerful klieg lights.... Then I looked up in the sky and I could see this huge, round, dark ob-

ject.... And then I recall three beings standing about ten feet directly in front of me...so fantastically beautiful that it almost knocked the breath right out of me." Communicating through "thought projection," Cary writes, the alien beings told him they were from a distant planet called Rillispore. They invited him to board the space ship and take a two-day trip to their planet. On the way there, they told a little bit about their planet. "The basis of Rillisporian

philosophy is pure and unadulterated love," Cary writes. "There is no such thing as crime there; therefore, there are no police. There are no accidents, sicknesses or disease; therefore, there are no hospitals or doctors." After he was returned to earth, Cary began to paint some of the glorious sights he had seen on Rillispore, primarily the birds. According to the *Chimes* magazine article, he switched to fluorescent and "his paintings [became] symbolical of ideas and concepts, rather

than a picture of concrete objects.... I became a cosmic painter," said the artist, "because of my inability to describe in words that which I could only visualize in color and form." He began traveling again, alternately painting and playing trombone. In 1963 he arrived in Ocean Beach at the invitation of his former band leader, Dick Swink. "I picked him up at the airport," Oaks recalls, "and while he wasn't drunk, he wasn't sober, either. He started telling me about go-

continued on page 14



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—Or—
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Breast of chicken lightly sautéed and finished with a sundried tomato cream and served with wild rice pancakes.

—Or—
Penne pasta with prawns and breast of chicken, sweet peppers and mushrooms in a white wine garlic sauce.

—Or—
Ingrid's Santa Fe Wellington
Filet of beef with a spicy sausage raisin filling, baked in delicate puff pastry and finished with a jalapeño hollandaise.

Fourth
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—Or—
Charcoal grilled swordfish accented with a chilled papaya mint salsa. Served with green chili mashed potatoes and seasonal vegetables.

—Or—
Grilled, marinated breast of chicken served with a spicy black bean puree, tomato corn salsa andachiote rice.

—Or—
Radiatore pasta with prawns, breast of chicken, sweet peppers and onions in a blackened tomato cream.

—Or—
Santa Fe Wellington
Filet of beef with a spicy sausage raisin filling, baked in delicate puff pastry and finished with a jalapeño hollandaise.

Fourth
Chocolate Decadence topped with a chocolate dipped Amareno cherry

Music only (after 9:30): Admission \$15

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

continued from page 12
ing to another planet, I said, 'Wait a minute, let me get my tape recorder,' and he

spent the next hour telling me about going to Rillispore. That's how the whole thing started."

Cary took a cottage adjacent to Oak's and began hanging around at the foot of Newport Avenue, telling

anyone who would listen of his close encounters with the Rillisporeans. He became known as Spaceman. He sold "Spaceman of Ocean Beach" bumper stickers. He began handing out free "space cards," assuring their bearers passage to a new planet once the earth was "cleansed" of people in the year 2005.

For the better part of the 1960s, Cary was a prolific painter. His style was a forerunner of psychedelic black-light art. He painted many of the signs he had seen in Rillispore, including the Ola bird and the Mahala plant, which he describes in his book as a huge flowering plant that grows to a height of 1200 feet and blooms

once every 600 years. Cary's house in the Surfside Court apartments became something of a mecca to the growing throng of hippies who moved into Ocean Beach during the 1960s. He put up a big blue-lettered "Spaceman of O.B." flag and recalled, "My house became quite a show. Kids said they would take that LSD and look at those paintings for hours and hours."

Eventually, drinking got the best of Cary. The times when he would lock himself into his cottage and paint for 15 hours at a stretch grew fewer and fewer; he spent more and more time on the beach, drinking cheap Gallo wine and whatever else he could get his hands on.

In 1970, Cary stopped drinking and for the next eight years did almost nothing but paint. He produced thousands of works, which he sold for as much as \$300 apiece in various Ocean

Beach shops. During that time, one of his works — the "Glorious Perception" — was one of 80 psychedelic paintings included in the art book "Comic Art," by R.F. Piper.

In 1978 Cary, in an attempt to get his work recognized in Europe, made a three-month trip to London and Paris in which he blew his entire life savings of \$30,000. Despondent, he began drinking again. By 1983 he had become a pitiful sight. In a 1986 article, Cary recalled that his daily regimen, from that point on, consisted of drinking "two quarts of white port wine a day for two years straight."

He lost his cottage and began sleeping at the homes of a rapidly dwindling number of friends — or underneath the Ocean Beach Pier. He squandered his monthly Social Security checks in a matter of days, renting a limousine and buying booze. Between checks, he would roam the streets of Ocean Beach with a shopping cart packed with his few remaining paintings, which he would hawk to passersby for as little as \$5 apiece.

In 1985 Cary developed a cataract in his right eye, neglected to see a doctor, and went partially blind. In November of that year, county social workers moved him into the Orchards, a senior citizens' apartment complex on West Point Loma Boulevard. Within days of his move, some transients he had befriended while living on the

continued on page 16

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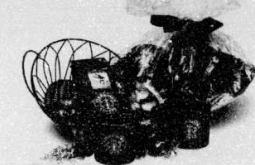


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San Diego Reader December 23, 1993 1

A bushy-haired kid was hitchhiking on Sweetwater Road. I picked him up at the crest of the hill, just past the light at Kenwood. He mumbled something, hung his head crookedly so he could watch me from the corner of his eye. On his lap in both hands, he held *The Living Bible*.

I wouldn't have picked him up if I'd known he was a Christian. In those years following my conversion at a Billy Graham crusade, everywhere I looked stood an evangelist I didn't want to talk to. If I told them I believed, they'd ask where I worshipped. When I confessed that I didn't, they'd want to know why and would pester me until I gained still another parcel of guilt. If I denied any faith, they'd sermonize endlessly. You meet up with a Christian, I thought, it's one of those lose-lose deals.

Where you going? I asked the kid. He directed me to a modest tract house on Harness Street, on my way home. I pulled to the curb, thinking I'd escaped, that he either was a Jesus freak of the hermit variety or else at first glance he'd judged me as a lost cause.

He got out of my van, gave me a little bow and asked, in a voice high and tender, "Do you love the Lord?"

"Sure," I mumbled.

He smiled rapturously, thanked God, and closed the door. He'd shuffled halfway across the lawn before I called out, "Hey," I pointed to my place. "The lime-colored dump with the second story over the garage. I live there. Drop in if you feel like it."

A lot of years later, hearing a line attributed to Saint Francis of Assisi — "Preach the Good News all the time. If necessary, use words." — I thought first of Tony. In less than a mile, his presence had softened my heart.

I went home and told my wife about the guy. Laura and I lived on a lower slope of Dictionary Hill in Spring Valley, overlooking Mount Miguel High School. Our place was a half acre on the west side of Helix Street, between a history teacher, his wife and two daughters, and an older couple, uprooted Midwestern farm people. We had fruit trees, a goat, a flock of chickens, a vegetable garden, and plenty of roommates — about ten dogs and cats and a dozen or so people occupying the two-bedroom house, one-bedroom apartment, garage, storage room, a shed, a milk truck beneath one of the pepper trees, and a tent beneath the other. Five of us played together in a band. Guitar, bass, drums, flute, saxophone. The whole band except our drummer.

Dinner was waiting. Chopped zucchini over brown rice, with cheese. Or Swiss chard and sour cream tacos. Or split pea soup. Or chili, the beef replaced by home-cured olives. For the last year, since Ron and Pat had arrived in their milk truck, we'd been vegetarians.

Ron and Pat were tiny. Standing on Ron's shoulders, Pat couldn't have dunked a basketball. They had identical waist-length hair. Ron's black, Pat's blonde.

With a preacher's fervor, Ron had enlightened us about the evils, physical and spiritual, of partaking in flesh and blood. The worst thing, he said, it made us fierce, aggressive. There was no way to peace while we insisted upon gobbling creatures. He persuaded so well that eight of his audience gave up the junk immediately. Steve and I held out a couple weeks, devouring all the bacon, minute steaks, and ground chuck they'd left behind.

We dined like an old-time family except that, for lack of a suitable table, we sat all over the living room. That was how Tony found us, swabbing our plates with wheathery bread, waiting on that evening's service to bring out the chocolate pudding.

There were always people dropping by. Most visitors hardly got noticed. But Tony's eyes were a little bugled and more fixed than other people's. Tall and gangly, he ambled like a cowboy. When he spoke, even said hi, he leaned slightly toward those he addressed.

"Anybody want to read the Bible?" he asked meekly.

Accompanied by a chorus of murmurs, half of us disappeared. The rest — Laurent, Steve, Ron and Pat, and I — sat on the living room floor around the coffee table made from a slab of tree trunk and the top of a telephone cable spool. Laura delivered the pudding and spoons.

Laurent sat glowering intensely at Tony, though he meant no harm. He studied every newcomer that was, as though trying to decide if they might've arrived on a spaceship. Laurent was only 21, barely older than Tony. After a couple years in the Merchant Marine, he was trying to deliver his mind back to earth, now that he'd become a father. Every day he and Madeline would go visit their baby in the hospital where she resided in an incubator — she'd arrived over three months prematurely.

Laurent and Madeline were apical. While he'd been crossing the China Sea on a ship called the *Marianne*, she'd been living in a commune in Hawaii where the wealthy charity who owned the land decreed that nobody could ingest anything except water, brown rice, and LSD. She wandered the beach and jungle, stoned, bewildered.

A couple thousand sea miles southwest, Laurent was struck by the conviction that a spaceship was going to swoop down, black him, and speed to another dimension where stars would pass during an instant of earth time. There the space folks would teach him the secret of -art so that he could return home a genius. Laurent roamed decks, smoking grass and restlessly waiting for the eerie lights to appear.

On the big island, Madeline grew so delicious and famished

THE GIVEAWAY

By Ken Kuhlken

Illustrations by
J.D. Crowe

Some Spring Valley Hippies Hit

the Jackpot

he contracted leprosy. The commune owner sent her for a cure. She'd hardly left the place when she met Laurent. They'd hardly spoken when Corina was conceived.

"Where did you come from?" Laurent asked Tony.

Tony said he lived down the hill with a group of kids from his church.

"Okay then, how'd you end up in church?"

Tony furrowed his brow. "Well, last year I was staying in Berkeley, and one night I was up there in the hills and I met Jesus, and then pretty soon I came back home, and my friend Barry was going to this church, and..."

"Hold it. Back up," Laurent demanded. "You met Jesus in the Berkeley hills."

"Yep."

"So, did you shake his hand or give him a hug? I mean, was he really there?"

"Sort of," Tony muttered.

"What's that mean?"

"Well, he was there, but he wasn't."

"You'd dropped acid, right?"

"Uh-huh," Tony confessed, bowing his head and opening his Bible.

He read the 20th chapter of John's gospel. About the empty tomb and Jesus charging "thomas the skeptic." Because you have seen me, you have believed, blessed are those who have not seen me and yet have believed." Tony kept losing his place and fumbling with the Bible as if the lines and columns undulated. At the end

of the chapter, he closed the Bible on his finger, sighed reverently and nailed me with a look I translated as, "I might've bought this stuff except it appears that if I get saved, all that might happen is I wind up like you."

The back door shut behind Steve. The others stood and wandered away. I walked Tony outside. He blessed me and started down the hill while I leaned against my van, weak with shame because in all those years I hadn't told Steve about the night I'd turned to Christ.

Steve was like my brother. Since high school we'd played music together. Steve, his brother Bill, and I were the wizard on lead guitar. I played rhythm, so Steve took bass, and we harmonized on vocals.

Bill and I had been pals since eighth grade, and Steve was a couple years younger. He was earnest, ingenious. While Bill turned everything short of death into a joke, Steve you could trust with your heartaches and dilemmas. He and I had spent every evening for a couple months paneling the basement in drywall and egg cartons, running wires to new electrical outlets, making the place suit our band. During that time, smoking and sipping Boone's Farm, we'd gabbed about most everything. Except Jesus.

Finally, after Laura called out several times, I dragged myself inside, brushed my teeth, and met her in our bedroom. She was staring at a Bible. Setting it on the floor, she talked for a minute about how sweet Tony was, then related an argument she'd had with Pam. Bill's wife. They'd disagreed on kitchen matters, how

to organize bowls and silverware.

"I'm not bossy, am I?"

"Not very," I said, which seemed the wrong answer, since Laura gave me a scowl, rolled onto her side, and burrowed her head into the pillow. Most every night Laura called me into the bedroom so we could talk for a minute. When she'd cooked out, rather than lie and brood, I'd rise, go out to the living room, and light up. Laura was intolerant of drugs. I could only grab a peaceful smoke if she was gone or unconscious. Then I'd reach for my guitar, chord and strum, working in some new bass run I'd learned, fleeing my lament and frustrations. Escaping tough questions like, "Why is Tony devoted to God and I'm not?"

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He might've arrived earlier or invited us to a morning

rehearsals.

Saturday mornings, our friend Sandy would arrive bearing gifts — a handful of time-release amphetamine diet pills we called blackbirds, Strong medicine. One capsule would drive us to the basement where we'd strum, pound, and shout until Sunday at three or four a.m. Then I couldn't sleep without downing a Second. Our band used a silly name I won't reveal. We should've been called the Blackbirds.

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Laura was attending Grossmont College, where she befriended a psychology teacher who took an interest in our semi-communal ways. When a troubled student he was counseling suddenly found herself homeless, he suggested she spend a couple days at our place. Her name was Lynne.

We often had guests. Travelers passing through San Diego on their way to Mexico. Friends who'd gotten kicked out by parents or lovers and needed a sofa to flop on while looking for the next place. But nobody moved in permanently without the rest of us agreeing, and we were selective.

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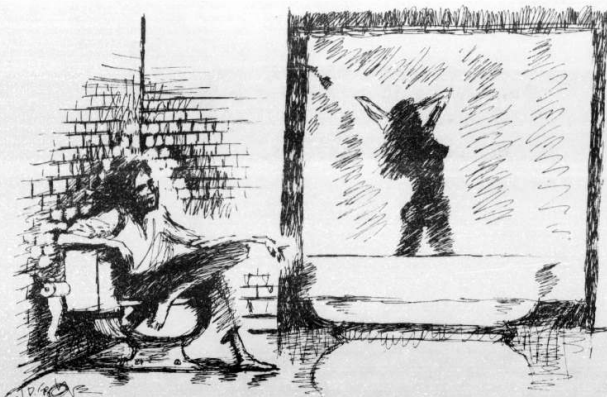
Now that she and Laurent were a couple, seeing her became a delicate matter, which I chose to avoid. Besides, she was out of the living room, off the sofa, and she no longer peered over my shoulder while I sat writing. For days, while she and Laurent frolicked above the garage, she might as well have been gone, except that she served to distract Laurent from his grieving. We didn't find him weeping in the garden. He no longer sat in the field staring out to space. A couple times we heard him laugh.

They didn't eat with the rest of us. Laurent said Lynne felt uncomfortable downstairs because we'd told her to get lost. One evening while Lynne fixed their dinner, Laurent spent a few minutes on the porch with Steve and me. We discussed some innocuous matter, then I asked how he felt about Lynne's company.

I'd expected an easy reply. But his face hardened, brows furled, and he seemed to ponder darkly. "Well, she keeps me from thinking too much, that's for sure. And there's... the weird thing is... it takes me ten times as long to have an orgasm with Lynne as it ever did with Madeline. I wonder if she could be a sex goddess."

Because I laughed, he glared for a minute, then gave a perfunctory smile. Steve deliberated and finally offered, "Maybe it's because she's kind of ugly."

Laurent sat rubbing his chin, staring toward a bed of gladioli. Laura had planted beside the porch. After a minute he wheeled on Steve. "I'd never thought about it that way. It could be."



A couple days later, Laurent decided to move from the apartment to the basement, which Steve had vacated when he took the room Pam and Bill had given up. The basement was drafty, the floor concrete, and the nearest bathroom was upstairs, which you had to share with at least seven people. But since he survived on a student loan, odd jobs, and a meager art scholarship from a local women's club, Laurent chose to suffer the inconvenience for the sake of \$20 each month.

The morning of the move, I heard Lynne berating him while they lugged a recliner chair down the stairs. Then she refused to help him carry any more. She sat on the lawn smoking cigarettes and griping to all who passed by. "The basement is a slimy hole. I'm not living there."

When Steve came home from visiting his folks, Lynne followed him into his room. I hung around the kitchen, futilely trying to eavesdrop. The only words I caught were Lynne's curses. Finally Steve came out alone, shrugged at me, and walked out back and around to the basement. His dialogue with Laurent went something like, "Lynne says you're acting like a blah, blah."

"That's because she's a blah, blah, and besides, blah blah."

"She's not so bad as all that," Steve contended. "She's got problems. No place to live. No job. A mother that hates her."

"Okay, Steve. If she's not so bad, you take her." Lynne moved her gear into Steve's room. Once again she ate with us, peered over my shoulder, monopolized the bathroom. Laura took such offense at the woman's behavior I dreamed about her loading the target rifle with which she'd earned trophies and medals. Each day at least one of the others would remind me that nearly two weeks ago I'd been delegated to throw her out.

I would've, gladly, now that she'd proven her character by seducing whichever single man had the nicest accommodations. Only I worried that Steve might cling to her. We might lose Steve.

The only time I could surely corner Steve alone was early morning. Lynne never rose before nine. Over coffee I asked Steve how he felt about our booting Lynne. I expected him to argue, but he only brooded a minute. "She's got a job interview tomorrow. Can we give her a few days?"

The next day I got home from my job about 11 a.m. and discovered Lynne's bags piled beside the milk truck, beneath the pepper tree in our parking lot, up the steps from the front lawn. Steve and Laurent sat on the porch, gabbing congenially. They were discussing Lynne's mouthiness during sex, the way she'd chirp and coo and whisper stupid flatteries.

"Who threw her junk in the parking lot?" I asked. They both raised their hands and grinned like a team who'd just conquered the blue ribbon. "I got tired of hearing her badmouth you guys," Steve said. Sharing the old couch, we swapped conjectures about whether she'd wheedle and fawn or throw a fit and attack us.

She was driving Steve's old Falcon Futura. Pulling in, she almost flattened her suitcase. She leaped out of the car, dashed around front, and stood over her gear, hands on her hips as though she were looking the suitcase and duffel bag. Finally she picked them

up and strode down the steps, up the path across the lawn, past us without a glance, into the house, and directly to Steve's room. We heard the bags thud on the hardwood.

"Coolay," Steve said.

Sandy would arrive bearing gifts Time-release amphetamine diet pills we called blackbirds.

He got up and sauntered inside, past Lynne, who had occupied the recliner, into his room, and back out with her suitcase and duffel bag, across the lawn and up the steps to the parking lot. He dropped the stuff, brushed off his hands, and returned to join Laurent and me on the porch sofa.

For most of an hour we heard Lynne sobbing dramatically before she walked to the phone and called somebody who must've picked her up. We didn't see her go. We were in the basement, Steve

and I practicing a new song, Laurent sketching. Joe, who often pitched his tent in our yard, had spent most of the winter in Mexico and returned emaciated. He said he'd contracted both hepatitis and amoebic dysentery, but a couple weeks of fasting cured him.

One afternoon he walked alone to the liquor store and returned accompanied by Yvonne and her baby.

Yvonne was a beauty, only 17, of Mexican and Yaqui descent. She was living with her mom, stepfather, and half brother, down the hill and across the valley toward Sweetwater Reservoir. Most every day, carrying her baby Donovan, she'd walk to our place. Even after Joe packed his tent and moved to a boat in a Shelter Island marina, Yvonne hung around our place, which brightened my days. She often stayed over. Nobody minded. She possessed such an airy spirit and cheerful presence that if the women got envious about the way their men delighted in Yvonne, they kept their peace about it.

A year or so before, out of inclination and necessity, we'd developed a rule that while using the bathroom to shave or shower, we'd leave the door unlocked so others could come and go. Before long our bashfulness had faded so thoroughly, I could sit and gab with Pat or Yvonne while they showered, as if they were in the kitchen, dressed and peeling potatoes.

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Yvonne took lots of showers. Nearly every Sunday afternoon following our Bible study with Tony, a carload of us would go to Indian Springs in Jamul, where our friends rented most of the cabins in an oak grove.

One day that year, Charles Manson had shown up at our friend Karl's cabin. He'd driven a VW bus from L.A., bringing Karl's wife's younger sister to haul back some of her stuff. Mostly records. They spent a few hours visiting, during which Manson prophesied to Karl about an upcoming race war wherein black people would exterminate the whites and run things until they realized they weren't smart enough and went looking for a white guy to lead them. Then Charlie would surface and save the world. That night Karl told me about the lunatic who'd raved so convincingly that for a second now and then he almost seemed credible.

We were staying outside the Candy Company, a La Mesa coffeehouse that belonged to our friends Fred and Cliff. Fred lived in the Indian Springs cabin above Karl's. Sunday afternoons, Fred would invite us all out for a barbecue. The purists brought spread-and-mushroom burgers, while Steve and I usually followed St. Paul's admonition — in the company of heathens, we ate what the heathens did.

Fred's barbecues were the best parties going because of the music. Whoever was booked that weekend at the Candy Company would usually stay with Fred. Jackson Browne played there. Steve Martin. Ramblin' Jack Elliot. Linda Ronstadt. Big Mama Thornton. Lightnin' Hopkins. Hoyt Axton. We got to drink, smoke, gab, feast, and jam with lots of talented people.

On one of those Sundays, Laurent drank a couple of shots of tequila, even though three years past he'd sworn off alcohol along with the drugs that had sparked his predilections of kidnappers from space.

The tequila made him nauseous. I was driving him home when a sharp pain struck his abdomen. I stopped at the market for Pepito Blumel. It didn't help. I raced home. Yvonne rubbed his belly, which made him yowl. All evening his face was contorted and he sweated with normal with a dangerous fever, though his temperature was normal. Yvonne fixed an ice pack for his belly

and dabbed his brow with damp washcloths. Being a mother, she knew the tricks. She nursed him through the night. By morning, when his pain subsided, she and Laurent were lovers. A week later they shared the basement.

Though Pam and Bill weren't living at our place, they spent most of the weekends there while Bill rehearsed with our band and Pam told us about Edgar Cayce, a psychic through whom dead guys revealed the past, explained mysteries, and prophesied. After a few of her pitches, Laura, Steve, and Pat accompanied her to a meeting of the Edgar Cayce study group she had joined. They came home from meetings with stories about their past lives, during which they'd usually been aristocrats, philosophers, martyrs, heroes, the sidekicks of prophets. When I inquired why they'd never been termines or skunks, Pam explained that they might've endured those lives too, but ascended spirits only bothered to

called himself a professor yet couldn't formulate a sentence without using "bloody," "blimey," or "bloke."

Tony, Ron, and I were in the dining room, appalled to observe how easily our friends and wives could get duped. But the next channel was almost convincing. He was about 30. His slacks and button-down shirt were starched and creased. His familiar spirit was a Russian. The accent was slight but distinct. Though I hadn't asked, he picked on me. My latest past life, he claimed I'd spent as a brutal, reactionary general in the army of Czar Nicholas. Afterward, while I walked Tony home, he asked, "Do you believe those people?"

"Nope."
"Laura and Steve and Pam do, though!"
"I guess."
"Ken, do you think Satan's really strong?"
"I guess."

"What do you think?"
We walked the last block in silence while Tony contemplated. At the curb beside his house, he spun to face me and leaned close. "I think he's getting stronger all the time."

Our band found a steady job. Friday and Saturday nights at the Caribbeandous Wimbledown, in the center of Del Mar. It was fun. But we spent more than we take on gas money, strings, beer, snacks, and the speakers we blew out. The last few weeks we only stayed on because of a promise the owner made that we could front for the Youngbloods at a Palmcoast concert. He offered us \$500, a hundred less than it would've cost for each of us to join the musicians' union, a condition we'd need to meet. Then we would've had to rent amps and speakers. The \$500 net loss, 50 apiece, we might've accepted. But \$800 from money, when the promoter was at best a tightwad who might stiff us in the end, was more than our egos could bear.

When at last we quit the Wimbledown, we vowed to rehearse two nights each week as well as Saturdays and to learn at least a few popular covers and requests. Soon we began to audition other clubs. But, our music aside, with antique Fender amps and Radio Shack speakers that made eerie buzz and blat sounds, we couldn't compete with groups whose giant Altec Lansing speakers would set a large nightclub to quaking in 4/4 time.

We would go to Indian Springs in Jamul, where our friends rented most of the cabins in an oak grove.

reveal stuff that was relevant to our current predicaments and needs.

Out of curiosity, the skeptics among us allowed the group to hold a meeting at our place. Tony asked if he could attend and watch.

The group was a peculiar assortment of scrappy youths, 30ish clerks and salaried, bookworms of all ages, and pudgy matrons. Their leader, Grace, was one of the latter. Though I'd never met her before, she greeted me as though we'd been intimate through several lifetimes.

They sat in a circle and held hands while Grace recited a prayer that invoked about 40 gods. Afterwards they launched straight into channeling. Grace babbled a message from a British fellow who

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SAN DIEGO READER December 23, 1993 2

sixty-two cents. Got that?"

"Hold on," I reached for pen and paper. "You're third on the list. We're dealing?"

"Yeah," I growled.

Since they called somebody new every hour or so beginning at 8:00 a.m., we turned the morning into a celebration. Pat went out and robbed the chickens, got Swiss chard from the garden, and made us omelettes. Steve drove to the Thriftmart for beer, clams. We all sat around the living room, radio blaring, and belittled popular songs.

The DJ called early. We listened to him dialing. Steve and Laurent pulled me out of my chair, escorted me to the telephone. "Is this... Ken... Cuke-lin?" the DJ bellowed.

"Close enough. Who's that?"

He told me and, allowing time for suspense, asked why I wasn't out working.

"I'm lazy."

"Oh, ha-ha. Well, what radio stations do you listen to, Ken?"

"Mostly that one out of Del Rio, Texas."

"Oh, yeah, the Wolfman," he rasped. "So what's your favorite song?"

"Dust My Broom."

"Who sings that?"

"Robert Johnson."

"He's a new guy?"

"A dead guy."

"Okay... Well, then, shall we get down to business?"

"Business?"

I heard Yvonne remark how innocent I sounded and Laurent quip that I must be a born liar. The DJ explained about the jackpot and asked if I'd ever turned in.

"I'll be damned," I said. "I was spinning the dial a few minutes ago, landed on your station. Was that you adding money to the giveaway?"

"That was me! Do you remember the amount, to the penny?"

"Sure."

"To the penny?"

"Eleven thousand, two hundred and three dollars and thirteen cents."

"You win," he howled. "You win! He wins!"

I expected a little revelry, for some of the DJ's enthusiasm, phony as it might've been, to stir at least a couple of us to dance or whoop. But everybody sat in silence, watching me.

The DJ asked what I'd do with the money.

"Maybe live in the tropics for ten years," I said. "Surf. Eat tamales. Dive for oysters, maybe."

"Aren't you going to buy anything?"

"Tossels. A new pair of sunglasses."

Tiring of my answers, he switched me to an office person who commented that I sounded awfully cool for somebody who'd just won a fortune. I shouldered but declined to honor his suspicions with an answer. We made arrangements where and when I should pick up the loot, then they released me from the phone. I'd only hugged Yvonne, Laura, Pat, and Steve when it clanged again. Steve

answered and passed it to me. It was my supervisor from the bus garage.

"Lucky you were sick this morning. Hadn't been, it would've cost you eleven grand."

Another guy who didn't believe I'd won on the level. I made some crack about the rewards of virtue. He cackled and suggested that — if I planned to continue driving a bus rather than retiring or becoming an entrepreneur — I should consider buying new Levi's instead of dressing like a hobo.

"See you Monday, Brian." I hung up and swilled a glass of champagne that had materialized. We toasted, laughed, took mock solemn oaths not to allow wealth to spoil our simple, proletarian natures. All that time I kept an eye on the door and the parking lot, waiting for the police to arrive.

Our celebration had just cooled down and I was munching a peanut butter sandwich when the first old friend called with a business proposition. He wanted to buy a certain house in Lemon Grove. Is it up for a rental, then buy another. Not long after I brushed him off, another opportunist phoned. Since the last time we'd met, in junior high, he'd become a stockbroker.

The couple hours before we went out for pizza, using coupons, I sat curled around my guitar listening to whoever answered the phone tell callers I'd moved to Costa Rica and working out the chords to "Nobody Knows You When You're Down and Out."

After pizza we drove to the jail, a club on Garnet in Pacific Beach where we'd been playing Sunday evenings the past couple

months. They'd offered us a quarter for each pitcher they sold and a promise to advertise and book us Friday and Saturdays before too long. It sounded okay, until we learned that most Sunday drinkers are repentant or broke. Thirty pitchers, \$7.50 for the six of us, was a good night. And every weekend that passed, their promises got more tentative.

Vindictively, we ran up an IOU, drank our fill, then resigned. Who needed the jail when by next week we'd have bought a four-column P.A. with a mixer, two Vox guitar amps with speakers galore, a Fender Bassman with four Altec Lansing, Rogers drums with Zildjian cymbals? In a month, we might be headlining at the Troubadour in Hollywood or the Lighthouse in Santa Monica.

Except on Tuesday, about 20 hours after I'd passed out checks to everybody, Bill announced he was moving to San Francisco to find a more progressive band. Blues was growing old, he said.

Nobody would join me in coaxing him to stay. Not even Pam, who would follow as soon as he found a gig. Steve was his loyal brother, who trusted Bill's wisdom. Our drummer had sped off somewhere on his Triumph 650. A couple days later he would call from Vegas, asking me for a loan. Ron and Pat didn't fret over Bill's desertion, since they'd decided to pack up their milk truck and head for Oregon. Before they squandered their share of the loot, they'd make a down payment on a farm. Even Laurent and Yvonne chose to flee, to Europe where he'd decided to finish a college degree in art.

Laura beckoned me into our room, sat me down, and rubbed

my shoulders. "Kenny," she whispered. "You can find another band, or you guys'll get back together one day. But first, we can go to Europe like we've always wanted. It's the perfect time."

They all spoke as if the giveaway had set them free to chase some dream they'd been nursing all along. But I wonder if we might've all sensed the curse descending and hoped to outrun the damned thing.

In July I finished my novel. A teacher of mine referred me to a certain New York agent, who promised to read the manuscript before we passed through New York.

We spent August in Oregon on Ron and Pat's farm, then parked our van at my aunt's place, arranged for a drive-away car, and cruised east in time to see New England's autumn. We met my new agent on the 33rd floor of a New York skyscraper a few minutes after some vengeful writer or performer had called in a bomb threat. My agent wore a suit that probably cost more than our share of the giveaway. Though he represented big shots, he was hardly older than me and confessed that he'd read my novel while stoned, yet couldn't put it down.

Laura and I soared off to Europe on a budget flight, crammed in with about a thousand college dropouts who didn't realize they

had a pre-famous author among them. Our first stop was Brussels, where our friend Gus had discovered a medical school for \$5 a year. Gus had lived with us for a couple years and had been so shameless a womanizer that if anybody asked why he'd left the country, we told them he'd run out of fresh women. He knew about the giveaway and how I had split the loot. One minute he'd imply that I was a saint, the next he'd say I was loco or had been led astray by hippie ideals, which were okay most of the time and fine to meditate upon, but not worth ten grand.

Nobody knew about the fraud except those of us who shared in it. Not even Gus, whom I'd known since eighth grade and trusted perfectly. So I couldn't admit that part of the reason I shared was to buy myself partners in crime.

From Brussels we caught a train north to Bergen, Norway. The next few months we made our way south just ahead of the bitter cold. Arriving in Hamburg, Paris, Andorra, Madrid, and Caballanca — the destinations we'd written home about — we made straight for American Express, anticipating a legal-sized envelope with a book contract inside. But all we got was letters, usually one from Steve about the new people occupying our home, one from my mother about her dog, and a package from Laura's mom containing strange gifts like \$2 bills and pantyhose.

Every Saturday, January through early March, while we camped on a Moroccan beach, spending about \$6 a week of the hundred or so that remained of the giveaway and our life savings, one of us would hitch a ride to the American Express in Agadir. When wanderlust next bit, we caught a ride across North Africa to Tunis, from where we sailed to Sicily, hitched rides in trucks

The DJ asked what I'd do with the money.

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with maniacal drivers who'd blast through small towns with an elbow on the horn and foot denting the floorboard. We sailed from Brindisi and arrived in Athens with 50 cents. We had to choose between a bus to the American Express office and one to the village of Nea Makri, where an ex-student of our high school teacher neighbor had been living, the last we'd heard.

We plunked our last change into the busman's strongbox and a few minutes later hopped off in front of the American Express. The line for mail was long and slow. A couple of overweight Texans nudged the clerk about a damaged package. At last they stomped away, and the clerk brought me the envelope with my name in capitals and "William B. Chris Agency" in the upper left corner. Inside were three rejection letters and a note that read, "Sorry. How about revising a couple of things, like..."

I became mate from distress. Laura bargained with a bus driver, traded him a dozen Moroccan beads for our passage to Nea Makri, a beach town on the Bay of Marathon, a couple miles south of the U.S. Navy communications station where Rick, our neighbor's ex-student, worked as an apprentice electrician. He and his girlfriend Juanita gave us our own room in their cottage.

Soon Laura got hired as a waitress on the base, and I found a job at an American school for military brats. A couple of days a week, I substitute taught in the middle school. I, usually English, history, or softball. My mom sent a copy of my novel, and through most of April I worked hard revising. The day I'd finished penciling changes, a hellhound pup Juanita called Rufus sprang onto the kitchen table, lifted his leg, and sopped my work.

In early July, a couple of months after Laura had announced she needed out from under my shadow, I landed at Kennedy Airport alone. My plan was to visit my agent and accept the offer that by now, I imagined, he must've secured for my twice-revised novel. I'd take the contract to a bank. They'd lend me the price of a flight home in time for my mom's July 10 birthday. Instead, after visiting my agent, I plodded downtown to Greenwich Village, wondering how a guy could rave about my novel and ten months later declare it unpublishable.

I found a jeweler who gave me \$50 for a half kilo of Moroccan beads, then I arranged for a rental car. From Travelers Aid I got



the names of a couple of Europeans who'd share gas to the West Coast. We sped through the nights so I could reach home July 9.

Back on Helix Street, since all the other rooms were taken, I moved into the basement. My old friend Terry had our old room upstairs next to Steve's. A new couple occupied the apartment. A neighbor girl inhabited the storage room off the garage. Ron was back from Oregon, in his milk truck under the pepper tree.

During the ten months since we'd left their farm, he and Pat had gotten disillusioned because farming hadn't quieted their

spirits. They must've blamed each other. Until mid-winter they'd fought and held on. But finally Pat ran home to Spring Valley, where she spent a few weeks on the couch before moving in with Steve. Where Ron found her.

For days he and Pat screamed and accused. When Steve tried to mediate, he was pummeled by Pat, shoved and threatened by Ron, who was a tough little guy and explosive. You always wondered if one day he'd give up pacifism and mutilate somebody.

By the time I returned, a month or so after Pat had found yet another man, a sailor who moonlighted at a gas station down the hill, Ron was attending primal therapy sessions. I might awake at 5:00 a.m. to his howling, and he was always smashing things. Usually they belonged to Steve. Like the ceramic Venus de Milo Steve had bought in Tijuana and made into a fountain by running a hose up through her torso. Ron socked her in the belly and broke her in two.

He might've gone back to the farm after assimilating the loss of his woman, except two months in a row, he'd written the check, stamped the envelope, tossed it on his dashboard where it blended with health food brochures and grocery coupons. Neither check got mailed, and since they'd bought the place on a land contract, they lost it.

Later that year, Pat and the sailor got married and became Jehovah's Witnesses, about the same time Ron started worshipping at Skyline Wesleyan Church across the valley. Another year and he'd leave us for a Baptist Bible college.

It seemed the rock bands of San Francisco hadn't laid in wait for the arrival of Bill's guitar. He gave the adventure about a month, until he got strep throat. Then he climbed on a Greyhound. Pam was in the second term of her second pregnancy, so Bill took a job with the welfare department. Nights he sat drinking and fingering jazz chords while Pam rushed around performing motherly chores. Fearing that if Pam got her way, he'd become the father of a multitude, he reminded her of his music ambitions and gave several dozen reasons why he preferred not to spend 30 years as an eligibility worker.

Pam agreed to get her tubes tied and let on the deal. So when, only months after Melissa arrived, she announced their

third child's conception, Bill sprang up in outrage, dumping her off his lap onto the floor, where she yowled like a cougar before attacking him so viciously he snatched up his Gibson and fled.

While he roomed with his folks in La Mesa, Bill stopped by to tell us the latest from the Edgar Cayce group. How Grace had channeled the news that the child Pam carried wasn't Bill's at all, but one who'd been immaculately conceived. A boy who'd become their messiah.

Bill, Steve, Ron, and I slapped our legs, slid off the sofa, pounded the floor. It was the best time we shared after the giveaway. Usually we stood on guard. To me it felt as if the sky had fallen and too many people had been crushed.

There was Mike, a vegetarian who abhorred vegetables and ate mostly peanut butter and candy bars, a handsome kid but terrified of females, whom he longed for too passionately. So he'd get drunk and mournful. Twice in that state he locked the bathroom door and slashed a vein, then wept and wailed for me to save him.

One of my oldest friends, a mythically rugged guy, moved in when he and his wife broke up. Before long, he'd swallowed a jar of sleeping pills on top of too much tequila. We found him in a lumpy in the back yard.

Every week that tragedy spared us, I suspected it was prowling nearby, waiting for my vigilance to tire and studying my defenses. By September, Laura had discovered who she was and came home. She wanted a child. Before long we conceived my daughter.

While she grew and Laura became ever more joyous and contented, I was perplexed by the weirdest chain of maladies. I suffered boils on the knees, in the armpits, up the nose. Then hypochondria struck me.

The band had reunited to rehearse for a benefit at the rehab center for heroin addicts where Laurent's brother resided. Sandy came by with her blackbirds. About midnight, the muscles around

Darcy was one reason we decided to move to Iowa, where I'd return to school in hopes that my next novel wouldn't get tagged unpublishable. But we would've left the old house anyway, before I'd let Darcy stay in a home over which a curse had fallen. Misguided fellow that I remained, despite lessons and signs, I thought the curse was on the place.

Tony might've set me straight, except he'd become schizophrenic. When the kids from his church gave up their house down the hill, while Laura and I lounged on the beach in Morocco, Tony got lost and woke up at County Mental Health in a room with a couple of obnoxious who transformed before his eyes into demons.

They released him to his sister, who lived up the hill from our place. He discarded the medicine they'd prescribed. He'd wander to our place and stumble around grinning or muttering feebly. If we gave him coffee, he'd spill it. Food, he'd take a bite then forget. When I asked him to read the Bible, he might open it and gaze at the page, looking bewildered as though I'd flipped it upside down.

I still see him walking or perched on the bus stop at the corner of La Mesa Boulevard and University Avenue. He dresses cleanly. He still has bushy hair. He carries two duffel bags and always leans forward from the waist and neck, as though peering into the future. It's been a couple years since I've stopped, because every time I did, it broke my heart. I want to redeem Tony, to make amends in the name of our whole mutinous generation. But all I can think to do is pray. ■

Grace had channeled the news that the child Pam carried wasn't Bill's at all, but one who'd been immaculately conceived.

my heart began twitching. They twitched for months. Six or seven years would pass before I gave up monitoring most every beat.

But my baby daughter redeemed that year. Darcy came with great puffy cheeks and fluttery eyes, wispy hair, blond like in old photos of my dad. She would laugh and coo, want to nurse all day long. If she fussed, we took her for a ride — she'd make little poot sounds while drifting to sleep. Only a few weeks old, she learned how to give a raspberry. At two months she could draw spiderwebs. She awakened me to love.

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From here, from there, from everywhere, where they came. Melitzers. My half-brother Uncle from Saginaw. Sister Woona from Tarp. Pa. Sonsdaughters. E. Z. Aphel. Sister Pluz and Pluz from Duff, Dubuque, Sioux City and New York. New York — the fabulous Apple — with Josephson, Lukeman, In-Boy, Porcelain and Groucho. Niece-nephews Bix, Berp, Jordano, Salads (the family "salat"). Uha, Dighy and Pantis. Cousins Bib, Peony.

Then, Beluga, Teotia (a great plumber), and Cal. And I was invited in laws and shit.

And for the first time as a member in good standing — from out of the shadows! — now that I was a member, I was going to hear, ahem, reward my longtime mistress actress Irene Forest. (Had I sneak her in — as "Mad" — until this year, I would have been invited.)

And I was invited to the Umo, where, during last month shot my least favorite daughter, Elf, along with siblings Wug, Seabaze, Buzbo and Fluencer. I was, of course, off at the Umo (the Umo, or Zolo, is the excuse for "avoiding family" this yuletide, but I did send his Bess: "Have one on me." We will

we live it. Or try to. (To the best of our 'bilities.) Zane, Ju-Boy and Thubb of this year's Categories Committee — they've been at this for weeks — have got the list for us. Okay, fellas, present 'em.

Presented:

Holiday Suds Test Turns Booze-a-thon

brought along his cache of sumo tapes. "Akebono versus Wakahanoha, Kyushu Basho — a *honey* match." Swell. So grab a couple 6-packs, take Sess and Porcelain out to the tool shed. (TV does not belong in a house.)

2. Beer for cooking. That's a new one; any takers? How 'bout Aphida (formerly married to James Beard)? Uha (enrolled at the Food Inst. of Del Mar)? Great, great...here's a 6 of Negra Modelo...see what youse two can dish up.

3. **Beer for family fun.** Whatever in hell *that* is. Hey, I'm only the patriarch here. Nobody wants to tackle this? Good — let's drop it.

Turns Booze-a-thon

6. **Beer for reading.** "Me me me!" shout LuAnne and Vulvo, who disappear into upstairs bedrooms with *War and Peace*, *The Soft Machine* and sixers of Chihuahua and Superior.

Corn hops malt barley rice wheat sand
molasses buttermilk blood bran flan flying
down to Rio
Rio by the sea-o;
in my hand is an axe
and I axe you once, twice:
"Who is Domesy Julian?"²⁰

8. Beer for cardmaking. Make that beer and cardmaking — beer theme Xmas cards — and let's give it to little Johann, still too young to personally partake of the stuff (our cutoff age this year is

9. **Better ideas.** I'll take that myself. A bug and two slugs — three four five — of Noche Buena and I'm set...here 'tis. The solution to all the world's ills, the first big giant step anyway, is to limit all TV commercials to 15 seconds. The result: no production expense — strictly enforced. So nobody can sell you anything you don't want, don't need, and "consumption" would seem in and of itself so appealing. Nothing, not Cadillac, not Nike, not Dior comes to mind. I can't see any better than dog poop at 4 AM on UHF — "Buy or rent a multipurpose folding ladder" or the like. Shopping Network. A thousand bugs including actors, script, camera work, transportation, everything. It's a felony if you go over 9 (yrs. in federal pen).

10. Beer for beer sake. A/k/a beer for drinking. Perhaps the most important of Categories. So important that we record all pertinent activities — the comparison tests, the Research, the analyses and testimonials — dialogue à la Meltz — for multiple days if nec. ("the 7 days Xmas" — or as long as the beer holds out). To be made available to bonafide beer societies FREE OF CHARGE. Beer inquiry at its very best — leave it to the Meltzers.

To the soda by the tree! — get those camcorders rollin' — let's drink!!

DOS EQUIS, DOS EQUIS SPECIAL LAGER
OSCO: Having had a Dos Equis Special Lager and a regular in not too many minutes, I feel like they both must go down pretty easy.
PLUZ: Actually, though, they've gotten to be almost the same beer. I remember that when I was first drinking Dos Equis it used to be a *bitter, dark beer*. And there wasn't any of this pale lager

stuff. And now they're almost the same, I don't even know why they have them in a brown and a green bottle — they're the same beer now.

O: Fuck 'em.

CORONA

O Corona is smooth, as always.
P: Well, it's consistent these days. 'Cause I remember when Corona was first imported, you could get good Corona and bad Corona. Now they make so much of it it's all mediocre Corona. Corona is Mexican Budweiser.
O: I think if you drink Corona after something else, like the way there's something maybe, well, not exactly causal about the taste even though it's smooth, you don't pick that up when you're drinking it after something else. 'Cause you already have an approximation of that taste in your mouth from the other beers.
P: The alleged past smooth.
O: So it's like a very smooth follow-up to heavier Mexican beers.
P: Not that Dos Equis is really heavier anymore.

continued on page 32

continued on page 32

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Blanca, I don't mind it at all — I think it's just ordinary 'cause I have it all the time. Can I tell you the truth? I forget what they both taste like. Let me taste the Pacifico again...mmm. It's very satisfying. It has that good wheasty taste. Or peaty? I think they call it. Let me taste the other one...I still prefer Pacifico. It has a much more pungent snack. Carta Blanca is fine — if you push came to shore, I could drink either. You know what...mmm...the Carta Blanca is sweeter. I tend to like sweet, but I'd still go with Pacifico — it's more tangy. The truth is, I get very affected by beer, so after a while it doesn't matter what they taste like. That's a side of beer, don't you think, how it affects you? If your body can respond to it without too much trouble, I think that's quite good.

BOTH BEERS MIXED IN ONE GLASS

It's not a good idea to mix them, you never know what the chemical reaction of one beer on the other might be. But drinking the mixture this time seems fine. It's not as good as each beer singly — it does dilute the taste. But it is okay. And the fizzy effect of — burp! — or some would call it belching — I was just thinking, because I don't make those horrible sounds, but I do have that sense of it coming back up through my throat.

That's one of the things I like about beer, is when you're sitting there and then it comes back, and you get to have it again without drinking it. I also like the smell of beer when you throw it out in the sink — perhaps you fell asleep and you didn't finish the bottle, so in the morning you throw it down the drain.

CHIHUAHUA VS. CARTA BLANCA

I like the Chihuahua better, which you would never imagine — liking a beer named Chihuahua. I don't like scrawny little silly, stupid dogs particularly. I don't know if they're stupid, but they're not appealing. But I like it, it actually seems to have a little more bite to it — as a dog should, ha — a little more fair.

R: I think they're almost indistinguishable. Chihuahua is less sweet. There's a little more sweetness to the Carta Blanca.

I: You know what? I was passing by and I smelled the Chihuahua and it gave me a very good feeling. Carta Blanca doesn't have as pungent a smell. I'll taste it again...you know something? Now the Carta Blanca is having more of a ting or something.

R: A tang?

I: A tingle. So I guess once you've had enough

of each it doesn't matter. I wish we were drinking wine instead of beer.

BOHEMIA VS. TECATE

I: Bohemia looks darker, Tecate looks greener. But that might be because there's a colored napkin behind it. I'll taste the Bohemia...yum yum...it's excellent. Tecate...well...the Tecate is sweeter. Bohemia is more bitter.

R: I just think Tecate tastes like wispy wacky beer. Bohemia just has more range of taste.

I: Let me taste them both again...okay. The Bohemia is better, the Tecate is nothing. It's just very light, it's good enough but it's not really beer. It's like a light tea, a beer tea. You put water in the leaves and then you get kind of a hint of the flavor — that's what this is. It's watery.

R: And Bohemia is like coffee?

I: Bohemia has a pungent, more of it, it's good, it's stronger.

R: Have you had too much to drink?

I: Well, isn't that the way to ascertain if beer is any good? The buzz, right? I think the buzz comes from the Bohemia, not the Tecate.

MODELO ESPECIAL VS. TECATE

R: Which looks darker to you?

I: Modelo Especial. I like to say it. With a name like that, it must be special. By the way, who's going to wash all the glasses? 'Cause I won't do it. As opposed to drinking out of paper cups. Okay, I'll taste each one...mmm...yes. Unfortunately, you can never, it's not fair, because I drank the Modelo Especial first, and I think your first taste of beer — if you haven't had beer in many hours — is always better. It's always the best taste. And I tasted the Tecate second, and it tasted second best.

R: Here's what you do — rinse your mouth with...

I: No, it's not a question of rinsing. It's a question of the enjoyment of, no, I've already been polluted. And I like it better anyway. I think it's a much more full taste, and I was drinking it like a thirsty tree. Y'know, a tree that's thirsty for liquid.

R: Why don't you drink some Tecate with the approximate thirst to see how you feel about it?

I: Okay...it's too thin. It doesn't have as thick a taste. I do like a thicker beer.

R: Why don't you just stir some honey in with it?

I: No, you drink it as it comes.

R: How is drinking Tecate after eating pizza?

I: It goes with food?

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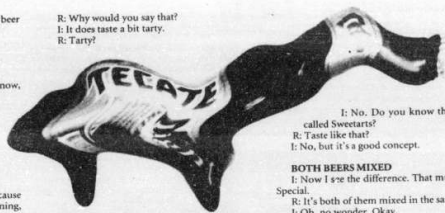
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BLINDFOLD #2
I: That's the Modelo.
R: Why do you think so?
I: Well, to tell you the truth I really don't know, but it just felt like it was special.
R: Well, Irene, it was the bohemian.
I: That's the one. I don't feel too disappointed that I was wrong.
R: So the Bohemia itself is also special?
I: Yes. This just proves my theory. That the more you drink, the less able you're able to discern.
R: Is less able you're able?
I: Less able to discern the difference, because there was a profound difference at the beginning, and now maybe, maybe not.
R (serving her Modelo): Now which one is this?
I: This is the Francol.

R: Why would you say that?
I: It does taste a bit tarty.
R: Tarty?



I: Tartier. Not tardier — later — but tarter
More tart.
R: Like a styptic pencil?

matter. No, yeah sure, whatever you say.

DOS EQUIS VS. DOS EQUIS SPECIAL LAGER...

Q (sampling Deutsches Doppel Lager): I like it fine, but for taste and bite it's ordinary.

R (serving her Dos Equis Lager): Try this.

I: This has the more dramatic taste. It's a little bit more, it's less smooth if you want to call it that, it's more better — more sour.

R: You're not 'knowing' if I call it more sour, but it's more better. And the Special Lager a kind of ordinary. How would you compare each of these to your favorite, Modelo?

I: Probably Modelo is better.

R: How is it better?

I: Unfortunately for me, whichever comes first is the better one.

R: But you had it last night. That still counts as first?

I: Yeah. I mean I somehow, for some unexplainable reason, set that as the one, the standard.

R: So Dos Equis is not as good as Modelo. What about Dos Equis Special Lager? It's dishwasher?

I: No, it's fine, there's nothing wrong with it.
 J: I wouldn't say it's crummy.
 R: Is it better than Tecate?
 I: Probably Tecate is better. It has a nicer sound to it.
 R: So, in other words you're saying you don't know what Dos Equis Special Lager is better than, but you're saying it's fine.
 I: I'm saying it's fine. It's not terrible. I have no memory for beer. If this were chocolate, I could tell you. I don't know if you wanna know this, Rich, but none of these beers compare to English beers.
 R: But how 'bout compared to U.S. beers?
 I: Probably they're better than U.S. beers. All of them are. But I suspect with beers it has more to do with how much you know than what you were drinking at the time that makes it memorable. Like, is it a special evening?

L: I don't remember the *taste* of it — I just suspect that it's better than these. Just from the idea of it.

R: What's the idea of Modelo?
E: It just was exciting — I'd never heard of it before. It's based on that. Can I tell you the truth, Richard? If you wanna get down to it, there's really just two kinds of Mexican beers. There's the kind that tastes a little bit more bitter, a little more hearty. And then there's the kind that goes down more easily and has less taste. And they all seem to belong to one of the two categories. And of these two, the Dos Equis is more bitter, and the Dos Equis Special Lager is the easier one.

...VS. CARTA BIANCA
I: You know something, I think *this* is the best one. Unfortunately, 'Cause it's just an ordinary beer. I mean you see it around all the time. And I've had more to drink, so I don't know if...

R: Compare it to the Dos Equis Special Lager.
I: No need. The Special Lager is just nothing.
It has much less of a bite, though I wouldn't quit

It has much less of a bite, though I wouldn't quite call it bland. But you know what? Before I tell you, I want to tell you that the title of this poem is THREE GLASSES that have to be washed tonight. As opposed to two, which I could accept.

R: Okay, compare the Carta Blanca to Dos Equis regular.

W: I'm having good. Carta Blanca's the best. I would stand behind Carta Blanca. It's the first one that's given me any sense of, you know, where I have conviction about it. Its taste is very good — it's round. It's got a very round combination of tart and sweet. I just feel compelled to comment on the ludicrousness of the idea of having a sense that's purely sensual or sensual — or nourishment that's only, or biological saturation — and to put, — you know, part of this is just stupid. To have to put detailed kind of poetry and analytical description of something that's *primal* in a way that's a distraction.

R: So would you sit around sipping Cartas Blanca all afternoon?

I: Okay, that's a more valid question. Of these three, I guess I would pick Carta Blanca.
R: You'd drink it all afternoon?
I: Well, that would be nice.
R: And how about Modelo?
I: I don't remember Modelo. I just remember that I liked it.
R: So you've now put it completely out of your mind. And half an hour ago you told me Modelo was the best.
I: But I didn't *remember* it when I said that.
R: Nor do you probably remember you said Carta Blanca was ordinary.
I: Did I say that? Well this time it's just wonderful.

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LETTERS

continued from page 3

only on the manner in which the City of San Diego has ignored its own park rules and created a unique, fee-exempt category of Organ Pavilion user. This waiver seems like favoritism for sectarian belief at municipal expense (more than \$18,000 per year).

On August 2, 1988, the president of the San Diego chapter of Americans United for Separation of Church and State sent a letter to the city manager. This letter expressed concern about the direct involvement of the City of San Diego in the Community Christmas Center in Balboa Park.

The city attorney's office prepared opinion No. 88-2 in reply to the inquiry from Americans United (not from the City of Separationists). The opinion, dated August 31, 1988, concluded that the display could legally be placed in the park if four suggestions were implemented. I agree with that assessment. In November 1988, the four suggestions were ignored by the City Parks and Recreation Department. I then filed suit in federal court.

I am aware that a public park is an open forum where ideas of many kinds may be expressed without government or private interference. The purpose of my suit was not to keep a certain message out of the park, but rather to have the City of San Diego apply the same rules and assess the same fees for the owners of the Christmas display as it does for every other religious and non-religious user of the Organ Pavilion.

When the City of San Diego waives the customary permit and use fee for the Christmas display, an American government promotes and endorses a religious message and thereby violates the constitutional requirement for neutrality in such matters.

My litigation followed the city's failure to comply with the written legal advice of its own attorney. Reader please often tell stories of government duplicity. Yet, no newspaper has ever presented the facts in this light. (The Reader mentioned the suit for the first time five years after it began.)

Many aspects of this issue, including small victories, have never been exposed by news media. Please forgive any appearance of presumptuousness when I suggest that you employ a journalist who is capable of obtaining information from the people involved and/or the public record the next time you decide to write about my activism.

Howard Kreiser
San Diego

Ed. Mr. Arnold interviewed Mr. Kreiser's attorney prior to writing his item.

The Damned Did It

I would like to thank Jamie Reno and the Reader for finally putting a little light on what could very well be a phenomenon. I refer here to the Steely Damned ("Voyage of the Damned," December 16).

For those of us who grew up in the '70s, Steely Dan put a shine on what was an otherwise disappointing decade (after '72) for music and listeners.

I had always wanted to see the Dan in concert, but the rumor going around was that they were outstanding studio musicians who could not reproduce their music live. Given the technology available at the time, and their only feeble concert attempt in '73-'74, the rumor seemed to carry weight.

So when I saw the first Steely Damned ad in the Reader, I chuckled and thought to myself, "Fagen and Becker can't even do it again! live. What makes these guys think they can?" I finally went down and caught the Damned's sixth appearance. Blown away wouldn't adequately describe what happened to me that night. Not only did they perform the music as good or better than the recordings, they did it with a style and flash that left me in awe. It was truly apparent that they too, loved the music and were incredibly challenged by it. I looked around the room and felt the excitement emanating from the crowd and, in a small way, realized that I wasn't the only one who had been yearning for this for so long.

Several weeks later, I saw them again. During the show they announced that they were going to do "Ain't for the first time. They had been working on it for eight months and finally felt that they were ready. I looked over to my friend and said, "This is the ultimate test for this band. I'll bet you five bucks that Steely Dan won't even try this live in concert." Eight minutes later, 300 people were on their feet in one of the most incredible and inspiring standing ovations I have ever seen. The Damned did it and they did it beautifully, wholeheartedly and all. The audience appeared to be swept away and overjoyed by the performance. I was, too.

As you mentioned, Steely Dan did go on tour this summer, and I got the chance to see them in Phoenix. Three songs into the concert I found myself wishing I were back in San Diego sitting in front of the Damned and listening to them being played by people who still love the songs. Besides, I knew the Damned would have played all night if they could. Two hours later the concert was over and I couldn't wait to get back to San Diego for the next Steely Damned performance.

Occasionally, I hear Bob Tedde say that he hopes this incident in elucidating Empty Cradle. He ordained my fan

project continues indefinitely. I heartily concur. Oh, and by the way, I won that bet.
David Binford
La Jolla

My Attention Was Locked Into The Emotion Of Each Succeeding Paragraph

I just read "The Weight Remains Forever: The Loss of a Child and Beyond" (December 9). Allan Peterson's story of the short life and devastating death of his premature son Ian and the long struggle with grief that inevitably followed demanded to be read unswervingly from start to finish; my attention was locked into the emotion of each succeeding paragraph.

Peterson's evocative essay brought back the rage, bewilderment, and helplessness engendered in me by the bungled and unfeeling medical care that my terminally ill husband James had to undergo in a Kona hospital in 1985. Why was his male doctor so god-damned niggardly in dealing out pain-abating morphine even as his patient, near death, lay writhing with the pain of bone cancer in his shoulders, unable to speak or swallow?

Peterson spoke of the coldness of his Doctor X, and I know just what he was talking about.

Pat Stewart
Vista

Inaccurate And Insulting

After the death of our son in 1988, my wife and I felt lost, confused, and frightened by the crazy emotions of roller coaster of grief. No one seemed to truly understand. No one could help guide us toward healing.

Our first Empty Cradle meeting restored our belief that there was light at the end of the tunnel. We were surrounded by parents like ourselves who had lost children but were coping and living well once again. We saw smiles on their faces. They knew exactly how we felt and helped us as the way to integrating this loss into our lives. When our daughter was born in 1991 and died two days later, we again sought out the love and support of Empty Cradle parents to walk us down a healthy, healing path.

In your recent article, "The Weight Remains Forever" (December 9), Allan Peterson attacked Empty Cradle after a long and did not find it helpful. He went on to criticize the "inappropriate grief" of some parents, and began to refer to the group as "Dead Babies Anonymous." He was both inaccurate and insulting. After a single visit, at one time and location, Mr. Peterson felt justified in crucifying Empty Cradle. He ordained my fan

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expert on the grief process after one loss and immediately labeled other grieving parents as dysfunctional.

I know hundreds of couples (yes, that means fathers, too) who've been helped by Empty Cradle over the years. Had Mr. Peterson given the group more than one chance, he may not have found it necessary to vent his anger and frustration about his own loss several years later in the pages of this publication. It's apparent that most Empty Cradle parents walk away with something that has thus far eluded Mr. Peterson... real healing.

Larry Nuffer
Scraper Ranch

Wake Up!

I have to commend you on a great display of a limited mind and retarded what-is-supposed-to-be-a-review "Of Note," (December 9). You obviously don't know what the hell you're talking about or doing, sounds to me like a personal problem. Please don't confuse your bitch about a city with great talent. Sounds like your "grey matter" has been marinating on idle time and wasted on basketball and make believe that you know anything about music or how to write, for that matter.

Rock music has many icons, past and present, of both genders and different races (Living Colour — and their [sic] black!) that have contributed and paved the way for other talents to be heard by music lovers around the world.

To be a white female rock band in a male-dominated industry, that alone is something to be commended. This includes Tracy Chapman, k.d. lang, Pat Benatar, and many, many more.

They, Heart, obviously have something you don't, a clue! They've been around a long time and can afford to enjoy a project at their leisure without worrying about chauvinistic bigots ("... the group's brittle lack of rhythm made them the ultimate white band") such as yourself that limit rock music to a certain gender or race or style.

Wake up! Rock 'n' roll is here to stay and it passed you by a long, long time ago. That's too bad, 'cause sure you're missing out on a good thing!

I got a clue, how about you?

Janie Kabisinski
San Diego

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Accessories



**Do you have a Phone Matches™
"Success Story" to share?**

If selected, we'll treat you both to
a restaurant gift certificate
to celebrate!
Call today at
235-8200,
ext. 268

Phone Matches Success Stories:

Patricia and John Spotts

WANTED: ONE ROMANTIC, handsome gentleman who believes a loving, romantic, lasting relationship is a key to lifetime happiness. No drugs, games, phonies. 28-40. Dads/smoke OK. ☐

Patricia: This was my third Phone Matches™ ad. The previous ones were more about what I like to do. But this one, I wrote from the heart.

John: I was attracted to the ads that seemed serious about finding someone. Between work and the kids, I didn't have much time to meet women, unless it was in the grocery store.

Patricia: Our first meeting was supposed to be at Tio Leo's. I waited and waited, but he never showed up. Later that night, I realized that I mixed him up with another Phone Matches™ date. I had to call both guys and tell them what happened.

John: The next time, we switched to El Torito's. As soon as I saw her, I thought, "Hmmm, this could be." After that, we spent a lot of time on the phone. We talked every night for two or three hours.

Patricia: He told me he loved me on the second date. It was pretty scary. I'm thinking, "This is too good to be true. There must be something wrong with this guy."

John: Not!

Patricia: John took me into a jewelry store to look at rings. The salesman asked, "When's the big day?" I said, "I don't know. He hasn't asked me yet."

John: I took her outside and proposed. It happened between the May Company and Saks.

Patricia: We were on the grass, though. Next to a tree.

John: One of my prime considerations was my kids. But Patricia put me at ease with that.

Patricia: We've been married for two months and he's still bringing me flowers. Our kids — there are six of them living with us — get along well. Our two daughters are really close.

John: In the lunchroom at work, they hum the *Brady Bunch* theme when I come in.

**San Diego Reader
Phone Matches**

1-900-844-6282

98¢/minute, \$1.98 first minute From outside San Diego County call 1-900-454-3370 (\$1.49/minute)

Reader

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They Are not Fat Little Infants with Tiny Wings

**"Calling All Angels": 200 Angels from
Germany, Italy, Denmark, Austria,
France, Sweden, and Mexico**

At Christmas time the angels are heard on high — singing out of every elevator loudspeaker. They are perching on Christmas trees.

In the form of colorful folk art, they are on display in the Mingei Museum's delightful annual *Calling All Angels* exhibit. But what are angels? Why are they on high? And what are they singing?

The word comes from the Greek *angelos*, meaning "messenger" — a translation of the Hebrew *mal'ach*.

That is what angels are in the Bible: messengers of God, sent to inform, encourage, warn, aid, and direct. An angel intervened at the last moment to keep the patriarch Abraham from sacrificing his son. An angel led the fleeing Israelites through the wilderness of Sinai. An angel led the prophet Elijah in the desert. An angel told the Virgin Mary that she would give birth to a son. An angel warned Joseph to flee with Mary and the infant Jesus into Egypt, to escape the coming massacre of Hebrew infants. An angel released the apostle Peter from prison. A lot of angels in those days, busily commuting between heaven and earth!



Calendar LOCAL EVENTS

God needed them because, as the holiest of beings, he himself would appear only to specially chosen people and on rare occasions. His messengers kept him in contact with the faithful, enabling him to direct the course of Israelite and early Christian history in minute detail.

Angels were thought of as spiritual beings, inferior to God but of far greater wisdom and power than humans. Their characteristics were affected by those of similar beings in the ancient religions of Mesopotamia and Persia. Sometimes they were referred to as "the sons of God." They took on

additional functions: governing the stars, the winds, and the seasons; bringing death; carrying prayers to God. They were appointed guardians of the righteous — both of individuals and of the people as a whole. They formed a celestial army which would participate in a final war against the wicked.

At first anonymous, angels in the later Biblical period gradually acquired specific names, such as the archangels Michael, Gabriel, Raphael, and Uriel. By New Testament times, they were arranged in a hierarchy of seven ranks: angels, archangels, principalities, powers, virtues, dominions, and thrones.

To these there were added the special categories of cherubim and seraphim.

While most Old Testament angels had the form of men, these particular superhuman beings were described as composite bird-like creatures of terrifying aspect. The cherubim, who stood guard with flaming swords in the garden of Eden, flanked God's throne, and bore him through the heavens like the wind, had the bodies of men, four wings, four faces (man, lion, ox, and eagle), "and the sole of their feet was like the sole of a calf's foot, and they sparkled like the color of burnished brass... and their appearance was like burning coals of fire, and like the appearance of lamps."

As for the seraphim, who are even grander, they are said to have six wings: with two wings they cover their faces, with another two they cover their feet, and with the

third pair they fly. They stand around the heavenly throne of God, like the great viziers and counselors of an ancient Near Eastern royal court, and cry to one another: "Holy, holy, holy, is the Lord of hosts; the whole earth is full of his glory."

These angels from the time of the foundation of Judaism and Christianity (and Islam, for Muslims have angels too), are great supernatural presences. The Christian Middle Ages imagined them, radiating power, standing gigantic on the sun or the moon, and driving the planets' crystalline spheres in their circles through the sky. One thing these angels definitely are not in cute. They are not gentle, cuddly, feminine creatures. They are not fat little naked infants with tiny

wings — characteristics angels in later Western art borrowed from Roman Cupids. They are not pretty blond pubescent Florentine Renaissance boys holding flowers.

Nevertheless, that is what angels came to look like in paintings and sculptures, and it is mainly from this newer and less austere tradition that the charming folk angels Beatrice Richardson collected are drawn. They would suit the crèche of a rustic Bavarian church; they would feel comfortable on the Christmas tree in your living room, where the last thing you would want would be monstrous four-faced celestial beings, like wheels in the middle of wheels, and dreadful rings full of eyes, "and the posts of the door moved at the voice of him

that cried, and the house was filled with smoke."

— John Peter Applebranch

"Calling All Angels":
200 angels from Germany, Italy, Denmark, Austria, France, Sweden, and Mexico
Mingel International Museum of World Folk Art, University Towne Centre, 4408 La Jolla Village Drive, La Jolla
Tuesday through Saturday, 11:00 a.m. to 8:00 p.m.; Sunday, 2:00 to 6:00 p.m.
Museum entry (includes all exhibits) \$5; children \$1
452-8330

Panorama Balloon Tours
For Certificates \$85
For 1 person \$100
For 2 persons \$120
For 3 persons \$140
For 4 persons \$160
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Calendar LOCAL EVENTS

Walk Away From Tragic Decadence

Walkabout International
"Sunrise Series" Walks

As a symbolic gesture of renewal, what better way to start the year than with a sunrise walk? Perhaps, *La Dolce Vita* like, you will stumble cigarette-style and tangle-haired along a bleak stretch of stained cement beneath an overcast sky, contemplating the barren waste of your sabbatic existence with every pause you take to ralph up that cheap melodic *champagnose* you spent your last 30 on because the vague, dull acquaintance who chided you to the noisy, alienating New Year's bash you finally attended at 11 p.m. (after losing with your wardrobe for two hours, misplacing your keys, and running your stockings when you stumbled on those spindly heels you hate to wear but

do anyway because you're getting old and desperate) forget to mention he was leaving with someone else and that the bar was no host and you didn't have anyone to kiss at midnight except that bottle. Perhaps a sad-faced mime will step out from the shadows of a beachfront food stand boarded up for the winter and offer you a wilted daisy. Perhaps you will take out your shiny little .38 revolver and blow him away.

As alternative on New Year's eve, have a nice cup of camomile tea, set the alarm for 5:00 a.m., and go to

bed early. Preferably with someone you love. When the alarm goes off, wash your face, throw on your hiking boots, grab a flashlight, and head for some nice place. Be sure to wear clean, middle-class clothes — say, a

polyester jogging suit with lots of nice, bright stripes — so no one mistakes you for a housebreaker and shoots you.

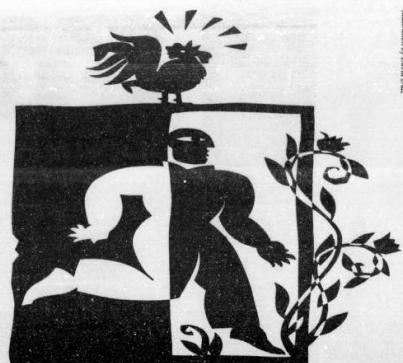
Beaches are not a great idea for morning walks because they're on the wrong side for a sunrise, but the west shore of Mission Bay's fine, tree-lined neighborhoods with east-west streets, such as can be found in Mission Hills and Point Loma, are also a good bet, but try not to sing too loudly, because all those fools who stayed up till 2:00 a.m. pretending to be happy will still be sleeping. They might be grumpy if you wake them. They might be gun owners.

More sociable people will want to show up for one of the walks, an ongoing series that usually includes one or two outings per

week. You'll be with 25 or 30 other people then, many of them teachers or retired professionals. "I've seen many beautiful sunrises. This time of year, though, we're walking in the dark," says Olive, one of the walk leaders. "There's something exciting about being out while it's still dark. You get to see the area coming to life, people getting ready to go to work. But we don't do much looking, really. We do lots of talking." Olive sometimes has to caution group members to pipe down, but she has yet to be faced with a homeowner brandishing a gun.

— Mary Lang

Walkabout International "Sunrise Series" walks
First of the new year:
Saturday, January 5, 5:15 a.m.
Mission Bay High School parking lot, 2475 Grand Avenue, Pacific Beach
Monday, January 6, 5:15 a.m.
Corner of Goldfish Street and Fort Stockton Drive, Mission Hills
Thursday, January 9, 5:15 a.m.
Corner of Rosemead and Canon streets, Point Loma
Further information about Sunrise Series walks
throughout 1994: 333-7463 (Walkabout)



The Sense of Longing and Loneliness

On the Town in Concert

New York, New York, it's a helluva town. The Bronx is up and the Battery's down.

Of course, these days, the Bronx is burned and the Battery's gentrified. A lot has happened to New York since Leonard Bernstein's *On the Town* celebrated the city in 1944. But this lively Broadway musical — the first in a series that would include *Wonderful Town*, *West Side Story*, and *Candide* — has held up terrifically, the production to be broadcast on KPTS-TV next week demonstrates.

On the Town developed out of the ballet *Fancy Free*, which Bernstein had composed earlier that year in collaboration with Jerome Robbins. The story of three sailors on liberty for a night in New York, longing to find some fun and love before returning to war duties, the ballet gave both composer and choreographer an opportunity to create a modern American idiom — jazzy yet classical, popular yet high art. The success of *Fancy Free* led to creatives to expand its ideas into a

full-fledged musical comedy. Bernstein wrote a new score, making use of some of the ballet material but adding much that suited the different genre, including a dozen songs in the Broadway manner but bearing the stamp of his own genius. The team of Betty Comden and Adolph Green provided the entertaining book and the witty lyrics. Robbins once again did the choreography, and Oliver Smith, who had designed the sets for *Fancy Free* in the ballet Theater production, also evoked the New York skyline for the musical comedy's audience at the Adelphi Theater. The director was George Abbott, who today, at the age of 106, is still alive (and still active in the theater).

The revival videotaped at London's Barbican Center last year was produced in a concert version, with only a bit of amplified staging, and with the dancing eliminated. To make up for it, the performers included a number of first-rate opera singers (mezzo Frederica von Stade, baritone Thomas Hampson and Karl Östman, bar Samuel Ramey), and the orchestra in the pit was



On the Town

nothing less than the London Symphony, conducted by Michael Tilson Thomas with the kind of serious musical attention Broadway musicals rarely obtain (which did not keep the conductor from singing and dancing on the podium like an inspired vaudevillian). The opera singers, with their highly trained voices, turned out to be completely at home in the musical-comedy style of the songs, and they fit in perfectly with the musical-comedy or jazz performers they were paired with, such as David Garrison, Tyne Daly

(widely known as a television cop, but actually a terrific Broadway belter in the manner of Ethel Merman), and — as a night club singer in the "Stam Bang Club" — Cleo Laine herself.

Without elaborate staging and sets, we have to use our imagination to envision the scenes of the action, as the three sailors wander around New York searching for girls in the forties, which beautifully evoke the atmosphere of the show: the comic exuberance, the sense of longing and loneliness, and the grim context of

Needicks in Times Square, Diamond Eddie's, the subway to Coney Island at 3:00 o'clock in the morning, Rialto Jimmy's Harlem Scrum Hootch Dancing Show, and the Brooklyn Navy Yard at 6:00 a.m., as the sailors get back after their night on the town. But the video version, ingeniously directed for television by Christopher Swann, substitutes film clips of New York in the forties, which beautifully evoke the atmosphere of the show: the comic exuberance, the sense of longing and loneliness, and the grim context of

"On the Town in Concert" Wednesday, December 29, 8:30 to 11:00 p.m. KPTS-TV, Channel 35

PREMIER TICKETS
Choice Seats Only • Lowest prices in Southern California!

Luther Vandross
January 7

Chargers vs. Dolphins
December 31
Bette Midler
December 31
Mirvana
On the Box, December 19
Holiday Bowl
December 30
Boyz n the Bay
January 1
Hootie & the Blowfish
January 2
Meco vs. Morrey
January 3
950 Hotel Circle N., #8 (inside Handley Hotel)
Computer access to all L.A. and Orange County events • All credit cards • All sporting events • Buy/Sell

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Happy New Year

New Year's Eve Package
\$1690
Per Couple

Includes:
• King Room for Two
• Bottle of Champagne
• Dinner for Two
Featuring Lobster and Prime Rib

• D.J. and Dancing from 9 pm till 1 am
• Champagne Toast at Midnight
• Party Favors
• Breakfast Buffet for Two on New Year's Day
• Extended 5 pm checkout

Holiday Inn
Mission Valley
595 Hotel Circle South
Reservations Required
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YOU ARE CORDIALLY INVITED TO JOIN US FOR THE MOST UNIQUE & FESTIVE CELEBRATION

Enjoy a variety of tapas, sangria, paella, party favors, champagne toast and the most contemporary Latin music.

◆ Dress to kill ◆
◆ \$50 per person ◆
◆ RSVP 233-7227 ◆

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... without breaking the bank!

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• A deluxe continental breakfast
• A relaxing room only one block from the beach
• Heated swimming pool & Jacuzzi
• Lounge & billiards table

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*First night. Based on availability.

For reservations call 454-7101 or 1-800-451-0358

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San Diego's first annual lingerie and pajama event

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pre-sale tickets and all information 619-493-6060

LIVE performance past midnight by POLYESTER & THE FUNKY LOVE BOMB

contest for the most exotic lingerie fashion show by Bodywear Exotica
Champagne toast at midnight hosted by Todd of Playcool & Eddie with the girls from Bodywear Exotica

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Calendar LOCAL EVENTS

Mystery Writer Joan Hess appears at Mysterious Galaxy bookstore on Thursday, December 30, from 6:30 to 8 p.m., to read from her new novel, *O Little Town of Magdalen*. Hess is also the author of *Clare Malloy* and the *Thelma Bloomer* books. Find the bookstore at 4677 Clairemont Square, in Clairemont; 274-8408. The event is free.

Theater of the Mind and imagination is presented by A Company of Players at the Better World Theatre on Thursday, December 30, beginning at 8 p.m. Enjoy works by authors including Caryl Chess, Robert Frost, and a melody of songs and music. Take a chance! Find the theater at 4010 Goldfinch Street, in Mission Hills; 260-6067. Admission is by donation.

An Open Poetry Reading, hosted by Poetry Unlimited Art and Music is set for Friday, December 31, at 7 p.m., at the La Jolla Recreation Center, 615 Prospect Street, in La Jolla. Call 552-1658 for further information. Free.

Improvised Comedy in a Competition—The *Competition* highlights performances by San Diego Theatricals. You can catch the group on Friday at 8 p.m., at the Encore Cabaret. See this show at 547 Fourth Avenue, in La Jolla. The evening opens with music by harpist Linda Hill. Poetry will be read by Margaret Hamilton; art will be exhibited by Susan Schiffer and more music will be made by classical guitarist Fred Brodsky. A \$3 donation is suggested. Call 552-1658 for further information.

Bring Your Ideas, including topics and places, to suggest for the performers of the enduring improvisation/variety comedy troupe Static Cling. They perform every Saturday night at 9 p.m., at the Encore Cabaret, 547 Fourth Avenue, in the Gaslamp District. For information and ticket prices, call 264-1312.

The Featured Reader for the Poet's Tree reading set for Sunday, Jan-

uary 2, from noon to 2 p.m., will be David Dabbs, followed by an open reading of spoken word and poetry. Find the reading at Arborvitae, in the Royal Food Mart, at 3401 First Avenue, 3401 First Avenue, in Hillcrest. Free. For more information, call 692-1438 or 295-7727.

Poetry Unlimited Art and Music presents the monthly "show" on Monday, January 3, at 7 p.m., at the La Jolla Recreation Center, 615 Prospect Street, in La Jolla. The evening opens with music by harpist Linda Hill. Poetry will be read by Margaret Hamilton; art will be exhibited by Susan Schiffer and more music will be made by classical guitarist Fred Brodsky. A \$3 donation is suggested. Call 552-1658 for further information.

A Poetry Reading by Debbie Rodriguez, author of *journey to the Crystal City* on Tuesday, January 4, at 8 p.m., at the Better World Theatre. For information and ticket prices, call 264-1312.

The Featured Reader for the Poet's Tree reading set for Sunday, Jan-

A History of Women Prisoners in the Yuma Territorial Prison is found in Elizabeth Klungness's *Prisoners in Petticoats*. On Thursday, January 6, at 7 p.m., Klungness will speak at the Joyce Beers Community Center, 1230 Cleveland Avenue, in the Uptown District development. Klungness states that 20 women were sent to the Yuma Prison in the 19th Century, having committed various crimes such as murder, kidnapping, forgery, prostitution, adultery, selling liquor to Indians, and armed robbery. The prison contained no separate facilities for the women, and their lawyers often tried to get them released early. The public is welcome; admission is \$3 for non-members, free for members. For more information, call 736-1199.

Male and Female Menopause in the Middle Ages, Robin Hood and Mad Marion get together for one last time before they lay their twilight years. Robin and Marion stars Sean Conner and poetically thin Audrey Hepburn. Airs today, Thursday, December 23, 8:30 p.m. TNT. Cox channel 34, Southwestern channel 27.

Author Blandino C. Go will talk about his book *Running Cold* in downtown La Jolla on Thursday, January 6, at 7 p.m. Find a better world at 4010 Goldfinch Street, in Mission Hills; 260-6067. Admission is by donation.

ter world at 4010 Goldfinch Street, in Mission Hills; 260-6067. Free.

TV

All Those Pound-Beast Holiday Puppies are the subjects of *Nature's* tribute to "man's best friend." This program is clearly designed to give you second thoughts as you walk into the Humane Society on January 1 to have that squinty-bunny X-mas present put to sleep. Airs today, Thursday, December 23, 8 p.m. KPSB, channel 15.

Male and Female Menopause in the Middle Ages, Robin Hood and Mad Marion get together for one last time before they lay their twilight years. Robin and Marion stars Sean Conner and poetically thin Audrey Hepburn. Airs today, Thursday, December 23, 8:30 p.m. TNT. Cox channel 34, Southwestern channel 27.

Not a Very Merry X-mas, if you're sick of all the holiday cheer, tune in to this episode of *Cops*, in which law enforcement officers encounter a woman who shot herself while

A Hearing-Impaired Epileptic is rescued from the suicidal death where she's been held prisoner. *Wildfire* stars Beau Bridges and Patricia Arquette. Airs today, Thursday, December 23, 9 p.m. Lifetime, Cox channel 28, Southwestern channel 32.

Andrey Hephern Porters a *Final Jeopardy* episode in the wilds of Venezuela. *Green Mantis* also stars the equally spooky Anthony Perkins. Airs today, Thursday, December 23, 10:30 p.m. TNT. Cox channel 34, Southwestern channel 27.

Start Your Holiday Viewing with a Glorious Send-Up of Suckles and Oedipal Remnants, cult classic *Harold and Maude* stars Franklin D. Knott and the hyperactive Ruth Gordon as his love interest. Airs Friday, December 24, 1 a.m. ABC, Cox channel 34, Southwestern channel 27.

Not a Very Merry X-mas, if you're sick of all the holiday cheer, tune in to this episode of *Cops*, in which law enforcement officers encounter a woman who shot herself while

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Replacement
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Insurance accepted. Replacement parts & lenses. Prompt orders shipped. Shipping available. Excludes contact lenses.

SUNGLASS WAREHOUSE & OPTICAL
The Best Value in Sight

threatening her boyfriend. Airs Friday, December 24, 4 p.m. KPMH, channel 8.

While the Kids Carcen Madly through the House, all jazzed up on too much Yuletide sugar, turn the television up and read and laugh like a field at Santa Claus, a highly bizarre Mexican film in which Santa tries very hard to protect his elves from Satan. It's in Spanish but, believe me, it won't matter. Airs Friday, December 24, 4 p.m. XEWT, channel 12.

And Their Blood Shall Be Upon Theat You may pause to reflect upon your behavior at this year's X-mas parties while watching *Sodom and Gomorrah*, a Sergio Leone directed account of what happened to those two fun-loving cities. Airs Friday, December 24, 6:30 p.m. AMC, Cox channel 33, Southwestern channel 23.

Santa Claus Conquers the Martians, hideous alien thing kidnaps Santa. A somewhat different approach to the "Santa vs. Satan" theme in the Mexican film above. Airs Friday, December 24, 6:30 p.m. TNT, Cox channel 34, Southwestern channel 27.

Revels Under Crime Scene Mask, Cecil B. DeMille's 1949 Rick Sanborn and Delia stars Angela Lansbury, Victor Mature, and Hedy Lamarr. Airs Friday, December 24, 10:30 p.m. AMC, Cox channel 33, Southwestern channel 23.

Volcan, Drugged-Out, Sex-Crazed Teens are the subject of *Fast Times at Ridgemont High*, loosely based on an author's experiences at our own Point Loma High. Airs Friday, December 24, 11 p.m. USA, Cox channel 2, Southwestern channel 34.

Unfinished Feminist Slays Popular Writer in the 1982 film *The World According to Garp*. Robin Williams portrays a brawny, pro-woman, feminist writer who gets whacked by a tongueless person of the female gender. Airs Saturday, December 23, 1 a.m. USA, Cox channel 2, Southwestern channel 34.

SPORTS

Work Off Some Holiday Calories and bicycle with the Knickerbockers on Sunday, December 26, at 9 a.m. The 40-mile ride for intermediates begins in the north parking lot at the Mission Bay Valley Center, located at East Mission Bay Drive and Clairemont Drive, in Mission Bay, and cruises past highlights in our seaside city. The ride is free; call 569-1845 for more information.

The San Diego Chargers play against the Miami Dolphins on Monday, December 27, at 6 p.m., in San Diego Jack Murphy Stadium. For ticket information, call 432-SEAT.

Hoops, the women's team from USCSD hosts the UC San Diego Invitational Tournament Tuesday through Thursday, December 28-30, with games beginning at 1, 3, 6, and 8 p.m., respectively.

The team from Azusa Pacific University is in town on Tuesday, January 4, at 6 p.m. The team from St. Lawrence College is here to play against the Tritons on Thursday, January 6, at 7 p.m. See all of the games in Triton Gym at the USCSD campus. Call (542-421) for more details.

For additional information, call 231-8991.

The Women's Basketball Team at USCSD hosts the team from the University of Oregon on Tuesday, December 28, at 7:30 p.m. On Thursday, December 30, at 7:30 p.m., the team from Drake University is in town. The games will be played in the USCSD Sports Center on campus, Alcala Park, Linda Vista Road, Linda Vista. Call 260-8892 for more information.

Get 1994 Off to a Healthy Start by participating in the New Year's Century hosted by the American Youth Hostels bicyclists on Saturday, January 1, beginning at 7:15 a.m. The group rides fast, and a 50-mile route is also available; pick up a route sheet at the stars. Call 435-5379 for information on specific starting spots and other details. Bring food and water; there will be no bag wagons and no fees.

Ring in the New Year during the Steve Scott Invitational Mile, scheduled for Sunday, January 2, day-of-event registration begins at 7 a.m. The event features a series of 14 one-mile people's races in a variety of categories, culminating in a men's invitational with American one-mile record holder Steve Scott. The race begins at the Santos Tennis Center, in San Jose. Call 450-6510 or 548-4897 for more information.

Collegiate Basketball, the men's team at USCSD meets the team from Whittier on Thursday, January 4, at 8 p.m. See the game in Triton Gym at the USCSD campus. Call 534-4211 for more details.

The San Diego County Road Runners are sponsoring an 11km walk in Coronado, starting from Tiffany's Deli, 1120 Adelle Avenue. It's available every day (through December 31), between 9 a.m. and 9 p.m. The route includes historic Coronado homes and buildings; and several parks. The walk is free and open to all. The route is suitable for wheelchairs, strollers, and wagons. Participants desiring American Volkssport Association (AVV) credit will be charged \$1.50. Questions? Call 437-4434 for additional information.

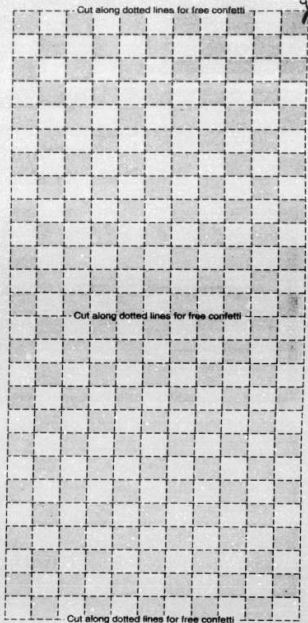
SPECIAL

Holiday Flanenco Music in solo and duets by flamenco guitarist Rodrigo, accompanied by his son Alberto de Malaga, can be enjoyed at Metaphor Cafe on Thursdays, December 23-30, at 8:30 p.m. both nights. Admission is free. Call 800-447-1132 for more information. Find the cafe at 258 East Second Avenue, in Escondido.

Explore the Origins and Traditions of the African-American Holiday Kwanzaa, which was created specifically to honor ancestral roots, family, and community. Kwanzaa is a program on Sunday, December 26, at 4 p.m.

A Tantalizing Jazz Fable about a gifted jazz trumpeter who discovers after his death that his success was based on a pact with the devil is told in "The Horn of Gabriel." Enjoy the story on Sunday, December 26, at 7:30 p.m., on KPSB 89.5 FM.

Loews is offering two exciting ways to celebrate New Year's Eve. One way costs \$325. The other is free with this ad.



The first way goes like this. It's New Year's Eve and you're surrounded by starlit views in our breathtaking lobby. The champagne's flowing, horns are sounding, and people are wearing funny hats. Following a four-star dinner, you watch your way down to the party. As live music from "The Horn" whistles away all your inhibitions, you suddenly have the urge to dance. Then, it's a midnight count down, a champagne toast and a few more whirls around the dance floor. Finally, it's up to your luxurious room for the beginning of the end to a perfect New Year's Eve. As for the other way, it involves an old duty Guy Lombardo record and a great degree of skill with scissors.

For more information and reservations please call 1-800-81-LOEWS.

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KYOURS

291-4356

Gift Certificates

- Scenic Skyflights - \$50 up special with 4 Romantic Sunset Flights - \$80 per person
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Enjoy the opportunity to exercise your creativity & develop your skills. Meet new people in playful ways, laugh a lot. Beginning through advanced classes starting now.

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Ring In The New Year On Mission Bay!

NEW YEAR'S EVE GALA DINNER DANCE

The San Diego Hilton Beach & Tennis Resort lights-up Mission Bay with great food, and good cheer for the New Year

#1. **SORPRESA! RESTAURANT - \$50 p.p.**
This package offers a 4 course dinner followed by dancing in the Carga Bar to the music of Normann Clifford & Friends, plus, Champagne at Midnight, party favors, tea & gratuity included. If you stay the night at the Hilton this package is just \$223 per couple including room accommodations.

#2. **INTERNATIONAL BALLROOM - \$75 p.p.**
Join us for our Gala Dinner Dance including a 4 course dinner, all your drinks, a Champagne Toast at Midnight, Party favors and dancing in *Blackal* (top 40's) with a D.J. during the band breaks, tea and gratuity—with overnight accommodations this package is only \$273 per couple.

NEW YEAR'S DAY BRUNCH - \$10.95 p.p.
On New Year's Day, join us for our "Back to Life" Super Breakfast, 9 A.M. To 12 Noon. Featuring eggs and omelettes made to order, pastries, waffles, eggs benedict, assorted fresh juices & fruits, plus a Complimentary Bloody Mary Station. This great way to start the New Year is served on the Carga Deck. Children \$4.95

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For Reservations Call 274-4010 and ask NEW YEAR'S PACKAGE • 1775 E. Mission Bay Drive San Diego, CA 92109

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After all the fun, you can be just a short walk away from a relaxing stay at the

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Proceeds to benefit
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PARADISE

Gaslamp Quarter

Thursday, December 30
7:30 p.m. - 11:30 p.m. **KCLX**

Underneath the Gaslamp Arch on Fifth Avenue
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For More Info Call 619-233-5227

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Insurance accepted. Replacement parts & lenses. Prompt orders shipped. Shipping available. Excludes contact lenses.

SUNGLASS WAREHOUSE & OPTICAL
The Best Value in Sight

Calendar LOCAL EVENTS

information and specific viewing times of either display; call the individual shopping centers. Free admission.

The Pass of San Diego Holiday Road Parade is set for Thursday, December 30, beginning at 10 a.m. The parade begins on Harbor Drive near Grape Street, is front of the County Administration Building, moves south along Harbor Drive for about one mile, and ends at Seaport Village. The parade is free for spectators. Call 283-5808 for more information.

The Skies Will Light Up over San Diego Bay during the celebrations on Friday, December 31, at Embarcadero Marina Park North. A USO Variety Show begins runs from 2 to 6 p.m., when the fireworks begin. Participants are encouraged to bring their radios to enjoy the simulcast of music on 103.7 FM. The festivities are free.

Celebrate "Community First Night" in an alcohol-free environment from 4 p.m. to 12:30 a.m. on Friday, December 31, at the San Diego Convention Center, 202 C Street, downtown. Organizers promise clown, mime, folk dancing, a parade, a wide range of music, entertainment, art, ethnic food, and loads of kids' entertainment and activities. Admission is \$7 per person. \$20 for a family of three or more; children under 12 in costume free. Call 280-5838 for more information; for advance tickets, call 278-7255. Proceeds go to gang violence prevention and other local community causes.

The Blue Blows, excursion cruises to observe migrating gray whales off the San Diego coastline are being sponsored by the Birch Aquarium. Museum on Saturdays and Sundays throughout January and into the beginning of February. Times and prices vary; for reservations and more information on the cruises leaving from San Diego Bay, call 272-0017. For information on trips leaving from Mission Bay, call 272-0017.

The Festival of Lights at the San Diego Wild Animal Park continues 30 consecutive days and nights from 4 to 9 p.m. each day. There are nighttime animal rides, booths, and live entertainment on crafts, in show to play, clowns and folk dancers, storytellers, and trees decorated with 100,000 lights throughout the park. Admission is \$7.95 for adults, \$4.95 for children 3 to 11, between 4 and 8 p.m. each day (those visiting the park during normal operating hours 9 a.m. to 4 p.m., may remain at the

As seen on TV

EIGHT CARES

By Abe Opincar

When the Cut of Mao was getting into full swing in 1964, the Chinese were introduced to the edifying (and very probably fictional) adventures of Comrade Lei Feng. Newsreels and storybooks extolled Lei Feng's zeal for good deeds, his revolutionary ardor, and his ever-increasing love for Chairman Mao. China was in a precarious period of transition, and Lei Feng served as a moral lodestone for his confused country. That any given culture should search out symbols of goodness and righteousness during a time of crisis is understandable. What is interesting is how durable the relationship between uncertainty and "positive examples" seems to be.

Over the past few months, San Diego has been, at best, lacking direction, or, at worst, flitting

between two extremes. Warm dress is encouraged. The park is found at 15000 San Pasqual Valley Road, in Escondido. Question? Call 747-8702 x3140 for answers.

Radio Dramas like Frank return to KPBS 89.5 FM, with the Dark, featuring "new journeys into the shadowed recesses of the soul." There will be 26 half-hour programs broadcast, beginning on Sunday, January 2, at 7:30 p.m.

Toy Trains on Parade may be 8 p.m., Tuesday, Thursday, Friday, and Saturday 9:30 a.m. to 5:30 p.m.; Sunday 1 to 5 p.m. For more information, call 272-5223. The show is free.

January Jams, a four-part series featuring the artistry of jazz is planned for the month of January at the Atrium Music and Arts Library. The series begins on Thursday, Jan-

uary 6, at 7:30 p.m., with a concert by New York-based guitarist Howard Alden and bassist Bob Magnusson. Future concerts include performances by Peter Spang, Mandell Lowe, and Laurinda Almeida. Admission to the four concerts is \$36 for members, \$44 for non-members; individual concert admission is \$10 for members, \$12 for non-members. Call 434-5872 for information and the recommended reservations. The Atrium Music and Arts Library is located at 1008 Wall Street, in La Jolla.

FOR KIDS

Every One Down in Who-Vill, the Cat in the Hat will be at Loew's Coronado Bay Resort to read *The Grinch* and *Who-Vill* on Saturday, December 24, and Sunday, December 25, from 4 to 9 p.m. each day. There are nighttime animal rides, booths, and live entertainment on crafts, in show to play, clowns and folk dancers, storytellers, and trees decorated with 100,000 lights throughout the park. Admission is \$7.95 for adults, \$4.95 for children 3 to 11, between 4 and 8 p.m. each day (those visiting the park during normal operating hours 9 a.m. to 4 p.m., may remain at the

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with an armed insurrection mounted by psychopaths: Powey, Coronado, El Capon. Even more disconcerting is that our best batch of trigger-happy nuts lack direction themselves — "The killer's motives are unknown at this time," local TV tells us again and again, as if by rote. (Frankly, I don't know that killers with an explicit sense of purpose would be any less distressing. But a well-defined murderous resolve would at least serve to yield perspective to its horror, e.g., "See, honey, the gunmen wasn't just shooting randomly at women in the gym. He said he was shooting only women who he thought looked like Jane Fonda.")

Nationally, as of late, Americans have expressed fear of what they perceive as impending chaos. The *New York Times* runs long articles embracing this generalized fear: random killings; terrified widows who won't venture out after dark; Midwestern woman is quoted as saying, "I think the world's gone mad." As a matter of course, this angst mentality coincides with a popular outcry over violence on TV. "Where are the positive programs on television? Where are TV's 'positive role models'?" politicians in Washington, D.C. ask. (They ask despite the fact that the *Flying Nun* failed to generate site squads of airborne brides of Christ in the nation's skies, nor did Mr. Ed generate herds of talking horses.)

Locally, San Diego has found a response to its edgy atmosphere in Channel 8's spate of "Eight Cares" cheerfulness. You've probably seen Hal Clement's promotional spots promising that his station's evening news will weave the usual doom and gloom with positive, upbeat, human-interest stories, like that of some twinkly-eyed genius who gets her lifetime's wish of riding in a hot air balloon. There's also Channel 8's December-long "Thanks for Caring" segments on Lei Feng-esque San Diegans who, instead of shooting Walmart managers, spend time helping their fellow citizens.

Now, it may well be true that clary San Diegans would be interested in Channel 8's "Granny Aloft" story only if someone blew granny's gondola

out of the sky with a Howitzer, then desecrated her body, and later desecrated her grave — all of this while holding her grandchildren hostage at gunpoint. But, at face value, Channel 8's cheerfulness seems to make sense: these are rough times; people need a little encouragement. However — and this is an intriguing however — Channel 8's "positive attitude" is itself a result of uncertainty.

"Our general manager died a year ago," says Channel 8's marketing director Tim Hredak. "We were left without a clear direction."

While in the tricky process of positioning themselves, Hredak says, vis-à-vis other channels' news broadcasts — Channel 39's "straight" news, Ten's "community ondemand" with its talks about consumer reports — Channel 8 has adopted and perpetuated a hopeful theme.

Just how any given station's attitude at the time that we thought we could offer more of a sense of balance to the news of the day. We felt our viewers might be encouraged by our community service stories to go out and do more of the same," explains Hredak.

Presumably, after Channel 8 has finished establishing a clear direction for itself later this year, the station will launch a new promotional campaign. By January, Channel 8 should become less visibly concerned with positive role models.

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Calendar
LOCAL EVENTS

1953 fire engine and bound copies back to the 1930s of the *Chula Vista Star News*. Find the museum at 4035 Bonita Road, in Bonita. Hours are 10 a.m. to 3 p.m. Thursday and Saturday, and by appointment. Dial 267-5141 or 478-0678 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 "L.I." Richards, and Peter Johnson, and that way-cool megastar from Hawaii, Duke Kahanamoku. Also featured is a collection of paraphernalia relating to the careers of Ron Diamond, Mike Dillender, Mickey Munoz, and Phil Edwards.

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

The Children's Museum of San Diego has re-opened and celebrates its new home with "Dinosaur Families: The Story of Egg Mountain," an exhibit featuring real and replicated dinosaur skeletons. North America's first dinosaur egg, plus robotic dinosaurs, "Dino Dig" is a hands-on excavation site for budding paleontologists. This show continues through March 31.

Museum hours are 10 a.m. to 4:30 p.m. Tuesday through Saturday; noon to 4:30 p.m. Sunday. Admission is \$4 for adults and children two and older, \$2 for seniors. Find the museum at 200 West Island Avenue, downtown. 233-8792.

Chula Vista Heritage Museum features glimpses of Chula Vista's past: the opening exhibits include iron packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original Star newspaper building, and relics from the One Watch 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 420-6916.

Chula Vista Nature Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh National Wildlife Refuge. The facility is home to fakes and invertebrates that make the museum and its members of the San Diego Zoo. Visitors can use a Bioscanner to view animals macroscopically, use a Scentecopter for views of microscopic organisms found in the "Sweetwater Swamp," and interact with computerized videos exploring how tides affect the bay in the "Moons, Tides, and the San Diego Bay" exhibit. At the museum, visitors can pet sharks and rays, see burrowing owls and migratory birds, and enjoy the aerobics gardens.

On Wednesdays, Saturdays, and Sundays at 2 p.m., there are behind-the-scenes tours of the center. Free birdwatching walks are offered on the second Wednesdays 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 trolley bus at the Bayfront E Street Trolley Station

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

As the solstice passes, the chill of winter bears down on San Diego County with increasing frequency. While coastal temperatures barely reach the tepid zone on some days and plunge toward zero on the Celsius scale at night, our county's desert dwellers and visitors bask in the light of a somewhat warmer and more radiant sun and savor distinctly milder nights.

The warmest of the warm spots in our local desert include the sand-covered flats and stark, boulder-strewn ridges of southern Anza-Borrego Desert State Park. Native fan palms grow here in isolated splendor, their roots pulling up moisture from seeping aquifers, their crowns drinking in photons darting across the azure sky.

The most attractive collection of these palms resides at Mountain Palm Springs, tucked into the sheltering folds of the Tierra Blanca ("white earth") Mountains. The palms are greasy, growing in tight clusters, often with shallow pools of water below. Many hold full skirts of dead fronds around their trunks, the better to serve the local population of rodents and snakes. In late fall and early winter, the sticky, sweet fruit of the palms hangs in great swaying clusters, sought after by birds and the sleek coyotes that prowl up and down the canyon bottoms.

A prime camping area sits on an alluvial fan just below where most of the palms grow, about one-half mile west of County Highway 52 near mile marker 47.0. From the campground you can walk and boulder-hop up either of two shallow canyons to reach various individual groves. Southwest Grove, perhaps the most scenic grove of the lot, lies about one-half mile up the left, or south canyon. From there, a steep trail branches toward a hillside spot called Torote Bowl, where a rugged collection of elephant trees (a succulent tree, rare north of the border) cling to life. Another trail from these treelines



Native fan palms at Mountain Palm Springs



Still farther up-canyon lies Palm Bowl, its tangled mesquite thickets and tightly packed palms dramatically illuminated in the clean, low-angle light of the winter-solstice sun. On the warmer winter days, the molasses-like odor of ripe palm fruit wafts upon the breeze, and silky flycatchers (phainopepla) hop and fit among the palm crowns, their white wing patches flashing.

No reservations are needed for day or overnight use of the Mountain Palm Springs area. For more information, you may call Anza-Borrego park headquarters, 767-5311 or 767-4205.

or at the center's parking lot at the foot of I Street and Bay Boulevard, in Chula Vista. Admission to the center is \$3.50 for adults, \$2.50 for seniors, \$1 children six and over. Ad-

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

Command Museum of MCRD, artifacts from the beginning of the Marine Corps are present and displayed, with special rooms dedicated to ribbons and medals and to

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Boner Rebellion. Hours are Tuesday through Friday from 10 a.m. to 4 p.m. and weekends from 10 a.m. to 3 p.m. Free. The museum is located in Building 26, just inside Gate 4, off Pacific Highway, 524-6038.

Coronado Beach Historical Museum, traces the history of Coronado, mostly through photographs. The 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. Our room is devoted to the story of early aviation at North Island. Find the museum at 1126 Loma Avenue, in Coronado. Hours are 10 a.m. to 4 p.m. Wednesday through Sunday. Call 435-7242 for

further information. Admission is free.

George White and Anna Gunn Marlene Hansen, noted San Diego architect William Hubbard and Irving Gill designed this fine example of turn-of-the-century architectural style and design, with an emphasis on the decorative arts and the Arts and Crafts movement. Currently on exhibit are American Arts and Crafts furniture and decorative arts made under the Roycroft Shops of East Aurora, New York. The museum is located at 3523 Seventh Avenue, Hillcrest. Hours during December are Thursday through Sunday, noon to 4:30 p.m. Adults \$3, children under 13 free. 238-3142.

Heritage of the American Museum is a museum featuring art and artifacts from South and North America, concentrating on the utilitarian

and decorative artistry of crafts workers from ancient cultures. There are wings dedicated to natural history, archaeology, education, anthropology, and fine art.

Find the museum on the Capamacha College campus, 2957 Jamacha Road, Rancho San Diego. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday; 1 to 3 p.m. on Sunday. Adults \$3, seniors \$2, students with ID \$1, children 12 and under free. 670-8194.

House of Pacific Relations, the International Cottages in Balboa Park are open every Sunday from 12:30 to 4:30 p.m., presenting the history and traditions of 30 ethnic groups. Children 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 cottages are open. Admission is free. For further details, call 382-1116.

Juipero Serra Museum, "Changing Landscapes, Changing Lives: Native Peoples and New Arrivals in San Diego, 1769-1846" 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 first Spanish settlers viewed the land in very different ways. Items on display include rarely embossed vestments worn by a Spanish missionary, intricate basketry from a Kumeyaay tribe, a dugout canoe exemplifying a mix of European and native characteristics, 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., and Sunday from noon to 4:30 p.m. Adults \$2.50, children 5-15 \$1.25. The museum is located in Balboa Park. For more information, call 238-1231.

Reuben H. Fleet Science Center, "Layers 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 9:30 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 5-15 \$1.25. The museum is located in Balboa Park. For more information, call 238-1231.

San Diego Aerospace Museum, the museum offers exhibits of approximately 60 aircraft, 1400 scale models, 10,000 aviation-related items,

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Calendar ART

Through a Glass Brightly

... vibrant, passionate, almost violent emotion, the emotions of the Hawaiian volcano goddess.

Without doubt, the most spectacular objects in the Mingei Museum's current exhibit of West Coast designer/craftsmen are the huge multicolored glass sculptures of Dale Chihuly. Typically between two and three feet in diameter, these free-form, open-mouthed, scallop-edged vessels resemble immense seashells or translucent jellyfish-like marine invertebrates, floating in a sun-drenched sea. Their intense, flowing purples, pinks, reds, oranges, peaches, and greens are lighted from beneath and within, so that they throw dazzling polychrome shadows into the space around them (they are lofly mounted on rectangular columns of differing heights). Just a few such objects, as at the Mingei, produce a stunning effect, as though one had suddenly been liberated from the world of matter and law into a realm of infinitely spontaneous, perpetually evolving, spiritual-organic beauty. When dozens of them are assembled, as in a famous exhibition at the Seattle Art Museum (Macchia Fera, 1992), you feel yourself unmistakably in the presence of a great and stunningly original modern artist.

At the same time, as is the case with all these craftsmen in the utilitarian and decorative arts, Chihuly's art carries with it the signs of a long past, reflecting and embodying a significant portion of human cultural history. Glass and civilization developed in close association. There was glass already by the middle of the third millennium B.C., and the technical achievements of Mesopotamian and Egyptian glass in the succeeding centuries produced art objects of extraordinary vigor and suavity, both in form and in color. Roman glassmaking was justly famous, as Roman glass in museum collections convincingly demonstrates. And its scope was greatly enhanced by the invention of glassblowing, probably in the First Century B.C.

The primary influences on Chihuly's style come from later on, in the development — during the Middle Ages and later — of Venetian glass

(the center of glass manufacture in the Venetian Republic was moved at an early date to the island of Murano, to put the danger of fire at a distance). The technical brilliance of Venetian glassblowers, and in particular their facility at weaving strands of color into the body of the glass, inspired Chihuly to many of his own technical innovations, and helped to bring out

REVIEW JONATHAN SAVILLE

his own impulse toward strong and variegated color (in 1968, at the age of 27, he began the first of several periods studying glassblowing in Venice). There are also evident similarities between his work and the *Art Nouveau* of the end of the 19th Century, notably in the predilection for organic and vegetative forms dominated by uninhibited arabesques; the spirit of Louis Comfort Tiffany, transformed from the world of matter and law into a realm of infinitely spontaneous, perpetually evolving, spiritual-organic beauty. When dozens of them are assembled, as in a famous exhibition at the Seattle Art Museum (Macchia Fera, 1992), you feel yourself unmistakably in the presence of a great and stunningly original modern artist.

As a modern artist, however, rather than as a glassmaker, Chihuly's closest affinities are with abstract expressionism. As in painters of that school, it is color, form, and line in themselves that supply the fundamental expressive energies of his work. Without depicting any reality outside themselves, these visual elements propel the consciousness of the observer into a dizzying kinetic empathy, as the mind swoons along the serpentine lip of the vessel (its prominent linear effect is emphasized by its strongly contrasting line of color), or swims over the broadly crumpled, continually shifting, irregular shapes of the interior and exterior surfaces. Color, detached from any representational function, becomes an autonomous carrier of emotion — in Chihuly's case, vibrant, passionate, almost violent emotion, the emotions of the Hawaiian volcano goddess. These abstract objects are not only lovely to the eye; they are profoundly moving, like sunsets or music.

At the same time, their relationship to the world outside themselves remains a central element



Their ultimate location is in the artist's rich imagination. These days, the centrality of Chihuly's visual imagination to the creation of his art works is underlined by the fact that — since losing an eye in a traffic accident some years ago — he no longer works physically with the heating, blowing, and manipulation of the glass. He presides over a studio in which his devoted helpers take their ideas from him, following his suggestions, reproducing his drawings, and turning his imaginative visions into physical realities, while at the same time adding the contributions of their own hands and minds in the process.

ment in their aesthetic identity. No one would think of using these immense, luminous sculptures to serve fruit or egg nog in, but their shapes remain insistently limited by the age-old idea of "vessel," with its associations of support, preservation, and the presentation of something especially valued. This remains a pervasive motif in Chihuly's work, with only a small category of his glass sculptures (such as his recent *Nijima* floats, which are spheres) diverging from the tradition.

Then, too, there is the inevitable suggestion of shells, vegetation, living creatures, flowers, exotic floating colonies of ctenophores, so that when numbers of the glass sculptures are grouped together an entire organic ecosystem appears to have been brought into being. You seem to be in a real place, with real creatures, in a real, vital, fertile, gloriously productive, life-force-affirming environment — even though you cannot precisely identify the creatures or locate their venue.

"Heirlooms of the Future"

Masterworks of West Coast American Designer/Craftsmen
Mingei International Museum of World Folk Art (in University Town Center, La Jolla)

Through January 15
(Major works by Chihuly will also be exhibited by the Soma Gallery downtown from February 4 through March 19.)

Everything looks like a Chihuly, because he is the presiding genius (I use this word with its full implication). But the communal nature of the studio means that Chihuly cannot be in personal control of every detail of every vessel. The char-

acters and individual physical qualities of his collaborators necessarily broaden the source of the creative energies; and the nature of glassblowing is such that unanticipated accidents also play their part — the way the strands or globules of different color blend during the melting, the way gravity and the viscosity of the glass combine to produce a particular droop or fold or curve. The sense that these glass sculptures are alive, that they are not mere art objects displayed in a museum but come to us, vibrating with impulse, from the heart of life itself, is enhanced by the great forces of nature that in fact go into their formation.

As an abstract expressionist (if he is to be characterized that way), it seems to me that Chihuly is far more impressive than the painters who continue to practice this style; that, to revert to some comments on abstract expressionist painting that Chihuly makes, it is probably more impressive to view them as a series of visual art altogether. I doubt very much that any of you will resist them.

ART LISTINGS

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"Brush and Lens" is a collaborative exhibition by painter Pat Brooks and photographer Arnold Kessler at the North County Arts Co-op exploring the differences in perception and interpretation of a series of subjects

by two artists whose media greatly differ. The show continues through Thursday, December 23, in Gallery H, an exhibition called "Coteries" contains works by Co-op artists.

Find the art at 218 East Grand Street, Suite 201, Escondido. Gallery hours are noon to 5 p.m. Thursday through Saturday, 743-3177.

"Rustic Holidays" is a group show of work by San Diego artists and craftspeople at Rust's Gallery through Friday, December 24. Regular gallery hours are 9:30 a.m. to 5:30 p.m., Tuesday through Friday; 9:30 a.m. to 4:30 p.m. Saturday. The gallery is located at 2644 Adams Avenue in Normal Heights, 291-0402.

The university is on Twin Oaks Valley Road, in San Marcos. Library hours are Monday through Thursday, 8 a.m. to 9 p.m.; Friday 8 a.m. to 4:30 p.m.; Saturday 10 a.m. to 4 p.m. 752-4945.

"Evangelical Design" is an exhibition by artist Zoltan from Barcelona, Spain currently on view in the Linda Moore Gallery. In 1968 the artist took the name Zoltan and created his own state, "Evangelical Design." He makes paintings and drawings, often on a large scale, and makes books too. The works usually contain reference to the figure, calligraphic devices and words are included in most of the work. Using the computer to scan and produce images, he also uses a type of enamel to create the forms.

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Calendar ART

Drawings in Color by Irina Grunberg and her students at the Athenaeum School of Art are on display at the Cardiff Public Library through Wednesday, January 3. The show includes a group of about 20 drawings in color pencil, mostly small still life and botanical studies. Find the library in Cardiff Towne Center, at 2027 San Elijo Avenue, in Cardiff-by-the-Sea. Hours are Tuesday, Wednesday, and Friday, 10 a.m. to 5 p.m.; Saturday 10 a.m. to 2 p.m. 753-4027.

"Copies of the Old Masters" by members of the Foothills Art Association are on view through Thursday, January 8. Enjoy replicas of those Picasso and Van Goghs you never thought you'd see in La Mesa! See the classics in the Ben Pollack Fine Art Center, 8033 University Avenue, La Mesa. Hours are 11 a.m. to 4 p.m. Tuesday through Saturday. Call 676-8663 or 469-3747 for more information.

"Cavaler for the Masses" is an exhibition of work by San Diego artist Leslie Van Kuhl, featuring collage and large-format acrylic paintings. Van Kuhl uses images collected from 19th- and early 20th-century engravings to "create intimate worlds of surrealistic wonder." The show, at the Brown Field Gallery, continues

through Friday, January 7. Find the gallery at 1363 Looming Street, part of the Brown Field Sanctuary, in San Ysidro; regular hours are noon to 5 p.m. Friday and Saturday, and by appointment. For more details, dial 748-7468.

Abstract Canvases by Beth King and expressive art drawing by Stephanie Redford are on display at the Ann Reilly Studio and Gallery, King's "New Work" is lush and colorful. "Folio Canto" is a body of work in pastel, drawing a connection between the mood of Redford's art and her own state of mind. See this show through Friday, January 7; regular hours, Wednesday and Friday, 10 a.m. to 5 p.m.; Saturday 10 a.m. to 2 p.m. 753-4027.

"Ancient Harbors and Five Old Breads" is a tribute to longevity, is currently on view at Gallery Vista, 300 Carlsbad Village Drive, suite 204, in Carlsbad. Gallery hours are Monday through Thursday and Saturday, 10 a.m. to 6 p.m.; Friday 10 a.m. to 5 p.m.; and Sunday 11 a.m. to 5 p.m. 434-9433. See this show through Sunday, January 9.

Selected Gallery Artists working in media such as painting, drawing, print, sculpture, and photography, have work on view through Tuesday,

Sky at the Santa Ysabel Art Gallery continues through Sunday, January 9. Gallery hours are 10 a.m. to 5 p.m. Wednesday through Sunday. The gallery can be found at 23979 Highway 79, Santa Ysabel. 765-1676.

"Trends" is an exhibition at the San Diego Art Institute based on artist Elise Allen's interpretation of art to British Columbia, Alberta, Canada, and Asia. For the past seven years, Allen has concentrated on the manuscript, with emphasis placed on the balance between negative space and the image, with painting and drawing sometimes added. See Allen's show through Sunday, January 9. Sharing the gallery space in December is a joint exhibition selected by Anna Aschke.

The museum's new home is located two doors west of Saks Fifth Avenue, in suite 106 at Mission Valley Center. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday, 12:30 to 5 p.m. Sunday. 235-4800.

"Metal Construction" by Gavin Lee are on display at Smorgers. Lee takes family photographs and documents and presents them within constructed frames of lead or wood. Allen has concentrated on the manuscript, with emphasis placed on the balance between negative space and the image, with painting and drawing sometimes added. See Allen's show through Sunday, January 9. Sharing the gallery space in December is a joint exhibition selected by Anna Aschke.

"Fire and Ice" is an exhibition devoted to artists who specialize in artistic creations made of glass and jewelry, at the Signature Gallery. There is work on view by Joan Irving, Leslie Perle, Buzz Blodgett, and other artists. Find the gallery at 3693 Fifth Avenue, Hillcrest. Hours are 11 a.m. until 6 p.m. Tuesday through Saturday. For additional information, call 297-0410 or 792-1503. See this show through Saturday, January 15.

"Last Nature" is an exhibition of work by Jean Loner, on display at the Quilt Gallery; the show includes quilt paintings and four sculptures that examine man's relationship to nature, "either through romanticized depiction or modern manipulation."

Find the gallery at 7447 Grand Avenue, in La Jolla. Hours are 11 a.m. to 5:30 p.m. Thursday through Saturday, and by appointment. Call 434-3409 for further information. See this show through Friday, January 15.

"Oil Paintings in a Loner Realistic Style" by Gary Hattenbush are on display at North Park Coffee through Sunday, January 16. The exhibit includes still life, figurative, and landscape paintings. Find the shop at 3028 University Avenue, in North Park. 284-1208. Hours are Monday through Friday, 6 a.m. to 8 p.m.; Saturday 7 a.m. to 8 p.m.; Sunday 9 a.m. to 4 p.m.

"Larger Than Life" is a collection of paintings by Wendy Bowen on exhibit at Cafe Keno. See this show through Sunday, January 17. Find the cafe at 7970 University Avenue, La Mesa. 466-2085.

"Roy Drew, A.L.A. A Retrospective" explores the career of this talented architect. Drew's local work includes the Copple Library at USD and the Ernest and Jean Hahn University Center. See the show through Friday, January 16, at the USD Founder's Gallery. For additional information, call 260-4600/2650 or 260-2380. USD is found at 5998 Alcala Park, in the Linda Vista area.

Ceramic Sculpture by Yoonchang Kim, a professor of art at City College, and several of her honor students, are on display at the MBS Sculpture Court, an exhibition sponsored by COWA. The students' work shows are displayed on

Street, midtown; 696-0066. Hours are Saturday, noon to 5 p.m., and by appointment. The show runs through Monday, January 31.

Colorful and Expressive Ceramic Vessels by Matthew Leish, mixed-media constructions by Nancy Kay, and a group show of vessels and sculpture by West Coast artists are all on exhibit at the Susan Street Fine Art Gallery through Monday, January 31. Gallery hours are Monday through Friday, 10 a.m. to 5 p.m.; Saturday noon to 4 p.m., and by appointment. Find the gallery at 444 South Cedros Avenue, studio 100 (between Via de la Valle and Loma Santa Fe), San Diego. 793-4442.

Works on Paper and Canvas by Alice Fellows are featured during the month of January at the Art Collector, 4151 Taylor Street, in Old Town. Gallery hours are 9 a.m. to 5:30 p.m. Monday through Friday, Saturday by appointment. 299-3232.

"A Few Good Friends" is an exhibition of acrylic portraits by Dorothy Annette on display at the Art Scene Gallery through Monday, January 31. Her work depicts "a unique view of rare artistic drama." See this show

in the Promenade, 4130 Mission Boulevard, Pacific Beach. Gallery hours are Tuesday through Friday, noon to 5 p.m.; Saturday, 11 a.m. to 2 p.m.; Sunday, 11 a.m. to 2 p.m. 483-2740.

"Moments of Impact" are explored by artists Monica Marsh and Gary Lombardo at Esplanade Coffee House and Gallery through January. Marsh's large panels "distill emotions at their onset, the shock, the scream, the realization of love." Lombardo's work "explores unexpected and untimely experiences that shape our lives," several works by LAI are also on display.

Hours are Friday and Saturday 7 a.m. to 3 a.m.; Sunday through Thursday 7 a.m. to 2 a.m. The coffee house is located at 1045 University Avenue, in Hillcrest. 542-0445.

"Impressions of California's Mountains" is a show contrasting interpretations of the California mountain landscape by artists painting on the West Coast prior to 1930. Featured among the plein air paintings are scenes of the Sierra by Marion Wachtel, Paul Laurits, and Jack Wilkinson. Smith, desert mountain ranges around Palm Springs by

Groethe, Christina Heinke, Karob, Doi Kimura, Minko Lee, and Charlene Schmidt. See this show until Sunday, January 22, 1994.

The courtyard is located at 744 G Street, downtown, and is open daily from 9 a.m. to 5 p.m. Call 234-0928 for additional information.

The Oldest Italian Dictionaries Define Calligraphy as the art of producing elegant handwriting, and also handwriting that can be considered art. The Athenaeum Music and Arts Library hosts an exhibit entitled "Letters from the Spirit: The Art of Calligraphy," featuring work by more than ten well-known calligraphers, celebrating "the value of the handwritten letter as unique, precious, and timeless." See this show through Saturday, January 29.

Gallery hours are Tuesday through Saturday, 10 a.m. to 5:30 p.m., and until 8:30 p.m. on Wednesday. The Athenaeum is located at 1008 Wall Street, in La Jolla. To obtain additional information, call 454-5872.

The Complexity of Movement in Tom Prentice's kinetic sculptures represent organic and humanistic forms. Find the show through Friday, January 16, at the USD Founder's Gallery. For additional information, call 260-4600/2650 or 260-2380. USD is found at 5998 Alcala Park, in the Linda Vista area.

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The History of African Masks and Sculptures are on display in "Faces of Africa," an exhibition on view through Monday, January 31, at Africa and Beyond. These masks are considered necessary ritual instruments and ceremonial objects by their African creators. Gallery hours are Sunday through Friday 11 a.m. to 6 p.m.; Saturday 11 a.m. to 10 p.m.; find the gallery at 1250 Prospect Street, in La Jolla. 454-9883.

"Sculptured Paintings" by Paco G. (aka Francisco Javier Garcia Zamora) are on view at the Contemporary Fine Arts Gallery through January. Paco G. works with polymer knife and brush, painting scenes of the Mediterranean and California coasts. The gallery is found at 7932 Girard Avenue, in La Jolla. 456-9006. Hours are Friday and Saturday, 10 a.m. to 7 p.m.; Sunday through Thursday, 10 a.m. to 6 p.m.

Paintings on Canvas, using bamboo brushes, Mr. Bodhi depicts birds, fish, and floral with the vibrant colors of the South Pacific islands. See a show of his work through Monday, January 31, at Unique Arts, 1250 Prospect Street, suite B21, in La Jolla. Gallery hours are 10 a.m. to

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The History of African Masks and Sculptures are on display in "Faces of Africa," an exhibition on view through Monday, January 31, at Africa and Beyond. These masks are considered necessary ritual instruments and ceremonial objects by their African creators. Gallery hours are Sunday through Friday 11 a.m. to 6 p.m.; Saturday 11 a.m. to 10 p.m.; find the gallery at 1250 Prospect Street, in La Jolla. 454-9883.

"Sculptured Paintings" by Paco G. (aka Francisco Javier Garcia Zamora) are on view at the Contemporary Fine Arts Gallery through January. Paco G. works with polymer knife and brush, painting scenes of the Mediterranean and California coasts. The gallery is found at 7932 Girard Avenue, in La Jolla. 456-9006. Hours are Friday and Saturday, 10 a.m. to 7 p.m.; Sunday through Thursday, 10 a.m. to 6 p.m.

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In Conclusion

You don't need Wagner to get to Hitler. Beethoven or even Schubert would do.

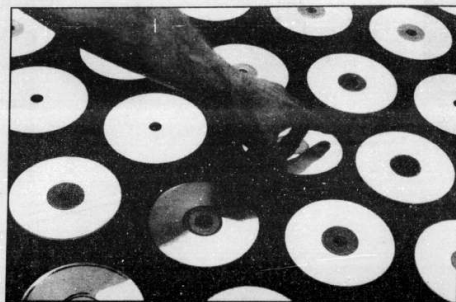
For I dunno, three reasons I can think of, this is the year I started listening to classical music. First it was like here I was, a guy on the rockroll dote for almost 25 years, these companies sending me their shit — mostly fewer all the time but still maybe a hundred promos a year (in '75 I averaged 50 a week) — mostly current rock but once in a while they'll send me jazz, blues, R&B, folk, whatever; but never ever have they sent me classical. Which if they'd sent me over the years I probably wouldn't have sold everything. I'd've occasionally broke the shrinkwrap, played it once in a blue moon and picked up, got a token sense of at least some of it. Instead I knew nothing about it — nothing. Well, no, some I must've known from soundtracks, but I didn't really know I knew it, enough to do an i.d. — "That's...um...Mahler." So I figured finally I'm old enough, I'm 48, right? To check the whole thing out like looking through books of 19th Century landscape paintings. To get familiar with — because it's there.

By the time I thought this I was already borrowing CD's from the widow of my friend the jazz piano guy — keyboard stuff he'd listened to: Schoenberg, Cage, Stockhausen, Morton Feldman and the like. Conlon Nancarrow. Which got me kind of hooked on the modern end of the beast...now to go back and survey it back to the '80s.

REVIEW STAFF WRITERS

Plus I felt like, in my own writing, the evolution of this and that — I used to be a jazz player, an improviser, everything bang bang, in real time, and now here I was, look at me, writing notes on cluttered note paper, slow, what a drag, an old composer, ha — ain't life funny? A weird turn of etc. but okay, I'll live with it; now gimme the music.

So I started trading all this junk I had — recent promos, rock LP's I hadn't played in ten years — for used classical CD's, just lots of bulk at first so I could take in a big wide uneducated swath of it. Like Bach, Beethoven, Mozart — for inst — whatever I could find in the used bins. And after hearing, well, not too many pieces by each, my preliminary take, which I haven't yet budged from, was Bach isn't even music so much as mathematics, with music (per se) (experienced as such) as only the occasional occasion of the math, like in the first movement of the sixth and last Brandenburg Concerto (which sounds like, I dunno, blurgas! folk rock? — good folk rock) but few moments, to that extent, in any of the five others: Mozart is music, a little sweet and generally nontronic about it (though his third string quintet, K. 516, seems loaded with sarcasm — or something) but still, y'know, some sort of high-water mark for aurally pleasant organized sonic ad: Beethoven, meantime, is an urgent mammal presence, his belly sticking out over his belt, his



Photograph by Peter Allen

underwear showing, stains on his shirt, his nose dripping.

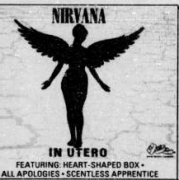
If I had to be pinned to just these three options, I'd take Beethoven, natch, but his symphonies (and piano concertos) all seem like so many hunks and clunks of ponderous kitsch. This big hunk and THIS hunk — can't reduce 'em, gotta remain hunk-size — let's see how we can slap 'em together this time...helps you see what Albert Ayler could've had in mind. Actually, I kind of don't mind the 4th Symphony, but maybe that's only

'cause it's not one of the main ones. What the hell do I know, but in classical as in jazz the heart & soul seems (so far) to be in the small combos, the chamber pieces, piano pieces — and Beethoven's first cello sonata and his last piano sonata are like Charles Mingus. Bud Powell...straight from the heart/mind/gut, no showy detours, no insulation. (Strong shit without the requisite bombast.)

Calendar MUSIC SCENE

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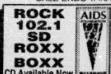
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Things I picked up early that I liked at least enough not to trade back: Liszt's *Les Preludes* (they music from the Flash Gordon serials)...Mendelssohn's *Italian Symphony* (starts the way most of these things try to end)...Chopin's Sonata No. 2, Op. 35 (more Bud Powell, and a touchstone or something for Duke Ellington's *Black and Tan Fantasy*)...Ravel's *Daphnis and Chloe*, the complete ballet (talk about orchestral kitsch: theme from *The Hungarian Rhapsody* meets Nino Rota)...Prokofiev's *Le Kipe Suite* (which I recognized from a bank commercial and, what was it, some British film...*The Horse's Mouth*)...Haydn's 94th and 95th Symphonies (Mozart without the depth maybe, but also without all the sweet)...Mussorgsky's *Pictures at an Exhibition*, piano version (a lot like my tribute in this paper — 12/6/84 — to Lester Bangs)...Webern's *Six Bagatelles for String Quartet* (miniature what?...pitchforks in your coffee or beer)...some Wagner overtures (still can't help listening to actual opera, tho...to the classically trained voice-as-weapon)...Messiaen's *Des canyons aux étoiles* (Eric Dolphy sometimes got ideas listening to birds; this guy gets actual piano parts from specific species: the oriole, the mock-

ingbird, the white-browed robin)...Scriabin's *Piano Sonata no. 8* (a slowed-down early Cecil Taylor)...Ives's 4th *Symphony* (great controlled cacophony).

The first one I bought new, Stravinsky's *Rite of Spring* (Deutsche Grammophon, Pierre Boulez conducting), was fine for a few listens, well, but I couldn't really figure what all the fuss was — still can't. It's no more wild and nuts than *West Side Story*. I ain't making jokes, or playing dumb or anything, 'cause obviously there's no *West Side Story* without Stravinsky — he's its fount — but that's not what I mean. I mean there's something a little overly...what's it?...Apollonian about the allegedly Dionysian *Rite of Spring* that keeps me from, well, surrendering to it. Even its much-vaunted "primitivism" isn't a tenth as rhythmically interesting — let alone exciting — as the first three bars of *West End Blues* by Louis Armstrong. And the rest of what I've heard by him, this neo-classical big — *Dumbarton Oaks*, *Octet for Wind Instruments* — some of it has its charm, sure — (if charm is what you want — but Mr. 20th Century! I don't get the hype, tho...to the classically trained voice-as-weapon)...Messiaen's *Des canyons aux étoiles* (Eric Dolphy sometimes got ideas listening to birds; this guy gets actual piano parts from specific species: the oriole, the mock-

12-tone) is willfully, functionally, viably out there, daddy. Where I — fuck me — would prefer it be (if it can't be Beethoven).

But again, whuddo I know? I know! Finally, for one thing, what CD players are good for...For isolating individual movements of these mutches. Very little, even great great pieces — any genre — is all that great all the way through. It's like cuts on jazz or rock albums, no big deal: pick and choose. You don't need to hear wholes if parts'll do: the 3rd movements

All records are equal in the eyes of God.

of Beethoven's 9th, Brahms's 4th, and Schubert's Quintet in C; the 3rd and 4th of Mendelssohn's Octet; the 1st and 4th of Berlioz's *Harold in Italy*...why force dead men to deliver beyond what's possible? What's not (I don't think) possible for me at this point is to gauge with any accuracy what a good performance of a given piece is — what it might consist of — or rather to know whether something I don't care for is merely lacking for better musicians, conductor, recording engineer, and/or studio/venue acoustics. (Haven't a clue!) (And am still only guessing as to whether I truly enjoy the music — or do

I just like being able to identify pieces on the radio that so many million Euro-descended squares have in their blood? Dunno.)

A couple of out-on-a-limb parting comments: 1. Jazz is what classical half-knowingly wishes it was (tho too rarely aspires to be); maybe not its actual sonorities or historically driven formalisms, but its basic generatrix for a music totally there — here — NOW. (A 30-year familiarity with jazz is what I imagine gives me an affinity for this hokum in the

about six months ago, I made a resolution that I would no longer mention the gender of any artist I was reviewing. I swore that I would speak of their musical achievements, without reference to the artist's sex. In part, I made that resolution because I was sick of seeing articles about female-dominated bands that ostensibly praised them but which ended up sounding more surprised than impressed. However good a record supposedly was, it ended up sounding like the critic only thought it was "good for a girl." Even the sympathetic feminist appraisals of bands with women in them had become useless. Like any kind of critical processes — deconstructionism, or Marxist thought — these arguments aren't very convincing in the mainstream world.

That was half my impetus for chucking the whole de-meaning concept of affirmative action in rock criticism. But partly I made that resolution because I finally could. There were enough female-oriented/dominated acts out there who could compete with — and frankly, beat — the boys that the gender of any given artist finally stopped being a pertinent observation. This year, it became clear to anyone who heard the Breeders' *Last Splash* or Liz Phair's *Exile* that no one — but no one — could relegate these records to any

kind of gender ghetto. There's still a long way to go, of course, but if it hadn't been for the new perspective put on 4/4 rock by women like Liz Phair, Polly Harvey, and Kim Deal, this would have been a boring year in rock. Though I've nothing against the new records by Fugazi and Nirvana and Pearl Jam (at least one of them would probably make my top ten list, though records by the Grifters, the Spinanes, the Fatbacks, Heatmiser, and even Salt 'N' Pepa would give them all a run for their money), they aren't exactly shattering my mind. It's the year of sequels, and though the sequels have all been better than expected, they haven't been as good as a brand new bag would be.

In general, I object to rock critics' obsession with lists; music is not a contest, and making top-ten surveys invariably creates a false sense of competition. There's no such thing as a "best" record of the year: all records are equal in the eyes of God, and some will appeal to one person, others to someone else. Here, however, are some of my personal favorite records of this year, listed alphabetically to be as fair as possible.

THE AFGHAN WHIGS: *Get Down* (Elektra) The Whigs like to call themselves a soul band, but musically, they have more in common with former label mates like the Fluid and Nirvana. It's only emotionally that

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Calendar MUSIC SCENE

they're right in there with their heroes, Wilson Pickett and Otis Redding and Solomon Burke. *Gentlemen* is about addiction and obsession, sex and violence, and it's unbelievably convincing. Songs like "Debonair," "Gentlemen," "My Curse," and the incredible "What I'll Be Like" prove that the music we now call grunge is not just the soundtrack to teenage angst, but can also describe — and comfort — adult experience as well.

THE BREEDERS: *Last Splash* (Elektra/4AD). Remember the first time you heard Chrissie Hynde's Mystery Machine? Where's my sandy beach? The unique imagery, the hard, smoky, shaggy-at-Woodstock's-voice, the utter lack of cliché. The Breeders' Kim Deal evokes a similar jolt of recognition, exuding an almost Keith Richards-like affinity for rock 'n' roll. She also writes great riffy, little guitar hits you can't get out of your head, encased in echoey reverberation and deliberately measured tempos that occasionally explode. Her lyrics are poetic and funny and true, evocative fragments of ideas. "Summer," she sings on "Saints," "is ready when you are."

P.J. HARVEY: *Rid of Me* (Island). One of the only truly arresting new rock 'n' roll artists to have fought her way through the corporate wall of rules set up by Nirvana's success, P.J. Harvey's sound has the arty, slow tempo of the Pixies crossed with the angry feminist voice of Babes in Toyland or Hole. But singer/songwriter Polly Jean Harvey's vision is more empowered than either —

powered, albeit, on fear and fury. *Rid of Me* is a record about betrayal and desire and powerlessness and sex, starkly uttered feelings couched in music that reeks with pain, sincerity, and — oddly — a quick, dry sense of humor. But it is Polly Harvey's truly weird sonic that makes *Rid of Me* such a daring, outspoken piece of art. It's a record whose sound is as intimidating as its contents, but the shifting sonics, the blurry mixes, the rough-edged vocals are as much a part of the record as the tunes and the lyrics.

LOIS: *Butterfly Kiss* (K). (Or its follow-up, also released in '93, "Strumpet.") Both records are under 25 minutes. You really need both. Even amp-less, the staccato strum and simple two-chord swing of Lois's work is much more akin to the d.i.y. ethic and bitter rant of punk rock. The songs are riff-heavy and brief, like Buzzcocks singles sung softly, under one's breath, or Gang of Four interpreted by a less

phony-sounding Amy Grant. And her songs aren't merely about love and low self-esteem (the familiar territory of all girls' lives) but about retaining one's mental clarity in the midst of emotional turmoil (and boredom); about finding romance in one's own — rather than in someone else's — soul.

LIZ PHAIR: *Exile in Guyville* (Matador). Liz Phair is one of a host of new female rock songwriters who have achieved the high level of gutsy rock songwriting we have long expected from their male peers — maybe higher, since its perspective is so unique. *Guyville* is a double LP (if you get it on vinyl, which I recommend), and each of its 18 tracks could blow you away. It's a rich record, one my brother likes to describe to his employees (whom he forces to buy it) as "Jon Mitchell meets Keith Richards," and that's not such a bad call.

TIGER TRAP: *Tiger Trap* (K). (Or *Sour Grass*, the band's fall follow-up EP on the same label.) Unlike the works of more minimalist label mates like Beat Happening, Tiger Trap's music is complex, harmony-laden, the prettiest type of pop. But the only simple thing about it is, perhaps, its romantic, youth-riden sentiments: "I'd rather be without you than be anything like her" sings singer/songwriter and guitarist Rose Melberg wistfully. "Some-

day you'll wake up and stop loving her for sure." Tiger Trap (who come from Sacramento) manage to balance between real youth and actual talent. Unfortunately, they're just broken up, but that shouldn't stop you from buying this document of their brief, exuberant existence. — Gina Arnold

It is habitual for a reviewer to perceive trends from records whose concurrent rack life may only be coincidental. The year's three best albums were by women. These artists either sprung fresh or

As usual, a yard sale of fecal matter basked in the glory hole of detestability.

were previously underachieving. They produced from sheer solipsism, unconnected to sorority polemics or even styles. The creative compulsion proffered were individualistic. Musical craft and originality are empirical criteria, but temperament is a reliable test of merit to distinguish between hard-earned love and shifty infatuation. I hold to the conviction that life grows lousier and more unfathomable; tender mercies are will o' the wisp whimsies. Artists I like agree. Give us that old-time melancholia; it's been rough enough.

1. Aimee Mann's *Whatever* remains most persuasive, with its pressure points of fastidious Beatle-esque pop-folk-rock and Mann's resignation to the futility of love and life's disappointments. The pop chanteuse from Till Tuesday has become Aimee the Scribner, especially on "Jacob Marley's Chains," where she'd rather "get on to hell" than postpone the inevitable, and "I Know There's a Word" ("So take this down/I just feel so beat/Now I know it's time to admit defeat/I thought I'd have mine/But that uphill climb is

never through"). 2. *Exile in Guyville* by Liz Phair got much plucky but foolish praise for being a feminist critique of the Stones' 21-year-old *Main Street*. Such bullsh*t obfuscates and trivializes this bold mix of grunge, ambient minimalism, and low-budget experimentation. Phair does not throw in the white flag or spew Karen Finley-P.J. Harvey venom. Wryly and with degrees of horniness, resentment, and sadness, she arranges asymmetric diary loggings. Her images are kinetic, especially on "Fuck and Run," "Drive,"

and "Divorce Song." But her warm heart and hot pants are cooled by a dispassionate head.

3. I didn't think Jane Siberry's New Age Victorianism would ever be more than Kate Bush ephemera. But *When I Was a Boy* is an almost vainglorious battle between Eros and Thanatos, making a mystic's quest for the essence of carnality. It is festooned with Catholic iconography and views of the sky above and the mud below. The canon-like arrangements and the ardor of her singing give it the unearthly beauty and transgression of a Gregorian chant performed while in heat.

4, 5. "Avant-Garde" in jazz has become so identified with monster music that this year's few releases came cherished. The Charles Gayle Quartet's *More Live at the Knitting Factory* is a reminder of such pioneers as Coleman, Coltrane, and the now-forgotten Albert Ayler. Gayle's ensemble improvisations begin in the stratosphere and elevate a marvel of imagination and virtuosity. Not as cerebral but just as fierce, Tim Berne's *Dominoes* is a splendid tribute to altoist Julius Hemphill, complete with his crackling lyricism and incantatory primitivism. Berne and David Sanborn's studied refinement make it slicker, perhaps, but this is the most bluesy and sensual record associated with Hemphill since *Coon Sides*.

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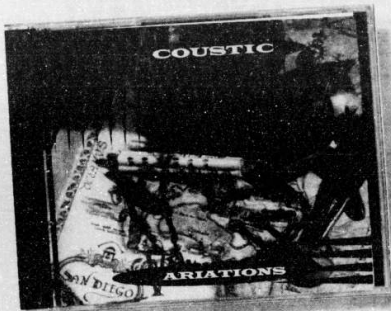
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It happens every weekday from 4:30 pm. Relax to the sound of live entertainment in Humphrey's piano bar while you partake from a menu that changes every evening.

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WARNING:

Listening to the music contained in this compact disk may be habit forming and produce the following side effects: accelerated relaxation, euphoria, heightened sense of well-being, increased sex drive, loss of stress and general pleasurable auditory stimulation. Failure to give this recording as a holiday gift may result in disappointment among potential recipients. Failure to purchase *Acoustic Variations* for yourself may produce uncontrollable whining and involuntary self pity when supply runs out. The Surgeon General has determined that trying to smoke this C.D. is probably not a good idea.

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Non-stop party till 1 am!
Chambrase party favors
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Make your reservations early!

Thursday, December 23
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The Tourists
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Friday, January 7
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'94 APPEARANCES:
Chillers January 2
with CHEAP TRICK
Dream Street January 13
Kay's Club January 22

¹⁶ San Diego Reader December 23, 1993.

San Diego Reader December 23, 1993 7

Calendar MUSIC SCENE

Basics: DJ Martin, House, Friday, December 24, 5 p.m., 7825 Fay Avenue, La Jolla, 952-8400 or 736-1889.

Billy Brains: DJ Kelly Lynch and DJ Steve, Hip-hop, funk, house and 70s, Thursday, 949 Hornbeld, Pacific Beach, 529-7148.

Boys Night: DJ Joann, Progressive and alternative music, Tuesdays, the Flame, 1780 Park Boulevard, Hillcrest, 295-4163.

Candy Land: DJ Scott Temple, Hip-hop, funk and house, Wednesday, 1780 Park Boulevard, Hillcrest, Pacific Beach, 529-7148.

Club 5 W's: DJ Kelly Lynch, House, Wednesdays, 7825 Fay Avenue, La Jolla, 494-0546.

Club Neptune: DJ Schmeiser and Martin, Hip-hop, disco, house, techno, dancehall reggae, and retro, Wednesdays, Full Moon, 485 First Street, Encinitas, 436-7397 or 736-1889.

Disco Inferno: DJ Johnny Johnson, 70s funk and disco, Saturdays, Diego's, 860 Garnet Avenue, Pacific Beach, 529-7148.

Disco DJ: DJ Joe America, and DJ Ray, House and garage, Fridays, Kansas City Steak House, 535 Fifth Avenue, downtown, 529-7148.

Down Streets: DJ SK and Nigel, Smooth, Acid jazz, rare groove, and soul funk, Thursdays, Clio's, 644 Fifth Avenue, downtown, 497-1315.

85/95: DJ Joe America and Joy, Smooth, Acid jazz and house, Wednesdays, 535 Fourth Avenue, downtown.

5150-DNR: DJ Johnny Johnson and Chris, Hip-hop and old school, Tuesdays, Diego's, 860 Garnet Avenue, Pacific Beach, 529-7148.

Funky Town: DJ Jay Johnson and DJ Ed, Sunday, January 1, Boile's, 528 F Street, downtown, 295-4163.

6-Force: DJ Mark E. Quark, Techno and progressive house, Mondays, the Flame, 1780 Park Boulevard, Hillcrest, 295-4163.

High Society: DJ Martin, House, disco, Saturdays, 5 p.m., 7825 Fay Avenue, La Jolla, 736-1889.

Rock Steady: DJ Ken Fisher, Hip-hop and rare tracks, 427 F Street, downtown, 295-4163.

Smoggy House: DJ Mark E. Quark and DJ Carl, DJ, Hip-hop, 10 p.m. and after-hours, Saturdays, 1553 Mission Center Road, Mission Valley, 296-7147.

Solo: DJ Brandon, Gothic, industrial, and Bas Cave, Sundays, 1843 Hancock Street, Mission Hill, 699-8278.

Good Friday: DJ Felix Price, R&B, soul, and house, Wednesdays, the Flame, 1780 Park Boulevard, Hillcrest, 295-4163.

Speakeasy: DJ Geraldine, Hip-hop, house and disco, Thursdays, Green Circle, 9th and F, downtown, 529-0543.

Thruway: Thursdays, Hip-hop, old school, reggae, and dancehall, Thursdays, Acapulco's Cantina, 8988 Miramar Road, Miramar, 578-6390.

Time for Change: DJ Scott Martin and John Bishop, House and disco, Fridays, Barn, 3828 Camino del Rio South, Mission Valley, 494-0546.

Underworld: DJ Bruce Pollard and Martin, Fridays, Gothic and industrial, Sundays, Emerald City, 945 Garnet Avenue, Pacific Beach, 683-7390 or 683-9920.

LOCAL MUSIC

Club listings are compiled by Ben Jennings. If you wish to be included, please call 265-9392.

Thursday afternoon or Friday before 5:00 p.m.: The listings are free.

North County: Acapulco Mexican Restaurant, 176 North El Camino Real, Encinitas, 943-9683. Bobby and Laura's Fantasy Workshop, karaoke entertainment, 7 p.m. to closing, Thursday and Friday.

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

Acapulco Mexican Restaurant, 16799 Bernardo Center Road, Rancho Bernardo, 487-6701. The Ken Bash Band, Blues and Rhythm and Blues, Thursdays, Bobby and Laura's Fantasy Workshop, karaoke entertainment, 7 p.m. to closing, Thursday.

The Albano's, 2633 South Highway 101, Carlsbad, 486-2774. Second to None, variety music, 8 p.m. Friday and Saturday.

Beaver Creek, 1320-1 East Valley Parkway (in Tanager square), Escondido, 746-7406. Wichita, country, 8:30 p.m., Wednesday and Thursday, 9 p.m. Friday and Saturday, 5 p.m. Sunday. Call to the Chase country music, 8:30 p.m. Monday and Tuesday. Country disco-funk sessions are offered at 7 p.m. Monday through Thursday and from 3 p.m. to 5 p.m. Sunday.

Billy Tip Tavern, 143 South Carlos Avenue, San Marcos, 841-9022. The Great Chameleon, rock and roll, 8 p.m. Thursdays, the Crawlin' King Snakes,

rockin' rhythm and blues, and Blue Cave, Sundays, 1843 Hancock Street, Mission Hill, 699-8278.

Good Friday: DJ Felix Price, R&B, soul, and house, Wednesdays, the Flame, 1780 Park Boulevard, Hillcrest, 295-4163.

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NOTE

By David Stampone

It'd be nice to strip away all the rich anecdotal material surrounding Uncle Joe's Big Ol' Driver and get right down to the music for a change. A recollection of the bitter-sweet ways this band found itself at the cross of some important local music scene

islands in 1993 might best be saved for a more comprehensive "Year That Was" retrospective

anyway. And besides, haven't the antics/opinions of these guys already figured in enough S.D. to not overlook pieces for now, with more ahead? (Yup, those were Spin magazine's fact-checkers calling the other day, pointing out the "Dago spread" status for the February edition — and yes, accounts indicate the Driver's *Bare Jaws* does indeed have a first lead...

Okay, so you see how it is. A band makes good copy — amusing copy, revealing copy — well, you go with it. Especially when it's in such a sincere context as the Uncle Joe's thing, where the music and the attitude genuinely beget each other in the chicken-egg fashion off-fronted but rarely legit. UJBOD doesn't need to work at the good time/road boy rock "n' roll bit — there it is. That said, the band's perceived alcohol-friendly, overgrown-juvenile-delinquent image may be clouding out reality for some people. They're adorable ones held just as firmly when stone sober (as well as reflecting sentiments shared by many).

Also, that the Casbah's Tim Mays is now quietly assisting the group in a management capacity should be noted, if only to squash any bogus static about Uncle Joe's getting this far due to their status as pet band of a hipster elite. Mays has an intact rep for dealing fairly with many bands — many local, overrated, downright shitty bands, in fact — and lending an extra hand to a worthy, particularly rockin' outfit has not, and should not, become a conflict of interest.

What really puts all this crap in perspective is that fundamental observation, that crucial, irreducible verity: UJBOD flat-out rocks. Raggedly, sure, but stuttering, stumbling, and staggering in all the right spots, everything adding to the poppy, rollicking flow, jazz and singerguitarist counterpart Andrew McKean

burst through their tunes with intoxicating lead, firing up salvaged '70s riffs and trashy Chuck Berry beats as dapper as *George Vanden* feel for a punter with matching animation and ex-Dip Tank trapezian

Cities party sound to help you forget the treacly strains of "Runaway Train." Uncle Joe's forthcoming LP (late-February release) suggests this and more (and less). Long before then, however, UJBOD can be found in their true element, rocking in the New Year downtown at Bodie's with *Lucy's Far Coast* and *No-Killer*, and still farther off in the haze future, at the Belly Up Tavern on January 3.

UNCLE JOE'S BIG OL' DRIVER, Bodie's, Friday, December 31, 9 p.m., 230-9988, 530-6115.



UNCLE JOE'S BIG OL' DRIVER

Paul Breslin speaks at home. The mix-link link between Aerosmith and Superchun? 7 o'clock ground

between the Faces, Black Crowes and Neil Young/Dinosaur Jr. schools of rock? A righteous blast of Twin

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Lane, country music, 7:30 p.m. to 10:30 p.m. Thursdays, Country Line, country music, 8 p.m. to midnight, Friday through Sunday, New Year's Eve, Red Lane, country rock.

Dave's Tavern, 12621 Poway Road, Poway, 480-4277. Karaoke with Party Time, 7:30 p.m. Thursday.

Freddie Lounges, 439 West W. Arlington Avenue, Escondido, 741-1001. Tyler and Allen, oldies and

variety music, 8:30 p.m. to 1:30 a.m. Wednesdays through Saturday, karaoke entertainment, Sunday through Tuesday.

The Flying Bridge, 1103 North Hill Street, Encinitas, 722-1994. Don Tension and Susan Kivley, call for information.

Donna Lee's, 987 Lomas Santa Fe Drive, Solana Beach, 481-8800.

BOOTS

Friday, Dec. 31, 9:30 p.m.

From Belly Up New Year's Bash with

COMMON SENSE

and **TALK BACK**

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ED REED AND THE RIVERBOAT FIVE

Sunday, Jan. 5

JUNE STOMPERS, 5 p.m.

LEN RAMEY, 8:30 p.m.

Wednesday, Jan. 4, 9 p.m.

ON ROOT

Monday, Jan. 6, 8 p.m.

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Thursday, Jan. 13 • *Arson* (Ponderbush), Jan. 14 • *Al Stewart*, Jan. 15 • *Blues Festival with Little*

Charles and the Highways, William Clark, Hollywood Fats Road, Al Blake, and more, Jan. 23

Dread Zeppelin, Jan. 25 • *Wish* (Riverside), Jan. 27 • *The House of Flowers*, Jan. 27

Ladybirds Black (Hawthorne), Jan. 28 • *Joan Baez*, Jan. 29 • *Being Fed* with *Royal Crown Revue*, Big Sandy and the Fly like Boys, and Jump with Joy, Jan. 30

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Thursday, Dec. 31, 9 p.m.

CHRISTMAS PARTY hosted by STEVE SALAS

with **VOODOO**

and **THE GR8 OUTDOORSMEN**

Friday, Dec. 31, 9 p.m.

Crawling King Snakes

DEADBOLT

Monday, Dec. 27, 9 p.m.

COUNTRY CREEP PITCHES 200

Let's hope they don't suck

A modular all-star revue including such heavies as

REMY BARRY, JOEY HARRIS, ROAD HOGS, LARRY BENT AND ANDY GREENBERG

Tuesday, Dec. 28, 9 p.m.

FREE ADMISSION PARTY

Blues

SWINGIN' KINGS

BLONDE BRUCE BAND

8:30 p.m.

Wednesday, Dec. 29, 8 p.m.

MR. WALKER

and the **ALLSTARS**

and **GUEST LARRY SOUL**

Thursday, Dec. 30, 9 p.m.

BOOTS COLLINS

and the **RUBBER BAND**

Friday, Dec. 31, 9:30 p.m.

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Calendar MUSIC SCENE

Pepper's Pub, 245 West El Norte Parkway, Escondido, 743-9141. Streetbeat, rock and roll. Thursday: lounge entertainment beginning at 5 p.m. Sunday and at 7 p.m. Wednesday, New Year's Eve: The Rhythms, rock and roll.

Patelli's Plaza Grille, 218 El Camino Real, Suite 1, Escondido, 623-1586. Peter Popping, classical guitar music, 6:30 p.m. to 9:30 p.m. Thursday: jazz live, jazz music, 6:30 p.m. to 9:30 p.m. Sunday: Afro, ethnic jazz, 6 p.m. to 9 p.m. Wednesday, New Year's Eve: Peter Popping, classical guitar music, 9 p.m. to 1 a.m.

Pull Moon Saloon, 485 First Street, Escondido, 436-7397. The Jerry McCann Band, blues and rhythm and blues. Friday: live music is offered Wednesday, Thursday, Saturday, and Sunday, call club for information. New Year's Eve: The Jerry McCann Band, blues and rhythm and blues.

The Grove, 323 Mission Avenue, Escondido, 757-7711. Ed Thornton, piano variety, 8:30 p.m. to 1 a.m. Wednesday through Saturday.

Honolulu's Tavern, 277 Roosevelt Street, Carlsbad, 739-6951. Red Lane, country rock, 4 p.m. Sunday, New Year's Eve: live, rock and roll.

Henry's, 344 Carlsbad Village Drive, Carlsbad, 739-9244. Tony Sotol, contemporary music, 9 p.m. Friday and Saturday: lounge entertainment with Rich Martin, 3 p.m. Sunday and 9 p.m. Monday and Thursday: Ambrosio, contemporary, 8 p.m. Tuesday and Wednesday.

The Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo, 485-1267 or 565-2400. Lounge, rock and roll, Wednesday through Saturday.

Isaiah's, 581 Westlake Street, Escondido, 436-0434. A Second Wind, Brazilian jazz, 7:30 p.m. Tuesday: live jazz music is offered all other nights, call club for information.

Joe's Lounge, 201 E. Del Mar Road, Del Mar, 239-1115. In the lobby: Impassioned, variety music, 8:30 p.m. to 11:30 p.m. Friday and Saturday: the Sebastian Winston Duo, jazz, 5:30 p.m. to 8:30 p.m. Wednesday.

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Diamond, folk music, Wednesday. New Year's Eve acoustic jazz session. All performances begin at 8 p.m.

Rafaela Caffehouse, 307's Carlsbad Boulevard, Carlsbad, 735-0072. Sherry Neal, folk and contemporary music, 7:30 p.m. to 10:30 p.m. Friday: Kent Hynes, variety music, 7:30 p.m. to 10:30 p.m. Saturday and Sunday: Dick Martinez, Irish folk music, 6:30 p.m. to 9:30 p.m. Wednesday.

Kamukiki Park Sports Bar and Grill (formerly the Power Mine Company), 11775 Power Road, Poway, 746-7296. Live rock and roll, Friday and Saturday, call club for information.

Kidley's Cafe, 213 15th Street, Del Mar, 481-1001. Christopher Pinn, acoustic music, 6:30 p.m. to 9:30 p.m. Saturday.

La Casa del Zorro, 2845 Yagui Pass Road, San Marcos, 747-3323. In the Fox Den: Fusion, featuring Scott Winters, Top 40 and Motown music, 7 p.m. to 11 p.m. Tuesday through Thursday, and 7 p.m. to 1 a.m. Friday and Saturday. New Year's Eve: Harvey and 32nd St. live, vintage rock, swing and jazz (in the Dekans Room).

La Costa Coffee Roasting Co., 6905 El Camino Real, Suite 208, La Costa, 438-8100. Live music, Friday through Sunday, call club for information.

La Costa Resort and Spa, Costa Del Mar Road, Carlsbad, 438-9111. In the Tournament of Champions Lounge: Pianist Sylvia Lorraine offers a variety of music including live and opera tunes, popular classics old and new, and more from 10:30 p.m. to 12:30 a.m. Thursday: live music, Friday and Saturday, call club for information. In the lobby lounge: live piano music, Friday and Saturday, call club for information. In the lobby lounge: live piano music, Friday and Saturday, call club for information.

Law's Little Bit of Country, 200 West San Marcos Boulevard, San Marcos, 744-4126. Char Cantrell and the Deering Band, country music, Wednesday through Sunday (live session Sunday), lounge entertainment, Tuesday.

The Metaphor Caffehouse, 28 East Second Avenue, Escondido, 436-8696. Acoustic open-mike, Thursday: open-mike 5 p.m. to 11 p.m. Sunday: live blues jam 7:30 p.m. to 11 p.m. Monday: open-mike, 7:30 p.m. to 11 p.m. Wednesday.

Miller House, 6009 Paces Delicias, Rancho Santa Fe, 736-3005. Randy Bercher, piano variety, 7 p.m. to 11 p.m. Wednesday and Thursday, and 8 p.m. to midnight, Friday and Saturday.

Mission Cafe, 1953 San Elito Avenue, Carlsbad, 434-7924. Bill Wilson, 744-2848. Open-mike, Sunday: blues jam, Sunday: blues jam, Monday: John Canan, original folk and contemporary music, Tuesday: Frank

Legrandy Belar Boys, vintage rock and roll, 9 p.m. Friday and Saturday. All performances begin at 8 p.m.

Moon Live Restaurant, 11655 C. Duenda Road, Rancho Bernardo, 487-8000. Dick Martinez, Irish and other styles of folk music performed on violin and accompanied with vocals, 5:30 p.m. to 9:30 p.m. Friday, 5:30 p.m. to 9:30 p.m. Saturday and Sunday, call club for information.

Monterey Bay Cannons, 1221 Harbor Drive South, Oceanside, 722-4474. Duane D'Ashley hosts karaoke entertainment beginning at 8 p.m. Thursday through Saturday and at 6 p.m. Sunday.

The Naked Bear Coffee Co., 1126 First Street, Escondido, 438-1347. New Year's Eve: Hippies, jazz, rock, 9 p.m.

Oakdale Lodge, 14900 Oakdale Road, Escondido, 749-3193. Rhythmic, country music, 8 p.m. to midnight, Friday and Saturday, and 8 p.m. to 1 a.m. Sunday.

Pink Moon Saloon, 2001 Old Highway 393, Fallbrook, 728-5881. Greg Hartline, contemporary, older, country, and danceable variety music, 8 p.m. to midnight Thursday, and 8 p.m. to 1 a.m. Friday and Saturday.

Pounder's, 125 West Grand Avenue, Escondido, 739-1286. Dinger Sweet, rock and roll, 8 p.m. Monday: live rock and roll is offered all other nights, call club for information.

Pounder's, 7040 El Camino Real, La Costa, 434-4849. Crier Old Look, rock and roll, Christmas Eve and Christmas night: blues and jazz jam session hosted by Camille La Motte, 8 p.m. to midnight Sunday: live rock and roll is offered nightly, call club for information.

Ruby and Ruby's, 700 Grand Avenue, Carlsbad, 739-2989. Live rock and roll, 9 p.m. to 1 a.m. Friday and Saturday, call club for information.

Rancho Bernardo Inn, 17500 Bernardo Oaks Drive, Rancho Bernardo, 277-2121. Duci Daniels and Haskins, contemporary, 8:30 p.m. Tuesday through Saturday.

Red Tractor's Restaurant, 550 Via de la Valle, Solana Beach, 755-6000. David T. Smith, piano variety with vocals, beginning at 7:30 p.m. Wednesday and Thursday and 8 p.m. Friday and Saturday.

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Monterey Bay Cannons, 1221 Harbor Drive South, Oceanside, 722-4474. Duane D'Ashley hosts karaoke entertainment beginning at 8 p.m. Thursday through Saturday and at 6 p.m. Sunday.

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UPCOMING SHOWS

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Calendar MUSIC SCENE

For information: Fish and the Seaweed, rock and roll, Sunday; Border Crossing, rock and roll and rhythm and blues music, Tuesday; the Tourist, psychedelic rock and roll, Wednesday; New Year's Eve: Bill Thompson, blues and rhythm and blues, Tuesday and Wednesday; Tropical rhythm and blues, Wednesday; and all performances begin at 8:30 p.m.

Radio Band, 99 West Mission Bay Drive, Mission Bay, 488-0551: In the Mercedes Lounge Jim Blacchi, variety music performed on the piano, 8 p.m. to midnight, Wednesday through Sunday.

Barbican Bar and Grill, at the San Diego Princess Resort, 1404 West Vacation Road, Mission Bay, 274-4930: Dr. Chico's Island Sounds, aka, calypso and reggae music, 4 p.m. to 10 p.m., Sunday; New Year's Eve: Dr. Chico's Island Sounds, aka, calypso and reggae, 8 p.m. to 1 a.m.

Beach Boy's Cantina and Sports Grill, 1125 Ocean Front Walk, Mission Beach, 539-2697: Sublime, rock and roll music, 9 p.m. to 1 a.m., Thursday; The Hot Hot Tropic, calypso music, 9 p.m. to Friday; Thompson, jazz reggae music, Saturday; Ryan Whitaker, acoustic rock and roll, after the football game, Monday; Dr. Chico, aka, calypso and reggae, Wednesday.

Beach Colonnade, 1935 Torrey Pines Drive, University City, 451-9252: Steve Denney, traditional and original acoustic music, 8 p.m. to Friday and New Year's Eve.

Blind Melon, 710 Garnet Avenue, Pacific Beach, 485-7843: Rockabilly, acoustic rock and roll, acoustically performed, Thursday; the Lisa Day Group, rhythm and blues, Friday; Len Kainer and the Midnight Flyers, blues and rhythm and blues, Saturday; the Rock Garden Group, rockabilly rhythm and blues, Monday; after the football game (buses): Tomcat Country, blue music, Monday; Kenny Reunited and the Blues Experience, blues and rhythm and blues, Tuesday; live music, Wednesday; call club for information, New Year's Eve: The Lake Stormers, Bluegrass, Billy Thompson, and guests, blues and rhythm and blues, Wednesday.

Bill Werdell, 2732 Midway Drive, Point Loma, 223-1280: Karaoke, entertainment with Norman Clifford from 6 p.m. to 10 p.m., Friday.

Cafe Crema, 1001 Garnet Avenue, Pacific Beach, 273-3556: The Chris Lee Trio, jazz music, 8 p.m. to midnight, Thursday; George Chokone, variety music performed on guitar, 8 p.m. to midnight, Sunday.

Mary Dallas, folk and blues, 8 p.m. to midnight, Monday; Alan Rogers, reggae blues and ballads, 8 p.m. to midnight, Tuesday; Sherry Neal, variety music, Wednesday.

Cafe Japengo, 3707 La Jolla Village Drive, La Jolla, 450-3233: Ruby and the Red Hots, blues and rhythm and blues music, 9 p.m., Monday.

Cafe 928, 928 Silverado Street, La Jolla, 454-4977: Live music, 5 p.m. to 8 p.m., Sunday; call club for information.

Charles Murphy's, 4003 La Jolla Village Drive (in University Towne Center), La Jolla, 457-4107: David Foster, rock and roll, Thursday; the 1st Choice, rhythm and blues and Motown standards, Wednesday; New Year's Eve: Rich and Young, variety music.

The Catamaran Resort Hotel, 1999 Mission Boulevard, Mission Beach, 488-1081: In the Caribbea Bar: The Pelicans, rock and roll, Thursday; Ruby and the Red Hots, blues and rhythm and blues, Wednesday; Piano bar entertainment: Clarence Bell, Monday and Tuesday; Kevin Melton, Wednesday and Thursday; various performers on Friday and Saturday.

New Year's Eve: The Red Lincoln, rockabilly, and Rockola, vintage rock and roll, 8 p.m. to 1 a.m., Friday.

Children, 1105 Ocean Front Walk, Mission Beach, 488-2000: Dramatic, rock and roll, Wednesday; New Year's Eve: Pam Brown and the Shepherds, reggae, rock, and roll, 8 p.m. to 1 a.m., Friday.

Caliente Inn, 910 Prospect Street, La Jolla, 454-7222: Bill Roberts, variety music performed on piano, Friday and 2:30 p.m. to 5:30 p.m., Sunday; Bob McLeod, piano trios featuring showtunes and standards, 9:30 p.m. to 11:30 p.m., Wednesday.

The Comedy Store, 910 Prospect Street, La Jolla, 454-7222: Bill Roberts, variety music performed on piano, Friday and 2:30 p.m. to 5:30 p.m., Sunday; Bob McLeod, piano trios featuring showtunes and standards, 9:30 p.m. to 11:30 p.m., Wednesday.

The Daily Planet, 1200 Garnet Avenue, Pacific Beach, 272-6666: Karaoke entertainment with Eubank Freddie, 9 p.m. to midnight, Monday.

Dream Street, 222 Bacon Street, Ocean Beach, 222-9131: 440 Freak Show, Unwritten Law, and Bellaguard, rock and roll, Thursday; Shelly Jellie, rock and roll, Saturday; Pat's Valley, rock and roll, and in the House, blues and rhythm and blues, Sunday; Uncle Jack and O.M.E., rock and roll, Wednesday.

New Year's Eve: Kingpin, Don of Thrones, Medium, and Bumpy, rock and roll, 8 p.m. to 1 a.m., Friday.

Shelly Jellie, 7655 La Jolla Village Drive, La Jolla, 454-9176: Barbara Morrison and the Beatbeats, rock and roll, 8 p.m. to 11 p.m., Thursday; Larry Yakovitch and the International All Stars, jazz, 8 p.m. to 1:30 a.m., Friday and Saturday.

The Ocean Beach Pier Ball Shop and Restaurant, 1001 Niagara Avenue, Ocean Beach, 226-1478: Live music is offered nightly; call club for recorded information.

Shelly Jellie, 7655 La Jolla Village Drive, La Jolla, 454-9176: Barbara Morrison and the Beatbeats, rock and roll, 8 p.m. to 11 p.m., Thursday; Larry Yakovitch and the International All Stars, jazz, 8 p.m. to 1:30 a.m., Friday and Saturday.

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Espresso Literary Books and Music, 7600 Fay Avenue, Suite H, La Jolla, 459-8125: The Art Johnson Trio hosts an open jazz jam session from 2 p.m. to 5 p.m., Saturday; George Roberts, jazz music performed on the trombone, 6:30 p.m. to 8:30 p.m., Wednesday.

Fisher McGee Irish Bar and Restaurant, 1466 Gervase Avenue, Pacific Beach, 272-8246: 8 Way Street, classic rock and roll, Sunday and Monday.

Hansen's Tavern, 4650 Mission Boulevard, Pacific Beach, 483-8847: Live music, Friday, call club for information; Flashback, oldies rock, Saturday.

Milano Hotel, 1175 East Mission Bay Drive, Mission Bay, 276-4016: In the Cargo Bar: Norman Clifford, contemporary music, 7 p.m., Wednesday and 8 p.m., Thursday; Ratemaker, featuring Bobby Fajman and Frankie Barreto, contemporary Latin music for dancing, 11 a.m. to 2 p.m., Sunday; In the Palm Terrace: Norman Clifford, variety music, 8 p.m., Friday and Saturday; New Year's Eve: Norman Clifford and Friends.

Island Coffee House, 828 Torrey Pines Street, Pacific Beach, 488-9844: Michael Anthony, original acoustic music, Thursday; open mike, Tuesday. All performances start at 9 p.m.

The Marine Room, at the Spirit of Cocktails Lounge, 2000 Spinnaker Drive, La Jolla, 459-7222: Bill Roberts, variety music performed on piano, Friday and 2:30 p.m. to 5:30 p.m., Sunday; Bob McLeod, piano trios featuring showtunes and standards, 9:30 p.m. to 11:30 p.m., Wednesday.

Caliente Inn, 910 Prospect Street, La Jolla, 454-7222: Bill Roberts, variety music performed on piano, Friday and 2:30 p.m. to 5:30 p.m., Sunday; Bob McLeod, piano trios featuring showtunes and standards, 9:30 p.m. to 11:30 p.m., Wednesday.

The Comedy Store, 910 Prospect Street, La Jolla, 454-7222: Bill Roberts, variety music performed on piano, Friday and 2:30 p.m. to 5:30 p.m., Sunday; Bob McLeod, piano trios featuring showtunes and standards, 9:30 p.m. to 11:30 p.m., Wednesday.

The Daily Planet, 1200 Garnet Avenue, Pacific Beach, 272-6666: Karaoke entertainment with Eubank Freddie, 9 p.m. to midnight, Monday.

Dream Street, 222 Bacon Street, Ocean Beach, 222-9131: 440 Freak Show, Unwritten Law, and Bellaguard, rock and roll, Thursday; Shelly Jellie, rock and roll, Saturday; Pat's Valley, rock and roll, and in the House, blues and rhythm and blues, Sunday; Uncle Jack and O.M.E., rock and roll, Wednesday.

New Year's Eve: Kingpin, Don of Thrones, Medium, and Bumpy, rock and roll, 8 p.m. to 1 a.m., Friday.

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NOTE

By Stephen Esmedina

It has been at least 20 years since Arthur Lee released a record that possesses a degree of the originality and effectiveness found on the original Love, produced in 1966. Whether dismissed creative powers resulted from his prolific drug ingestion or just a cultivation of sloppy and apathetic work habits, the last collection worthy of attention was the solo, all-electric *Vindicator*, a rather better-sketched out to Jimi Hendrix that was generally dismissed but was a manic display of Lee's physical excess and spiritual crisis. From that point he became more erratic and undependable, eventually relegated to virtual exile (with astounding numbers that he was dead or in a loony bin).

The brilliance of *Forever Changer* (1988) kept his admirers hoping that he could return, if not to original form then at least to a level that would not tarnish or eliminate fond memories. Lee recently recorded a new Love album on a French label that I am told is a tentative but not shameless recapitulation of early, more thoughtful style. It is too optimistic to expect the situation poetry and subtle arrangements of the past, but Lee has wisely committed himself to recouping his losses through discipline and deliberation. Before his collapse, it is important to remember, he was a visionary mystic often mentioned in the same breath as Hendrix and Van Morrison. Lee and Love redux headlining the Spirit's New Year's Psychedelic Eve, replete with liquid slide show, strobe and black lights, mesmerized beings, and genuine Summer of Love income that will cake against your pants and turn into crystal. Opening will be *Baby Can't Dance*, *Slaves by Trade*, and *Poor Cow*.

ARTHUR LEE, Spirit, Friday, December 31, 8 p.m., 276-3993, 610.



ARTHUR LEE

W.D. Puhls, inside the Quality Inn, 2901 Nimble Boulevard (at Rosecrans Street), Point Loma, 224-9928: The Latin Soul Band, Latin salsa music; Thursday: the Monsters, rock and roll, Friday.

Romero Cafe, 494 Newport Avenue, Ocean Beach, 223-4536: Quixote, Classics, Latin music, 8 p.m. to 11 p.m., Sunday; Dark Cloud, acoustic rock, 9 p.m. to 11 p.m., Monday; Peter Hall, acoustic rock, 8 p.m. to 11 p.m., Tuesday; open mike, 8 p.m. to midnight, Wednesday; New Year's Eve: live music, call club for information.

Shooter's Bar at the Radisson Hotel, 3299 Holiday Court, La Jolla, 597-9717: Jon Sandwell, variety music on the piano, 7 p.m. to 11 p.m., Monday through Thursday, and from 8 p.m. to midnight Friday and Saturday.

Texas Troubadours, 4970 Village Street, Ocean Beach, 222-6895: Tomcat

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 567-1886: Steve Langston, variety music, 5 p.m. to 8 p.m., Friday.

Santa Restaurant, 7811 Herschel Avenue, La Jolla, 454-1315: Bill Beyer, jazz and swing standards performed on piano, 7 p.m. to 10 p.m., Wednesday and Thursday and 7 p.m. to 11 p.m., Sunday; Dark Cloud, acoustic rock, 9 p.m. to 11 p.m., Monday; Peter Hall, acoustic rock, 8 p.m. to 11 p.m., Tuesday; open mike, 8 p.m. to midnight, Wednesday; New Year's Eve: live music, call club for information.

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Wednesdays: Top 40 Dance Music. Live DJ. \$1.50 domestic bottled beer. \$2.00 Long Island Iced Tea.

Thursdays: College Night. \$2.00 well drinks from 8:00 pm to 9:00 pm. \$1.00 well drinks and domestic bottled beer from 9:00 pm to 10:00 pm. \$2.00 U-Call-it from 10:00 pm to 12:00 pm.

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WEDNESDAY
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- \$70 per couple

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- "Great Meat" Unknown Eater, Channel 8
- "Awarded 4 Stars" Channel 10
- "Best BBQ" Union-Tribune Readers' Poll
- "Top 100 Restaurants in the USA" Travel Holiday Magazine

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5-9 PM

Cocktail attire • Admission: canned good, blanket or child's toy

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Music by:

WILLIE JAYE BAND

Club admission is \$15 in advance, \$20 at the door.
Be here for New Year's!

Calendar MUSIC SCENE

Sybil's Down Under, 500 Fourth Avenue, downtown, 230-9117. Quiet fire, jazz, 5 p.m. to 8 p.m. Friday and 10 p.m. Saturday.

Tumble Galk, at the Pavilion, 777 Front Street, downtown, 234-9169. Tremor Shook, jazz, bossa nova, and pop music performed on piano, organ, and synthesizer, with vocals, noon to 4 p.m., Thursday through Sunday and 5:30 p.m. to 11 p.m., Thursday through Saturday.

The Terzetti Band, 628 10th Avenue, downtown, 231-4545. The Paul Miles Ensemble, jazz and rhythm and blues, 9 p.m. to 1 a.m., Friday and Saturday.

The U.S. Great Horn, 126 Broadway, downtown, 232-3121. In the Lounge. Hollis Gentry and Neen, jazz, 9 p.m. to 1 a.m., Friday, June 14th and

Epigonus, Latin jazz, 8 p.m. to midnight Saturday. The Jeff Jeffers Big Band performs every Wednesday from 8 p.m. to midnight in the ballroom. New Year's Eve: Tobacco Road, vintage jazz, swing, and lounge, wogues, and Jaime Valle and Epigonus, Latin jazz, 9 p.m. to 1 a.m. Friday.

The Waterfront, 2044 Kettner Boulevard, downtown, 232-8636. The Royal Polytechnics, contemporary, 8 p.m. Friday and Saturday.

The Westgate Hotel, 1655 Second Avenue, downtown, 238-1818. 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, 333 West Harbor Drive, downtown, 234-1506. The Elements, contemporary, Tuesday through Saturday.

San Diego South

Ahler's Beef Inn, 1911 Hand Circle South, Mission Valley, 291-1103. Gary Narasimam, piano variety, 6 p.m. to 11 p.m., Tuesday through Saturday.

Antes Bank, Tiquisno Room, 4316 20th Street, North Park, 283-3135. The Royal Polytechnics, contemporary, 8 p.m. Friday and Saturday.

Beach Restaurant and Nightclub, 2824 Camino Del Rio South, Mission Valley, 299-6666. The Red Hot Rock and roll, Thursday; Bad Medicine and piano, rock and roll, 9 p.m. Saturday. 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.

Butter World, 4010 Goldhawk Street, Mission Hills, 360-8007. Alan Parry, original folk-rock performed on guitar and piano, 8 p.m. Thursday; author Jim

Berenholtz and vocalist Cassandra perform music of the Mayan and Nahual cultures on pre-Columbian flutes and percussion beginning at 7:30 p.m. Sunday. Chela Yonida sings songs from the heart, 8 p.m., Tuesday. George Swoboda, classical guitar music, 8 p.m. Wednesday.

Buster Daly's, 3112 University Avenue, North Park, 284-2747. Karaoke entertainment, Tuesday, Thursday, and 8 p.m. Sunday, with Leo Pina and You to the Star, the ideas, rock and roll, 9 p.m. Friday live music, 9 p.m. to 1 a.m. Saturday, call club for information. New Year's Eve: The Silver-Tongued Devils, rhythm and blues.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-8511. Piano Bar Paul Craig, 4:30 p.m. to 11 p.m., Tuesday through Thursday, and 5:30 p.m. to midnight, Friday and Saturday. Bury Craig, piano variety, 3 p.m. to 8 p.m., Sunday.

Club Jim's, 411 Hand Circle South, Mission Valley, 291-1300. Gary Lehman, country and oldies music, 7:30 p.m. to 11:30 p.m., Tuesday through Thursday and 8 p.m. to midnight Friday and Saturday.

Dunkles, 4225 El Cajon Boulevard, East San Diego, 283-6081. Jo Twine, piano music that you can sing along in, beginning at 7 p.m. Wednesday and Thursday, and 9 p.m. Friday and Saturday.

Goodfellow's Grill, 4105 Taylor Street, Old Town, 295-3111. Reggae, Top 40 dance music, Thursday, the Latin Soul Band, salsa, cumbia, and oldies, 9:30 p.m. to 1:30 a.m., Friday and Saturday.

Hausberg's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. Indian singer: Beel to Beel, jazz, Sunday; Archie Thompson and Team Miles, jazz and contemporary, Monday and Tuesday; Piano Bar Archie Thompson, variety music, 9 p.m. to 4:30 p.m., Tuesday through Friday; Mike Roark, variety music,

performed on piano, 6:45 p.m. to 12:45 a.m., Thursday through Saturday; 4 Way Street, acoustic rock and roll, 8:45 p.m. to 12:45 a.m., Wednesday.

Imperial House, 503 Kalmia Street (at Park Boulevard), Hillcrest, 234-3523. John LaFrance, jazz music for dancing, Wednesday through Saturday.

Kelly's Old Town Pub, 2222 San Diego Avenue, Old Town, 541-9767. The Baguette, rock and roll, Friday; karaoke content, Saturday.

Kelly's Pub, 634 El Cajon Boulevard, College Area, 286-6006. Kenny Beaumont and the Blues Experience, blues and rhythm and blues, 9 p.m. to 1:30 a.m., Wednesday and Saturday.

Kennel Kal Restaurant and Bar, 1551 Shelter Island Drive, Shelter Island, 222-1191 ext. 183. Anthony Ray and His Band, jazz and contemporary, Friday and Saturday.



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Living Room Coffeehouse, 5000 El Cajon Boulevard, College Area, 284-9434. Live music is offered on weekends, call club for information.

The Mad House (formerly the Trojan Horse), 6179 University Avenue, East San Diego, at College and University avenues, 582-1070. Casual Vaudeville, rock and roll, Tuesday. New Year's Eve live reggae music.

Megapolis Bar and Grill, 4321 Fairmount Avenue, Kensington, 584-7900. Live Blues, rock and roll, 8:30 p.m. Thursday; Christmas show, Saturday, call club for information; open-mike, Tuesday; spaghetti social with live musical entertainment, Wednesday. New Year's Eve: The Beatitudes, the Shambles, and the Blues, and guests, rock and roll, New Year's Day: Hot Rod Lincolns, rockabilly, the Sleepwalkers, rock and roll, and guests.

The Musical Pulse Music Association, 3000 Imperial Avenue, Southeast San Diego, 237-9979. Live music, 9 p.m. Sunday, call club for information.

New Dolphin Inn, 5633 Market Street, Encinitas area, 284-8038. Tomcat Country, blues music, 9 p.m. Friday; LaFayette and the So So Blues Boys, blues and rhythm and blues, 9 p.m. Saturday.

O'Hanry's, 2457 San Diego Avenue, Old Town, 284-6133. Steve Langdon, country, Top 40 and rock and roll music, Wednesday through Saturday.

Park Manor Saloon, 125 Spruce Street, Hillcrest, 291-0996. A second wind, Brazilian and contemporary jazz, 8 p.m. to 11 p.m. Friday; piano Michael Lamy presents "A Broadway and Jazz Cabaret" every Monday from 7:30 p.m. to 11:30 p.m. featuring Elliot Lawrence and Stan Booth and guests from the San Diego theatre and music scene.

Rencho El Nogal, 4014 Wallace Street, Old Town (in the Bazaar del Mundo), 295-0584. Charlie Moore, contemporary, Friday and Saturday.

Rene O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7066. Karaoke entertainment, 8 p.m. Wednesday. New Year's Eve, karaoke entertainment.

Shoreline Harbor Island East, 1380 Harbor Island Drive, Harbor Island, 291-4600. Barbara Banks, piano variety, 4:30 to 11:30 p.m., Thursday through Saturday.

Tapas Piano Restaurant, 2923 Fourth Avenue, Hillcrest, 294-3601. David Corrientes, flamenco guitar music, Friday and Saturday.

Tom Han's Lighthouse, 2130 Shelter Island Drive, Harbor Island, 291-9110. Melissa King hosts a karaoke sing-along Thursday through Saturday from 8 p.m. closing.

The Travelodge/ Harbor Island, Westfront Oaks, 1901 Harbor Island Drive, Harbor Island, 291-4700. Karaoke entertainment with Jimmie Fox, 8 p.m., Wednesday through Saturday.

Tabo Han's, 2351 University Avenue, North Park, 295-9426. Karaoke sing-along with Rick Galar, 9 p.m. to 11 p.m. Sunday and Wednesday. The High Society Jazz Band performs Dixieland jazz beginning at 8:30 p.m. Friday.

Villain's Restaurant, 1513 Hotel Circle South, Mission Valley, 293-0509. Jose Davis, contemporary, Tuesday through Saturday.

East County

Carlos Murphy's, 5500 Grossmont Center Drive, La Mesa, 698-9757. The 1st Choice, soul and jazz music, Thursday; Timedown, rock and roll, Friday and Saturday; David House, variety music, Wednesday.

The Chardonnay, 9106 Murray Drive, La Mesa, 665-7006. Karaoke entertainment nightly.

The Colony House, 733 Third Avenue, Chula Vista, 424-7880. Ray Ray, variety music, Wednesday on guitar, beginning at 8:30 p.m. Tuesday through Thursday and at 9 p.m. on Friday and Saturday.



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• Trips • Concert tickets • Sports events, etc.

New Year's Eve Dinner Package Includes:
Cover • Party favors • Live entertainment • Midnight champagne toast
Prime Rib Dinner \$21.95 • Sea Bass Dinner \$20.95
1/2 Roasted Chicken \$19.95 • \$3.00 discount for couples

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Time Night , 5-11 pm Virgin Drink Specials! Dance lessons: 6:30-7:30 pm	Dollar Night , all drinks! Dance lessons: 6:30-7:30 pm BIG Rib Dinner \$5.99	Two-Step Night , 1500 sq. ft. Dance lessons: 6:30-7:30 pm \$1.50 longnecks, \$1.50 drinks \$1.50 wine, 50¢ drafts	Rock Night , U-Call It! Dance lessons: 6:30-7:30 pm	Rock Night , U-Call It! Dance lessons: 6:30-7:30 pm	Best Night , \$1.00 bottled beers all night Live country music, Dance lessons: 6:30-8:00 pm	Family Day , All-You-Can-Eat Buffet! Live country music, Dance lessons: 5-10 pm

Drink Specials all day long!

Call for reservations
670-3545
3605 Avocado Blvd. • La Mesa



CABO CABO

Grill & HOTEL BAR

203 Fifth Ave., San Diego, CA 92101
at the entrance to the Gaslamp Quarter
(Across from Convention Center & Trrolley)
Complimentary Valet parking

Inquire 232-2272

CELEBRATE
New Year's Eve 1993

CUSTOM PACKAGES:

Dinner & Club (for two)	\$60
Four-Course Meal	
Advance Reservations	\$45
Club Entrance for Two	\$25
Club Entrance for One	\$15

A Countdown to
Midnight
Dedicated Drop
Party Favors
Champagne Toast
After-Hours
Complimentary
Breakfast Buffet

Calendar MUSIC SCENE

Dick's Horseshoe Lounge, 7666
Broadway, Lemon Grove, 409-4344.
Emergency! live, rock and roll, Friday
and Saturday; karaoke sing-along with
Baby Huey and the Screamin' 9 p.m.
to 1 a.m. Wednesday and Sunday.

Dick's Landing, 1185 East Main
Street, El Caim, 442-0286 Jerry
Burchard, contemporary variety,
8 p.m. Friday and Saturday and
6:30 p.m. Sunday (jam sessions);
karaoke entertainment nights.

Dick's East, 1331 Buena Vista
Highway 8 at Los Coches Road, El
Caim, 443-2844. Blues, country and
western music, 9 p.m. to 1:30 a.m.
Friday and Saturday; karaoke
entertainment from 5 p.m. to 10 p.m.
Sunday.

Experience Coffee, 1709 Avenida
Boulevard, La Mesa, 470-9608. Live
music, 8 p.m. Friday and Saturday;
call club for information.

Famale's, 9143 Camino Real, Spring
Valley, 498-2084. Live rock and roll,
9 p.m. to 1:30 a.m. Friday and
Saturday; call club for information.

Flora Springs Inn, 15005
Highway 80, El Caim, 561-3012. Kelly
Smith and Modern West, country.

music, 9 p.m. Friday and Saturday,
and also at 7 p.m. Sunday.

The Greek Samba, 12891
Highway 94, Jamul, 669-1976.
Jennette Karolinsky, contemporary,
8 p.m. to 1 a.m. Thursday and Friday.

The International Coffee Shoppe,
144 East Main Street, El Caim,
579-3332. The Tommy Palatino
Blues Band, blues and rhythm and
blues, 7:30 p.m. to 1:30 a.m. Sunday.

Krak's Restaurant and Cocktail
Lounge, 401 West Main Street, El
Caim, 442-7708. Jennette Karolinsky,
contemporary, 9 p.m. to 1 a.m.
Saturday; karaoke entertainment,
8 p.m. to midnight, Thursday. Judy
Anne hosts live, live, live
entertainment on Wednesday and
Friday.

Laure Lando, 5206 Ralston Drive, La
Mesa, 442-0533. Brown Sugar,
country rock and roll, Thursday and
8:30 p.m. to 1:30 a.m. Friday and
Saturday; karaoke entertainment with
Fabulous Freddie and Friends,
Tuesday live music, Wednesday, call
club for information.

Maerck's, 9143 Camino Real, Spring
Valley, 498-2084. Live rock and roll,
8:30 p.m. Thursday through Sunday;
call club for information. Country
dance lessons are offered Sunday and
Thursday beginning at 6:30 p.m.

Mr. D's, 596 Broadway, El Caim,
442-9066. Live rock and roll, Friday
and Saturday; call club for
information, Judy Anne and Karolinsky
Maerck, karaoke sing-along
entertainment, Tuesday; The Hot
Heads, rock and roll, Wednesday.

On New Inn, 9816 Camino Real,
Spring Valley, 440-0616. Bob Leuz
and Junction 52, classic rock from the
'60s and '70s and new country music,
9 p.m. Friday and Saturday; Jennette
Karolinsky, contemporary, 7 p.m. to
10 p.m. Sunday.

Pack Place, 1280 Fletcher Parkway, El
Caim, 448-7473. New York, rock and
roll, Thursday; Rasta' Cain, rock and
roll, Friday through Monday; Pyskyl,
rock and roll, Tuesday and
Wednesday.

Pete's Place, 8330 La Mesa Boulevard,
La Mesa, 444-9533. Len Bailey and
Buddy Blue, blues and rhythm and
blues, Tuesday.

PJ's Country Connection, 1011
Broadway, El Caim, 444-5443. The
Shadowsiders, country music,
Thursday through Saturday; members
of Showdown perform country music
Tuesday and Wednesday. Country
dance lessons begin at 7 p.m. Tuesday
through Saturday. Country and West
Coast swing dance lessons taught by
Jim Piers, 6:30 p.m. Monday.

Puffin's, 9673 Mission Gorge Road,
San Jose, 942-9800. Live blues and
rock music is performed the fourth
Tuesday of the month, Remember Us,
variety music, 7 p.m. to 9 p.m.
Wednesday.

Rampage Inn, 14335 Old
Highway 80, El Caim, 561-8100.
Karaoke entertainment beginning at
7 p.m. Thursday; Kennard and Miller,
country music, 8 p.m. to 1:30 a.m.
Friday and Saturday.

Village Inspiration Garden Cafe,
8384 La Mesa Boulevard, La Mesa,
444-0611. Forrest Williams, piano-
vocal, Thursday; Dick Martinelli,
Irish folk music, Sunday; Holly Bell,
acoustic pop music, Monday; Nations,
Skatland and Riddle, contemporary,
Tuesday; open mike, Wednesday.
Everything starts at 8 p.m. unless
otherwise noted.

Wing's Golden Palace, 7126
University Avenue, La Mesa,
444-0722. Karaoke entertainment
8 p.m. to 2 a.m. nightly.

Zoo Country, 1340 Broadway, El
Caim, 565-0996. Fast Gun, country
music, 9 p.m. Tuesday and
Wednesday.



Booby Collins, Thursday, December 30, Belly Up Tavern

South Bay /
Coronado

Cafe La Mesa, 1441 Highland
Avenue, National City, 474-3222.
Bruce Robbins, contemporary,
Wednesday and Thursday; Sandy
Chapell, Burnett Anderson, and
Bruce Robbins, pop and jazz, Friday
and Saturday.

Center Cut Steakhouse, 534
Broadway, Chula Vista, 476-1144.

Diane Barron hosts a karaoke sing-
along from 5:30 p.m. to 8:30 p.m.
Thursday through Saturday; live
music is offered nightly beginning at
9 p.m.; call club for information.

The Country Club, 1121 Third Street,
Chula Vista, 424-2977. Live country
music, 8 p.m., Thursday through
Sunday (jam sessions beginning at
5 p.m. Sunday); call club for
information. Wild Rose Junction,
country music, 9 p.m., Sunday
through Wednesday.

Diamond Jim's, 733 Third Avenue,
Chula Vista, 585-7323. New Year's
Live Showcase, rock and roll.

Dick's Cakes, 147 Third Avenue,
Chula Vista, 422-1566. Denis Michael
contemporary and vintage popular
music, 9 p.m. to 1:30 a.m. Friday
and Saturday.

The Griffin Pub, 1671 Palm Avenue,
Imperial Beach, 423-8200. Live rock
and roll is featured some nights; call
club for information.

PACHANGA

MEXICAN BAR AND GRILL

Join the festivities at the Gaslamp's liveliest celebration. Savor scrumptious Mexican cuisine in an atmosphere that shouts "Salsa."

NEW YEAR'S EVE PARTY

\$93.94 per couple
\$50.00 single

per couple
Tax and gratuity included

The evening includes
a four-course dinner,
a bottle of champagne per couple, party
favors, dancing and entertainment provided by
DJ Rick Chris
"La Voz"

Call for reservations now.
235-4545
Ask for Keith Poullion
314 Fifth Avenue • Gaslamp Quarter

Hotel del Coronado, 1550 Orange
Avenue, Coronado, 435-4411. Ocean
Terrace Lounge: The Barry Craig
Band, Top 40 dance music, 8:30 p.m.
to 1:30 a.m. Wednesday and
Thursday and 9 p.m. to 1:30 a.m.
Friday and Saturday; Lydia Ruth, jazz
music, 9 p.m. to 1:30 a.m. Sunday.
In-Yoke perform medley-classic rock
after the football game broadcast on
Monday and from 9 p.m. to
12:30 a.m. Tuesday.

Palace Court, Jim Gavin, pianist,
performs 9 p.m. to midnight, Friday
and Saturday; from 5 p.m. to 11 p.m.
Sunday, and from 5 p.m. to 11 p.m.
Monday; Jerry McInnis, piano, 5
p.m. to 11 p.m. Tuesday through
Thursday.

Price of Wales Restaurant:
Johnny "Ace" Harris, jazz music on
the piano, 7 p.m. to 11 p.m.
Wednesday through Saturday; Crown
Room: Jerry McInnis, 8 p.m. to
10 p.m., Friday, and 8:30 p.m. to
10:30 p.m. Saturday.

Hutch's, 1463 Palm Avenue, Imperial
Beach, 423-3479. Bud Naled,
country music, Friday and Saturday.

Island Saloon, 104 Orange Avenue,
Coronado, 435-4456. Steve Brown,
acoustic rock and roll, Thursday; live
music, Friday and Saturday; call club
for information.

J.J.'s Hot Rock, 1862 Palm Avenue (at
Palm Avenue and San Marcos Road),
Imperial Beach, 429-1161. Makai,
Top 40 dance music, Thursday.

Jerry's, 415 Broadway, Chula Vista,
420-4828. Live rock and roll with
Ernest and the Bad Boys, Wednesday
through Saturday; Steve Langston,
Top 40 and rock and roll music,
Sunday through Tuesday.

La Meridiana Hotel San Diego at
Coronado, 3000 Avenida de
Coronado, 435-9000. Flamingo Peter
Baldernicht plays standards to Elton
John from 5 p.m. to 11 p.m.
Christmas Eve and Christmas Day.

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LIVE JAZZ

JOE MARILLO QUARTET
EVERY MON.
7:00-11:00 PM

PIANO BAR

CHARLIE RUTHERFORD
EVERY TUES. & WED.
7:00-11:00 PM

ROCK 102.1

ON SALE NOW!
AND LOOK FOR THE ROCK 102.1 BOOTH AT THIS SUNDAY'S ESCONDIDO SWAP MEET

Milligan's BAR & GRILL

Celebrates New Year's Eve

Serving from our regular dinner menu 5 p.m.-11 p.m.
Or enjoy one of our chef's specials for the evening:

- Filet Mignon and Australian Lobster \$35
- Broiled Swordfish with Avocado Citrus Butter \$25
- Rack of Lamb roasted with Rosemary and Dijon Mustard Crust \$30

All specials served with choice of soup du jour or salad tossed tableside, choice of real mashed potatoes, steaming potatoes, steak fries, baked potato or baked onion, plus creamed corn, vegetables medley and selections from our fresh in-house baked breads.

LIVE JAZZ & DANCING 8:30 pm-12:30 am

• **BOBBY GORDON** on drums • **JOE CANNONE** on piano • **JOHN JAMES** on trumpet
• **VERN SILVERSTEIN** on bass • **JOE URBANEK** at the piano • **JOHN JAMES** vocal

\$5.00 per person entertainment charge in the lounge includes the sweetest spot in San Diego, party hats and lawn to ring in the New Year with a festive Southern tradition at midnight, complimentary black, red, yellow and green bread tossed with a glaze of champagne for a healthy and prosperous '94.

During the holidays Milligan's transforms into a winter wonderland. Soar to for lunch, dinner or brunch and feel the warmth of the season with our magnificent array of light, display and decorations throughout the restaurant.

5786 La Jolla Blvd. • Reservations 459-7311 • Complimentary valet parking.
We will be closed on Christmas and New Year's Days.

Two Leos

NAPAHORENA
5300 Hwy 16 • 542-1462

EVERY WEDNESDAY
DI PIERRE 8:00-11:00
Live music, 8 p.m. to 11 p.m.

THURSDAY
Live music, 8:30-10:30 p.m.

FRIDAY
Live music, 8:30-10:30 p.m.

NEW YEAR'S EVE PARTY
with KING BROTHER BLUES

NEVER A COVER CHARGE
CLOSE JANUARY 1, 1994

BODIE'S

528
F-STREET
REVIEWERS

CONTRA GUERRA
ALBUQUERQUE
Live music, 8 p.m. to 11 p.m.

FRED MEAT & THE
SIDEWINDERS
Live music, 8 p.m. to 11 p.m.

ROD LINCOLN
Live music, 8 p.m. to 11 p.m.

TRIP-TONIC
Live music, 8 p.m. to 11 p.m.

LUCY'S PUB COAT
UNCLE JOE'S
BIG OL' DRIVER
NO KNIFE

RADIO WINDY
CHARLEY HORSE

WILSON'S

"Live Reggae, Blues, Rock & Soul"
Live music, 8 p.m. to 11 p.m.

THE SHEPHERDS
Live music, 8 p.m. to 11 p.m.

RAS LEON
Live music, 8 p.m. to 11 p.m.

THE SHIVAL
EXPERIENCE
Live music, 8 p.m. to 11 p.m.

EARL THOMAS
Live music, 8 p.m. to 11 p.m.

NOT MONKEY LOVE
Live music, 8 p.m. to 11 p.m.

ELASTIC
WASTE BAND
Live music, 8 p.m. to 11 p.m.

ARROGANCE
MONROE BLUE & GUESTS
Live music, 8 p.m. to 11 p.m.

COUNTRY DICK'S GARAGE
Live music, 8 p.m. to 11 p.m.

CARDIFF REEFERS
Live music, 8 p.m. to 11 p.m.

New Year's Eve
with EARL THOMAS
Live music, 8 p.m. to 11 p.m.

WILSON'S

NEW YEAR'S EVE!

EARL THOMAS
Live music, 8 p.m. to 11 p.m.

GOLDFISH
Live music, 8 p.m. to 11 p.m.

NOT MONKEY LOVE
Live music, 8 p.m. to 11 p.m.

ELASTIC
WASTE BAND
Live music, 8 p.m. to 11 p.m.

COUNTRY DICK'S GARAGE
Live music, 8 p.m. to 11 p.m.

COMMON SENSE
Live music, 8 p.m. to 11 p.m.

GORILLA PIT

SOUTH BAY'S ONLY
LIVE MUSIC
Live music, 8 p.m. to 11 p.m.

WARP
PUNK
LIVE MUSIC
Live music, 8 p.m. to 11 p.m.

NOT MONKEY LOVE
Live music, 8 p.m. to 11 p.m.

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WASTE BAND
Live music, 8 p.m. to 11 p.m.

COUNTRY DICK'S GARAGE
Live music, 8 p.m. to 11 p.m.

COMMON SENSE
Live music, 8 p.m. to 11 p.m.

REGGAE MAKASSA

NYABINGI

NEW YEAR'S
RASH MICHAEL
Live music, 8 p.m. to 11 p.m.

BOOMSHAKA
Live music, 8 p.m. to 11 p.m.

PLUS MORE
Live music, 8 p.m. to 11 p.m.

MEDIUM & BUMP
Live music, 8 p.m. to 11 p.m.

SANITY'S VOID
Live music, 8 p.m. to 11 p.m.

DYING TIME • DFA
Live music, 8 p.m. to 11 p.m.

DREAM STREET

THURSDAY
Live music, 8 p.m. to 11 p.m.

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Live music, 8 p.m. to 11 p.m.

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San Diego Reader December 23, 1993 22

Baring Gifts

The route it takes is as simple and humdrum as an interstate freeway.

So, what's beneath the Christmas tree? Heaven and Earth finds Oliver Stone in his appointed role — self-appointed, I might clarify — of dispenser of strong medicine. His patented technique put the patient in a headlock and pinch his nose with one hand, then force a funnel down his throat and pour in castor oil with the other. That's a pretty rough description, but it's a pretty rough technique, too. To round out a "Vietnam trilogy" (first *Platoon*, then *Born on the Fourth of July*, now this) with a story told from the point of view of a Vietnamese native, a peasant girl uprooted by the winds of war and cast higher and on by them, is certainly a viable idea (viable in tender hands, anyhow).

It begins in the early 1950s in an idyllic farming village near Da Nang, and by the end of the opening credits we have advanced all the way past the French occupation and up to 1963, whence we set off on a De Sadean odyssey of Virtue Unrewarded: beatings, torture, rape, seduction, unweaned motherhood, prostitution, on and on.

It's a horrific tale — founded on a pair of memoirs co-authored by Le Ly Hayslip — and we ought not need to be told it's true in order to be able to believe it. But the trueness of it need not also make us believe the fulsomely sentimentalized treatment of it: the calendar-art landscapes, the Rem-

brandt-lit interiors, the cooling-down narration (reams and reams of it: "My earliest memories were of working beside my mother in the fields," etc.), the comic-book dialogue ("This is not the way Papa taught us to be!" exclaims the pregnant unmarried heroine to her streetwalking sister, and the chest-heaving music by New Age-ist Kitaro. The jump to America, for the final hour of the movie after one and a half hours of it have passed by already, is another viable, and almost completely separable, idea: point of view of a war bride. But the treatment, satirical now instead of sentimental, is equally and quite literally broad: wide-angle shots of a double-door refrigerator and a grocery-store aisle. Nor is it much of a surprise to find out that the too-good-to-be-true Vietnam vet (Tommy Lee Jones) is in reality a ticking time bomb: "There was," confides our delicate narrator, "another side to Steve that I had not seen before now." If there is anyone out there who actually looks forward to a new Oliver Stone movie — who actually opens his or her mouth eagerly for the dosage of castor oil — he or she deserves my frankest admission of unawareness and incomprehension. All I can say to him or her (or possibly even them) is: open wide now. Wider. Wider.

The Pelican Brief, from the John Grisham chart-topper, is essentially

Nancy Drew Goes to Law School. (And Solves the Murders of Two Supreme Court Justices, Where the FBI, the CIA, and the DCPD Have Failed.) (Or as the heroine herself puts it: "The hubris of the young, huh?") (Or as the White House Chief of Staff puts it, making a pre-emptive strike ahead of the nation's film critics: "The premise is so far-fetched it's absurd.") Alan J. Pakula, who wrote and directed, puts on his best paranoid face in order to pretend that this is *All the President's Men* revisited. Very few will be fooled. The finished product is a handsome, sumptuous, well-polished as to make you feel at any particular moment as

Calendar MOVIES



The Pelican Brief

though you are tooling along in a Mercedes-Benz. All the while, the actual route it takes is as simple and humdrum as an interstate freeway: ubiquitous, nebulous hitmen chase our damed-in-distress from one end of the movie to the other. Julia Roberts, more dandy than distressed, doesn't let any of this get in the way of her or her mouth eagerly for the dosage of castor oil — he or she deserves my frankest admission of unawareness and incomprehension. All I can say to him or her (or possibly even them) is: open wide now. Wider. Wider.

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tion). The "So what?" routine belongs in any highlight reel of the two movie: the rest of it can be conscientiously filed with the orange peels and the melon rinds. It says quite a lot about the movie that the best part of it is the collection of outtakes tacked on at the end, in the much-copied manner of if memory serves, *Cimarron* and *Run*.

The Summer House, a vaquero little English comedy of no lasting sting, grants us Jeanne Moreau in her first big star turn since I can't remember when. With her growling-cello voice, her carry-over, her putty face, her terrible outfits, she blows into stuffy suburban Croydon (ca. 1959) as a gust of cosmopolitan fresh air, a match-breaker (or whatever the opposite of matchmaker would be) for a moody Catholic bride-to-be who would really rather be married to Jesus. Julie Walters and Joan Plowright as the mothers of the betrothed hold their own ground. And director Waris Hussein, emerging (as far as I'm concerned) from two decades of television oblivion, just stands back and admires.

Forever, So Close, unless I am forgetting something, is Wim Wenders's first sequel. The work which it continues, after a six-year interruption, is *Wings of Desire*, in my opinion the absolute last of the director's movies to warrant continuation, excepting perhaps *The Scarlet Letter*. But here they come again, those invisible, colorblind, mind-reading, ineffectual angels on patrol in a black-and-white Berlin. Bruno Ganz, the lowstruck cherub of the first installment, is now a happily married pizza man, and before an hour is up, his former cohort, Otto Sander, switches to humandom, too, and the

movie switches predominantly to color. This is just as well, because cinematographer Jurgen Jurgens is nowhere near such a master of black-and-white as Henri Alekan (on hand here in a walk-on part as a boat captain). What isn't just as well is the heightened level of silliness: the unflattering photo booth, the cooler-than-cool Lou Reed concert, the first taste of schnapps, some preposterously staged gangster action. (Wenders has never known how to move in a hurry.) Peter Falk is back as "Himself," in an expanded role, which does not in the least lower the level of silliness, and Mikhail Gorbachev puts in a cameo appearance, which does.

Inasmuch as I could not get a direct answer or a returned phone call from Universal Studios on the question of when *Schindler's List* (press-screened three weeks ago) would be opening here, I feel in no hurry to write about it now that I find out belatedly it is to open on Christmas. For that matter, I feel no inner urge to write about it, either. Till next year, then. ■

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 teen audiences.

Addams Family Values — Monotony in nothing flat. The Addamses have a new addition (a mustache-bundled bundle of gloom named Pugsley), and the two jolly older kids are packed off to summer camp, and the hired nanny is actually a black widow

serial killer who has set her cap for Uncle Fester. In the sunny role, Joan Cusack introduces some frills, but blood, but she's surrounded by smugness and complacency. America's Hunter, Rad Jula, Christopher Lloyd, directed by Barry Sonnenfeld, 1993. **ICARUS MOUNTAIN, CINERAMA 6, HAZARD CENTER 7, NEW VALLEY DRIVE IN, ELWOOD 8, PLAZA BONITA, SANTA DRIVE IN, SANTA VILLAGES 8, SOUTH BAY DRIVE IN, STUDIO 3 CINEMAS, FROM 12:25, LA ESCONDIDO 8, UNIVERSITY TOWNE CENTRE, WE GARD PLAZA, FROM 12:25**

Bank Robber — Kooky-kinz crime comedy about a modern-day Billy the Kid who holds up with his last in Room 212 at the Heartbreak Hotel and entertains a monotonous parade of weirdos. Luc Besson takes first prize, if not the cake, as a scrupulously honest, some say, tawnyed call girl. With Patrick Thompson, Olivia D'Alba, Forest Whitaker, Judge Reinhold, written and directed by Nick Moad, 1993. **UNRATED CINEMAS, FROM 12:24**

Batman: Mask of the Phantom — Animated feature film on the DC Comics superhero voice by Kevin Conroy, Mark Hamill, Dana Delany. **ICARUS MOUNTAIN, CAROUSEL CINEMA 6, DEL MAR HEIGHTS, FASHION VALLEY, GROSSMONT MALL, GROVE 8, HAZARD CENTER 7, MIRA MESA 4, NEW VALLEY DRIVE IN, ELWOOD 8, PLAZA BONITA, SANTA DRIVE IN, SANTA VILLAGES 8, SOUTH BAY DRIVE IN, STUDIO 3 CINEMAS, SWEETWATER 6, TOWN AND COUNTRY, LA GLASSHOUSE 6, UNIVERSITY TOWNE CENTRE, WE GARD PLAZA, FROM 12:25**

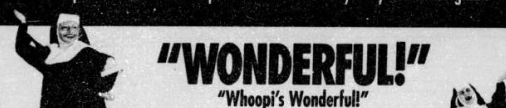
Beethoven's 2nd — Inspired but surprisingly well-worked-out comedy on the birds and the bees. The stud star Bernard Ginn seems firsthand knowledge of the subject, with the result of four puppies. The two older children of the family (Nicholas 'n' Christopher Castle, very sweet) are starting to take an interest in... The village of the piece, properly enough, is a vindictive divorcee, and played with almost Coen-like de Villie grandeur by Debi Mazzei.

Charles Grodin, Bonnie Hunt, Chris Penn, directed by Rod Daniel, 1993. **ICARUS MOUNTAIN, DEL MAR HEIGHTS, FASHION VALLEY, GROVE 8, MIRA MESA 4, NEW VALLEY DRIVE IN, ELWOOD 8, PLAZA BONITA, SANTA DRIVE IN, SANTA VILLAGES 8, SOUTH BAY DRIVE IN, STUDIO 3 CINEMAS, SWEETWATER 6, TOWN AND COUNTRY, LA GLASSHOUSE 6, UNIVERSITY TOWNE CENTRE, WE GARD PLAZA, FROM 12:25**

The Beverly Hills Cop — Another cast of characters (but not cast of actors) rounded up in TV re-run heaven (or the Other Place) and brought back to life. Why? To what purpose? For whom? The how of it offers no clue. Dialogue excerpt: "What's song?" And after a pause for the "Final Jeopardy" melody "I reckon it's a small hog." With Jon Varney, Erika Eleniak, Dina Meyer, Lily Tomlin, Les Thompson, Rob Schneider, and cameo by Buddy Ebsen (as Barney Jones) and Dolly Parton (as herself), thus making Erika Eleniak's the

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"Whoopi's Wonderful!"

— Joel Gold, GOOD MORNING AMERICA



"SEE IT!"

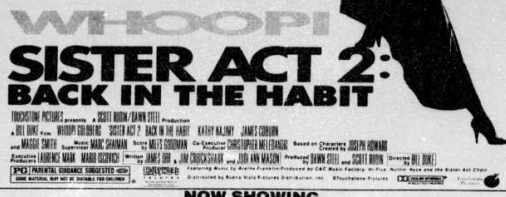
"It's Invigorating And Warmhearted. Say Five 'Hail Whoopis' And See It!"

— Ralph Houck, PEOPLE MAGAZINE

"MARVELOUS!"

"Wonderfully Funny, Musically Marvelous, A Package Of Pure Pleasure!"

— David Sheinin, NBC-TV



STARTS CHRISTMAS DAY
WHOOP! SISTER ACT 2: BACK IN THE HABIT
 Directed by Bruce M. Mitchell. Starring Whoopi Goldberg, Kathy Baker, James Caan, and others. **UNRATED CINEMAS, FROM 12:24**



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TOMBSTONE
 Every town has a story. Tombstone has a legend.
STARTS CHRISTMAS DAY
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you are seated at a view table, you'll love the setting. The Cantonese/Mandarin cuisine offers some wonderful preparations, most especially clamro chicken, pungent shrimp, three mushroom dumplings, and a deliciously saucy beef. The Ming Court Specialty list are noteworthy. Service is first-rate. Open daily, lunch, Monday through Saturday; dinners nightly. Moderate to expensive.

THE QUAIL'S INN 1035 La Bonita Drive, San Marcos. 344-2445 or 344-2446. The warms the ride to dine in this charming, rustic inn. The postcard manmade lake. Invariably crowded and for good reason, the inn offers fresh American fare: fish, seafood, prime rib, steaks. Dinner entrees include lamb chops, lamb chops, and the copious Sunday buffet includes the seafood bar. Dine here as early as possible for all meals, but especially for the Sunday brunch. Lunch, Monday through Sunday. Sunday brunch, Tuesday through Sunday. Low, dinner, moderate to expensive.

AVALON 1911 La Jolla Boulevard, La Jolla, 554-2535. Here's a restaurant where you really get your money's worth for fresh fish, prime rib, and seafood. The menu includes a "monster prime rib dinner" with soup, salad and dessert for \$10.95. Nice atmosphere, excellent service, good food, and a lunch and dinner. Low to moderate.

BERNINI'S 7550 Fay Avenue, 454-5013. This place is immaculate, elegant, and offers nagazines and newspapers. The menu includes seafood, pastries and gelato. The decor is soothing, the floors and tables highly polished, the space ample. But it doesn't get any better than the food—the *almôsa*—one of the Pannikin. Open weekdays 7:00 a.m. to midnight; Saturdays 8:00 a.m. to midnight; Sundays 10:00 a.m. to midnight. There's a bar inside, smoking at tables outdoors.

CAFE JAPENGO 1960 University Center Lane, Aventine complex, 450-3355. The decor is smashing and the Pacific Northwest food is superb. Located in Hawaii, Thailand, and California is a

BEASTLY beholds and taste. The stimulating appetizers and such entrées as braised duck with miso pancakes, whole fried fish, and Thai pork with eggplant are well achieved. The menu also includes a few excellent, but modest prices. Open daily. Lunch, Monday through Friday; dinners nightly. Sausbar open to midnight Friday and Saturday. **DAILY'S #915** Towne Centre Drive, Renaissance Towne Centre, 453-1112. The restaurant is owned by a doctor who has devised a menu that's low-fat, low-calorie, low-sodium. All the dishes look good and healthy. Prices range from \$6.95 to \$6.95. The sandwiches and salads are first-rate and the leaf spinach and curly-parsnips or the Chintano chicken salad are superb. The food service is commendable. The chef with three beards and brown rice. Some of the sandwiches are novel: chicken breast with apple slice and lentil with brown bread. **SAME MENU.** 11:00 a.m. to 8:00 p.m. Monday through Saturday, noon to 7:00 p.m. Sunday. Low.

HOPPS BISTRO AND BREWERY 4533 La Jolla Village Drive (south of Broadview) is a new brewpub, the first of its kind of any brewery in San Diego. Ever-

If you can't drink you will appreciate the room with its exposed ceiling and the tasty food. The same menu is served continuously from lunch to closing. Among the highlights are salmon and shrimp, smoked prime rib with twice baked potatoes. All beers are brewed on the premises and include a daily special. A back that goes through the freezing process to intensify its flavor, Scottish ales, and several more varieties. Open daily, 11:00 a.m. to 10:30 p.m., Sunday through Thursday and Friday, 11:00 a.m. to 10:00 p.m., Saturday, 11:00 a.m. to 10:00 p.m. to moderate.

MAITRE D' 5523 La Jolla Boulevard La Jolla. 656-2111. Two separate dining rooms (one for nonsmokers), an elegant ambience, and the presence of flippers and a grill. The food at the Hoof in New York) contribute to a fine dining experience with faultless service. The lobster-tail appetizer is a house specialty. Tuesday through Saturday are always outstanding. But don't miss the smoked or fresh sturgeon from here from Seattle. It's an experience having them there. Closed Sunday and Monday. Open daily, Tuesday through Saturday. Expensive.

PANDA COUNTRY 4150 Regents Pk.
Row #109, University Towne Center
552-1335. Gorgeous surroundings at
stunning presentations carry the de-
cor into the dining room. The menu
sharply well with its 13 appetizers and
28 seafood and fish dishes prepared
Mandarin- or Szechuan-style. Scallops
and shrimp receive special treatment
with a light, early dinner, dinner
Low to expensive.

THE PANNIKIN Cafe 7467 Girard
Avenue, 544-5453. The outdoor seating
area is almost always crowded with
tea and coffee drinkers who can themselves
be seen sipping from the cafe's
salads, quiches — are served only till
p.m. After that it's beverages and
snacks. Open daily from 6:00 a.m. weekdays
to 7:00 a.m. weekends and closed 9:00
to 10:00 p.m. on weekends. Open 9:00
a.m. to 10:00 p.m. on a known hang-out
area always crowded. Low.

PEPPERS' FINE FOODS 7420 Girard
Avenue, La Jolla, 545-7163. Superb
breakfasts which include hard-to-find
items like eggs Benedict and omelets
are served. The menu also includes
take out salads, meat and chicken ent-
rees, pasta dishes, and hearty sand-
wiches. Not to be missed organ: veg-
etables, outstanding meats, and
fresh, free-range poultry. Open daily,
moderate.

PETIT LOUIS 1296 Prospect Street, La Jolla, 409-5816. The owners of French La Jolla have built a new restaurant here that offers Mediterranean and Provencal food from 11:30 a.m. to 11 p.m. The menu features a seafood platter or the chicken provencal, both excellent. Be aware that it is a cash-only establishment. There is no parking garage on Coast Boulevard (parking validated). Petit Louis provides a full bar, a large outdoor patio, an enclosed patio, and a full dining room, plus a glacier and ice cream bar. Open daily, 11:30 a.m. to 11:30 p.m. Moderate to expensive.

SEY KEY La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771. This is a new, modern restaurant on the first floor of the hotel. It offers a sweeping view of the coast, elegant atmosphere, and excellent food. The view of town, rather, this room will impress your guests. Lunch is really a wonder—\$10.00 for a salad, a sandwich, and a \$10.00 you may enjoy a view and splendid food. At dinner the menu is la carte and the prices are reasonable. The lobster and scallops in a bouillabaisse sauce, filet mignon. Count on about \$100.00 for two. Open daily except Sunday, Lunch, Monday through Friday.

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STAR OF INDIA 1000 Prospect Street, 459-3355. At its new location in Lauderhill you will find the Indian food is first-rate and the menu is extensive, however the items are not as good as the original. To sample a little of everything, try the daily you-can-see buffet lunch or the Saturday and Sunday champagne brunch. The Indian chicken and lamb specialties are outstanding. Vegetarian food is the rice dishes as well as vegetable specialties. Open daily, lunch and dinner brunch Saturday and Sunday. Moderate to expensive. **BBQ** 1000 Prospect Street, 652-1113, and downtown at 423 F Street, 564-9891. Identical menu moderate to expensive.

TUTTO MARE 635 Executive Drive, Hahn Towers, La Jolla East, 597-1116. The food is excellent. The basic fish and seafood, but chicken and meat are available. The menu offers exciting appetizers, pastas and entrees, with specialties from France. The basic fish and seafood are very stylish and interesting. beautiful outdoor patio. Pizza is available at lunch as well as the dinner specialties. Open daily. Lunch moderate to expensive.

The premises have been expanded to dining rooms, the service is attentive and the prices are reasonable. The specialties here are whole steamed fish, chicken or cornish hens with five-spice charcoal-broiled grape leaves and shrimp oyster sauce. The last arrives bright and hot. For a party of 10, a half pig's pleature, organic large party to you can sample chicken, fish, noodles, rice dishes and salad. Open daily. Lunch Monday through Friday 10:30 a.m.-3:00 p.m., dinners 5:30 p.m.-late.

SORRENTINO'S RESTAURANT
ITALIANO 4724 Clairmonte Blvd.
Boulevard, Diane Shipping Center
selections of bread with toppings, and outstanding soups are some of the hallmarks of this southern Italian restaurant. Best bets are dishes with fresh tomatoes, such as spaghetti and meat sauce or fettuccine with fresh sauce and chicken. Ask for light fresh sauce if you prefer to Sicilian style. Good shrimp dishes are also available. Open daily. Note the deli to the rear, called Pizzeria More, which offers pizza by the bucket to go, Italian sandwiches, and pizzetti. Open 7 days a week. Dinners only Monday through Saturday.

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For a full list of other locations, call 262-1245 or 260-8822.

PACHANGA MEXICAN BAR & GRILL
Some restaurants. Mexican Cuisine in an atmosphere where every day is a Fiesta!

50% Off
Lunch or Dinner
Purchase one entree and receive second of lesser value at half price. 1 coupon per couple.
15% gratuity added. Not valid with other offers. Expires 12/29/93.

Dance the Night Away at our Upstairs Dance Club!
Thursday, 8 pm-11 pm
Friday & Saturday, 8 pm-1 am

FREE DANCE LESSONS
Tuesday & Wednesday
8:30 pm-11 pm
Learn to Salsa,
Merengue & Cumbia

314 Fifth Avenue GASLAND QUARTER 235-4545
VALETS PARKING

Creole & Cajun cuisine goes light on spices, but not on the flavor!"

CLAIREMENT & KERRY MESA

PONG FONG CHINESE CAFE 3755 Murphy Canyon Road, Kerry Mesa. Pong Fong Chinese Cafe is a casual restaurant, operated by a delightful family, are Peking duck, chicken and seafood specialties. The menu has advance from be ordered 24 hours in advance. From the menu, select potstickers, springing gyoza, dumplings, and egg bagels. Family dinners for six or more cost \$49.95 each. Blind food but healthy food. Open 11:00 a.m. to 11:00 p.m. daily; Saturday/Sunday, dinner only. Low to low moderate.

[illegible]

LA GRAN TAIPA

NEW YEAR'S EVE 1994

**SPANISH-STYLE
EVENT!** LIVE
ENTERTAINMENT

4-COURSE DINNER

HONGOS RELLENOS
Two Giant Stuffed Mushrooms Topped with Shrimp and Parmesan Cheese

ENSALADA DE CANGREJO
Cold Crab Salad Topped with Caramelized Onion

FILET MIGNON CON PIÑA Y COGNAC
Beef Tenderloin Served with Pineapple Cognac Sauce and Stuffed
with Vegetables, Potatoes, Mushrooms, Onions and Caviar

MAR Y TIERRA
Seafood Platter with Potatoes

One Half Price Dessert in the Restaurant or Take-Away

DESSERT
A Selection of our New Holiday Season Specials

\$35
From 5 pm until 7:30 pm, including Your Choice of our
house selection of Wine and Cheese to Accompany Dessert

\$45
From 8 pm until 1994, including Wine, Coffee, and a
Champagne Toast to the New Year

RESERVE NOW! LIMITED SEATING

234-8272

611 B ST., 6TH & B, DOWNTOWN



MEDITERRANEAN BISTRO

4TH AND E
GASLAMP
234-8888

**New Mediterranean Tapes
Menu Available!**

*"The biggest surprise and pleasure
was that the food was nicely
prepared, generous in portion and
interesting to the palate. DELIGHTFUL.
Inexpensive as well as satisfying."*

—Barbara Weinman
San Diego Reader

2 for 1
Dinner/Lunch
Buy one entrée and the 2nd
entrée is free!
Of equal or lesser value.
Exp. 10/30/93

Bravo is proud to host...

**Club Mundo de
Solteros**

NEW YEAR'S EVE
LATIN SINGLES
DINNER DANCE

for info &
reservations
969-4572

CRATED'S

 DAILY
 11 am - 10 pm
 483-2600
 ONE CORNER MEDIUM
 PIZZA \$6.99
PIZZA • PASTA • SALAD
HAPPY HOUR 4-6:30 PM DAILY

MELLS LITE / GEORIAN DRAFT	STERN (12 OZ.)	10 YARD (24 OZ.)	YARD (48 OZ.)
RAMBLER, RAMBLER PILGRIM, MONTANA	\$1.50	\$2.00	\$3.95
	\$1.50	\$3.00	\$5.95

5TH ANNUAL GARLIC FESTIVAL STARTS JAN. 10
 1782 GARNET AVE., PACIFIC BEACH (BEHIND STARBUCKS COFFEE)

Dinner • Steaks

**BUCKEN NIGHTLY
MARKET AT FOURTH**
696-6747

GASLAMP QUARTER

"You won't find it anywhere
else in San Diego."

—Dorcas Holmes, S.D. Reader

**GREEK &
LEBANESE
DINNER
BUFFET**
\$7⁹⁵

(11:00-10:00)
Authentic Middle Eastern
cuisine — up to 47 items
including head chicken, lamb,
soups, salads & appetizers.
Vegetarian \$10.00

**VEGETARIAN
LUNCH
BUFFET**
\$4²⁵

11 am-5 pm daily
Mon-Fri 10 am-5 pm

**REGULAR MENU
AVAILABLE**



**Famous
Cafe &
Gallery**

3166 Midway Dr. #102
San Diego • 225-0308

9:25-9:35. A delightful restaurant located away from the fun of a small shopping center is operated by two women whose product is fresh, spicigut, and generous. In the first main dish, try the unusual appetizer. For entrees, select salmon, broiled salmon, or yellowtail; the chicken katsu; or the fresh named "Tako salad." For dessert we found a variety of pastries and cakes. Monday through Saturday, 11:00 a.m. to 10:00 p.m. Sunday, 10:00 a.m. to 10:00 p.m. Moderate to expensive.

THE BEACHES

CHATEAU OCEANIC 208 Turquoise Street, Pacific Beach, 408-2754. A lovely, soothing room and the generous management carry the day here.

FOR THE ORIGINAL

Broken Bowl Cafe

Champagne always 50¢ a glass • \$2.50 a bottle

Open 6 am - 3 pm daily
1851 Garnet Ave., Pacific Beach • 276-0045

NEW YEAR'S EVE
Sins Goodbye To 1993,
Say Hello To 1994!

Call (619) 534-1444

6:00 PM Seating • Seating For Two \$49.95
9:00 PM Seating • \$85.00 Per Person
Cash & Carry Drinks
Please Call Not Included 1993

7700 Van Arman • La Jolla • (619) 534-1444 • Reservations Required

Before, During, After You Shop ...

**Sunday
Brunch**
\$5.95
11 am-3 pm
Please join us


CAFE CALIFORNIA

**Dinner
for 2**
\$9.95
3 pm-8 pm
Monday through Friday
Valid with any of our
\$5.95 entrees.

The Broadway
Valid at the following locations:

FASHION VALLEY MAIL 291-6011	HORTON PLAZA 231-4747	UNIVERSITY TOWNE CENTRE 453-2060
CHULA VISTA Chula Vista Center 427-1161	ESCONDIDO North County Fair 489-2336	CARLSBAD Plaza Camino Real 729-9121

Calendar RESTAURANTS

though it's still one of the leading practitioners of Cajun food and prepares blackened beef, pork, and fish, it's a pleasant place to have fresh fish and seafood. Diners include a hot appetizer, salad, freshly baked popovers, and an excellent assortment of vegetables served with the entrée. Open daily for dinner. Moderate to expensive.

KONO'S 704 Central (off street-to-walkway). Pacific Beach, 685-1666. If you want an inexpensive but hearty breakfast, you can't get a better deal than you'll find here. The Big Breakfast consists of eggs, pancakes, potatoes, bacon and English muffins for \$3.75. It's served from 7 a.m. to 3:30 p.m. On weekends, arrive early to avoid a wait. A lunch menu (salads and sandwiches) is also available and hamburgers are cooked from noon to closing. Although the decor is minimal, the owners are charming. Open daily. Low.

QUE PASA ROCKIN' CANTINA 4287 Mission Boulevard, Pacific Beach, 773-5076. As it's name implies, this Mexican restaurant in a new building is a "happening" place full of music and a gathering spot for the youthful. The food can be described as Cajun-Mexican. Made-on-the-pretzel tortillas are served with house butter as well as salsa—the tortilla will send you to the fire extinguisher. Three types of beans are available, all excellent. On Friday, dinner, nightly. Low to moderate.

QUINCY'S BAR & GRILL 5805 Santa Monica Avenue, Century City, 222-1101. A splendid ocean view, a good appetizer bar, brightly salads, and fresh fish are the main attractions here.

Stay with the fresh items: avoid fish and chips. Friendly service. Long lines of waiters to the dining room, with an effort for wheelchair access. Lunch, Monday through Friday; dinner, nightly. Sunday brunch 10:30 a.m. to 2:30 p.m. Moderate.

SASAKI'S 1768 Mission Boulevard, Mission Beach, 444-8832. Located on the boardwalk in Mission Beach, this restaurant is referred to by the name of its main name in Beverly Hills, not the one in New York. It offers a wide variety of dishes, many original, from pastas, unique appetizers, pizzas, and salads to grilled salmon steaks or lamb chops. The house specialty is Maryland crab cake, served as an appetizer or an entire meal. The specialty is Maryland crab cake, served as an appetizer or an entire meal. The specialty is Maryland crab cake, served as an appetizer or an entire meal.

SCURRY OTA 6239 Mission Drive, Pacific Beach, 770-5675. This fine-restaurant restaurant deserves your attention especially for its excellent sushi bar and the thirty appetizers. Combination plate entrees are offered but none is as exciting as the appetizers, such as smoked salmon, crab in a French style sauce, stuffed dumplings, artichokes, rolled in leaf and tomatoes. Unless you arrive when the doors open for lunch or dinner, there's a wait at the sushi bar. Complete menu to go. Open daily. Lunch, Monday through Friday; dinner, nightly. Low to moderate.

THE VENETIAN 3663 Voltaire Street, Long Beach, 223-8197. For bargain hunters who like summertime atmosphere, this is a place to go. Open daily. Lunch, Monday through Friday; dinner, nightly. Low to moderate.

TOSCA'S PASTA AND PIZZA 1740 Ingraham Street, Pacific Beach, 774-4458. Not the same old dishes doled out with a hard sauce. The soup, served in a hard roll, is delightful and so are the pasta dishes, especially the quiche. Pasta with fresh spinach in Alfredo sauce. Some of the pizzas include 7 cheeses, forest mushrooms, smoked salmon (my favorite), or California with vegetables and cheese. All pizzas

are available on whole wheat or sometimes dough crust. For a filling healthy meal, try the soup-in-a-roll and half a salad. All portions mammoth. Open daily; lunch and dinner. Low to low-moderate.

TRIBECA RESTAURANT 3105 Ocean Front Walk, Belmont Park Mall, Mission Beach, 444-8832. Located on the boardwalk in Mission Beach, this restaurant is referred to by the name of its main name in Beverly Hills, not the one in New York. It offers a wide variety of dishes, many original, from pastas, unique appetizers, pizzas, and salads to grilled salmon steaks or lamb chops. The house specialty is Maryland crab cake, served as an appetizer or an entire meal. The specialty is Maryland crab cake, served as an appetizer or an entire meal. The specialty is Maryland crab cake, served as an appetizer or an entire meal.

WILLY'S AMERICAN BISTRO 911 Camino del Rio South, Mission Valley, 692-0094. If you're searching for a really fine breakfast with macadamia nut pancakes, waffles, omelets (including one without yolk), try Willy's. There's even a separate room for business meetings. Open daily. Low to moderate.

ZANZIBAR CAFE 676 Grand Avenue, Pacific Beach, 774-4458. Located in an old bank building, this huge coffee house with the tiled walls is jammed and noisy all through the night until dawn. The salads, sandwiches, pastas, and soups are excellent. However, almost everyone here smokes. This is the perfect spot if you're an inveterate smoker. Open daily. Low to moderate.

274-4458. Not the same old dishes doled out with a hard sauce. The soup, served in a hard roll, is delightful and so are the pasta dishes, especially the quiche. Pasta with fresh spinach in Alfredo sauce. Some of the pizzas include 7 cheeses, forest mushrooms, smoked salmon (my favorite), or California with vegetables and cheese. All pizzas

MIDWAY, OLD TOWN & MISSION VALLEY

CAFE CRANTICUS Midway Shopping Center, 3960 West Pointe Loma Boulevard, 222-8899. The original owners have registered this restaurant which serves good food at low cost. The best bar in the early lunch dinner served from 5:00 p.m. to 10:30 p.m. for \$6.95. It includes soup, plate salad, entrée and vegetable. Be sure to ask for the early bird special as soon as you arrive. Good choices here are chicken dinner, fresh fish, and the nightly specialty. Bargain café value. Dinner, nightly. Low.

CAFE COVOTE 2461 San Diego Avenue, Old Town, 291-6957. Here's a good spot for a light meal with cuisine that's mostly southwestern. Good here here is a variety of the black bean chili, Santa Fe posole in chicken soup with hominy, and the speciality with mango ribs. Breakfast daily includes blue corn pancakes and American dishes. The best seller is fajitas of chicken, beef, or even vegetables which are accompanied by black bean, chile, sour cream, salsa and tortillas. Young adults gather here. Interesting Southwestern interior includes pine plaster cypresses hanging at the moon. Open daily. Low to moderate.

CORONA'S RESTAURANT 2363 Midway Drive (Midway Drive and Barrett Avenue), 221-0855. If you are searching for a home style Argentinian restaurant that also prepares Mexican cuisine, try Willy's. There's even a separate room for business meetings. Open daily. Low to moderate.

WILLY'S AMERICAN BISTRO 911 Camino del Rio South, Mission Valley, 692-0094. If you're searching for a really fine breakfast with macadamia nut pancakes, waffles, omelets (including one without yolk), try Willy's. There's even a separate room for business meetings. Open daily. Low to moderate.

fish with Mexican peas, the shrimp, and the carne asada. You'll have a good time here for a low cost. Open daily for lunch and dinner. Breakfast Saturday and Sunday. Low to low-moderate.

FAIRBOURNE CAFE AND RESTAURANT 5165 Midway Drive, 225-3008. Set out this family owned and operated restaurant for wonderful Lebanese and Greek food served in highly eclectic surroundings. The owner, a noted artist, displays his paintings. The extensive menu offers seafood, lamb chops, stuffed cabbage and stuffed grape leaves and a wide selection of exotic vegetable meats. Cypriot all-you-can-eat buffet available at lunch or dinner in addition to the regular menu. Open 12 hours, this café will prepare an astonishing Lebanese feast at low cost. Not to be missed. Open daily. Lunch and dinner. Low to low-moderate.

PELICAN 1010 Mission Center 281-6874. Since prices have been lowered and the menu revised, this is a very good spot for fish and seafood. The menu is the same as the La Jolla branch but the bargain dinner for \$9.95 (soup or salad, entrée, vegetable, dessert, one or coffee, served daily, starts at 4:30 p.m. and ends at 6:00 p.m.). Very fresh product. Open daily. Lunch and dinner Monday through Saturday. Sunday 10:30 a.m. to 2:30 p.m. and dinner from 4:00 p.m. to 10:00 p.m. Low to moderate.

WILLY'S AMERICAN BISTRO 911 Camino del Rio South, Mission Valley, 692-0094. If you're searching for a really fine breakfast with macadamia nut pancakes, waffles, omelets (including one without yolk), try Willy's. There's even a separate room for business meetings. Open daily. Low to moderate.

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EAST COUNTY & STATE COLLEGE

ALPINE INN 2225 Alpine Boulevard, 443-5172. If you're a beef lover, arrive on Sunday after 2:30 p.m. for the mountain cut of prime rib of beef, available that day only. For \$19.95, you'll get huge amounts of good beef plus baked potatoes, but only on a Sunday. Soup or salad are included, but neither is more than enough. Another good buy is the surprisingly vast and tasty Tuna burger served on a Kaiser roll with steak fries. Many arrive just for the burgers. Stay with beef here. Dinner, interior. Open daily. Very crowded for both brunch and dinner on Sunday. Lunch and dinner, Monday through Sunday. Brunch Saturday and Sunday. Early lunch dinner 4:00 p.m. to 6:00 p.m. Monday through Friday. 2:30 p.m. to 5:00 p.m. Saturday. Soup or salad plus entrée \$7.95. Low-moderate to expensive.

ANGATO 5575 Balboa Drive, Suite 110, La Mesa, 469-3157. Here's a great bargain Japanese restaurant. The menu is the same for lunch and dinner. The top price is \$6.95, and some dishes are as low as \$3.25. The house special, New York steak, chicken, and vegetables, is \$6.95, but some of the best combination plates consist of sesame chicken, tempura, and gyoza dumplings. The vegetable and shrimp tempura is outstanding here. All items are available to go. We need more of this kind of family restaurant. Open Monday through Saturday. Lunch 11:00 a.m. to 3:00 p.m., dinner 5:00 p.m. to 10:00 p.m. Closed Sunday. Low.

BESSIE'S GARTEN 954 Cardinal Street (edge of Lemon Grove and Spring Valley), 463-5109. The best Southern food in La Jolla is served here. The smooth, even, deep, the Southern dressing and gravy are mouthwatering. Cauldron-grated black peas and cold hard greens. Old time also available and you can leave without trying the peach cobbler. Tons of wonderful and authentic food. Cereals dishes are prepared and served. Closed Monday. Dinner Tuesday to Friday, 11:00 a.m. to 2:00 p.m.

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and 5 p.m. to 9 p.m., except Friday, close at 10 p.m., Saturday, 11:00 a.m. to 9:00 p.m., Sunday, noon to 8:00 p.m. Same menu, same prices. Low to low-moderate. Call for directions.

CAMELOT—TRAN AMH 042 University Avenue, La Mesa, 462-0462. This excellent Vietnamese restaurant is located just off the 560 freeway. The menu includes pig, closed Sunday and Monday. Same menu, continuous service. Tuesday to Saturday, 10:30 a.m. to 10:00 p.m. Low.

CANTON SEAFOOD RESTAURANT 4124 University Avenue, 281-6608. This menu served Monday through Friday from 11:00 a.m. to 1:00 p.m. is outstanding. But the victory increases during the weekends. Be sure to arrive early on Saturday and Sunday for dinner from 9:00 a.m. to 3:00 p.m. At dinner, try whole fish in ginger, fried chicken and scallops. Open daily, breakfast, lunch, and dinner. Low to moderate.

DOOKIES RESTAURANT 4125 811 Cajon Boulevard, 283-6381. This slightly messy, dash and cluttered restaurant (it takes a moment for your eyes to adjust. Note that you can make a meal from appetizers, all of which are mild. Closed Sunday. Lunch, Monday through Friday. Dinner, Monday through Saturday. Moderate.

VILLAGE EMPORIUM 584 La Mesa Boulevard, La Mesa, 464-9611. This beautiful shop offers retail items as well as food. We need more of this kind of family restaurant. Open Monday through Saturday. Lunch 11:00 a.m. to 3:00 p.m., dinner 5:00 p.m. to 10:00 p.m. Closed Sunday. Low.

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NEW ORLEANS FEAST FOR TWO only \$39.95 with this ad. Expires 1/19/94. Special "Holiday Bonus" if used on New Year's Eve or New Year's Day.

SELECT ENTREES
• Cajun Pasta
• Blackened Fish
• Seafood Gumbo
• Blackened Prime Rib
• Cajun Cornish Hen
• Stuffed Pork Chops
• Cajun Pork Ribs
• BBQ Shrimp

SELECT APPETIZERS
• Alligator Bites
• Calamari
• Red Beans & Rice
• Bacon Wrapped Oysters
• Shrimp
• House Wine or Beer

ENJOY NEW YEAR'S EVE WITH US AT THE WATERFRONT CAFE
Chef Tony Rossi, San Diego's "Chef of the Year" has put together a special menu just for you! SHIMP & ROASTED • BABY LETTUCE SERVED WITH CITRUS FRUIT & RASPBERRY DRESSING • ROAST PRIME RIB OF BEEF AU JUS WITH HORSERADISH SAUCE OR BROILED SALMON DRESSED WITH HOLLANDAISE SAUCE OR SAUTERED DRESSING OF CHICKEN SMOTHERED WITH CHEDDAR SAUCE AND GARLIC BUTTER. MUSHROOMS, SHALLOTS & A HART OF GARLIC. ALL ENTREES SERVED WITH ANNA POTATOES AND CHIEF'S CHOICE OF FRESH VEGETABLES • STRAWBERRY ENCLASURE & COFFEE. T&A C&A C&A.

INCLUDES BOTTLE OF CHAMPAGNE FOR 2 \$24.95 PER PERSON
CALL FOR RESERVATIONS 293-3581
WATERFRONT CAFE & CLUB
1960 HARBOR ISLAND DR.

is the shored beef in barbecue sauce (called "steak beef") which you may order by itself or as a sandwich. Baked beans, cole slaw, potato salad, sweet potato pie, and peach cobbler are all prepared on the premises. The festive atmosphere is warm, and you may dine here at affordable prices. This place is full of surprises. Open daily for lunch and dinner. Low to moderate.

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UPTOWN

BANZAI CANTINA 3667 India Street, 286-4388. This is a cross-over restaurant. Mexican-American and Pacific Rim food is served. Service is fast, the atmosphere is warm, and you may dine here at affordable prices. This place is full of surprises. Open daily for lunch and dinner. Low to moderate.

CANES CALIFORNIA BISTRO Uptown District (at the end of Vermont, 1 block north of University), 289-3351. Operated by Peter and George Manger, this casual dining room offers pizzas, pasta and California cuisine. Open daily. Lunch and dinner daily, breakfast Saturday and Sunday. Low to moderate.

CELESTON 3628 Fifth Avenue, Hillcrest, 293-8889. Very fine Thai food is served here and the decor, service, and cuisine are uniformly appealing. However, the food tends to be very spicy. If you want milder dishes, be sure to say when you order so you can be adjusted. Note that you can make a meal from appetizers, all of which are mild. Closed Sunday. Lunch, Monday through Friday. Dinner, Monday through Saturday. Moderate.

EXTRAORDINARY DESSERTS 2929 Fifth Avenue, 284-7001. If you've been searching for a place for dessert, eat a move or other cultural event, this is one place to go. The menu is extensive. The baker owner prepares seasonal first place that should come to mind. Of chocolate goods, Thai and coffee are uniformly good. In the summer, the patio is an especially charming place. Please note the late hours: Sunday and Tuesday through Thursday to 11:00 p.m. and Friday and Saturday to midnight. Closed Monday. Low.

SOHO COFFEE SHOP 6147 University Avenue, 297-7445. This is a great place to go for a cup of coffee and a sandwich. Open daily. Low to moderate.

WATERFRONT CAFE & CLUB 1960 Harbor Island Dr. 293-3581. This is a great place to go for a cup of coffee and a sandwich. Open daily. Low to moderate.

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INCLUDES BOTTLE OF CHAMPAGNE FOR 2 \$24.95 PER PERSON
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WATERFRONT CAFE & CLUB
1960 HARBOR ISLAND DR.

ant surroundings, attentive management. Open daily. Lunch, Monday through Friday. Dinner, nightly. Moderate.

THE GATHERING 4015 Goldfinch Street, Mission Hills, 268-0080. This casual dining room offers pizzas, pasta and California cuisine. Open daily. Lunch and dinner daily, breakfast Saturday and Sunday. Low to moderate.

MANDARIN DYNASTY 1414 University Avenue, Hillcrest, 289-8889. This is a splendid place to order a feast of advance for a large party. Some of the dishes for which you must give the chef at least four hours' notice are: caramelized soup, Yu Hsing beef, chicken in pepper, shrimp in Chinese sauce, ginger chicken, and General Tso's chicken, the latter of which can be ordered to any degree of spiciness, and Chinese broccoli in oyster sauce. The whole situation is good, but costly. Dishes from the menu may be Americanized, the above selections are first rate. Sunday through Thursday open to 10:00 p.m.; Friday and Saturday to midnight. Low to moderate.

QUEL FRAMAGE 323 University Avenue, 293-1060. For light fare, such as desserts, coffee, and tea, this is a fine, smoke-free environment (although there is a patio available for smoking) in which to enjoy good conversation or the joy of reading. Open daily, 7:30 a.m. to 11:00 p.m. on Friday and Saturday until midnight. Low.

SOHO COFFEE SHOP 6147 University Avenue, 297-7445. This is a great place to go for a cup of coffee and a sandwich. Open daily. Low to moderate.

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displays paintings and sculpture, has occasional poetry readings and serves tea and coffee drinks and muffins, cakes, granola. No smoking. Open daily 6:30 a.m. to 8:00 a.m.

STEFANO'S 3671 Fifth Avenue, 286-0975. This restaurant remains a good place for Old World Italian. The decor is charming (corked downstairs, smoke-free upstairs) and European in feeling. One of the best features is that the pasta are served in half orders. If you order a full order, you may have a salad that almost resembles antipasto for an additional \$2.00. The best bet is the paninis, fresh fish, and chicken dishes. Alternative service. Open for dinner nightly from 5:00 p.m. Late closing Friday and Saturday. Low to moderate.

THAI CHADA 142 University Avenue, Hillcrest, 287-9548. If you're searching for gourmet Thai food, you won't find it here.

YOSHINO 1700 West Washington Street, 285-2222. If you find a long line of people outside the door just before opening, it's because the low prices haven't changed in years and the Japanese food tempts the palate. Try the seafood chow, the breaded fish of the day, and a "pasta" dish. Kama don (pork cutlet, onion, and egg over rice).

YOSHINO 1700 West Washington Street, 285-2222. If you find a long line of people outside the door just before opening, it's because the low prices haven't changed in years and the Japanese food tempts the palate. Try the seafood chow, the breaded fish of the day, and a "pasta" dish. Kama don (pork cutlet, onion, and egg over rice).

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more exquisite dishes than at this gastronomic dining room. Entrees are prepared mild, moderately spicy, and very just and spicy, and come as similar to Japanese food as well as the seafood. All of your Thai favorites are either on the menu or can be prepared for you. Don't miss this one. Open daily. Lunch Monday through Friday; dinner, nightly. Moderate.

YOSHINO 1700 West Washington Street, 285-2222. If you find a long line of people outside the door just before opening, it's because the low prices haven't changed in years and the Japanese food tempts the palate. Try the seafood chow, the breaded fish of the day, and a "pasta" dish. Kama don (pork cutlet, onion, and egg over rice).

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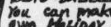
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\$59.50 most 4 cyl. cars
Nuts only
*With COBRA • Excludes 16/64 • Most cars

60,000-MILE MAJOR SERVICE

Save over **\$400.00**

New \$279
Includes 15 items!
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HIGH QUALITY USED TIRES
MICHELIN • PIRELLI DUNLOP • GOODYEAR

\$89.95

All 4 tires includes mounting & balancing While supplies last.

- Minimal Tread Wear
- Foreign & Domestic
- 13 • 14 • 15 • 16 & 17 inch in stock
- Sets in stock



Free Brake Inspection
Front pads or rear shoes

*Machine & true rotors or drums

*Inspect hydraulic brake components

*Bleed system

*Respark non-active wheel bearings

*Automatic jobs done, front parking and hand

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CLUTCH JOB

Labor only
\$119

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Auto Body & Paint-\$250 Off Any Bona Fide Estimate*

Free insurance estimates • Frame work • Custom color matching • Upholstery; Rental cars available

*On jobs over \$1,000

Opening Soon!
5333 La Jolla Blvd.

7905 Balboa Avenue, Kearny Mesa

Kearny Mesa: **576-2222**

Hours:
Monday-Friday 7:30 am - 7:00 pm
Saturday 8:00 am - 5:00 pm
Sunday 8:00 am - 5:00 pm







*Auto Detailing on other days
Reservations: 576-1545
Hard to find? Send us your "Whereas" card

*Financing Available
FAC

San Diego Reader December 23, 1991

Supreme

Paint Body

SUPRZME PAINT SERVICE

50% OFF
 Regularly \$500
 Now **\$249.95**
 Only 1-Year Guarantee



SUPRETHANE PAINT SERVICE

60% OFF
 Regularly \$1000
 Now **\$389.95**
 Only 1-Year Guarantee

- Clean car surface • Hand sand
- Machine sand to remove road nicks
- Tightly mask chrome & windows
- Primer extend
- Apply 3 or 4 coats (depending on paint service)

Locally owned and operated
 Call for an appointment.

448-3868

10145 Prospect Ave. • Santee
Hours: Mon-Fri., 7-6 • Sat., 7-12

STOPS

FREE Brake Inspection

BRAKES \$59.95

reg. \$79.95

Compare what you get from disc special includes:

- New brake lines & tubes
- New brake fluid, torque hydraulic system
- Machine rotation of 2, inspect wheel to factory specs • Inspect bearings (unlike competitors)
- Adjust & road test
- Most Aarons, imports & light trucks
- *Semi-trucks, pads extra when required

Fast & competitive prices for any additional work that may need to be done.
 With this ad, expires 1-23-94

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Three alignments • Set center, caster & toe • Newer computers equipped systems insure accuracy

DUALZONE **273-8745**

Quality service since 1960

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FREE OIL CHANGE



Major Tune-Up
 1-800-4-A-CAR-1-1-1 • 1-800-4-A-CAR-1-1-1

Engine 2	Timing Belts
Spark plugs 2	Oil
Water pump 2	Filter
Belts 2	Washers
Brake pads 2	Fluids
Brake shoes 2	Washers
Brake lines 2	Fluids
Brake hoses 2	Fluids
Brake master 2	Fluids
Brake slave 2	Fluids
Brake caliper 2	Fluids
Brake rotor 2	Fluids
Brake drum 2	Fluids
Brake wheel 2	Fluids
Brake hub 2	Fluids
Brake knuckle 2	Fluids
Brake steering 2	Fluids
Brake suspension 2	Fluids
Brake shock 2	Fluids
Brake coil 2	Fluids
Brake spring 2	Fluids
Brake strut 2	Fluids
Brake ball 2	Fluids
Brake tie rod 2	Fluids
Brake idler 2	Fluids
Brake sway bar 2	Fluids
Brake lower 2	Fluids
Brake upper 2	Fluids
Brake control 2	Fluids
Brake cable 2	Fluids
Brake adjuster 2	Fluids
Brake anchor 2	Fluids
Brake pin 2	Fluids
Brake clip 2	Fluids
Brake bush 2	Fluids
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Brake wheel 2	Fluids

San Diego Reader December 21, 1991 409

PRO-ALIGN SERVICE
1410 Morena Blvd., San Diego 92110 • Mon. - Fri. 7:30 am-5:30 pm, Sat. 8:00 am-3:00 pm. 276-8685
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pan gasket, check modulator and U-joints.
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Free towing on major work
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One-day service (in most cases). Coupon must be presented at time of estimate. MX, Vial, AMER.

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SAN JORGE REVIEW December 23, 1993 **153**

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a1c mini • TOPS AF300

- Ultra-intelligent exposure capability
- Super sharp focus • Red-eye reduction
- Includes Franck's 1 yr warranty

\$109⁹⁵

TOPS AF300

- Auto-focus • Auto wind/motor
- Flash on-off button

\$78⁹⁵

RICOH

SHOTMASTER • SHOTMASTER

SHOTMASTER • SHOTMASTER

- 35 or 55mm dual lens • Auto-flash with manual override • Self-timer
- 35-90mm zoom lens • Auto-load, advance, rewind • Red-eye reduction

\$99⁹⁵ • **\$209⁹⁵**

OLYMPUS

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- 35-70mm 2x zoom
- Auto-focus, advance, rewind
- Built-in electronic flash

\$44⁹⁵ • **\$189⁹⁵**

PENTAX

PC-300 • **KQ Zoom 90WR**

- Automatic exposure
- Red-eye reduction • DX coded

\$59⁹⁵ • **\$249⁹⁵**

MINOLTA

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- 35-90mm zoom lens • Auto-focus
- Auto-load/advance/rewind
- Red-eye reduction

\$219⁹⁵ • **\$649⁹⁵**

MINOLTA

COUSINS KIT • **MAXXUM**

Body Sigma 28-70mm and 70-210mm lenses, case, tripod, cleaning kit and lens brush!

\$649⁹⁵

Canon

Ziis • **esprit**

WE WILL BE CLOSED CHRISTMAS DAY. SHOP US EARLY SUNDAY, 10 AM-7 PM FOR YEAR-END CLOSEOUTS!

\$109⁹⁵ • **\$289⁹⁵**

Nikon

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N6006 Body, Tamron 35-90mm and 90-300mm lenses, case, tripod and cleaning kit!

\$829⁹⁵

PENTAX

7X20 DCF • **7X50 PCF**

- Ultra compact • Razor Sharp Optics • Case included
- Lifetime warranty • Tripod-adaptable

\$99⁹⁵ • **\$124⁹⁵**

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3MM CAMCORDER WITH FUZZY LOGIC AUTOMATION

VHS-C CAMCORDER

- 10x zoom lens • Full-range auto-focus system • Aperture/iris control
- VCR/camcorder remote control

\$449⁰⁰ • **\$799⁰⁰**

Kodak

KODAK GOLD PLUS 100 FILM

35mm film and camera in one

\$6⁹⁵

FUNSAVER 35

35mm film and camera in one

\$6⁹⁵

COUSINS WAREHOUSE

COUSINS WAREHOUSE

COUSINS WAREHOUSE

COUSINS WAREHOUSE

BACK PAGE

235-8200

WRITING CLASSES
THE WRITING CENTER offers an array of Classes, Workshops and ongoing groups. Fiction, Poetry, Journalism, Life Stories and more. Call for FREE CATALOG. 260-0670.

JILL
Don't have a Blue Christmas? GET READY TO GET EVEN IN 1994!

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MATTRESS WORLD
1-800-89-SLEEP.

Non-Surgical Facelift
Holiday Special \$40 *** 1-1/2 hours. Luxurious pampering massage given to face — Shoulders — Neck — Hands — Feet. Includes warm compresses, cleansing stimulating mask, "air up" Complete technique provides radiant glow/rejuvenation. Ultimate Gift! *** (L.L. FMT0064). Alhambra, 793-8244.

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Is open extended hours for your holiday shopping convenience. Call for FREE GIFT CERTIFICATES! LAYAWAYS AVAILABLE!

European-trained Hypnotherapist
Now available for private consultation in La Mesa. Brochure or appointment. Bill McClelland, 461-4955.

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Enhance sexual performance, stop smoking, lose weight, enlarge breasts! 1-2 top secrets, gain self-confidence, abolish fears. Hypnosis is safe, natural, simple, works. Free consultation. Guaranteed Results! HEALTH AND HYPNOSIS. 494-6655.

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BEST REFINEMENT & SERVICE FOR LESS-4201.

LAW OFFICE OF LISA KAY BAUGHMAN
View available for private consultation in La Mesa. Brochure or appointment. Bill McClelland, 461-4955.

Law Office of Lisa Kay Baughman
View available for private consultation in La Mesa. Brochure or appointment. Bill McClelland, 461-4955.

Law Office of Lisa Kay Baughman
View available for private consultation in La Mesa. Brochure or appointment. Bill McClelland, 461-4955.

SEA KAYAKS
BASIC & ADVANCED CLASSES. ADVENTUROUS TRIPS
Southwest Sea Kayaks, 1310 Rancocas, 222-3616.

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Consult the PARENT RESOURCES category in the classifieds section for ideas that will keep the little ones happy.

Ocean Beach Storefront For Rent.
Ideal business location. High visibility. 900 square feet. Newly remodeled. Walk-in freezer. Parking. Only \$875/month. Call Max/Mim, 222-2772.

A LASTING IMPRESSION
A MESSAGE can promote, recruit, maintain your vitality. What we experience is determined by what we think. Sendin, (910)799-7700, Fax, 239-4475.

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By Dr. Jim Snodgrass, 25th year. Magician/Hypnotist. For your next holiday party, birthday, or company party, enjoy the spectacular Hypnosis Show, as seen on TV and in the Yellow Pages. 275-2030.

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Crib, Carseat, Table, Wombler, Stroller, 239-4475.

Antique Clearance Sale
9th Annual Blowout! Starting Jan. 2-31. Closed 12/31, 1/1. EUROPA ANTIQUES, 744-2627.

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Bands, Photographers, Writers, Poets, Videographers, Comedians, or other Artists to appear in first view of new free magazine. Call 482-1312.

SCASH FOR YOUR CAR OR TRUCK
Free towing. Fast response. Call Steve, 248-3862.

Kayaks-Windsurfing!!
FREE DEMO. Windproof, Mission Bn. Call 488-4442.

ERNIE POOK'S COMEOK
by Lyndin J. Barry, ©1993

Dear Anna

I AM WRITING YOU FOR EXTRA CREDIT FOR MY CLASS. MRS. ROSE IF YOU CAN WRITE BACK I GET TWO POINTS EXTRA CREDIT. PLEASE WRITE BACK I NEED THE POINTS BECAUSE I SOLVED THIS ONE KID DICKIE IN THE BACK AND I DID NOT KNOW HE HAD A LUDENS CHERRY COUGH DROP IN HIS MOUTH IT STUCK IN HIS WINDPIPE BUT MRS. ROSE GOT IT OUT I GOT 10 MINS 25 POINTS

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KITTENS/ CATS. RESCUED.
12 weeks-18 months. Many to choose from! Altered, leishmania and feline AIDS tested, distemper and leukemia vaccinated, dewormed, flea bathed. 282-4651.

Notary on Wheels-24hrs.
Need a document notarized? Anytime day or night. Call Mail Boxes Etc., 497-4410.

PARTY MUSIC
Less talk, more music!! Party music. DJ to keep your holiday or special get together HIPPOCAMPUS Radio/Classroom specialties in broadcast-style quality adult-oriented pop, rock, jazz, and dance music (without the rap). Call 565-2036.

The Attic has expanded.
Featuring "Mystic By the Sea", celtic, herbs, books and more for your special gift needs. The Attic's Pre-Christmas sale offers 20%-50% off storewide. Making room for new merchandise for the new Adams Avenue Mall (openers available). Shopping hours 10am-6pm daily. 2727 Adams Avenue, or call 283-6018.

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New California Law 1/1/94 requires all bicyclists 18 years & younger to wear helmets. In response we have special deals on helmets - up to 50% off select models! We also carry bikes & accessories. Call Stadium Bicycles, 563-1823.

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MASSAGE-THIS PERFECT GIFT FOR LOVED ONES. GIFT CERTIFICATES HOLIDAY SPECIALS! A-1 BODY THERAPY (LL, 4870019), 294-4886.

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See Larry Touse-shedder, 1 come trial, \$14.95, 4 ounce \$29.95 plus postage and handling. 1-800-895-2222.

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Sensei Masami Aoki retiring by World Renowned Master T.K. Ushio, 7th Degree Black Belt. Fun, Fitness, Noncompetitive. Call 280-0082.

TELEPHONE JACKS
INSTALLED Business/Residential 24 hours, experienced, reasonable. Free estimates. 1-800-895-2222.

MIGUELITO,
Felic Navidad, mi vida. Gracias por me elegirme como su madre.

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"Rudolph" "Deer" Consultations. "Call for FREE Consultation. The Law Offices of Murray & Jacobson. Call Now! San Diego, 381-4534-N. County, 431-4006.

Happy Happy Holidays
To Jim, the most wonderful man I know. Thanks for your love and for being a dad who is available. Love Him and Victoria.

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With Neuro Linguistic Programming. Computer classes. "We'll take care of it!" Call Restoration and Paralegal Service, 279-9671.

Rosa,
See you in the town beautiful "Spanish Fries." You're beautiful! (Especially) when you smile. For looking forward to us next week in Mexico City. Merry Christmas baby. The New Year will be great. Love, Larry.

More Inside

BACK PAGE

935-8200

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Make your holiday something to remember
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Traditional Dickens costumes, great music,
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Picnic, upon landing. Special Reader Christmas Gift
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Alzheimer's disease is insidious. It can start
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Let my 21 years of legal experience work
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Del Mar's own HOT AIRLINE!
Flights approximately 1 hour. Champagne toast.
High Certificate among best in America.
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Visa/MC/Amer accepted. Call 481-6225.

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Workshops, Groups and Individual Therapy offered
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