

SAN DIEGO'S WEEKLY

Reader

WALK on WATER

And Jesus answered and spoke unto them in parables. — Matthew 22:1

SOME PRETTY RADICAL THINGS happened my senior year of high school, beginning with my dad dying of a heart attack. My dad was only 51 when he died — a big strong construction worker with Popeye arms. I could punch my dad as hard as I wanted in the stomach and it was like nothing to him. You didn't mess with my dad. He was lord of the house. He wasn't abusive or anything. He was a kind man, but if you messed with him, he would kill you. (continued on page 22)



Marty Horvath (right) and young friend, North Beach, Coronado

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Starting Friday, MobilWorks is lowering prices in all departments - FOR 3 DAYS ONLY! No matter what you're looking for a Complete Car Stereo System, Car Alarm or just a pair of Car Speakers **NOW IS YOUR CHANCE TO SAVE BIG** and with our 60 Day Satisfaction Money-Back Guarantee, you can shop with confidence!

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Sony quality at a great price. This Sony system features auto-reverse, separate bass & treble, 15 station presets and comes with Sony 50 watt speakers. (XR2300/XS1012)

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Jensen Detachable Face CD Player
This unit is inoperable when the face panel is removed, and a blinking light comes on to deter theft. Features high power (20W x 2), and 24 station presets. (CDS100)

SAVE \$70
\$229

Clifford Remote Car Alarm
Featuring False Alarm Control & Test to eliminate recurring false alarms, anti-malfunction bypass, AntiScan, Dual-Level Tampering Warning, LED and Auto Reset & Rearm. (CliffAlert III)

SAVE \$60
\$149 INSTALLED

Avital Tornado Alarm
Protect your vehicle with the quality security system from Avital. It features two 2-button remotes, shock sensor and passive arming.

SAVE \$60
\$199 INSTALLED

Bosch Detachable Face CD Player
The AM/FM CD player features high power (25W x 2), 8X oversampling, 24 station presets and a portable input jack. (Laguna)

SAVE \$111
\$299

Python Remote Alarm
This Python alarm comes with a pair of 2-button remotes and features a six-tone programmable siren, shock sensor, LED and has Valet and bypass modes. (Python6)

SAVE \$60
\$229 INSTALLED

Sony 10-Disc CD Changer
Add this CD changer to almost any FM car stereo, even factory systems. It features 8X oversampling, 1-Bit Pulse DAC and is controlled by a low profile Remote Commander. (CDS45H)

SAVE \$111
\$447

Jensen Detachable Face Cassette
The detachable face pops off and a blinking light comes on to ward off would-be thieves. Features include auto-reverse, high power and 30 station presets. (JSR110)

SAVE \$31
\$169

Sony 10-Disc CD Changer with a High Power Detachable Face Cassette
This system features 8X oversampling, high speed search, 25W x 4, auto-reverse, 30 station presets and preset scan. (XR1300/CDS45H)

SAVE \$111
\$599

Bosch 5.25" Speakers
Full Range, Honeycomb Design Speakers. (BC240)

SAVE 60%
\$29 Pr.

Sony 6x6" Speakers
3-Way, 160 Watt Speakers. (PS683)

SAVE \$31
\$69 Pr.

Sony MOSFET Amplifier
The Sony 2+1 channel amplifier features MOSFET circuitry. (XMD205)

\$99

Pioneer Pullout AM/FM Cassette
This Pioneer Pullout features auto-reverse, separate bass & treble, Pioneer's SuperTuner with 24 station presets and preset scan. (KE1800GR)

\$157

Some prices include installation on most cars. Some cars may require parts and additional charges to complete install. Some sales items limited to stock on hand. Stereo markups may have been taken on some items. *MSRP approved credit. Minimum purchase \$250. Total purchase is divided into equal payments with 0% APR. **See dealer for action restrictions and details.

MORE GREAT DEALS ON PAGE 7

LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 235-3000, ext. 466; address them to Letters to the Editor, Box 85803, San Diego, CA 92186-5803; or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Face It
In answer to Mitch Hull, Bud Asher, Bruce Kavin, and others who deplore the coming of MTV's *Spring Break* to San Diego ("City Lights," February 24): If you don't like it, don't watch it. But don't presume to choose for the rest of the city. Face it, we need the revenue. And the show ain't bad either. LA, Massey Ocean Beach.

Only Snoop Himself Turns Into A Doberman
I do not agree with Mr. Mitch Hull's opinion of MTV's *Spring Break* and regular programming ("City Lights," February 24). I would also like to know why he has chosen to single out for criticism an artist who has never performed at Daytona (Snoop Doggy Dogg). Especially since he states that he doesn't want to point any fingers. Mr. Hull apparently has seen a different version of Snoop's video. The one that is aired on the MTV tube in to not depict any gang violence, and only Snoop himself turns into a Doberman. Snoop Doggy Dogg does not condone gang violence and has devoted himself to his music. In closing, I would like to advise Mr. Hull to not accept any of the extra business that MTV will bring. According to Hull, it would reflect his support of gang violence, violence period, drug use, theft, rape, and drug dealing, as does his viewing of MTV. Now, we wouldn't want that. If you don't want your MTV, don't watch it! Rene Carr Rancho San Diego

Send Us A Copy Of Gina's New Book
Let us return Gina's backhand ("Of Note," February 24) by proposing a swap. Send a copy of Gina's new book *Knight 666: On the Road to Nirvana* to us and we'll send her a new Diogenes LP, providing that nobody down here in San Diego sounds anything like the band Payment (except maybe Crash Worship or Hywel). Glen Galary Trumans Water Leucadia

I Was Astonished To Read Jeff Smith's Lukewarm Review In Your Paper

As a recent visitor to San Diego, I want to congratulate your city on the many opportunities to see fine theater. It was my pleasant experience to have seen *A Moon for the McGillegor* by Eugene O'Neill at the Grove Playhouse Theater Review, February 17. The cast was excellent and the entire audience was very moved by this autobiographical play of O'Neill's. I was astonished to read Jeff Smith's lukewarm review in your paper. I'm glad I set it aside and went to see it for myself. Jacque Mines Saint Louis, Missouri

Her Writing Is Motivated By Envy
For the second time, I find myself writing you to defend not so much Schneider's list as much as its director — Steven Spielberg. This as a result of a letter you published by one Phyllis Gaebelein (February 17).

Since Duncan Shepherd's irrelevant "review" was published, I have been delighted by the many letters supporting Spielberg and amused by the almost nonexistent minority who support Mr. Shepherd. Supporters that I was surprised to find, based on their letters, that, while lacking intelligence, were at least literate. Which brings me to Ms. Gaebelein, whose letter stands out because, like Mr. Shepherd, she says a whole lot but does not contain the honesty to make her diatribe seem anything less than biased. And, like Mr. Shepherd, her writing is motivated by envy, not by any great love of information or understanding to which she alone is privy. She makes a personal attack on Spielberg and, therefore, is attacking me. Because I am, not so much a student of filmmaking as I am a student of Steven Spielberg. Which may explain why his second letter takes on a different tone than that of my first. But no matter what my tone, I shall aptly and successfully demolish Ms. Gaebelein the same as I did Mr. Shepherd's review.

Ms. Gaebelein says she questions the "courage" of a multi-billionaire. Why? She offers no reason. Is it simply because Spielberg is a multi-billionaire? No, is that to say money should have been the answer to any challenges Spielberg faced while making his use of black-and-white film as *Air*. Shepherd would have you believe. They're referring to the fact that Spielberg has set aside his desire to entertain and escape and has finally put his reputation and bankability on the line and faced reality. Being quite fascinated on page 41

Reader

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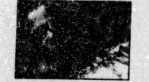
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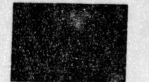
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New make-up artist at KNBS Cosmetics car Ronald Perelman plans to use KNBS, Channel 35, and the six other television stations he bought last year to launch a fusillade of new "infomercials," according to the *Hollywood Reporter*. Quoting a prospectus filed with the Securities Exchange Commission, the trade paper says Perelman's TV empire, New World Entertainment Group, is expected "to tap into what it believes is the increasingly important source of revenues represented by direct response TV marketing." Perelman also owns 37.5 percent of Guthy-Renker Corp., a prolific producer of the lucrative program-length commercials. Meanwhile, *Forbes* magazine says Perelman also intends to replace most of the syndicated programming now seen on his stations with cheaper, self-generated fare like talk shows and reality-based dramas. Channel 35's general manager, Neil Derrough, confirms the game plan and says San Diego viewers will start noticing the change in September. Virtually the entire syndicated slate that airs weekday mornings, afternoons, and evenings will eventually be wiped down, except for game shows *Jeopardy!* and *Wheel of Fortune*. Murphy Brown reruns will be replaced by *Real Stories of the Highway Patrol*, Derrough says, while replacements for the other programs—including *Empty Nest* reruns and talk shows *Barbara* and *Vicki*—are not yet known. "It's not going to happen like, well, here are eight new shows," he says. "As we're able to produce them, we will put them on the air." Derrough says he likes the changes. "We really feel it makes good sense," he says. "That's what the communications business should be." —T.K.A.

Whatever happened to pledge night? KPBS is going retail. The public television station is negotiating with Lakeshore Learning Materials, a Los Angeles mail-order firm, to open a "KPBS Store of Knowledge" that would sell educational toys, games, videos, CD-ROMs, and other products related to public TV programs. Similar joint ventures are planned elsewhere in California, beginning in Los Angeles, where a KGET Store of Knowledge is slated to open in April. KPBS spokesman Pat Finn says no opening date has been set for the San Diego store, nor has a location been found. According to the *Public Broadcasting Report*, the Lakeshore plan is " geared to stations interested in active ownership stakes," and associate general manager *Harold Brenneke* says KPBS has "acknowledged that there's a greater financial risk associated with the Store of Knowledge plan" than simply licensing agreements. Finn claims the newsletter had it wrong. "There is no financial risk to KPBS at all; the only risk to us is that of our image, in case something went wrong." Finn adds that under the arrangement, KPBS would receive about 25 percent of revenue in exchange for on-air promotional plugs. The store would also be allowed to sell gift items with the KPBS logo, "mugs and tote bags, things like that." —T.K.A.

Irish green vs. Mendocino greens Ex-Mayor Maureen O'Connor, brother-in-law, San Diego developer Tom Kravis, wants to turn a 35-acre campground he owns on the hills east of Mendocino into an 80-unit luxury resort. But he's encountered so much opposition from residents of the Northern California seaside community that a Mendocino County Board of Supervisors hearing this week was held in secret. O'Connor, 57, is a local politician who has lost more time for public comment. According to *Maureen O'Connor*, a Mendocino attorney and critic of the project, this week's hearing "was a really big deal; the hall was packed with people from 10:00 a.m. until 6:00 p.m." Locals oppose the project, she says, because it would ruin views, require the cutting down of 400 redwood pine trees, destroy a low-cost coastal campground, and potentially contaminate the groundwater supply. "It's just so out of scale, it shows such contempt for local concerns," O'Connor says. Kravis, who bought the campground in 1980, and his wife, *Maureen O'Connor*, failed to testify at Monday's hearing. "We see him from time to time, but we never see her," O'Connor says. Kravis's other holdings in Mendocino, according to the *San Jose Mercury News*, include two undeveloped commercial lots, a five-acre residential lot, and a 10-acre lot. O'Connor, who lives in the Mendocino Hotel, which is primarily owned by Robert O. Peterson and his wife, Maureen O'Connor. —T.K.A.

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our news desk at 235-3900, ext. 440. Or fax your tip to 283-2951.

Shady Past Forces Bankruptcy Whiz Out of Town

By Thomas K. Arnold

Where is Larry Majors? He's the guy behind all those bankruptcy ads that ran on San Diego television and radio stations last summer and fall, the ones

that said the local law firm of Gordon & Associates was the place to go for fast relief with "no money down." The pitch paid off. Undercutting most of its competitors, Gordon & Associates offered "zero down" bankruptcy filings, a once-rare practice in which attorneys demand no money up front from clients in Chapter 7 bankruptcy cases. And with Majors as manager, Gordon & Associates went from fewer than 20 cases a month to up to 140, according to the firm's principal, Robert Gordon. "We met last summer and I was impressed," Gordon recalls. "He was a skilled businessman with the ability to promote the law firm, and I took it as a chance to expand the firm."

Meanwhile, business at other bankruptcy law firms went down. At the Debt Rescue Legal Center, the monthly caseload dropped by one-half. "They were accepting postdated checks, which 90 percent of the bankruptcy attorneys here in San Diego don't do," says Debt Rescue's Martin Goodman. "We operate under the premise that you can't collect fees from a client after a case has been filed, because federal bankruptcy laws are pretty clear that any unsecured debts, including legal fees, are uncollectible."

Now Majors, a non-lawyer, and an ex-con, has left town. So has his son, with whom he ran Gordon & Associates from August 1993 until January. A federal bankruptcy judge in San Antonio—who last year sanctioned Larry Majors from all Western District of Texas bankruptcy courts for allegedly accepting postdated checks, misrepresenting himself as a lawyer, overcharging clients, and skimming "funds off the top" for his personal use—would like very much to talk to Larry Majors about \$300,000 in missing trust-fund money. San Diego Assistant U.S. Trustee John P. "Pat" Boyle takes credit for the pair's abrupt departure from Gordon & Associates and their subsequent disappearance from San Diego. Texas court order and gave a copy to Gordon, who promptly terminated his arrangement with the Majors. "Anybody is welcome here unless they try to fleece the public in bankruptcy," Boyle says. "When I found they were copies of the judge's order, and the last I heard they weren't working here anymore, you can't exactly shine a light on them to be gone by sunset. But you can shine a light on their record, and that makes some people uncomfortable."

Gordon recalls his meeting with Boyle, although he is reluctant to go into much detail. "I had thought that he [Majors] showed nothing but contempt for the firm and for the clients," Gordon says. "But pursuant to the meeting I had with Mr. Boyle, regarding the incident in Texas, I discussed it with Mr. Majors, and he mutually agreed that the relationship he severed."

Interest of the law firm that our relationship be severed."

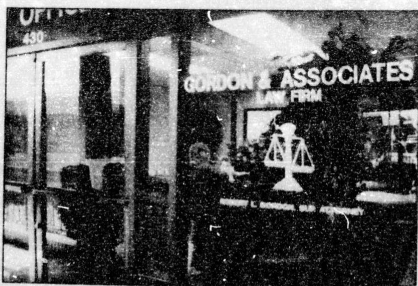
Even so, some of Majors's legacy lives on at Gordon & As-

sociates. Gordon says he has no intention of winding down the media advertising blitz for which his firm became famous under Majors's auspices, although he won't say how much he's spending. "I'm not trying to be evasive, but I'm just trying to get on with my business," he says. Gordon also says he will continue to offer zero-down bankruptcy filings and accept postdated checks, a practice he vigorously defends.

"In most cases, when somebody shows up at a bankruptcy attorney's office, it is a last-resort action," Gordon says. "They are either threatened with garnishment or repossession or foreclosure, or they are being harassed by creditors, and they don't have \$1,000 or \$500 to give a lawyer. If they did, they would probably be paying creditors, so what you get is no representation. On the other hand, if an attorney is willing to file a case and accept the risk that he may or may not get paid in full, he at least affords the client the protection under the bankruptcy code at the earliest possible time. And accepting postdated checks does help to keep the delinquency rate down, although we've never sold a client. No, we're not going to represent you without a postdated check. We offer it to them and if they give it to us, we accept."

Boyle says he questions the "possible ethical ramifications of accepting postdated checks, but he concedes that the legal waters have not yet been tested, at least not in California. "There's a couple of different views on that," he says. "I really think some day there's going to be some litigation on that issue, perhaps even here in this district, but it hasn't happened yet. The only pronouncement I have seen—and it isn't binding—is the Texas bankruptcy court judge's comment in his order."

The order 183 is referring to was handed down on January 14, 1993, by Judge Lef M. Clark of the U.S. Bankruptcy Court for the Western District of Texas. Clark ruled that the firm



Still, during a booming bankruptcy business.

Worth law firm of Davis & Associates, which Majors had managed prior to coming to San Diego last summer, is "specifically barred from practice before the courts of the Western District of Texas."

One of the primary reasons, according to the ruling, is that "the firm routinely demanded clients pay fees with postdated checks, ostensibly to make it easier for the debtors to pay on terms." The checks were then cashed, post-filing, with the result that fees incurred pre-petition were being paid post-petition, even though all pre-petition obligations (including these fees) were discharged. In some cases, clients were simply sending in checks on a post-petition basis to pay for pre-petition bankruptcy services, even though the Bankruptcy Code does not permit this.

Clark faulted Davis & Associates for other reasons as well: for overcharging clients, for not filing cases on time; for improperly filling out schedules; for giving clients "misinformation regarding what bankruptcy could do for them"; for misappropriating funds; and for various other alleged offenses.

And most of the blame, Clark said, lay allegedly with Larry Majors, whom he described as "a non-lawyer who helped design the firm's advertising and apparently crafted some of the firm's practices, such as routinely demanding postdated checks

College Blight? County Changes Its Mind After City Offers Sweet Deal

By Jane Repath

Barbara Greene stands at the corner of College Avenue and Montezuma Road and surveys the tidy, white sorority houses and the gleaming windows of busy

stores. "It's obvious this area is not blighted," says Greene, 64, a longtime activist in the College Area. A few blocks away stands John Mowery, a former board member of the College Area Community

development plan who argues that redevelopment helps in poor, crime-ridden neighborhoods—not in their thriving college community. Despite their objections, the plan, sponsored by the wealthy San Diego State University Foundation and the city Redevelopment

Agency, was passed by the city council last November, on a vote of 7 to 1, clearing the way for a taxpayer-subsidized cornucopia of new stores, hotels, at least 2000 apartments—and 21 fraternity houses, 17 sorority houses, and six religious centers.

Although neighbors' complaints were pushed aside, the plan's most powerful opponent, the County of San Diego, waged its own battle against the project late last December when it marched into Superior Court and demanded that the redevelopment plan be overturned. "There is no blight in the project area," insisted county attorneys. "The San Diego State University Foundation, and the Redevelopment Agency have worked together to 'find' blight where none exists in order to exploit the authority of the Community Redevelopment

to bring a lawsuit against the city. 'There's no one to protest,' says Greene, vice-chairman of the College Area Homeowners Association. "There is just this little

fact, he says, the new redevelopment law was designed to limit the amount of money that can be paid to counties impacted by redevelopment projects. "This [SDSU redevelopment] is the sort of scam our bill stopped, where we're really

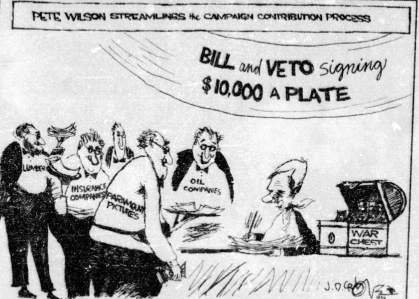
not talking about blight, we're talking about a deal being cut by the local agencies to use state money in a way that was meant for redevelopment." Patton argues that redevelopment belongs only in truly blighted neighborhoods—ones that are plagued by economic and physical deterioration. He questions whether the College Area is blighted enough to warrant spending millions of dollars on redevelopment. The city Redevelopment Agency will take an estimated \$205 million from the area's property taxes over the next 15 years to help finance projects like hotels and conference centers, depriving other taxing agencies of their funding and leaving city taxpayers with the enormous bill. And the College Area's taxing agencies, except the city, have negotiated deals for a substantial share of the future property tax

of the future property tax rate. "It's only an academic issue, we don't care about the case," says Rich Robinson, director of special projects for the county. Other groups could have legally challenged the plan until March 1, according to Allison Thomas, deputy attorney general. But neighbors who still oppose the project say they do not have the time nor the money

to fight redevelopment. "It's difficult for small communities because they are often kept in the dark about the deals that create redevelopment projects, according to Rick Patton, a spokesman for Sacramento Assemblyman Philip Isenberg, Isenberg spearheaded state-



Looking northeast over "blighted" area from private student housing at 5501 Montezuma Road



San Diego photo by Jane Repath. Photo by Jane Repath.

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

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checks. About \$128,000 of these checks were subsequently negotiated by Mr. Majors, and apparently ap-
propriated to his personal use.
Less than a year after his sudden exodus from Texas, Larry Majors was in San

Diego, managing Gordon & Associates, which at the time was a single-person law firm handling fewer than 20 cases a month.
Neither one of the Majors could be located for comment, Gordon says he hasn't heard from them since they parted ways more

than a month ago, and the case manager at the Western District of Texas bankruptcy court says they failed to show up for a February 8 hearing in San Antonio to answer questions about the missing trust-fund money.
"We're still looking for them," says Deanna Castle-

berry, a court official. "It's a lovely case, isn't it? The money disappeared and so did the Majors. He left all the debtors without attorneys and without petitions being filed. And that's the last we've heard of them."
Larry Majors first came under scrutiny in San Diego

when a sharp decline in business at the Debt Resource Legal Center prompted Goodman to investigate the legality of zero-down bankruptcy filings and the acceptance of postdated checks in bankruptcy cases.
"Harold [Shilberg, the center's principal] has been

practicing for 12 years under the same framework, and then these guys come in and they're getting a lot of business, and we thought to ourselves, 'Hey, it's affecting us, and this is not a level playing field.' Goodman recalls. "So Harold and I went to the law library and researched the issue — Can you do this? Is it legal? Is it ethical? — but we couldn't find a case that dealt specifically with that issue."

Goodman never began contacting various law journals and trade associations, but again, no luck. It did happen to call the National Association of Consumer Bankruptcies Attorneys in San Jose. The association's Goodman described sounded quite familiar to Norma Hammes, the 30-member organization's founder and treasurer. She had a copy, in her files, of the Texas court ruling that said attorneys' fees were dischargeable in Chapter 7 cases when the fees were incurred before the bankruptcy petition was filed.

She sent a copy to Goodman, who recalls being startled at how closely the payment practices described in the ruling resembled those at Gordon & Associates. "I had a feeling Larry Majors was behind this," Goodman recalls. His suspicions were confirmed after talking with an account executive at a local television station that was carrying the law firm's ads. "He told me the one who handled the ads was Larry Majors," Goodman says, "and Harold and I immediately made copies of the ad and gave one to Pat Boyl."

Boyl, in turn, set up a meeting with Gordon, and a day after the January 11 conference, the Majors were gone. "I like to take credit for it, but I did it was pass on information," Boyl says. "I wasn't pleased to see that the Majors were in business in San Diego, and two days after I found out, they weren't. Wherever they go, there are going to be problems."

The incident in Texas was not the first time Larry Majors was in trouble with the law. In 1990, while working as general manager of a car dealership in Payson, Arizona, he was arrested on 16 felony counts of pocketing automobile sales taxes, illegally charged to Indians. After a plea bargain, he was sentenced to a year in jail and seven years' probation. He moved to Texas upon his release.

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MAR 1 1994

San Diego Reader March 1, 1994

College Blight

continued from page 5

revenue.

"The city made a conscious decision to reinvest its property tax revenue in the project area to make it a fi-

nanacial success," says Ron Smith, project administrator at the Redevelopment Agency. He acknowledges that the city's loss on property tax revenue will mean less money will be deposited into the city's general fund, which pays for libraries, police, and fire services.

Recently, firefighters complained that their budget was being slashed dangerously thin. But Smith denies that the city's reduced portion of the property tax revenue will affect the quality of citywide services.

California redevelopment law allows redevelopment agencies to use public funds to revitalize blighted neighborhoods by a method called "tax-increment financing." That means that once a redevelopment plan is adopted by the city council, all future increases in property tax revenues within a designated area are di-

verted into a special fund governed by the Redevelopment Agency. In San Diego, the board of the Redevelopment Agency is actually the city council, but legally and financially, the Redevelopment Agency and the city council are two different entities that have separate bud-

gets and regulations.

Property tax money from the 131-acre College Area Redevelopment Project will be split yearly among the City of San Diego, the county, three local school districts, and the Redevelopment Agency. The agency is allowed to collect tax increments for 45 years after the project is adopted. Over that time, an analysis of financial reports shows that the city will receive less than \$500,000 from the growth in property tax revenue.

Project administrator Smith refused to verify that number, saying staff never calculated how much the city will earn over the life of the project, and he is unwilling to do it now. "I've got a lot of things to do," says Smith. "It's a matter of priority and that's not one of mine."

The many tax-sharing agreements among the government agencies were a product of long, complicated negotiations, and in the county's case, a lawsuit. For months, the county and the Redevelopment Agency had been negotiating the county's percentage of the tax increments; the county demanded a share between 21 and 26 percent, but the Redevelopment Agency offered only 8 percent. On December 30, county attorneys filed their lawsuit against the Redevelopment Agency, arguing that the city's documents proving blight were "replete with inaccurate, contradictory, incomplete, and invalid statements which present a distorted picture of the project area," according to Dan Janssen, the county's chief administrative officer. County staff even took photographs of several properties within the redevelopment area to prove they were not "blighted," each showing lots or buildings that were obviously neat and well-maintained.

The case was settled just six days after it was filed, and the county won 16.7 percent of the future property tax increment from the Redevelopment Agency — about \$51 million. According to Batton, the city settled so quickly because it wanted to get the plan approved before the new, tougher 1994 redevelopment law — narrowing the definition of blight — took effect. "The city rushed to sign off on it because if it happened in '94, it would not be a redevelopment project because clearly this area is not blighted," says Batton.

Yet, city staff has a mountain of paper proving there is blight in the College Area. "The taxpayers are never paying more than they would if they weren't in a redevelopment area. They're just redistributing the tax differ-

continued on page 12

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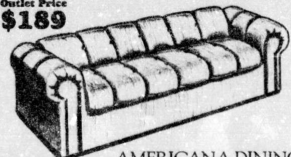
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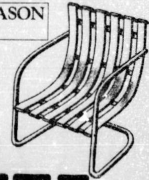


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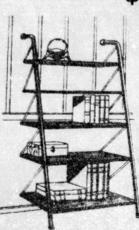
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continued from page 10
only, so the increments are reinvested into their neighborhoods," says project administrator Smith. "What you've got now is a situation where because of the growth of the university over the years, students live in basically inadequate housing that creates a lot of traffic and parking congestion. The whole thought of this project is to eliminate that problem by building a student village immediately adjacent to the campus with market rate residential units for students as

well as supporting retail activity that would serve the student population."

After the other taxing agencies take their cut, the redevelopment project will be left with 67 percent of the tax increment or about \$205 million. The redevelopment project is not only going to receive millions from property tax increments, it is also exempt from millions of dollars in development impact fees (DIF's) — fees that help pay for city services such as sewer and lighting systems,

according to project administrator Smith.

The city council voted to waive all DIF's for future redevelopment projects in 1991, although the fees are required in all other parts of the city. City staff estimated in 1990 that for the size of the project, the SDSU foundation would have otherwise had to pay \$36 million in DIF's.

"The money collected for redevelopment often goes to pay for the same things that would be paid for by devel-

opment impact fees," says deputy city attorney Thomas. She adds that the foundation would not have been forced to pay the fees in the first place because as part of the state university, it enjoys "sovereign immunity" from local land-use fees and controls. "They are an arm of the university and to qualify for sovereign immunity, you have to promote the purposes of the university, and they are — by building student housing, having retail to support the housing, or

even building a hotel/conference center that will have conferences that will benefit the university."

But university neighbors understand the purpose of the SDSU Foundation differently. "A hotel/conference center is a commercial interest. Aren't they supposed to be an educational institution?" says former board member Mowery. "I think they're doing this to get tax increment financing to help them build office and retail space."

Guided by a 13-person board of directors, the SDSU Foundation raises and administers money for university programs and services, such as KPBS and extended-studies classes. It is a nonprofit corporation that owns over \$79 million in real estate in the College Area. Some neighbors worry that the foundation stands to benefit substantially from the redevelopment. "The foundation owns a great deal of property in the core area,"



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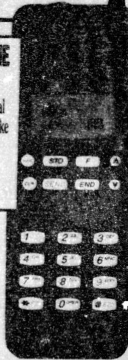
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says Greene of the homeowners association, "and we don't feel it's right for the people of San Diego to subsidize the San Diego State Foundation because it's a very rich entity." The Foundation's 1992-93 annual report states that its revenue exceeds \$100 million.

The foundation has been planning the massive reconstruction of the College Area since 1988. In 1991, it and

the Redevelopment Agency agreed to produce a redevelopment plan. But SDSU enrollment has been steadily declining since 1988, when planning began. In 1988, the student population soared over 35,000, but by 1993, it sank to 28,000—and tuition fees—which deter future enrollment—continue to rise. "To build new rentals at a time when vacancy is at an all time high seems questionable," says Dr. Robert

Winston, a sociology professor at SDSU. "The foundation reserves could be used to take care of short-term funding shortages on campus to prevent layoffs and the cutting back of classes rather than plowing the money exclusively into real estate."

Others suggest that the foundation should limit its investments to the campus. "I think the college should stay out of the real estate business and quit expanding into the community," says Mark Bryning, a former board member of the CACC. After the council's vote to approve the redevelopment, Bryning and three others resigned from the council, claiming that the plan was

bulldozed through community review. "In a way, it was railroaded through the College Area Community Council. We didn't review the project in complete detail like we should have because certain people were trying to rush it through," says Mowery, who resigned from the CACC.

Yet, the chairman of the Project Area Committee (PAC), Alice Buck, says the foundation has worked hard to be fair to the community. "People are treating the foundation like a big, for-profit corporation, but they're not," she says. "They've beat over backwards to make this worth while for the community." The president of the

CACC, Gary DeBusschere, agrees. "No one stacked the deck at the CACC or the PAC," he says. "I think, overall, that the planning groups and most of the citizens wanted to go for growth in the community." DeBusschere, who works in mortgage refinancing, has been a strong advocate of the redevelopment since the plan was introduced to the CACC. Last month, he went to work as an aide in Councilwoman Judy McArthur's office, and some neighbors now question his alliance with McArthur. Says Greene of the homeowners association, "Gary got the vote the way Judy wanted it done." From the beginning, McArthur backed the plan and

encouraged the community support. But DeBusschere denies that he had any personal interest in pushing the plan's approval. "I can perceive what the conflict of interest might be. The discussion of this job didn't come up until (a month) ago, and in fact, if you go back to the vote, and you take my vote out, the plan still would have passed," he says. "So I don't see the conflict."

DeBusschere still plans to chair the CACC and says the group "will review each step of the plan, along with the PAC, to ensure that a nice product is being built."

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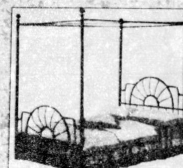
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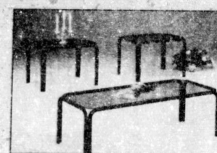
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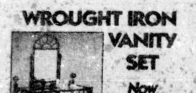


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Willkie TV

Read from page 10: group that traditional electronic ignores."

After several years in D.C. flipping burgers, lobbying congress, and building his case, he won one of the F.C.C.'s station allocation lotteries. He finally returned to San Diego and went on the air in late 1992.

But now that he has his station, how much of the old idealism survives? A glance at the night's fare leaves some questions. On the screen of a PC, ready to flash, is the night's line-up. Next: Possibilities (a video-

dating program from the *Union-Tribune*); 8:30 *Street Legal* (a Canadian L.A. law series); 9:30 *Downey* (a kinder, gentler, non-smoking version of Morton D. Jr.); 10:00 *Journal* (in German).

"Plus," says Willkie, "We get the *Wall Street Journal* Report, *Sumo Wrestling*..." And in between? Willkie falls back on endless hours of the Home Shopping Network.

But what about the community station? The access for the poor, the old, the local? Willkie doesn't apologize. "We're trying. I've put ads in the *Union-Tribune* asking for programming ideas. I've

had all sorts of responses. And things are starting to happen. I'm just signing a live talk show in Spanish, *Edición Especial* — a local guy who wants to do this variety talk show from here for 26 weeks. Others want to do a salsa show, a real estate show, a high school talk show for teens, a child development show; somebody even wants to do a women's show called *Men Are Dogs*. My dad keeps suggesting a show called *Flirting with Disaster*, showing people how to prepare for quakes, fires, and so on. I want to do a *Minority Business Report*. But first, we have to survive! To pay the bills, I need sponsors. For that I have to deliver viewers. For that I need cable."

We're standing in the little control room — amid the clog of machines, walls decorated with posters like "The Simpsons. It's More Than a Family — It's a Franchise!" and that magnificent view of Point Loma. As if to emphasize the money point, he checks through his mail. "Damn!" he says. "No Home Shopping check." The phone rings. It's the phone company. "They're going to cut me off," he mutters. "We're waiting for our monthly check," he tells them. "If

you could wait, you'll have it within the next couple of days."

Through the window the sun is starting its set over Point Loma. Behind Willkie, a woman on the Home Shopping Network is trying to sell a pair of Chinese Chinese balls. The phone rings again. It's answered by John Guerrero, who is here volunteering (and learning about running a TV station as a quid pro quo). "Good afternoon, Bay 63..."

He holds for a moment, then says, "Hang up."

"Long 47," Willkie says, like it's not the first. "Since 'The Program,'" he explains, "we've been getting a lot of nut calls — heavy breathing, threats, some-thing, some people were perceiving us as anti-homosexual."

The program he's talking about, *Public Affairs*, is one he took on himself, videotaping cars entering the Marston Loop area of Balboa Park, mostly Willkie thinks, for homosexual assignations — and mostly, he believes, for money, with Mexican minors waiting in the bushes.

Just showing these cars entering the park and re-playing it over Bay 63 got John Willkie more publicity — and notoriety — than anything else he has done. He was interviewed on Channels 8, 10, 31, L.A.'s Channel 9, and was even flown to Chicago to appear on a talk show. He also started getting dozens of threatening calls, the milder ones calling him a homo-

phobe who was using his television station to transgress the privacy of citizens who may or may not have been engaged in acts he disapproved of.

On the other hand, another program he put on air, *Stark Verie*, featuring San Diegans reading their poetry naked, didn't raise an eyebrow.

Southwestern Cable's Jim Felthauer seems happy to include Bay 63 on his roster when the cable service starts expanding at the end of this year. "Mr. Willkie's in good shape if he's patient," he says. "I'm not worried about Bay 63's 'program' standards."

Since he's a broadcaster with a station licensed by the FCC, he knows he must hold to the standards they set. We like to support local businesses. I don't understand why Cox won't let him on. They have the capacity."

Not so, says Cox's Ed McMarr. "First, we're not required by FCC rules to take Mr. Willkie's low-power channel. We feel he has yet to demonstrate a product concept. John is broadcasting a hodgepodge of programming. We have more than enough people waiting at the gates as it is — ESPN 2, Turner Classics, the Nostalgia channel, the Food channel, the Golf channel. John is not a product I'd put on ahead of these people. We don't have the channel space."

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Phone Matches Success Stories: Alma Stone and Jerry Sleeper

PETITE GEMINI, high energy, adventurous, brunette, enjoys exploring unique places, moonlight walks, dancing, conversation. Incurable romantic, seeks special someone with intense eyes, good looking, nice body, strong shoulders. 33-43 ♊

Alma: He said, "Oh god, that's the one for me!" And I felt like I had come home.
Jerry: Whoever says that "love at first sight" doesn't exist, hasn't been there.

Alma: A friend of mine talked me into placing my Phone Matches™ ad. I admit I was hesitant at first. I thought personals were just for weirdos.
Jerry: And I just happened to be looking through the Reader for some parts for my drum kit. I'm also a Gemini, so I thought I'd call her voice mail.

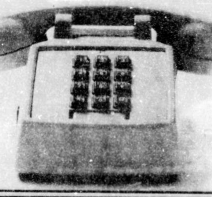
Alma: I got over 100 responses. That made me feel really good. I listened to every one, but there was no way I could respond to them all.
Jerry: Then she heard mine.
Alma: His voice hooked me. It's true! Something in Jerry's voice just reached out and grabbed me.

Jerry: We spent six hours on the phone that first night. She came over the next night for dinner.
Alma: I felt real comfortable doing it, too.

Jerry: When Alma walked through the door, I said...
Alma: Jerry's a poet and a musician. He's sensitive, yet rugged. He makes me feel beautiful and wanted.

Jerry: Alma's everything I've ever wanted in my life. I figure, on this earth, every lady has one man, and every man has one lady. I was lucky enough to meet the one for me — and smart enough to keep her happy.

Alma: Jerry's a poet and a musician. He's sensitive, yet rugged. He makes me feel beautiful and wanted.



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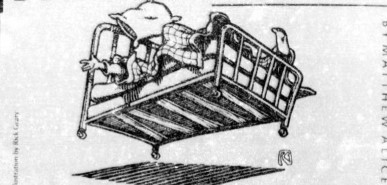
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STRAIGHT FROM THE HIP



Dear Matthew Alice:
Why does my husband snore so much when he's falling asleep? It drives me crazy because it wakes me up and then I'm uncomfortable! Is that a world? It sounds pretty good!

Old "Twins" Fisher is having attacks of what the technically pompous might call hypnagogic myoclonus or sleep myoclonus. Myoclonus is a sudden jerking or contraction of a muscle, "hypnagogic" just refers to sleep, particularly that twilight period just before we fully awake. It's often a funny when, our brains "rank out" strange mini-dramas and fragmented pictures that are somewhat akin to dreams, "hypnagogic images," they're called! Once again, science doesn't have all the answers, but the jerking is probably related to the fact that during this early stage of sleep, our brain-muscle contraction is interrupted (presumably as we won't dream of doing something like driving to Cleveland then actually get out of bed to try to do it). It's not a real paralysis, but a "temporary out of service" condition. During this time, a sudden noise or startling (it's an image right now) the snoring Mr. Fisher and cause the brain-muscle contraction to be reestablished with a jolt. The snoring might also be related to anxiety or tension, perhaps an unconscious attempt on the part of the sleeper to let go of the alertness of the waking state. That's a the horses take your pick, there's a chance that old "Twins" has these attacks throughout the night even though they don't wake you, but they're most common when falling asleep. They're just startling, not harmful, so don't worry.

By the way, "insomniac" isn't really a nifty descriptor, "w" with its hint of our exact state when chronically unable to sleep. But of course, it's wrong. The adjective form of "insomnia" is "insomniac" (literally, "full of sleeplessness"). And you'll probably continue to be insomniac until you can reprogram your brain to ignore Mr. Fisher and drift off again. I'll bet your anticipation of this snoring and the firm connection you've now made in your mind. When he twitches, I won't sleep! is what's keeping you awake. Parlor's dogs salivated, you start at the ceiling and fume. Try changing that belief and you'll be okay. No charge for the house call, Carolyn. Nighty night.

Dear Matthew Alice:
What does the law say regarding nonalcoholic beer and wine? Is it legal to drink it while driving? Is a license required to sell it? Can it be purchased and consumed by minors?

—David, San Diego
Consider the scenario. Sixteen-year-old David sends his 5-year-old niece into a tire store for a pet shop or a boutique, where she buys a six pack of C.T. Beer. He pops the top on one, it goes into dad's car, and years up and down Front Street for a while, finally screaming to a halt in front of 1550 local offices of the California Alcoholic Beverage Control Department. He proceeds to pull out the beer (alcohol content less than 0.5 percent), a bottle of Camex (20 percent), six bourbon ball candies (maybe 5 percent), and a well-soaked rum cake (maybe 10 percent). Dave has broken no laws. The sale of nonalcoholic beer and wine is not regulated. But, comes, Nye, and more of the other "nighttime" liquid cold remedies and some liquid analgesics are loaded with alcohol (7 to 25 percent), and likewise unregulated. If your stomach can tolerate it, you get the buzz and clear sinuses to boot. And according to recent news reports, the trendiest beverage these days is 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, 255, 260, 265, 270, 275, 280, 285, 290, 295, 300, 305, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 360, 365, 370, 375, 380, 385, 390, 395, 400, 405, 410, 415, 420, 425, 430, 435, 440, 445, 450, 455, 460, 465, 470, 475, 480, 485, 490, 495, 500, 505, 510, 515, 520, 525, 530, 535, 540, 545, 550, 555, 560, 565, 570, 575, 580, 585, 590, 595, 600, 605, 610, 615, 620, 625, 630, 635, 640, 645, 650, 655, 660, 665, 670, 675, 680, 685, 690, 695, 700, 705, 710, 715, 720, 725, 730, 735, 740, 745, 750, 755, 760, 765, 770, 775, 780, 785, 790, 795, 800, 805, 810, 815, 820, 825, 830, 835, 840, 845, 850, 855, 860, 865, 870, 875, 880, 885, 890, 895, 900, 905, 910, 915, 920, 925, 930, 935, 940, 945, 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WALK on WATER

BY MARTY HORVATH AS TOLD TO STEVE SORENSON

(continued from page 1)

My dad was also a God-fearing Christian man. He raised me in the church, but as soon as I got old enough, I just bailed. The church wasn't for me at all. I always knew there was a god, but my god was my dad. He answered all my questions for me — about girls, about sports, about how to fix my car. I didn't even know I needed a god till my dad died.

I grew up in Coronado and have lived here almost all my life. We used to call it the "Wild Dunes bubble world." Prime over the Coronado bridge and you're in paradise. Everything here is clean and sunny, but in a way it isn't real. At Coronado High it was mostly admirals' daughters and pilots' sons — very conservative upper middle-class, with only a few minorities. The surfers and the skate crew were the only real rebels.

When I was a kid, I was really inspired by surfers because the ocean scared me. I used to sit and watch surfers at North Beach, and they were like gods to me. The ocean didn't scare them — they went out there to have fun! I was really impressed by that.

I skateboarded a lot when I was a kid, so I had the feel of surfing, but I didn't really learn to surf until my first year of high school when I borrowed a wetsuit and a surfboard from a friend of mine. Once I got started, I picked it up really fast, and from then on surfing just grabbed me and became my whole life. I dropped out of basketball and baseball, which I had always loved, and didn't want to do anything except surf.

All my best friends were surfers. There were four or five of us who were really close. North Beach, near the boundary of the Navy air base, was our hangout. On a south swell, North Beach is a strong close-out, shucking wave — not a playful wave at all. You can never predict it. It's a lousy wave, really, but at times it opens up for you, and because it's fast, and because it breaks in shallow water, we knew it was good training for the Pipeline, on the North Shore of Oahu.

We were into drugs a little, smoking the herb mostly, and drinking beer on Friday nights. We wore our hair long and liked to get rowdy at dances and football games. We may have gotten into trouble more than other kids at school, but at least we were committed to something. Surfing was an art, and our passion for it was deep, from the clothes we wore to the language we spoke. Friday nights four or five of us would be sitting in somebody's bedroom drinking beer and dreaming of surf. We had surf photos all over our walls, so we'd look up at them and say, "I want to go to all these exotic places."

We were always fine tuning our boards. Mark Richards was winning the world championship on his twin fin, and we were trying to twin fin too. Simon Anderson came out with the thruster, and when Shaun Tomson said that was the best board he'd ever ridden, we got into thrusters. The best shaper in San Diego was Rudy Freudenberger; he made the most beautiful, state-of-the-art boards, with sleek lines and a kicked-up nose. It was every kid's dream to own at least one Rusty.

After a while, North Beach wasn't really enough for us, so every Monday we would ditch school and go surf in Mexico. Our

grades were barely passing. One long weekend, when I was 16, four of us told our parents we were going up coast to Huntington. We had big. We took the train from Mexico down to Mazatlan, where we really hit into the adventure of surfing, eating iguanas and papayas and riding big waves in warm, tropical waters. When we came back to school, we were instant legends.

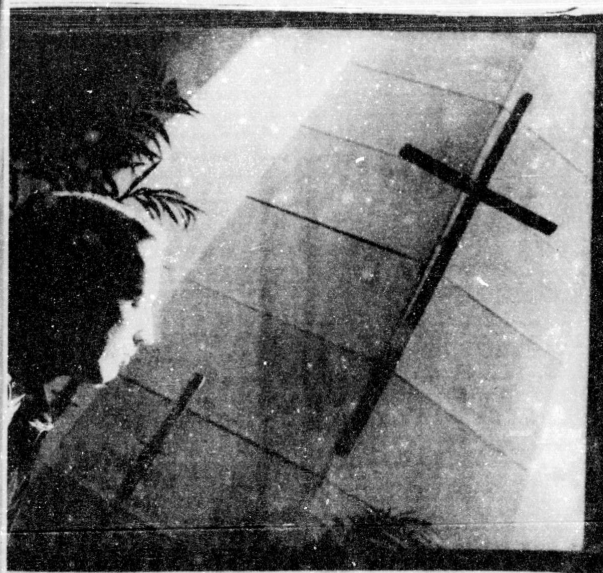
We started talking about saving up our money so we could take the bus down to Cabo San Lucas and live on the beach. We had restaurant jobs in the winter and construction jobs in the summer, but you could never really count on us to be on time or even show up at all, because our main focus was surfing. I started selling drugs to get more money to buy surfboards.

Even though my lifestyle was pretty wild, I still had a good life at home. At our house, when my dad was alive, we all ate dinner together at five o'clock every day. My mom, my dad, my three brothers and I all sat down together and talked about what we had done that day. I assumed that everybody had that kind of a family life. I found out later how wrong I was.

After my dad died, my mom tried to be strong. She said,



Horvath at Truker Park, Ensenada, Mexico, c. 1983



Marty Horvath, St. Paul's United Methodist Church, Co. made

"I'm going to survive this... I can deal with this." And at first she did. Later she went into full depression. I was depressed too, but I dealt with it by putting even more energy into surfing. I started getting up earlier, hitting North Beach before dawn, really going for it on waves I never would have before. I surfed every day until I was exhausted. Surfing was the only thing that made me feel better. My friends thought I was going crazy, and maybe I was.

Even after my dad died, my mom used to cook us a big country breakfast with bacon and eggs every day. One morning at breakfast, with my brothers all there, I announced that I was dropping out of school and going to Hawaii with my friends.

At first nobody said anything. Complete silence. Then one brother said, "Are you really doing that?"

My mom didn't make a big deal out of it. She just said, "You're a man, now, Marty. If that's what you really want to do, then do it." I think she was trying so hard to deal with her own grief, she didn't have the energy to talk me out of it.

At school the teachers and counselors put me into one of their categories, something like, I don't know, "profoundly depressed

over the loss of his father." They just saw me in psychological terms. So when I announced I was dropping out of school and going to Hawaii, they just figured it was inevitable. They didn't even try to talk me out of it.

Of my three friends who had been talking for years about going to Hawaii, I was the lowest on the level of surfing performance. My two friends were really good, while I was still creating a style for myself. They were always a step ahead of me. In fact, they didn't even think I'd go to Hawaii with them. They used to tell me, "We'll never see you surf Pipeline." But my desire was strong, and when the time came to leave, I had \$1,000 plus my quiver of boards, all ready to go. Then the week before we were supposed to leave, all my friends bailed. Every one of them said, "Marty, we can't go."

Either their parents wouldn't let them or they didn't have the money, something.

"Well," I told them. "I'm still going."

But the children of the Kingdom shall be cast out into outer darkness: there shall be weeping and gnashing of teeth. —Matthew 8:12



Horvath (left) with friends, San Quintin, Mexico, c. 1983



North Beach, Coronado, c. 1982



Horvath holding board with Coronado High surf team, c. 1982

I said, "Oh, God, I don't wanna die." I didn't even believe in God, but like everyone else, whenever I'm scared or in need, the first thing I did was yell out His name.

On the morning I was supposed to leave for Hawaii, in December of '84, I was waiting for my friends to pick me up and take me to the airport. My mom came out in her bathrobe, with her hair sticking out all over, and said to me, "Marty, when your father ran this house, he had his life prioritized with Jesus at the top, then me, then the family... You're going out on your own now, so if things ever get a bit crazy, if you ever need the truth in your life, here." And she handed me a Bible. "This is the foundation of our faith as Christians, and it's the living Word."

I said, "Yeah, yeah, right, Mom. I'll take it for whatever it is." And I stuck the Bible in my pocket real quick so my friends wouldn't see it. My mom looked like she'd been crying or like she was hung over or something. I said, "Mom, you're really embarrassing me."

I was relieved to finally hear my friends come driving up in a loud '76 Dodge with the muffler going "thaw-thwap-thwap." I tossed my things in the car as fast I could and took off.

My two friends were smoking the herb on the way to the airport and drinking beer, but I wasn't in a partying mood. As we drove by the high school, I had a feeling of satisfaction, like I was graduating. Like I was going on to the North Shore wave college. One of the three of us, I was the one who had made the dream come true.

On the 747 flying to Hawaii, I was trying to hold on to my self-confidence by thinking how I'd mastered the wave at North Beach and should be able to drop in on any island wave. Then I pulled a surfing magazine out of my bag and started reading an article saying that every other year one experienced surfer dies on the North Shore of Oahu.

There were pictures of guys taking horrible wipeouts, on monster waves at Waimea and pictures of bleeding guys who had hit the reef at Pipeline. It really psyched me out, and the realization hit me for the first time that I could actually die. I said, "Oh, God, I don't wanna die." I didn't even believe in God, but like everyone else, whenever I'm scared or in need, the first thing I did was yell out His name. I said, "God, I'll stop smoking pot, I'll stop drinking beer, I'll even give you my best 6.8." Just don't let me die on the North Shore.

Right after I made that little prayer, a guy on the plane came up to me and said, "Hey, I know you. You're Marty. You don't know me, but I know you. I can't believe we're on the same plane. Are you by yourself?"

The guy looked kind of familiar. I think maybe he had been a couple years ahead of me in school. I said, "Yeah." "Here," he handed me a phone number and said, "if you ever need any help, call here." And he walked away. I thought to myself, "I'm some kind of sign from God?"



When I got off the plane at Waikiki, everything was chaos. I had to run a mile to pick up my three surfboards, no by then it was almost dark. I didn't have any place to go. I didn't have a ride, and I didn't know what I was going to do. I was completely disoriented. The North Shore was 45 minutes away, and I didn't have a clue how I was going to get there. So I called the phone number the guy on the plane had given me. He was already home, but he still came and picked me up. We loaded my surfboards and luggage into his car, and we drove off through the pineapple fields to the North Shore.

It was a couple weeks before Christmas, and we knew the North Shore would be crowded. My friend asked me if I had any place to go, and when I said no, he said, "I think I know a place where you can stay."

He took me to Mark Foo's Bed and Breakfast. Mark Foo is a professional surfer, well-known as a big wave rider. He has a three-story house right off Waimea Bay. It's a big redwood place, kind of up on stilts. From the upper level, you can see the big waves rolling in at Waimea. Mark Foo's place is a for surfers. It has beds, a big refrigerator, cooking facilities, and surfboards everywhere — on the roof, in the carports, all over the yard. It looked like heaven to me. So I went in and asked Mark Foo if he had any room at his place.

"How old are you?" he asked. "Eighteen," I said.

"He looked at me suspiciously. 'Uh-huh. Well, tomorrow I might have a place for you in a room with some other guys,' he said. 'But all I've got right now is a loft for ten bucks.'"

I said, "I'll take it." I gathered up my surfboards and gear and drove three blocks to the loft and went to sleep. The next day I met some guys from Florida who had a Cuban station wagon. They let me ride in the back with my surfboard sticking out. We checked out Pipeline and Sunset before surfing at Rocky Point. I got creamed. I remember looking up at a 12-foot wave and seeing the sun shining through that lip as it pitched away out and being scared out of my gourd.

Later that day, Mark Foo put me in a room full of pro NSSA surfers from San Diego. (National Scholastic Surfing Association — sort of a semi-pro organization that helps student surfers get sponsorship.) The first thing they said when I moved in with them was, "Hey, we're all Christians here."

I thought they were putting me on. I said, "Christians and surfers?" But they all nodded that they were totally Christian, totally surfers, and totally pro. They didn't smoke, they didn't drink, they didn't touch pot. They had a really clean lifestyle. Later that day, when I saw those guys out in the water, I knew they were for real. They were all good surfers. They really went for it.

Over the next few days, the Christian guys took me under their wing and taught me how to survive on the North Shore. They showed me what I'd been doing wrong when I'd gotten creamed at Rocky Point and then showed me how to do it right. They took me everywhere with them, and the whole time they were talking about Jesus as if He were their best friend. They would say things like "Marty, when you're in the pot and the water starts

to boil, how will you react? That's when you'll get to know Jesus."

Still, they never tried to shove their beliefs down my throat. They went to church every Sunday and to Bible study every Wednesday night. They would say, "Hey, we're gonna go read the Word. Wanna go?"

I'd had enough church background to know how to play along with the Christian game, but I wasn't really sincere. I was not doing a song and dance to get what I needed out of those guys.

Right before Christmas, we all went to watch the finals of the Pipeline Masters — the biggest event in professional surfing. The Hawaiians were dominating pro surfing. We knew it would be unlikely for a California surfer to win the Pipeline Masters, but I was from Carlsbad, was the great California hope. We were all rooting for the California kid, thinking, if he can make it here, so can we.

The waves that day were incredible: 12-foot, so fast, and breaking so close to the shore. You could see that, even the pros in the contest were pumped for it — no laughing, total concentration, watching the conditions every second. The announcers talked in hushed tones. It was kind of drizzling all day long, and still staying there watching heat after heat made you feel like you were enduring the conditions with the pros. It was a very dramatic day.

At one point, I saw Mark Foo walking right by me. He was short, blond, kind of hazy faced — he even looked like the California kid I wanted to reach out to, so I him.

Just then I saw Mark Foo waving at me, like, "You, come here!" I went to the door and he invited me inside to share his family's Christmas dinner. I was kind of frazzled, so he even made me a plate of food.

In the finals, Buran took off all alone right on the hornlike made a vertical drop, a powerful bottom turn, and hooked back into the lip then the curtain just fell in front of him. The wave looked like it dissolved, but then we saw Buran edging out of it. We could see him holding on by his toes, then the wave closed over him

again, then just a peek of Buran — then the wave closed out hard and you just knew nobody could come out of that one. But at the very last second, when everybody had given up on him, Buran shot out the end of the wave with mist spraying out behind him and his arms raised in the air in victory.

Everybody knew right then that Buran had won it. Nobody else that day had a wave anything like that. It was the most incredible tube ride I had ever seen. And when they handed him the trophy, Buran lifted it over his head and said, "I really do come true... Dreams do come true. I give this dream to the Lord Jesus Christ."

As soon as Buran said those words, BOOM! a rain squall came down, like a hurricane, and the crowd scattered. I just sat there, thinking, "This has gotta be God."

On Christmas day I surfed all day long — four sessions in the water. The surf got bigger and bigger, and by that afternoon I was totally exhausted. I'd had a Sno-Cone and a taco all day, and I was hungry. I was walking home in my shorts and flats, with my board under my arm. It was kind of raining and almost dark. Looking in the front window on the floor where Mark Foo and his family lived, I could see everybody sitting down to Christmas dinner. There were adults and kids, Orientals and haoles — it looked really nice.

Just then I saw Mark Foo waving at me, like, "You, come here!" I went to the door and he invited me inside to share his family's Christmas dinner. I was kind of frazzled, so he even made me a



Mark Foo's house, North Shore, Oahu, Hawaii, c. 1984



Horuath at Waimea Bay, c. 1984

all these famous spots with my new friends, and all these little miracles were happening. By now Christ had me in his hands. But at the same time, I was doing a little dance with him. I was surfing really well by now, and I felt in control of my life again. I started to forget all about the promise I'd made to God on the plane. After Christmas I started being attracted by this other lifestyle. Over at Foodland, you could buy a big part of Steinlager for a

could smell that sweet Hawaiian weed. When somebody would ask me, "Hey, you want a bit of pod?" I would say, "No, yeah! I do... but I made a promise."

At Mark Foo's, on the floor below us, a bunch of Peruvian guys were always burning big, and the aroma was always drifting up to us. The Christians pros would say, "They're really under the spell of Satan down there, aren't they?"

I would shake my head and say, "Yeah, they really are." But

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part of me would be thinking, "Are you guys for real? Small that stuff — that's great but they're smoking down there!"

After a while I started smoking just again and hanging out with this guy from Newport Beach, a real swell. When I first met him, I was at the house partying and watching MTV. I had posed out on the couch, and suddenly I woke up with this Peruvian psycho pumping me on the bottom of my bare feet, like "Get out of the way, I wanna sit there!" but the Weasel told this guy, "I owe him alone, he can lay there if he wants to." The Weasel stood up for me, and I thought that made him my friend, when really he was the kind of guy who would have stolen anything from me.

The Weasel had style, though — the way he dressed, the way he talked, I thought he was cool. And he was a good surfer too. He didn't just talk surfing — he could back up his talk. I've always been easily influenced by other people, and I sort of came under the influence of the Weasel.

The Christian guys saw right through me. They saw I was screwing up. One of them said to me, "You know, Marty, you're trickin' us. You said you believed one thing, but now you're doing something else. What's the deal with you?"

I didn't know what to say. I was caught between two worlds. So they kicked me out of their room because they didn't dig my lifestyle. I had to sleep on the couch, which I didn't really mind so much.

Meanwhile, out in the water I was doing well, was learning, but I kept breaking my surfboards. Finally I was down to my last 6'0", which was too short for big conditions.

One day about a week before it was time for me to go home, the Weasel and I were looking at Pipeline. There was a perfect 12-foot swell moving in — absolutely beautiful. But at the same time there was another 18-foot swell moving in from the north and hitting on the second. If the conditions were very tricky, guys were showing up in hordes just to sit and watch.

The Weasel turned to me and said, "Let's surf it." "I don't know," I said.

"All we gotta do is watch the channel, we surf the west swell, and then paddle over the big stuff coming from the north."

"I only got a six-foot board."

"No, he ah," he said. "You got all the boards you want back at the house!" The deal at Mark Foo's place was that anybody staying there could use any board that belonged to the house. But that wasn't what the Weasel meant — he meant I should take a board that belonged to one of the Christian pros. And we both knew which board he meant, too: a beautiful 6'8" Rusty.

I knew it was wrong, but I said okay anyway, went back to the house, and stole the Rusty.

The Weasel and I paddled out, and right away I got handed unbelievable.

Dropping in on that 12-foot wave, my body got stretched through the torso, and when I hit the trough, I laid

everything into the bottom turn. I didn't have time to really think about drawing a line. I just sank a rail, then pulled back up into the wall, just like I'd learned to do at North Beach. I grabbed rail, held on other hand high, and dove fast backside, going, "Where's the lip?"

And all of a sudden the air flew over my head. MY AN, MY AN, OVER MY head into it I was looking out the tube at the local boys giving me the "shaka" (the Hawaiian hand sign) and nodding like, "Yeah, handle, you in there?"

I did an under lip snap and got blasted out of that. Then I paddled back out and got the same kind of ride at Backdoor, thinking to myself, "Who needs God? I am God!"

When you surf Backdoor and you have that situation of a north swell coming in, the best thing to do is to come all the way into the beach, then paddle back out at the channel, where you have



Haruaki (right) is 4th young Connors surfer.

a chance. But I said to myself, "North Beach has taught me well. I can handle this. I'm paddling back out."

As I paddled out, the waves were stacking up so high I couldn't see the horizon. But I could still see the channel on my right. All of a sudden, I saw a bunch of guys thrashing hard for the north. That meant there was a big set coming, and I was trapped inside. I knew I was gonna get pounded, I said, "Oh, my God, I don't think I'm gonna do good." I went right into full repentance, praying to the way on my board, "I'm so sorry, God. Please don't let me die. I don't think I'm gonna make this without you."

I pushed my chest into my board and managed to paddle over some of those swells. Then I saw this magnificent wave coming. It had to be 18-foot. It was shifting on the reef, and it was picking up a little bit of ripple from the offshore trade winds. Guys farther out buried their chests in their boards and barely slipped over this snaker. But I knew I was going to get crushed. Just as the wave was pitching out over me, I ditched the board, swam for the reef,

and tried to wrap my arms and legs around a nice, fat, juicy coral head. Just before I reached the coral, the wave sucked me up into the lip and threw my body on like a rag doll. As I was being tossed under water, I opened my eyes and thought what a beautiful color of blue the ocean was that day. Then all of a sudden, I was thrown into an abyss, the color went black, and all I could think of was, "Protect your head." Wham! I hit my shoulder on the reef, then I was on the surface, then I was being sucked down into the darkness again and hit my knees, then my elbows. I thought, "I can't handle that kind of impact again."

Luckily, I popped up on the surface, but I was trembling with shock. I grabbed for the stolen board, that beautiful 6'8" Rusty, and saw that it was in two pieces. I was holding one piece, and the other piece was 200 yards down the beach.

I managed to drag myself to shore, where the local scavengers were running up to me, shouting, "Fifty bucks for your board, ah! Fifty bucks!" I was practically bleeding to death, and all they could think of was to make a deal on my broken board.

"Get away from me," I said. Meanwhile, the local boys were pointing way down the beach and saying, "The other half of your board's down there, but ah! Your board's down there!"

I gathered up the two pieces of the Rusty and limped back to Mark Foo's.

The Christian guy who owned the board was a big, burly guy. He worked at a hotel, trying to make enough money so he could stay in Hawaii a little longer. When he came home from work, I had the board laid out on the ground and sort of pieced together, so it didn't look so bad. I said, "I kinda got some bad news for ya, here..."

Even though he was a Christian, he was also a surfer, and his board was his weak spot. He totally lost it. He took me by the neck and thrashed me. I trumped me hard, while a bunch of other surfers stood around and watched. "Guys like you who come over here are a dime a dozen," he said.

I actually felt better afterwards. My lip was bleeding, but I knew I'd needed to get my butt kicked. I needed that spanking. As soon as he was finished working me over, the Christian guy apologized. Then he said, "Now, can we call your mother so you can buy my board?"

I called my mom collect from a pay phone. I couldn't tell her I stole a board and broke it, so I just asked for money to stay longer. She said she had just lost her job and was bummed that I even asked for money. Then she said, "Marty, is everything okay?"

"Yeah, Mom, everything's okay."

Mark Foo helped me put the broken board back together, and it looked so good when we were finished with it, the Christian guy told me I didn't need to pay him for it.

Two days later I flew home, landed in rainy L.A., and drove back to Coronado.

They that are whole have no need of the physician, but they that are sick: I came not to call the righteous, but sinners to repentance. —Mark 2:17

As soon as I came home, I was an instant hero. When my buddies came over, I still had red Hawaiian mud on my pants. I put them up on the table so they could touch the holy mud. Any place I went, like a basketball game, guys I hardly knew would come up to me and say, "Hey, Marty, did you really surf Sunset?"

"I did."

"Does that inside at Sunset suck out as bad as they say?" "Well, it does, bro, but that's what you want — that's what we trained for at North Beach." I was really working my new status for all I could get.

All of a sudden, I was thrown into an abyss, the color went black, and all I could think of was, "Protect your head."

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I walked into the office at school, and as soon as they saw me, everybody in the office stopped what they were doing, stopped typing, stopped talking, and looked over their glasses at me. They never thought they would see me again. "I'm ready to go back to school, now," I said. Then they all started typing and talking again, I guess trying not to show their shock. "Okay, uh-huh, fine, Marty. I gotta hand it to them, they really beat the rules so I could get back into school."

After I'd been home for a while, I started to see my life in another perspective. It was like, okay, I'd fulfilled my dream of spending a winter on the North Shore. Was that it? What was I going to do now? Would I still be telling surf stories when I was 30? Also, Hawaii had been a very emotional experience for me, but I felt like I had left something undone there. I hadn't completed my trial. Or, in a way, I had failed my trial. So my new plan was to go back to Hawaii and finish what I had left undone.

By going to summer school, I was able to graduate. I started saving my money, and by the time winter came, I was ready to travel again. This time my friends said they were going with me, but our plans somehow got diverted from Hawaii to Mexico. I think the idea was that it was cheaper in Mexico; we could get more for our money than we could in Hawaii. We could make more pot.

We flew from Tijuana to Guadalajara, and when the plane landed, there was a big fire on the runway. I don't know if a plane had crashed or what. A bunch of tough-looking guys with military uniforms and automatic rifles were standing around on the runway. The whole thing made me feel very nervous. We took another plane to Manzanillo, in the state of Michoacán. There we hired a taxi right off the strip to drive us to a little fishing village we'd heard about: Boca de Paquiles. It was dark, and as we drove through the coconut groves in the back of a VW van, I kept thinking, "This doesn't smell like Hawaii." It had that humid, mosquito coast smell, like rot and decay.

When we arrived at the little village, everything was pitch black — no moon at all that night. There were crude hotels there,

but we'd heard they were so infested with cockroaches and scorpions and other vermin you didn't want to stay there. Surfers liked to stay at this little palapa on the beach, so we asked the taxi driver to take us there.

When we got to the palapa, everyone else was asleep. We got out our Bic lighters so we could see and started to hang our hammocks. One of my friends was pumped and being really loud — "Hey, the boys from California are here!" — obviously, really. I was in survival mode, myself. I felt very disoriented, very uncomfortable. We were smoking pot, and maybe I was a little paranoid.

I called my Mom collect from a pay phone. I couldn't tell her I stole a board and broke it, so I just asked for money to stay longer.

I managed to get my hammock strung up, stacked all my gear underneath me, and tied the leashes from my two surfboards around my leg so they wouldn't get tipped off. I tried to go to sleep, but I couldn't. Somewhere in the background, I could hear big waves crashing.

On the trip down I had been thinking a lot about my life. One part of me was excited about being in Mexico, about living my dream to surf exotic places, but another part of me was thinking, "Is this really what I want to do with my life? Is there really a reward in this?"

Then I became aware of somebody in a hammock across from me. It was so dark, I couldn't see who it was, and he couldn't see me. But he started talking to me, saying, "Hey, the waves are really thumping here." He had a very soothing voice, with a Texas accent. Just hearing him start to calm me down, and I wanted

him to keep on talking.

He and I (his name was Steve) talked for about two hours that night. We talked about surfing, about Hawaii and Mexico, about life. Some of what he said had religious or philosophical overtones, but it didn't really matter so much to me what he was saying. I just wanted him to calm me down. At some point he told me he was a Christian.

As soon as it was light, I got a look at Steve. He was short and stocky, with long blond hair cropped off just above the shoulders. He didn't smile a lot, but he had a confidence that put me at ease. The other surfers staying at the palapa said they were at one to a place called the Boneyard that was at least a mile away, so we grabbed our boards and started following them down this dirt road. It was still just barely light out, and I still felt very uncomfortable, very strange.

We passed by a big ugly vulture picking at something dead in the road. Then we passed a barefoot farmer carrying a big machine. He eyed my feet, and I started thinking he was going to kill me for my shoes. In my mind I kept seeing these images of death, and yet as we walked Steve kept talking to me about life. I look him. "Just keep talking to me, because I'm not feeling too good here."

When we got to the Boneyard, the surf was popping — a perfect eight-foot beach break with A-frames rolling in one after another. But I really didn't care about the surf. I only cared about what Steve was saying to me.

The beach was black volcanic sand. As I knelt down to put on my shoes, Steve said, "Marty, you've tried it all, man."

"Yeah," I said. "I have."

"Now it's time to try Jesus. He wants you."

"I can't, bro," I said. "I have." Then he pointed out to the water and said, "Who created the surf? Look out there at those perfect waves. You think He didn't know what He was doing when He created that? Jesus loves surfers, bro."

My other buddies were getting all excited just looking at the surf. "Come on, Marty, let's go!"

I waved them off. I wanted to listen to my new friend now

than I wanted to surf.

"Let's start over, Marty. You don't have anything to lose. Let's start a new life."

I said, "Okay."

"Would you like to pray?" he asked, and he started to put his arm around my shoulder.

But I didn't want him to touch me. I had a barrier around me. I shrugged him off and said, "Don't touch me, Jesus freak!"

"Okay," he said. "I won't touch you. 'I'll accept Jesus into my heart.'"

"I'll accept Jesus into my heart," I said.

All of a sudden, visions of my childhood started coming back to me. I was sitting in church with my family, at the age of 6, saying, "Yes, I'll accept Jesus into my heart." All my friends were saying it too. And then I was in summer camp at the

age of 10, saying, "Yes, I'll accept Jesus into my heart." And now here I was at age 20, saying it again. "Yes, I'll accept Jesus into my heart."

It was like a load of bricks had been lifted off my shoulders. I started laughing and couldn't stop. All the worries and fears, the misunderstandings and perversions, they all disappeared. And I was free.

But my buddies were looking at me and shaking their heads, going, "Marty found Jesus."

"No! Jesus found me!" I said.

It was so easy now. Everything was so clear. The farmer with the machete, who I thought was going to kill me for my shoes — now I wanted to run after him and give him my shoes!

My buddies who hated me for finding Jesus — I could jump over

their hate and love them for who they were. That's the kind of freedom and understanding God gave me right then on the spot.

As I was paddling out, Steve, a goofy-foot, took off on a wave going backwards. He did a nice layback, and just as he went past me, he said, "It's beautiful, man! It's beautiful!"

I couldn't even surf. I just sat outside on my board thinking, "I know me! I know my creator! He knows me!"

And when the devil had ended all the temptation, he departed from him for a season. — Luke 4:1

Back in Coronado, my friends would say, "Marty found Jesus in Mexico. He's a full-on religious freak now. Holy Spirit kinda stuff."

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| | 30-39 | \$114 | \$148 | \$225 | \$243 | \$229 |
| | 40-49 | \$127 | \$196 | \$247 | \$296 | \$290 |
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| Subscriber & Child | Under 30 | \$86 | \$106 | \$146 | \$207 | \$178 |
| | 30-39 | \$87 | \$107 | \$147 | \$208 | \$179 |
| | 40-49 | \$143 | \$178 | \$217 | \$257 | \$218 |
| | 50-59 | \$174 | \$216 | \$264 | \$316 | \$264 |
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| | 30-39 | \$166 | \$217 | \$304 | \$374 | \$279 |
| | 40-49 | \$175 | \$221 | \$326 | \$408 | \$294 |
| | 50-59 | \$245 | \$333 | \$457 | \$529 | \$385 |
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| Subscriber & Children | Under 30 | \$107 | \$128 | \$191 | \$250 | \$198 |
| | 30-39 | \$132 | \$153 | \$222 | \$278 | \$229 |
| | 40-49 | \$143 | \$168 | \$247 | \$324 | \$279 |
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Or they would say to me, "Okay, Marty, so you're into this Jesus thing now. But why do you have to quit smoking pot?"

For a while I started cutting my old friends off. And my own brother discarded me. "What kind of opinion did you smoke, Marty? What's this Jesus stuff? It'll pass. But it didn't pass. One by one I got my brothers to stop smoking pot. I was the one who had gotten them in the first place, and now I got them to quit. And eventually my friends saw that this wasn't a fat with me and that the change in me was a change for the better. One day one of them said to me, "You know something, Marty? We can trust you now. You're true to your word."

Another friend said to me, "I respect you, bro. Just don't talk to me about Jesus." Of course, I still did, but indirectly, because everything is a parallel.

Every time I saw my mother, she started crying with happiness. "Oh, my son, you've made it. You've come home! A miracle has happened in the Horvath family."

One day I was with some other surfers at Trestles, when I heard Jerry Buran was up the beach a ways. Since the time I had seen him the Pipeline Masters, Buran, had gone through some changes in his own life. He had come back to San Diego, started the PSAA (Professional Surfing Association of America), which is now the Real Life Pro Tour. Later he decided that was lame. "All is vanity," he used to say, and dropped out of professional surfing to become a pastor at the Calvary Chapel in Vista.

I was standing on a berm of sand when I saw him walking

down the beach toward me, about 50 yards away. As he came closer, he looked up at me. I kind of nodded to him, thinking to myself, "I want to meet you so bad." He stopped, turned and walked toward me, then said, "Do I know you?" And then I almost started hyperventilating. I said, "No, but I saw you win the Pipeline Masters. I'm a Christian now."

Here and I became friends after that. He used to call me from time to time. He was such an inspiration for me, to help me deepen my faith. He has his own congregation in Virginia now. I was still a wild guy, but Jesus took me under His wing and taught me. Little by little I matured in Christ. I told Him, "I want

to flip me off every time I came on campus. This is a miracle."

So I got involved in Campus Life at Coronado High. I would see some kid go by on a skateboard, with his surfboard under his arm, and I would say, "You Suck! I want to talk to you." And then I would say, "I just wanted you to know I love you, and Jesus loves you."

Later on I started a surf team, and 60 kids came out. I couldn't keep them all, so I kept 12, and some of them were failing school, but they could really surf. I told them, "First of all, nobody on this team smokes pot. You gotta cut that out. The surfing on Friday night—well, we'll work on that." We had T-shirts made up with our logo on them. We would get up at 4:30 every morning and do calisthenics on the beach. I would take them down to Mexico or up the coast to my secret spots. Their motivation wasn't to learn about Jesus. In fact, they told me once, "Hey, Marty, we joined this team to be better surfers, not go to a Bible study." They were right, and I had to back off on that. But little by little we built up a trusting relationship. I talked to them about their attitudes and got most of them to at least consider the possibility that they weren't the loneliest thing to ever hit the beach. I helped them bring their grades up. They would write papers about me in their English classes, and I had teachers coming up to me and saying, "I don't know what you're doing, but you're doing something good."

Now the teachers at the school call me up and say, "Hey, Marty, we've got a kid who's falling through the cracks. Do you think there's anything you can do to help?" Eventually I got a job as the youth director at the United Methodist Church in Coronado. I still surf North Beach every chance I get. But it's getting harder and harder to find the time.

They would say to me, "Okay,

Marty, so you're into this Jesus thing now.

But why do you have to quit smoking pot?"

to do something for you. What is it you want me to do?" And the word I got back was, "Get involved with high school kids." Back when I was at Coronado High, every time the director of Campus Life (a non-denominational Christian organization) came on the school grounds, I would throw rocks up them. Nobody hated Campus Life more than me. But now I called up the Campus Life director, Jimmy Carmel, and told him I wanted to help. He was blown away. He said, "This is unbelievable, Marty. You used

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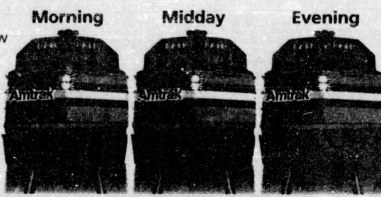
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| | | | | 7:51a | 8:21a | 8:51a | 9:21a |
| | | | | 6:53a | 7:23a | 7:53a | 8:23a |
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BY CRANE JOHNSON
ILLUSTRATIONS BY RUSS ANDO



pamphlet, indicating that a later heart condition or stroke might preclude surgery, with the only course then being permanent use of the catheter. The pamphlet also states that there are presently no alternatives to alleviating the prostate problem outside of surgery. (This perhaps too strong a statement, other approaches might be laser techniques, a nutritional approach, or the use of drugs.)

After reading the pamphlet, I met again with my Pluggoff handsome doctor.

"Based on the tests," he said, "and reading from a Redford movie script, I recommend that you have your prostate trimmed."

Eager to follow the movie story line, I agreed to the operation, and the young physician made arrangements for me to enter the hospital. It would be a four-day stay.

At home I continued my use of the phenazopyridine pills and discovered they did indeed turn my urine orange. One morning after taking the pills, I vomited. I also had a slight fever during the period I took the pills, but this may have been a result of the cystoscopy.

I visited a hair stylist. "Make my hair very bushy," I instructed. The result was a style I'd worn as a G.I. combat infirmaryman 50 years ago. I thought I might wear my Good Conduit Medal to the hospital, but it was nowhere to be found. I did find my medal in first place in combat machine gunning, but the medal had all turned green, so I left it aside.

On the Thursday following my consultation with the urologist, I checked in at hospital admissions. At 9:30 in the morning (the operation would take place the following day), I gave a black male clerk my Medicare number, signed forms, was given an identification wrist bracket, and went to the north wing of the fifth floor.

I checked in at the office area and was given medical test forms to be completed. Leaving my overnight bag in this fifth floor office area, I went on my way to have an electrocardiogram, chest X-rays, blood tests, and urinalysis. All of the above was completed by 11:00, and I returned to the fifth floor north wing.

"You're in bed number 13," I was informed by a rapidly typing clerk.

"Thank you," I replied and went to the room containing bed number 13. The room housed another male patient.

"Howdy, neighbor," smiled a bald-headed man in his robe, displaying a rough-cut sandpaper complexion.

We introduced ourselves.

My new roommate had had a cyst under his armpit removed and was expecting to be discharged the next morning. I learned later that he had been a real estate agent.

I placed my overnight bag and clothing in the room locker provided and donned the hospital garments. A lunch was soon brought in. A very tasty meal of baked chicken, rice, and broccoli. With toast



salad, milk, and coffee.

After lunch I was given two more hospital pamphlets to read, about pain and surgical procedures. I was then checked for "vitals" (temperature and blood pressure).

A cowed female laboratory technician came for some more blood.

"I've just given a lot of blood downstairs," I complained, with a moan in my voice.

"This is for blood-typing," was her braying reply as she stood, needle grasped in one hand. I couldn't understand why the typing could not have been done from the blood I'd given earlier.

(Perhaps she was just a student sent up to practice blood-taking on me.)

A male anesthesiologist with a crooked smile visited me, and we discussed the anesthetic to be used. It would be some kind of shot in the back. He told me that it would actually be someone else

who'd give me the injection.

A Catholic chaplain visited me.

"Are you Carl Johnson?" he asked with a big Mafia smile. I replied my name was Crane Johnson and that perhaps there was another Johnson in the area named Carl who was Catholic. I think he got the idea I was not Catholic. I told him I had a good friend in Pennsylvania who was a Jesuit priest, married, and had two children. This information upset the reverse-collared annover, and I think he was happy to leave and continue his search for a Carl Johnson who was Catholic.

Then the Protestant chaplain entered.

"My God — a fucking Jap!" I exclaimed inwardly, remembering World War II films showing Japanese treachery at Pearl Harbor. Two of my best friends had been killed at Pearl Harbor. I guess this big-toothed Japanese chaplain soon realized from my manner that I was not exactly

happy to have him in the room with me. He exited and did not bother me again.

The evening meal was steak (tough, but flavorful), potatoes, tossed salad, milk, and coffee.

While I was having my dinner, the Redford look-alike doctor arrived, making his evening rounds. For a while he stood outside my door, talking to his team and teacher-like explaining my condition and procedures to them. When he entered the room, he quickly came over, shook my hand, and introduced me to his team. They were a slender male Asian, a pretty blonde girl with blue eyes, and a scrappy, Irish-looking young man. I had already met the Asian who, as an intern, had performed my cystoscopy. I later learned the girl was just beginning her first-year's residency and that the short, scrappy-looking fellow was in his last year of medical school.

The handsome urologist talked with me for

a while, most pleasantly, shook my hand again, and then he and his team departed.

Later that evening I was given an enema and still later took a shower with brown medical soap. A hip-lock was then inserted into my arm, and I began receiving an IV solution. I was offered a sleeping pill to take later but informed the nurse I didn't think it would be necessary.

"And after midnight," the nurse said, "you're not to drink or eat anything."

"Yes, sir," I replied, giving a sharp hand salute. (This was the influence of my new military haircut.)

My bald-headed roommate had the television on, switching channels constantly. Since he had been prior to me in room occupancy, I guess he felt it was his prerogative to select the stations. Theoretically the sound was supposed to be limited to his bed area, but actually it was so loud it must have been heard down the hallway. At 10:00 I told him I thought I'd try to get some sleep.

"Okay," he replied impishly, cracks appearing on his sandpaper face. "Just one more show."

The bald-headed one then switched to a different channel and watched some inane comedy show. Profanity and slow burns. Sound at highest volume. About midnight I was able to get some sleep.

Hospitals should have certain rooms set apart for those who do not wish to be annoyed by TV commercials and idiot shows.

About 5:30 the next morning (Friday), I was awakened by the nurse.

"Rise and shine," she said, her face a beaming jack-o'-lantern.

My operation was scheduled for 8:00 a.m. I brushed my teeth and shaved, then took an antibiotic pill offered by the nurse. With the nurse's assistance I then ran on long, white, very tight stockings called TED. These tight stockings are used as an aid in preventing blood-clotting.

About 7:00 I was transferred to a gurney and wheeled into the hallway. Then later an attendant wheeled me to the operating room. From the gurney I was transferred to the operating table. I was connected with tubing so that my vital signs could be observed during the operation. Besides the urology surgeon there was a motherly-looking surgical nurse (who, I'd learned earlier, collected recipes) and a finely boned female nurse anesthetist. It was this nurse who gave me the injection in my back. Since it was the anesthetist's first day on the job, the Mother Goose-type surgical nurse was busy explaining procedures to her.

After the injection into my back by the nurse, the area below my stomach became frozen. The surgeon, sitting on a stool in front of me, then began the operation.



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to the elevator and back. I pretended not to notice the stares of the passersby as their glances slid over the black bag I carried. This was a hospital!

After one of my walks, the student technician from Pacific Coast College, came in to remove the hip back from my right arm. Although the area had been shaved prior to putting on the adhesives, apparently some of the adhesives were freed on unshaved, hairy areas. The technician carefully soiled all the bandages with alcohol and very gently began pulling off the strips of bandages. That done, he then pulled out the needle.

We then talked again.

"Why," I asked, "are you switching from the ice cream parlor management to medical technology?"

"Oh," he replied, "the ice cream job was the first job offer I received when I arrived here from New Hampshire. It's never been more than a fill-in while I worked for my medical technology degree. That'll be my real career!"



After shaking hands with me, the technician departed.

As I was sitting on the edge of the crisply sheeted bed preparing to make a fourth walking trip, a burst of blood came out of my penis and formed a pool on the floor. Still sitting on the edge of the bed, I pushed my call button.

A black nurse entered. She stood about five feet away from me, one hand on hip. I indicated the pool of blood on the floor and pulled up my gown a bit.

"Twice," I said, "if my catheter has somehow slipped."

The nurse, still five feet away, glanced at my genital area, frowned at the blood on the floor, and then began departing from the room saying, "Everything's all right."

Nothing was done about the pool of blood on the floor until hours later when someone came and wiped up the blood.

For dinner Saturday night there was a hamburger, potato, boiled cabbage, boiled potatoes, lettuce salad, peas, and coffee.

After dinner a nurse gave me an antibiotic pill and a stool softener. Since I could now rush to the bathroom, I accepted the stool softener. Later I began coughing up sputum, but it was clear.

I slept very well Saturday night, waking only for visits, at which times I filled myself with water.

Early Sunday morning my handsome urologist arrived with his team. As usual he shook my hand and inquired of my progress, which we both agreed was satisfactory.

"Time to remove the catheter from your penis," announced the doctor in a tone of voice that was sophisticated as if he were ordering champagne at a swank La Jolla Shores cocktail party.

I tensed. What horrors was I to expect? "Take a deep breath," said the surgeon in dulcet tones. "And then exhale slowly."

As if this were the climax of a Redford movie, I followed the script carefully, and while I was exhaling, the doctor snatched out the catheter. There was no pain involved. Would this disappoint the nurses? Perhaps a screen of agony might later be dubbed in for the released film.

I noticed that the head of my penis was quite swollen, as was the foreskin.

"Are you circumcised?" asked the physician.

"Not unless you did the job during the operation" was my reply.

The blond, blue-eyed, matinee-idol type physician laughed and then began to massage with tender finger strokes the swollen penis head and swollen foreskin. He then attempted very slowly to pull the foreskin over the head of my penis.

"You need a chain and pulley for that job," volunteered the Asian intern, who had been observing.

After learning I planned to take the public bus home — a trip of about one and a half hours — the surgeon thought it might be best if I waited until Monday to depart, as the trip could be a bumpy one and there was some uncertainty about Sunday buses operating in the hospital area.

The much-in-demand, handsome urologist then told me he was leaving for Las Vegas for special consultation and that others of his team would

be taking care of me. He again shook my hand before leaving.

Later Sunday morning, the kinky-haired negress who had fronted at the pool of blood on the floor entered my room and with hand on hip coldly informed me that I was being moved because they needed the room for a female patient.

"I'll be happy to share the room," I said. The African's only response was a swollen-lipped grimace as she, hand on hip, departed from the room.

"Today," liberated woman wants everything she can get in her role playing as a man, plus all the benefits she used to have when she was a lady."

I was soon moved to bed number 8 in a nearby room. I introduced myself to the other male occupant, a quiet elderly man recovering from an ulcer operation.

"I don't watch much TV," my new roommate said, in faltering voice, "but please use it if you like."

How thoughtful and gracious this man was. I learned he had worked on North Island and now lived in Chula Vista, where he had some apple trees in his backyard.

"Apple trees in Chula Vista?" I exclaimed.

"You better like 'em," he said, in a quiet reply.

When his sparkling-eyed wife visited him, she brought a sack of red-reflexed apples, which she distributed, giving me two of them. I told her I'd take them home and make them into apple sauce.

After visiting by part of the medical team on Monday morning, I had a breakfast of apple juice, scrambled eggs, bran muffin, milk, and coffee. I was planned I would leave the hospital around noon.

I then removed the tight white stockings from my legs, rubbed my teeth, shaved, and took a shower. As I washed my penis, I wondered if the poor little pecker would ever again achieve an erection. Time would tell!

to register for the draft because women were not also required to register. I also said I believed women should be thrown into gun-battle along with men. As for the claim that when you killed a woman you also killed unborn children, my retort would be that when you killed a man you also killed the sperm that brought about children.

"Shall I tell you a story?" I inquired of the medical technician.

"Love stories" was his reply.

"I knew a fellow," I began, "who'd been married ten years and whose wife got into the militant female liberation movement. One night in bed the wife announced that henceforth she would be the one on top. The husband couldn't get an erection and a month later moved out and started divorce proceedings."

"Seemed her right" was the technician's spirited response.

When the medical technician with the Italian bedroom eyes said he had to leave, we shook hands.

"I hope I never see you again while a hospital patient," I told him in a friendly manner.

For Sunday dinner I had a plate of luncheon meat with macaroni salad, bread, a piece of cake, and some crackers. I supposedly was on the same diet as my roommate, but he had in addition to my food items, a bowl of soup, milk, and an apple. As I munched my soup cracker, I wondered what had happened to the soup.

I slept well Sunday evening.

I WAS TOLD I COULD RETURN TO MY WARD WHEN I COULD WIGGLE MY TOES.

For Sunday lunch I had roast beef, potatoes, corn, tossed salad, and coffee.

The young medical technician popped in to take my vitals.

"Really enjoy talking to you," he announced.

Somehow we got onto the topic of gender differentiation. I told him that even though I'd spent three years on-er-as, got myself shot up, and all that jazz, if I were a young man I'd refuse

to register for the draft because women were not also required to register. I also said I believed women should be thrown into gun-battle along with men. As for the claim that when you killed a woman you also killed unborn children, my retort would be that when you killed a man you also killed the sperm that brought about children.

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COMPANY DINNER

By JUDITH MOORE

The first time I invited company to dinner I was not yet 20, was newly wed, and "house proud." I was impatient to set out Reed & Barton's even then old-fashioned, heavy Melrose on my pretty blue-and-white checked luncheon cloth. I was eager to use my white with cobalt rim, made in France stoneware dishes. I imagined the rare roast beef slices, asparagus tips, and red-jacketed new potatoes I someday would arrange on them. I imagined a Thanksgiving dinner, a Christmas feast, a New Year's Day banquet for 12. Lord knows I had enough cookware, china, stoneware, silver, crystal, and linen.

Also, for all my wedding-bells and imagining of grand meals, I couldn't cook much but frozen vegetables, grilled cheese sandwiches, and breakfast. With the late, I rarely could coax a fried egg from the skillet without breaking its yolk, and the morning I'd learn to do this appeared as impossibly distant as a snow-capped Everest. Also, because my mother I'd kept me out of her kitchen, learning I'd make "meats," almost every cooking implement I'd received as shower and wedding gifts felt unfamiliar. Even my new measuring spoons — the quartet of quarter-teaspoon, half-teaspoon, teaspoon, and tablespoon — lying on their metal ring — caused my small hands to feel awkward and inept. And I was terrified the old 6-in. burner gas stove in our apartment would blow up, afraid I'd burn down the kitchen and singe away my hair.

I was lucky, because I could invoke flavors of everything I'd ever eaten and imaginably smell and taste, say, meatloaf meat carved off a roast turkey or a boiled turnip and that turnip's green leaves or the difference be-

tween a Bosc or Bartlett pear (the Bosc tastes more of honey and the Bartlett feels gummy against the teeth and offers a lesser range of flavor "tones"). Some people seem particularly gifted at fact memorization or can recollect faces and names that go with them; I was and am, as are many people, gifted at what James Beard called "taste memory." So while I could not make an art through even simple food preparations, I could lie in my newwed's double bed, under the Knobby chaise longue, and let flavors coalesce in my empty mouth.

I like to believe that nowadays when a young woman utters her "I do's," that her promises spill out as consequences of love and respect for a person who to her seems singularly desirable. When I married, not long after John F. Kennedy and Jacqueline moved into the White House, young women readily, even greedily, gave themselves up to matrimony for reasons quite apart from the husband who shakily agreed to love and honor. Perhaps I idealize women now in their 20s, presume that the world treats them better than it treated me. What brought me in a white brocade gown to an altar was not simple love for the person who stood pale-faced there with me. I wanted to be a wife because I couldn't figure anyone else to be. I wanted to escape my mother. I wanted a home of my own.

I didn't know much about how to cook, but I knew enough to know I'd better keep it simple. What I faced that evening I'd entertained company was a meal I'd eaten at my friend Joanna's parents' house: beef and kidneys, bean chile, gingerbread studded with raisins, and colelaw. (If your taste memory seems to you fairly accurate, try these flavors

and textures out in your mouth.) I telephoned Joanna's mother for her chili recipe, a simple preparation that began with chunks of round steak and onions browned in olive oil, to which one added garlic, chili powder, corn, canned tomato paste and tomato sauce, red wine, and several cans of kidney beans. She warned me not to scorch it. Colelaw I made pretty much as my mother did — grated cabbage, carrots, green bell pepper, mixed with a dressing concocted from Best Foods mayonnaise, vinegar, sugar to taste, and celery seed. Gingerbread I stirred up from a recipe in my still-unspotted Joy of Cooking.

I wish I still had that blue clothbound tenth edition of Joy, coauthored by Irma Rombauer and her daughter Marion Rombauer Becker. Mrs. Rombauer and Marion were my companions during my first years in the kitchen; it was to their book that I turned to learn how to fold egg whites into cake batter (carefully, how to peel a tomato (dip it into hot water and then cold water), and the distinction between quick and light breads (quick breads need baking powder or soda to expand dough; light breads need yeast). I'd used the tenth edition for over ten years plus, when my husband, who'd begun to take an interest in cooking, urged me to throw it away. Why he wanted it tossed was that its pages were

so gummed with ingredient splats as to be in certain spots unreadable. Some pages, particularly in baking and canning sections, stuck irreparably together. We replaced that Joy with a newer edition. When I look through this copy and stop at corn relish or butterscotch brownies or Wiener schmitzel, dishes I cooked often, or pie

available. As bonus, the author's photo on the dust jacket shows Cunningham in black apron over white blouse, gray hair pulled into a discreet bun, and grandmotherly face smiling out at you as if to say, "You can do it, you can."

For that first meal for guests, I as easily could have prepared some dish of my mother's. She

these dishes built. She set out on the table tiny pewter pitchers bearing blue hydrangeas or a wide water-filled bowl where in flat candles floated among lilac sprigs. She piled records on the changer; all through an evening, Bach two-part and three-part inventions, Mozart horn concerti, and Puccini arias filtered as naturally as breezes through guests' conversations.

Marrying so young, I see now that I was eager to put behind me all that my mother and her life represented to me. Most of her friends were unmarried or divorced and many "gay," although that word was not yet in use. No word was used. People she knew, primarily university professors, lost jobs if their same-sex romances came to public notice. My mother was not gay and I liked her gay friends; it was not "gayness" I wanted to escape. I wanted to enter into the life that appeared to me in my friends' homes as the "regular life" of husbands, wives, and children. For that first company dinner, I invited a couple several years older than me who'd been married two years — Sam and Carolyn. Their two years seemed an immensity of conjugal experience. They'd already, some 600 nights, cuddled to sleep under blankets and sheets beginning to show wear from weekly washing. They gazed at one another with unblinking calm, nothing, I thought, any longer lay secret between them.

I SOMETIMES WONDER HOW WE DARE EAT WHAT STRANGERS FEED US.

crust, with which I unsuccessfully struggled for years, I miss the innocent, hopeful girl I was then. In fact I mourn her.

The basic cookbook that I would recommend now for new cooks is the 13th edition of *The Fannie Farmer Cookbook* (A.A. Knopf), edited by James Beard's protégé, Marion Cunningham. For \$25 you get almost 900 pages and 1990 recipes. This is the finest beginner's cookbook

was a far better cook than Joanna's mother, who relied almost entirely upon Annie Mae, who let herself in the back door at dawn and did not leave until the washed, dried, and put away dinner dishes. My own mother, long divorced and hard-working at the university where she taught singers, by herself conjured up lovely and complex company meals; her preparations faithfully steered taste buds back to ingredients on which

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Reader

Calendar



The reward from the top of One America Plaza.

Is That Sledgehammer My Heart?

Cystic Fibrosis Stairclimb

I'm climbing One America Plaza, up the stairs, all the way to the top. No nifty-puffy elevators, just leg power and lung power. And will power, of course. But I've got plenty of all that.
I'm young, strong, healthy, a good athlete, fun-loving, masculine, aggressive, and I've even got a sense of social responsibility. And it's not a bad way to meet girls.
Floor five. The heartbeat's up, breathing's faster. I'm beginning to sweat. I feel great. There's nothing in the world like strenuous exercise early on a Saturday morning. It gets the blood moving, it makes you feel on top of the world — even when, at the moment, you're only six floors above Broadway. Think of people who have cystic fibrosis, which is the reason all of us are doing this vertical run.
Floor eight. Twelve million Americans with the defective gene that causes CF, with mucus slowly building up in their lungs. Harder and harder to breathe, suffocating from inside, infections, a painful, lingering death. And someone like me, who just by the luck of the draw has healthy lungs — I owe it to my good fortune to

make a contribution to the Cystic Fibrosis Foundation, to help research. No cure yet, but the gene's been located, and now medical researchers are actually attempting to treat the cause rather than the symptoms.

Floor 13. Just a bit winded, but no problem. Money certainly hasn't been a problem. I could have participated in this Run to the Top race for only \$15. There'll be prizes for the fastest man and the fastest woman, climbing the whole skyscraper in the shortest time. But I wanted to make a pledge of more than that, partly because I'm a generous guy, and partly for the prizes that go with each pledge level. Thirty-five dollars for a Stairclimb T-shirt, \$65 for the T-shirt plus a tote bag or a sport first-aid kit, \$100 for the T-shirt, plus a clock radio or a bigger first-aid kit or an official sweatshirt, and so on. As it was, I thought I'd do things big, considering my salary, so I pledged \$150 (for a headset radio or a

Mini Mag flashlight).

Floor 18. Wow, climbing like this is really strenuous! But I better not take a rest, a dozen guys and half a dozen girls have already passed me. I'll just slow up a little for the next flight or two, get my wind, and then make a dash for it. Think about, think about, fundraising. I kept finding out that I could go for the higher premiums by raising money for CF. So I called around and got a bunch of

sponsors, with pledges of just over \$1000, which will give me a cordless telephone or a Nintendo Game Boy, and a lot of prestige. I heard that a few racers have gone even higher. In pledges, not floors. How many floors are there left in this torture?

Floor 25. Is that sledgehammer my heart? Maybe I should have entered the Stairclimb instead of the Run to the Top race. I would have gotten an extra hour's sleep the Stairclimb starts at 9:00 a.m., but we fastest-time racers had to get here at 8:00. In the Stairclimb event there wouldn't have been so much pressure to go fast. There I could have won on the number of laps I could climb in the three-hour time frame, taking the elevator — God bless the man who invented elevators! — down to the bottom between laps. Long-term stamina is what would count, not short-term speed. I've got a lot of stamina. Don't I? I used to. What's happened to it?

Floor 29. Why didn't I make a will? If I drop dead this morning, Mom will get the Nordic Track, and what will she do with it? This must be what having cystic fibrosis feels like. Why did I have to show off? I could have joined a four-person relay team for the three-hour stint, and then I could have rested three laps for every lap I climbed. That's about all I'm good for.

Floor 31. I don't think I'm even good for that. I'm not a quarter of a man. When I'm finished with this macho macho idiosyncrasy I'll just collapse. I won't even make it to the elevator to get out of this place, not to mention the pizza party and the awards presentation at 7:00. I'll be lying breathless on the top floor of One America Plaza for the next week. But at least I'll be on the top floor in another couple of seconds. Just a few more stairs and it'll be over.

Floor 32. I'm at the top! I can stop climbing! I can start breathing again! It's done! Who cares whether I've won or lost? I made it! I showed everybody I could do it! And I did it for a good cause! — What? That? Now wait a minute! You're telling me that they've just raised the height of One America Plaza to 64 floors? To give us better practice for the 1995 Empire State Building Run-Up! I've got another 32 floors to go at top speed! Help! Help! Let somebody else do it!

Like you? — Achilles Hertz

Cystic Fibrosis Stairclimb
Saturday, March 6; Run to the Top race at 9:00 a.m.; laps competition (for individuals and teams) from 9:00 a.m. to noon
One America Plaza,
600 N. Broadway, downtown
Run to the Top, \$15; for other events, minimum of \$35 for 1994 Stairclimb T-shirt
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Calendar LOCAL EVENTS

Peculiar Pinhole Medium

"Three Inches to Infinity" Exhibit

Peggy Jones notes that, "You can make almost anything into a camera. Anything you can make light-impermeable and put a hole in." Anything. A shoe. A vegetable. A car. Your mouth.

None. As it, remember when you were a kid and looked at every object as a potential toy? (Dad's leather-bound first editions: carpet skates! The blender. Barbie's Jacuzzi!) The possibilities are endless, and decades. For 12 years, artist and photo instructor Jones has been making pinhole cameras out of wooden boxes and metal funnels, Styrofoam packing forms, ashtrays. She has taken eerie, distorted black-and-white photos with these cameras. She has arranged them in an exhibit called "Three Inches to Infinity" at MiraCosta College's Krugliak Gallery.

Sometimes Jones gets tired of making cameras. She goes through phases. What has kept Jones work-

ing in this medium is "the mystery and surprise of building a camera and seeing what it will do," she says. Because these cameras have no viewfinder and no shutter (she generally uses a piece of tape over the camera hole to control the exposure), it isn't possible to accurately tell what a camera will take pictures of. Jones up the ante by using a variety of light-sensitive materials inside her cameras — negative paper, transparencies, enlarging paper — and by shaping and folding the material like a Japanese fan, or by slanting the plane on which the material rests. The deeper the light-right box part of a pinhole camera is, the narrower the camera's field of vision will be. The pinhole camera's depth of field is unlimited; objects from a few inches to miles away are equally in focus. How sharp the focus depends on the size of the pinhole, and on how far away from the pinhole you've positioned the light-sensitive material inside the box.

Because Jones's work is so, as I

said, naive, you do not have to be an art brat to appreciate it. If you are an art brat, you will appreciate it doubly, because Jones's work is, according to a catalog preface, "Duchampian in its self-reflexive, droll." Of her peculiar medium — she's about the only person around doing pinhole cameras — it has been said there's "a dialectic or the older Hegelian variety operating here." These sentences were written with utter seriousness.

None of which seems to concern Jones as she races around the tiny Krugliak Gallery, positioning a lacquer box fan camera near its "Kakemono" images, which she has mounted on hanging scroll-like silk. The pale seafoam-gray colored silk of Jones's trousers exactly matches her large eyes and some tiny knobs on her amazing hand-blown glass earrings.

The woman, the woman! We are talking exquisite taste here. The wooden box and found-object cameras she made in the mid-80s

are especially beautiful, high-tech-art, like a stereograph. One of them is a recombining circular box of fibred wood. The long, curving edge is punctuated by nine brass-finished apertures. It looks like a miniature version of a hallway on an Art Deco luxury liner. In fact, Jones used the camera to

make a nine-image panorama of the Queen Mary, in photographic negative.

— Mary Lang

"Three Inches to Infinity" exhibit
Pinhole cameras and photographs by Peggy Jones

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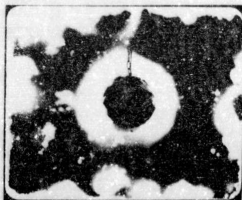


Image from Black Hole photographic series, 1993



Peggy Jones with pinhole camera

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\$49.99
Mfg. Sug. List \$74

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Calendar LOCAL EVENTS

longed restrictions placed on the use of this material. Each program examines one case, with narration by Irena. On Wednesday, March 9, at 10 a.m., the hearings will be on "U.S. vs. Nixon," the infamous Watergate tapes. At 10:30 a.m., the case spotlighted will be "Miranda vs. Richard," the famous "Miranda" case. At 11 a.m., Irena will be the guest on the "Pearl Harbor" program. The next two programs are: "L.A. Regent vs. Reagan" (affirmative action) at 11:30 a.m. and "Goway vs. Aiken" (de-vegetation of schools). The series continues on March 11. Hear it all on KPBS, 89.3 F.M.

"A First Course in California Native Plants" being offered by Quail Botanical Gardens and instructor Dan Miller, on Wednesday evenings, March 9 and 16 from 7 to 9 p.m. in the garden. The building followed by a session on March 18. Miller, the curator of the Native Plant Demonstration Garden at Quail Gardens, will introduce participants to 25 common native plants, representing 11 plant families, and their possible landscape uses. Find the garden at 2300 Quail Gardens Drive, in Encinitas. There is a \$1 parking fee. For more information and the necessary advance registration, call 436-3036.

And Tell Me How the USCD Jazz Ensemble, directed by Jimmy Chavarrin, performs in USC's Mackayville Auditorium, on the USC campus, on Wednesday, March 9 at 8 p.m. The ensemble will perform new compositions in the traditions of Duke Ellington and John Coltrane. Tickets are \$5 general, \$3 for seniors and students. For more information, call 521-5444.

Parking permits are required on the USC campus, cost \$3 in the evenings, and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

FOR KIDS

"Anne of Green Gables" is the story of an orphan brought to live on a small island in the Maritimes. A stage adaptation.

tion of the classic story continues at the Copple Symphony Hall, site of the Great American Children's Theater Company, on Thursday and Friday, March 9 and 10, with showtimes at 9:45 and 11:45 a.m. Tickets are \$5, \$12.50, and \$18.50. For additional information and advance tickets, call 800-852-9772.

Birth and More! The Titiana River National Estuarine Research Reserve Visitor Center hosts mini-workshops for kids from 3 to 5 and 6 to 8, each Thursday. On March 9, the theme is "Bugs in the Mud." "Story Day—How Close Did the Game?" is the program slated for next Thursday, March 10. The games are aimed at elementary school children, and their parents are welcome too. Free. Call 525-3413 for information and reservations. Find the center at 301 Canyon Way, in Imperial Beach.

Circus Katharine Clifford & Var gave all home to buy the first tent for his own circus company 25 years ago. Celebrate the silver anniversary of Circus Var during performance continues in various locations around the county. Through April 11, Circus hosts the circus daily. On Sunday, March 9, performances are at 5:30 and 8 p.m. on Thursday and Friday, March 9 and 10, at 4 and 7:30 p.m. on Saturday, March 10, and at 5 and 8 p.m. on Sunday. Find the big top at Ballantyne Street and East Park Avenue, adjacent to the City Hall, downtown El Caimo. Call 440-5454 for further information on this appearance.

The show moves to downtown Oceanside, at Mission Avenue and Hill Street, from March 7 through 11. Showtimes are at 7:30 p.m. on Monday, March 7; 4:30 and 7:30 p.m. Tuesday through Thursday, March 8-10. Call 439-9239 for information on these dates.

"The Edge of Fantasy" will be offered by Kathy Feller, puppeteer/director, on Friday, March 4, at 10 and 11:30 a.m., and on Saturday and Sunday, March 5, at 11 a.m., 2 and 5:30 p.m. Enjoy the show in the Maricopa Hills & Puppet Theater located near the Aerospace Center in Palomar Park. Tickets are adults, \$1.50; children, \$1. For more information, call 685-5005.

Journey Through the Looking Glass, held in Woodland, a musical for the family, is being presented by Pacific Playhouse Theatre at the Vineyard Park Playhouse. Performances are at 4 and 8 p.m. on Friday

and Saturday, March 4 and 5. Find the show at 4131 74th Ave. Valley Parkway, in Encinitas. Tickets are \$5 adults, \$3 children under 14. For address, information and reservations, dial 736-5465.

Reptiles on Fire during the 15th annual Arbor Day celebration at the San Diego Wild Animal Park, from 9 a.m. to 3 p.m. on Saturday and Sunday, March 5 and 6, with showtimes at 9:45 and 11:45 a.m. Tickets are \$5, \$12.50, and \$18.50. For additional information and advance tickets, call 800-852-9772.

Circle Katharine Clifford & Var gave all home to buy the first tent for his own circus company 25 years ago. Celebrate the silver anniversary of Circus Var during performance continues in various locations around the county. Through April 11, Circus hosts the circus daily. On Sunday, March 9, performances are at 5:30 and 8 p.m. on Thursday and Friday, March 9 and 10, at 4 and 7:30 p.m. on Saturday, March 10, and at 5 and 8 p.m. on Sunday. Find the big top at Ballantyne Street and East Park Avenue, adjacent to the City Hall, downtown El Caimo. Call 440-5454 for further information on this appearance.

The show moves to downtown Oceanside, at Mission Avenue and Hill Street, from March 7 through 11. Showtimes are at 7:30 p.m. on Monday, March 7; 4:30 and 7:30 p.m. Tuesday through Thursday, March 8-10. Call 439-9239 for information on these dates.

"The Edge of Fantasy" will be offered by Kathy Feller, puppeteer/director, on Friday, March 4, at 10 and 11:30 a.m., and on Saturday and Sunday, March 5, at 11 a.m., 2 and 5:30 p.m. Enjoy the show in the Maricopa Hills & Puppet Theater located near the Aerospace Center in Palomar Park. Tickets are adults, \$1.50; children, \$1. For more information, call 685-5005.

Journey Through the Looking Glass, held in Woodland, a musical for the family, is being presented by Pacific Playhouse Theatre at the Vineyard Park Playhouse. Performances are at 4 and 8 p.m. on Friday

Roam-O-Rama

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Calendar

CLASSICAL MUSIC

in the same key. The imitative, especially when the music is played with the ardent and commitment of the Stanford, does not detract from the profundity and brilliance of the score. Rather, it adds a further level of meaning to Mendelssohn's own inventions, for always in the background (and sometimes in the foreground) there are the allusions to Beethoven, in style, in total structure, in the shape of phrases, in the texture of the instrumental writing, in the air of far-reaching exploration by an artist of the first maturity. These specific features of Opus 13 would soon fade away, as Mendelssohn took his own path, guided by his own musical personality. The quartet remains a unique example of the young composer trying on the master's clothing (Beethoven had died just a few months before), showing that he could wear it as though it belonged to him, and having internalized everything in the borrowed outfit that suited his own talents, disdaining it and going on to design, that is, to create, that is, to be unthinkably Mendelssohn. It is old Mendelssohn, but fine Beethoven — and one could hardly expect to hear this noble work in a grander, more Romantic, and more beautifully shaped performance than the one the Stanford Quartet shared with us in the intimacy of the Athenaeum. ■

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday issue for publication (at 7:30 p.m.). Do not phone. The editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, etc., the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information in Reader Classical Music, P.O. Box 8800, San Diego CA 92168-0800.

The Violin and Viola Students of Isaac Nagay will perform in recital on Friday, March 6, at 8 p.m. in Erikson Hall on the UCSD campus. The performance is free. Call 594-3466 for more details.

Classical Guitarists Fred Benediti and Robert West will be featured in a duo concert for the Gossamer Guitar Guild at the Fine Arts Hall (room 220) on Friday, March 6, at 8 p.m. The program includes arrangements by West and Benediti of music by Vivaldi, Schumann, Liszt, Bach, Mozart, Rimsky-Korsakov, and others. General admission is \$5, students and seniors \$3. For more information, call 445-1700. 4255 Gossamer College Drive, El Caim.

The Extended Vocal Resources Ensemble is devoted to the expansion of vocal resources beyond those used in Western art music. The EVRE will perform on Saturday, March 5, at

8 p.m. in Erikson Hall, in Mandelbrot Center on the UCSD campus. During this concert, the ensemble presents music by Philip Ibert, Frank Cox, Cesar Pops, Vinko Globokar, and John Cage. The concert is free. Questions? Call 534-0434 for more information.

A Graduate Recital, boasting soprano Ellen Lawson with pianist Isaac Pops and other guest artists, can be enjoyed in SIDSU's Smith Recital Hall on Saturday, March 5, at 7 p.m. For more information, call 594-4070.

Mexican Composer Daniel Catán based his opera *Rappacini's Daughter* on a play by Octavio Paz, who took his inspiration from a short story by Nathaniel Hawthorne. Set in Italy, it's the story of the attraction that medical student Giovanni feels for Beatrice, the daughter of Dr. Rappacini. Beatrice has been infected with poisonous plant toxins from her father's garden, which make her deadly to the touch, and Giovanni is determined to save her. Performances are at 7 p.m. on Saturday and Tuesday, March 5 and 8, respectively on March 11, 13, and 14.

Tickets range from \$18 to \$85, and \$10 standing room seats are sold one hour before each performance. Catch the intrigue in the City Theatre, at 2025 Street, downtown. Call 212-7636 for more information. For advance tickets, call 236-6193 or 238-7733.

Guitar Students of Celso Romero present a recital in Erikson Hall on the UCSD campus on Saturday, March 5, at 8 p.m. The performance is free. Call 534-1544 for more details. Parking permits are required on the UCSD campus and may be purchased at the Gilman Drive and Northside Drive information pavilion at the north and south entrances to the campus.

The Osa Maré Quartet, located in the tower of the California

building (housing the Museum of Man), in Balboa Park, is the site of a series of concerts continuing on Sunday, March 6, at noon (and on the first Sunday of every month). Come hear the official City of San Diego audience, who will be performing the concert. Free. To obtain additional information, call 238-1180.

Organs Concert, guest organist Gary Toops performs works by Bach, Sousa, Gounod, Beethoven, and others during the recital at the Sprengle Organ Pavilion in Balboa Park on Sunday, March 6, at 2 p.m. Call 238-0819 for more information on this free concert.

The Salzburg Stiefels No. 1 in D Major can be heard when Cynthia Davis performs at CMAJ, San Marcos on Sunday, March 6, at 11 p.m. Hear the music in AC 102. Tickets are \$3 general admission, \$10 UCSD students. The CSU San Marcos campus is bound on Two Old Valley road, in San Marcos. Call 752-4943 for more details.

Supreme Rock-a-Pop presents her graduate recital at 8 p.m. on Sunday, March 6, in SIDSU's Smith Recital Hall. The concert will feature the premiere of Arnold Bax's *Prologue*. Other works on the program include Rossini's *La Regina Venetiana*, Beethoven's *Les Illuminations*, Nightingale by Rostropovich, and selected songs by Mahler. The concert is free. Questions? Call 594-4070 for answers.

A Concert Version of Giuseppe Verdi's *Requiem* can be enjoyed when the 1st Cantata Chorus performs on Sunday, March 6, at 8 p.m. The program includes Verdi's *Requiem*, by the ensemble's vocalists, Stephen Ball, The Cantata Chorus of the University of California, and the Cantata Chorus of the University of California. The concert will last approximately 90 minutes, and you're encouraged to bring a lunch to eat while enjoying the recital. Admission is free, although donations are gladly accepted. Call 454-0522 for more information. These mini-concerts are

presented on alternate Mondays through May.

Works for Unaccompanied Viola can be heard during the Faculty recital by Karen Elaine played on Monday, March 7, at 7 p.m. Hear the performance in SIDSU's Smith Recital Hall. For more information, call 594-6031.

A Free Improvisational String Recital, featuring Karen Elaine and Katrina Weeden on viola and Ben Turekly on bass, can be heard at SIDSU's Smith Recital Hall on Tuesday, March 8, at 7 p.m. Hear SIDSU's Smith Recital Hall. Free. For more information, call 594-6031.

"Tango to Foundation" is the theme of Tuesday, March 8, at 7:30 p.m. when the International Chamber Players perform in the Light House Theatre on UCSD's campus. The music will be by Anne Franklin arranged by Ben Turekly. UNL is located at 10455 Pomeroy Road, Scripps Ranch. Call 993-4737 for more details.

Tenor Richard Geller can be heard when the Concert Hour Series, presented by the Palomar College, performing Arts Department, continues on Thursday, March 10, from 12:30 to 1:30 p.m. His program includes works by Schumann, Ravel, Debussy, and others. Tickets are \$6 general admission, \$10 UCSD students. Call 260-2280 for more information. USD is found at 3908 Alcala Park in the Linda Vista area.

Concert Hour, this week's concert by the San Diego Chamber Orchestra, are being broadcast on radio station KSDS at 4 PM. Enjoy the next performance on Sunday, March 6, at 8 p.m.

The Biennial String performance during the first San Diego Music Concert on Monday, March 7, beginning at noon, in the Forum Theatre at Union Plaza. The program includes works by Haydn, Elgar, Vivaldi, Mozart, and a composition by the ensemble's violist, Stephen Ball. The concert will last approximately 90 minutes, and you're encouraged to bring a lunch to eat while enjoying the recital. Admission is free, although donations are gladly accepted. Call 454-0522 for more information. These mini-concerts are

presented on alternate Mondays through May.

Works for Unaccompanied Viola can be heard during the Faculty recital by Karen Elaine played on Monday, March 7, at 7 p.m. Hear the performance in SIDSU's Smith Recital Hall. For more information, call 594-6031.

Stranger in a Strange Land

If it is not smoke or focus that blurs the details and suggests the ineffable, it is mud.

Russian formalist critics, earlier in this century, declared that the essence of art was "making strange." The artist takes an element of familiar experience — a word, a face, a place, an event — and sets it in a context that forces us to look at it with fresh eyes, as though it had just been invented. The common associations and reactions melt away, leaving us with a sense of how unacceptably mysterious our world is.

Symbolists and painters, toward the end of the 19th century, were already practicing this aesthetic. They did it by obscuring the sharp outlines of objects, ideas, sentences; by juxtaposing the familiar with the unfamiliar; by exploring the mysteries of dreams and daydreams, of mist and twilight; by seeking intimations rather than statements, shades rather than colors, the suggestive names rather than the direct record. The result was a depiction of a world beyond the visible and the logical. A hidden realm of indefinable power gleamed through the surface dimension.

The Symbolist was a mystic, without religious doctrine — and to experience his vision, his audience had to free themselves of any longing for certainty, clarity, defined meaning, translatable truth. They had to allow the strangeness of the art to take their imagination into the Somewhere Else, no forwarding address given. I am talking about the poet Verlaine, the painter Delly, the playwright Maelstrom, the composer Debussy. Keith Carter, a contemporary American photographer whose pictures are on view at the Museum of Photographic Arts, is a Symbolist, and the essence of his art is making things strange. Take, for example, his picture of a small black boy holding an old framed portrait of George Washington in front of himself. The portrait is so big, and the boy is so small, that it conceals most of his torso and the bottom of his face. All we see of him is his fingers, clutching the top of the carved wooden frame; the lustrous, dark skin of his face; and his large, wide-open, liquid eyes, staring directly at us, without expression.

Washington, his familiar features (faded in the old picture) also looks out at us, apparently, unwhite, half-closed lids. The background of the painted portrait is a featureless, in its surface, a neutral, white color and there, the background of the photograph is a gray wall, covered with a don't scratch and a don't touch sign. If you want to discern some explicit message in this strange image, you are misreading the kind of photograph it is. Sociopolitical notions

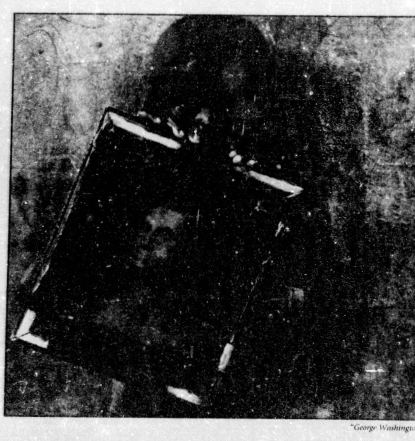
about black people and white people in America, about the powerless and the powerful, about the moral ironies of American history — these will be there only if you bring them there, floating like a pom-pom — around the central engine. No words can define the truth of this picture, although words can point out the sensory impressions and conceptual ambiguities by which we are led to that truth: the unexplained juxtaposition of boy and portrait.

The visual tension produced by the diagonal axis of Washington against the vertical axis of the boy, the element of circularity, the vague analogies of two different kinds of picture, two different kinds of eyes, two different backgrounds, two different faces, the indescribable "strangeness" of the white, finger-like on the black fingers, as they curl over the dark wood with its gleaming rectangular highlights.

It is a book published a few years ago, *The Blue Man*. Carter's symbolic instincts were held in check by the photographic tradition of documentary realism. A native of Wisconsin, Carter now lives in his wife's country of East Texas, near Louisiana and the Gulf Coast. *The Blue Man* contains in large part of exquisitely crafted, precise renderings of the places and people of this Deep South environment. The fruitful influence of photographers like Paul Strand in subject, treatment, composition, and printing technique — is everywhere evident (Strand would have felt on very familiar territory in looking at the Carter's "Carter Family"). But there, already, the element of strangeness has infiltrated the realism, even in the most apparently down-to-earth recording of the everyday.

In his more recent collection, *Mojo*, from which a large portion of the MoPA exhibit is taken, Carter gives free rein to the mysterious poetry of image and feeling that is his personal signature. In a traditionally Symbolist manner, he conceals, obscures, suggests, hints. We see his subjects only in part, or hidden, or out of focus, or from an angle that keeps them from being fully readable, in a context that is incomprehensible, or juxtaposed with something that makes their white being and purpose puzzling and the faces of the people in these old portraits never offer a clue as to what they are thinking, feeling, experiencing.

A young girl looks through a stretched cord that covers, blurs, and gives a looming, dreamlike quality to her face. Two children in the woods are almost totally hidden by a xeris grass



Keith Carter, 50-toned gelatin silver prints from *The Blue Man*, *Mojo*, and recent work. Museum of Photographic Arts (Balboa Park) Through March 20

that for unexplained reasons they are holding up. A young black boy, out of focus, looks away, his ghostly forehead and hand holding a sharply outlined turtle shell. A black man in a vest and skullcap extends his arms to the front in front of him stands an expressionless boy in a T-shirt in the next layer, in front of the boy, there is a picket fence and in the foreground, out of focus so that we cannot grasp the nature of the event or truth, a fire burns in a metal garbage can.

Instances of meaning-obscuring (and often object-obscuring) smoke abound. A fire eater's head, typically seen from behind, emits a great cloud of white smoke. A little girl, in fancy white dress and shoes, stands in a niche, her head and upper body hidden behind an unexplained billow of white smoke. In a dark interior, near an out-of-focus sash window, the extended arm of someone outside the picture frame holds a star-

decorated crystal ball in its cupped palm, with the ball surrounded by radiant white smoke. Children in Halloween costumes hold a burning child in feathers, smiling through the smoke.

Where smoke does not provide the suggestive concealment, Carter makes use of the camera lens's capacity to blur reality through the manipulation of focus. Someone leans forward toward us, face blurred in hands, situation and emotional state indecipherable, with the only element in the picture that is visually in focus being the person's star-imprinted bandanna. Two out-of-focus light bulbs hang from tangled wire — a supreme example of Carter's ability to make the commonplace strange. Two out-of-focus, little boys stand up to their knees in a blurred, lush bayou, holding a big glass jar between them, one of them peering inside "Fireflies." And if it is not smoke or focus that blurs the details and sug-

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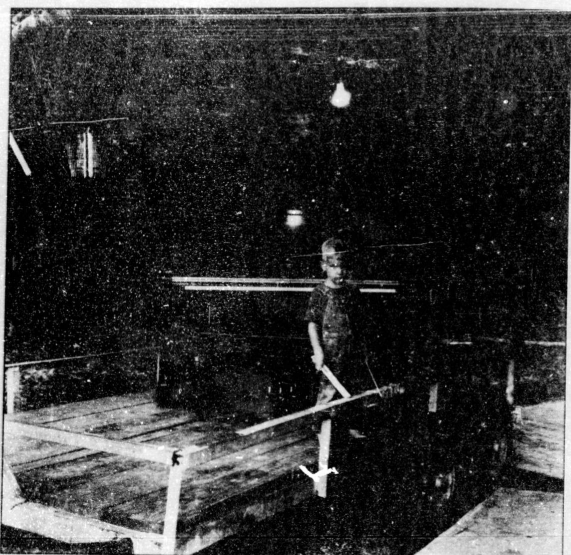
Calendar ART

gests the ineffable, it is mud, as in the magnificent "Vlad-lovers": a man carrying a woman on his back (her face concealed) stands in perhaps the same bayou, both of them covered with mud, a look of supreme joy on his bespattered face.

Often enough, merely the juxtaposition of incongruous elements (a procedure recommended by the Symbolist poet Rimbaud) is enough to create the sense of strangeness, with the intuition that there is indeed some meaningful link, although it lies just beyond the

infinitely suggestive of the strangeness of things, of life—a little white boy sits with crossed hands and played legs, looking at us expressionless, next to a double stack of ice blocks three times as tall as he is.

But Carter's sense of the uncanny in the ordinary is so potent that even in what appears to be pure realism, without puzzling subject matter and without visual distortions, he can make you feel that you are in contact with another reality, a reality that seeps through this one, that evades before you can define its outlines, and yet that—speechless, wordless, countless, faceless—is perpetually there in the sub-



"Think About Me"

edge of our consciousness. A small black boy in a white plumed field holds the severed head of a goose (or is it a swan?) to his face, as virtually absent in Carter's pictures, is an impenetrable mask. The equally impenetrable face of a large-eyed black man is half-concealed by a huge Adia moth (or a paper cutout of the insect). On the corrugated trunk of an immense, dark oak tree, a tiny white cross surrounded by birdhouse hangs, as though floating. Or—in no way implausible or inescapable, but

stance of things, humming its insubstantial but crucial tune. All Carter needs to reveal this otherness is a stylized elephant, much used in his work (seems indicative), placed as though rearing in a non-existent jungle. All he needs is a worn, round, solitary table, void of human presence, with white dominoes arranged on it ("Brush After Reveal"), a little two in groups and lines, as though the game had been abandoned for a reason we will never know. A boy in jeans and with long blond hair stands in a wire enclosure, holding a snake,

looking at us without expression, birds perch on the trellis above him, behind a pleasant stroll by—and the strangeness is there, beyond words, incommunicable through anything except the image itself. This is from Carter's "realistic" collection, *The Blue Man*—as is the most dramatic picture of all ("Brush After Reveal"), a little two in groups and lines, as though the game had been abandoned for a reason we will never know. A boy in jeans and with long blond hair stands in a wire enclosure, holding a snake,

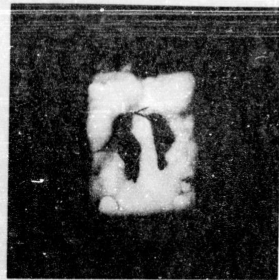
Southern nightmare lit by a naked bulb hanging from a thick branch above. Absolute Realism, pressed to the limit, and filtered through a special sensibility, becomes absolute Symbolism.

I have left for last one of Carter's most characteristic subject areas, his pictures of animals. The mysterious otherness of their inner lives, the utter strangeness of our relation with them (they are so much like us, and so different from us)—these qualities en-

able Carter to be most himself, to realize his particular intuitions most fully. The same strategies and devices repeat—as, for example, the juxtaposition of focus two white horses, brilliant, out of focus except for one muzzle, loom like figures of dream, or, against a featureless background, we are shown the head of a "Lost Dog" in extreme close-up, only the searching eyes in focus, the muzzle, ears, and neck as blurred as the animal's unobtainable home. There has perhaps never been as uncanny a picture of a dog as

Carter's "Dog Ghost": a white dog with a dark face, standing among large leaves, head lifted, eyes like gleaming marbles, a visitor from a wild place that only animals can see directly, without the intentional distancing of the sense practiced by Symbolists.

The animal pictures also give Carter an enhanced opportunity to explore the strangest strangeness of existence: death. Death is the well-known reality whose reality is unknowable, the final intrusion from elsewhere, the



"Hemorrhoids"

absence, trembling behind every presence. It is the ideal subject for a Symbolist artist like Keith Carter, an ultimately incomprehensible subject that can be made imaginatively accessible only by an art such as his. How often death shows itself in these pictures! A white dog lies next to a white coffin, looking up at us, his mouth open in anguished, or rage, or longing, or merely to cool off (for what the dog is thinking is as incomprehensible to us as his master's death is to the dog). Bessie, a black and white spaniel, lies on a narrow dark table, her disconcertingly open

eyes glazed with death, an offering of leaves and flowers placed on her limp body. An alligator hangs from a tree, a rope about its neck. A little girl ("Megan") in white underpants stands before a richly flowering bush, holding the supine corpse of a tiny bird in her cupped hands: death and life, inseparably related, confront each other, their mysteriousness reflected in the child's blank expression.

We see here why Carter's art relies so heavily on animals and children, for in their simplicity they—like himself in his art—can see things as they

are, without comforting illusions, without explanatory doctrines, without science, without religion, unemotionally, face to face. Carter's achievement is an amazing one. He has found a language to express the inexpressible, and if that language has historical origins in Symbolism, his own character, talent, and circumstances have given it an accent unmistakably his own. The essential Keith Carter photograph is the unbelievably poignant picture of a pair of dead hummingbirds lying in a cotton-lined box, their sabbath-like heads crossed as though they were affectionately communicating with each other in that dream from which no traveler returns.

ART LISTINGS

Continuation of the Reader's Guide to Art and is not intended to be used as a directory for publication. Do not phone, send complete information to Reader Art, P.O. Box 800, San Diego CA 92160-0800.

GALLERIES

Recent Color Field Paintings by Seattle artist Jeffrey Bishop are on view at the San Diego State University Art Gallery, beginning with a reception for the artist on Friday, March 4, from 6 to 8 p.m. Many of his works make use of computer-generated "fractals," geometric se-

quences of objects described graphically in special dimensions. Bishop projects these images onto canvas and chooses which elements to substantiate, interpreting them with color and form. The result is a sort of discordant ornament, pattern, and line. See Jeffrey Bishop—Paintings, through Thursday, March 24.

Bishop will discuss his approach to field painting at a free slide lecture planned for Tuesday, March 8, at 3 p.m., in room 312B of the department of art on the SDSU campus.

The University Art Gallery is located on the campus of SDSU, on the fourth floor of the Art Department building, California Avenue, Monday, Thursday, and Saturday, noon to 4 p.m.; Tuesday and Wednesday, 10 a.m. to 4 p.m. Dial 594-0941 or 594-5171 for additional details.

The Human Body and the Tenacious Landscape have inspired the new paintings and drawings by Lynn Schurte, an exhibition of her work entitled "Meridian" opens at the David Zapf Gallery on Friday, March 4, from 6 to 9 p.m. Included in the exhibition will be *Tenacious Landscape*, a multi-panel painting that consists of 100 individual canvases, a group painted with images drawn from the artist's work. The pocket of each group will contain selected text, mounted on plywood, from American authors. The viewer is encouraged to remove the text from each group to gain a sample of the enclosed writings. See this show through Saturday, March 5.

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.

"Freewillscapes, Coming or Going" is a one-specific installation by the Seattle artist Jeffrey Bishop are on view at the San Diego State University Art Gallery, beginning with a reception for the artist on Friday, March 4, from 6 to 8 p.m. Many of his works make use of computer-generated "fractals," geometric se-

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Calendar ART

Denmont. The gallery is located in the Ben Polack Fine Art Center, 8053 University Avenue, La Mesa. Gallery hours are 11 a.m. to 4 p.m., Tuesday through Saturday. Call 670-8665 or 494-7477 for more information.

The Physical Structure of the UCSJ. San Marcos administration building is the subject for artist Perry S. Babcock's "Temporary Alterations," a site-specific installation in the university's library. The exhibit depicts the artist's ongoing struggle to find the "perfect" exhibit on studio space. See this show through Friday, April 8. The artist will rearrange and continue work on unfinished pieces in the installation once a week.

The UCSJ, San Marcos campus is located on Twin Oaks Valley Road, in San Marcos. Dial 752-4943 for more details.

Four Northern California Artists have work on view through Saturday, April 9, at the R. Stevens Gallery. View work by Judith Fossanier, Frances McCormack, Tim Rice, and Farrah Wilson. Find the gallery at 7427 Girard Avenue, La Jolla, with hours from 9:30 a.m. to 5:30 p.m., Monday through Friday. 456-0392.

Latin American Artists Rufino Tamayo and Francisco Zúñiga have work on view at the Prospect Place Fine Art Gallery on view through April. Work by Tamayo includes micrographs, lithographs, etchings, and aquatints. Zúñiga's work includes a selection of lithographs and micrographs, as well as original prints in charcoal, pastel, crayon, and chalk. Find the gallery at 1298 Prospect

Street, suite 20, La Jolla. Gallery hours are Wednesday, Thursday and Sunday, noon to 6 p.m., Friday and Saturday, noon to 9 p.m., 459-1938.

Shona Artists living in Zimbabwe have work on display at Africa and Beyond through Saturday, April 30. The stone sculptures are often inspired by tribal myth, legend, and spiritual communication with the stone. A variety of masks, textiles, and ceremonial masks from central and southern Africa are also on view. Find the shop at 1250 Prospect Street, in La Jolla. Hours are Sunday through Friday, 11 a.m. to 6 p.m., Saturday 11 a.m. to 10 p.m., 454-9993.

"Recent Watercolor of California and North Dakota by Bro (all)" are on exhibition at the Sampler Gifts Press Gallery, 303 Fifth Avenue at Quince Street, suite 430, mid-city. The view are recent watercolor of North Dakota and California, visual poetry, posters, mixed-media art, sculpture, and artist books by Hall. Gallery hours are Monday, Wednesday, and Friday, noon to 5:30 p.m., and by appointment. 288-4348. See this show through Saturday, April 30.

Work by Furniture Masters David Fales and Patrick Conry, sculptor Bill Morrison, and artist/photographer play in the inaugural exhibition at Sansapace Design. The gallery is located at 857 G Street, downtown. Hours are 1 to 5 p.m., Friday and Saturday, with most of the work visible in the windows at Ninth Avenue and G Street (in the former Java Coffee house space). 344-0442.

An Ongoing Show, with work by Ken Goldman, Moshe Rosenbluth, Francisco Gilio, C. Borgmann, and Fritz Maurice, among others, is on display at the Riggs Galleries. Find the gallery at 7863 Lived Avenue, La

Jolla. Hours are 11 a.m. to 5 p.m., Tuesday through Saturday, 454-3030.

To Create His Art, Francisco Roca (the pseudonym of Joseph Roca) of fixed old black and white photographs to wooden panels, then prints on canvas and comments. The results are on display at the Betty Weidman Gallery. Find the gallery at 4100 Goldhawk Street, in Mission Hills. 560-8007. This exhibit has no set closing date.

Sculpture by Rhoda Sagarin is on display at the windows of suite 303 at Mission Valley Center. The show has no scheduled closing date. For additional information, call 220-4400.

ART MUSEUMS

Mingei International Museum of World Folk Art. Images of India, Temple Gables, Vedic, Celtic, and Christian Art. From the museum's permanent collection are currently on view. The exhibition of approximately 200 pieces includes terra cotta made in India as well as some made at the museum during its exhibition in 1986. The temple gables, made to be used as incense burners for Salween's parents. See this show through Thursday, April 7.

Find the museum at 1001 Kier Boulevard, directly across from the Santa Fe Railroad Depot (at Broadway Street), adjacent to the former Plaza Hotel transfer station. Museum hours are 11 a.m. to 5 p.m., Tuesday through Sunday, and on Thursday from 11 a.m. to 9 p.m. Admission is \$2 for adults, \$1 for seniors and children under 13. On Thursday evenings, from 5 to 9 p.m., Decent tours are offered on Thursday at 1:30 p.m. Admission is

\$3 for adults, \$1 for children. For more details, call 853-3500.

Museum of Contemporary Art, Downtown. Scott & Jerry artist David Black has an exhibition of a room-sized installation at the museum, since January 15. Mr. Black has been in residence at the museum creating the site-specific installation, transforming his love of sculpture, newspapers and other objects into a peculiar, colorful wasteland. Much stacks, spools, and spilt printed matter into a capital room imbued with familiar objects. Also on display is an installation entitled *Drive Your Way*. Much from the artist's *divided Experiences*, especially if you're a woman. See this show through Thursday, April 7.

Artist Gary Sullivan's "Pictures from Home" unfolds his own family as a window for exploring the myth of the American culture. Sullivan states, "I want to manifest how a life was lived against how a life was dreamed." See his selected family snapshots and being more relevant to the professionals and the community. The subjects have been selected from the fields of education, art, medicine, law, business, finance, government, and religion. See the show through Sunday, May 1. This exhibit is being mounted in conjunction with an upcoming photographic tour of subjects from across the nation.

Find the museum at 1001 Kier Boulevard, directly across from the Santa Fe Railroad Depot (at Broadway Street), adjacent to the former Plaza Hotel transfer station. Museum hours are 11 a.m. to 5 p.m., Tuesday through Sunday, and on Thursday from 11 a.m. to 9 p.m. Admission is \$2 for adults, \$1 for seniors and children under 13. On Thursday evenings, from 5 to 9 p.m., Decent tours are offered on Thursday at 1:30 p.m. Admission is

and lives in the Mission Valley Delta, where he finds a "special quirk" in his surroundings. An exhibition of 50 black and white images from Carter's extended series "Music" and "The Blue Man" along with recent work are on display at the museum also on view are 30 black and white photographs by Brazilian artist Mario Tavares. Tavares' work is strongly influenced by the "voodoo tradition of Brazil." "Holding at the Muse" runs through Sunday, March 30.

Located in the Casa de Balboa in Balboa Park, the museum is open daily from 10 a.m. to 5 p.m. Decent tours are available on weekends at 2 p.m. and 4 p.m. and are included in the price of admission (adults \$3), 239-5262.

The San Diego Museum of Art. "San Diego's Sense of Style: People, Places, and the American Rule Mosaic" is an exhibition of black and white photographs highlighting San Diego's history of style and architecture. The subjects have been selected from the fields of education, art, medicine, law, business, finance, government, and religion. See the show through Sunday, May 1. This exhibit is being mounted in conjunction with an upcoming photographic tour of subjects from across the nation.

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Museum of Photographic Arts. photographer Keith Carter works

underdrawing of three figures. In fact this revelation, an historic, though Gargantuan partial splash first drawing his subject (thereby shows how new technology has changed the way paintings are attributed and give a history of the painting and artist.

The museum's permanent collection includes Italian Renaissance paintings, Spanish Old Master paintings, American art, 19th-century European paintings, and 20th-century paintings and sculpture, and the Western Gallery of contemporary California art.

Find the museum in Balboa Park. It is open from 10 a.m. to 4:30 p.m., Tuesday through Sunday. Admission is \$3 adults, \$3 for children 16 and under, and \$1 for seniors 65 and over. The museum's collection of paintings, sculpture, and photography is one of the most important in the country.

Timken Museum of Art. The "Age of Elegance: France in the 19th Century," featuring 40 objects drawn from the collections of the two museums of San Francisco and San Diego, is on view through Sunday, May 1. The exhibit includes a variety of objects, a pair of rare vases, and the Sevres Manufacture's lapidary and Chinese porcelains, and painting by Bonheur, Ingres, Delacroix, and La Tour. The show continues through August.

Museum hours are Tuesday through Saturday, 10 a.m. to 4:30 p.m., and Sunday from 10 a.m. to 4:30 p.m. Free admission. For more information, call 239-5448.

Calendar THEATER

Into the World's Face

To insure "sides," Galactica has to be extreme. If she isn't, the play collapses into mindless melodrama of good against evil.

The statue of limitations for plays produced in San Diego is roughly seven years. Most companies wait at least seven years between productions of the same show. If they want an audience, in the case of Howard Barker's *Scenes from an Execution*, which closed a brief run at the Mandell Weiss Theatre on February 25, the statue of limitations need not apply. The UCSJ production got so little of

REVIEW

JEFF SMITH

Scene that other companies should consider staging this beguiling drama in the near future.

Scene is about art, the whole sphere of art—from the artist, to those who commission the work, to the critics, to the public. At issue is the "execution" of a painting. Barker asks: Who is the painting by? Who is it for? And who ultimately determines what it means? In other words, where lies the authority of art? Scene is faced with questions. In effect, it's a vast debate. What gives it more than high-toned rhetoric of foundations is that it's a debate with fully drawn characters, ablaze with passion, moral purpose, and armloads of hidden agendas.

Barker, one of England's most consistently remarkable playwrights, ups the stakes from the getgo. His painter is a woman, Ann Galactica. The scene is 16th-century Venice, where you could count the number of female painters on your thumbs (in an interview, Barker said Galac-

tica is a composite of both of them). The political and religious leaders of Venice have commissioned Galactica to paint "The Battle of Lepanto," one of the city's greatest victories, on 100 square feet of canvas. But Galactica, who shouts that "to paint is to boast," has other, less noble ideas about the battle. In the most vivid detail imaginable, she wants to evoke the horror of war and "show the thing into the world's face." Great. But she was paid a huge fee to do the opposite, as indicated by the following exchange she has with a cardinal named Ostensible:

Ostensible: Signa, we do not understand your painting.

Galactica: It is a painting of a battle at sea.

Ostensible: It is a slaughter at sea.

Galactica: A battle is a slaughter.

Ostensible: No, it is the furtherance of political ends by violent means.

Galactica: I showed the violence.

Ostensible: But not the ends. So it is untruthful. The ends were the freedom of the sea, the affirmation of the Christian faith, the upholding of a principle. Why did you not paint those?

Galactica: A. How do you paint the upholding of a principle?

In this exchange, the sides are drawn clearly. Barker pits the vision of the artist against the expressed wishes of the paying customers. Is an



Laurie Williams, Alison Tinkler, Matthew Harrison

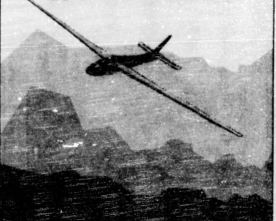
Scenes from an Execution, by Howard Barker. Department of Drama, UCSJ. Run concluded February 20.

artist bound by inner imaginings or contractual law? The exchange is also one of the few instances in Scene where the sides are so clear-cut (and where Barker pads Ostensible's speech with adjectives few would make). For most of the play the various positions in Barker's debate have a lo-

gitude say—at least in theory. At UCSJ, however, there was no debate at all, or even evidence that one should be taking place.

Director Debbie Falk gave Galactica privileged status, and everyone else waded in varying degrees of Philistinism and stupidity. No one else

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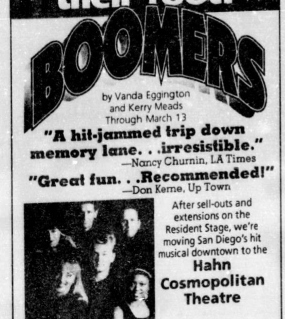
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Calendar THEATER

had intellectual weight or demanded to be taken seriously. There was just Galactica and a host of "straw men," whose characters were played as thinly as their argumentative positions. This reductive approach—the direct versus the

gered around the stage barefoot, inside Galactica's driven, non-stop force who, even though she had the audience's sympathy, wasn't entirely admirable. Galactica was Stephenson's piggish canvas, and Stephenson showed her "into the world's face." She was relentless and never let up, not even when she came offstage.

Laurie Williams, as directed by Falk, played Galactica much more restrained than Stephenson's.



Matthew Henson, Laurie Williams

damned—not only blamed the play's themes out of existence, it also had no clue how to account for Barker's ending, which gives a fascinating twist to simplistic interpretations. Barker has it that when Juliet Stephenson, one of England's finest actors, played Galactica at the Mark Taper Forum's *Sonnet* last year, she was so headstrong she'd walk offstage and give notice to the other actors—"stifflike," "Get out of my light," "Don't jump on such-and-such a line," Stephenson, whose hair was ratty, fingers grimy, and who swag-

ged around the stage barefoot, inside Galactica's driven, non-stop force who, even though she had the audience's sympathy, wasn't entirely admirable. Galactica was Stephenson's piggish canvas, and Stephenson showed her "into the world's face." She was relentless and never let up, not even when she came offstage.

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THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given, but it is always wise to phone the theater for any last-minute changes that may have occurred. Show times are approximate. All show times are in Pacific Time.

Blues in the Night
It doesn't take long—five minutes for minutes, long—for Sheldon Epps's *Blues in the Night* to reveal that this isn't just a play about the blues; it's a play about the blues.

Robin Sanford Roberts's scenic design was the strength of the production. Using tall scaffolding and pointed, roller-arm towers that rolled rapidly on and off, Roberts displayed a sure sense of elevation and depth both for the big Manned Venus stage and for the play. At the same time, however, the design work dwarfed the actors and director, neither of which came near Robert's visual replication of Venice and the sweep of Galactica's imagination. If Juliet Stephenson were cast as UCSD, she'd have good reason to storm offstage and complain about Tim Becker's lighting.

During a speech about Galactica's fate, Laurie Williams, who is capable of greater acting size, was not dissuaded by bug-eyed aggression. There were times when she even verged on passivity, as if none of this were Galactica's fault. This reading doubled the role and softened Barker's debate. To inure "sides," Galactica has to be extreme. If she isn't, the play collapses into mindless, nihilistic dogood against evil. And Ugentino, in particular, dwindles as well. In many ways the most interesting character in *Sonnet*, Ugentino is the Doge of

at corner. He's the "dirty no-gooder" in the eyes of the women and he's never the chance to indicate that among the blues is open to both genders.

Burners
The Lamb's *Platters* Theatre is presenting a limited engagement of its very popular musical revue about the Baby Boomer generation, written by Linda Eggertson and Kerry McKee.

Burners
With a splendid, strong, operatic score by John LaBarbera, and lyrics by Julie Hebert and John LaBarbera, *Burners* is a musical about the Baby Boomer generation, written by Linda Eggertson and Kerry McKee.

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combination style within which it's also the real narrative of the story, the primary language. First of all, the *Blues in the Night* is a musical, and it's a musical about the blues.

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Blues in the Night

take too many more performances before they get it—and it would flow with the impressive case dancers. Darius Blevins and Watson Norris displayed in the pre-show piece, photographed by David Gaffney, not to mention the ease with which John Belman's excellent lighting effects various rooms and atmospheres on the bare Exotic stage.

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Calendar MUSIC SCENE

A Challenge to a Withering Madonna

Face it, this royal lineage deals in dance music, an ephemeral sovereignty no matter how classy the packaging.

The purported global affection and fascination claimed for the Jackson scions — performing, dormant, or upstaged — has seemed an extreme case of public relations overstatement for quite a while. I cannot be alone in believing that they were approaching the slippery slope of redundancy and irrelevance long before any of them became icons of buzzword malady: like family dysfunction, retroactive child molestation, and alleged pederasty and became targets for those mean old media. Their saving grace, of course, and the only real thing that should have been interesting about any of them was the relatively high quality of music some of them had been responsible for over two decades. The Jackson 5's status as Motown hit makers is ancient history, as is the clipping dominance of Michael in the early '80s. But notably unexpected has been the gradual ascendancy of Janet. As big brother's muse, chel and his notoriety increased, her credibility became firmer, a threat to his position in the dynasty.

But face it, this royal lineage deals in dance music, an ephemeral sovereignty no matter how classy the packaging. When Janet appeared last Thursday at the Sports Arena, she proved that hers is a manipulative, manufactured, and mechanical talent. The curious thing is that enjoyment of her does not depend on the lowering of expectations; it requires anxious anticipation of every gesture, mannerism, and timed booty twist. Nothing happens that could in the slightest way be misconstrued as spontaneous. The audience's reaction may be loud to the point of rapturous (as it was here and undoubtedly everywhere else she has performed), but it is the sort that expensive amusement park rides or high-tech virtual-reality orgies generate automatically. Jackson and her cohorts have put together a razzle-dazzle contrivance as shameless and brilliant as money can garner, though no one can pretend it adds up to

anything that will reverberate in memory as touching, harrowing, or innovative. Janet is very gifted, but at something she may not care to acknowledge, a bullshit artist. We know how wide a berth that role allows.

Before all those "lies" about Captain EO playing crossed swords with innocents, the big news last year was Janet's emergence as some sort of holistic goddess, not because of her appearance in John Singleton's

diminished *Poetic Justice* but her almost surrealistic disc *Janet*, which was conceptually marooned enough to do the trick. This swamp of sensuous will has everything: burns, whispered sweet nothings, squeals, and declarations to simulate some sort of release, as well as thunder and rain effects, bawdy opera diva walk, and intimations of what can be presumed to be sexually reproduced vocal functions. All it lacks is one good song that would indicate that the artist can convey passion as something more than simply received information derived from 900 numbers. *About Last Night* ... and endless replays of Madonna in *Truth or Dare*. The principle behind it points to Janet's otherworldliness: a woman in her late 20s who comes clean with the revelation that she enjoys a rousing good time now and then. The age of innocence was officially null and void.

The show reflected the same sensibility. After some disembodied voodoo voice blabbed inscrutable patter like an unfunny George Clinton, she emerged with fireworks blasting, onto a set that looked like a clichéd futuristic, bordello-and-breakfast inn, complete with faux-Dada staircase. Jackson was followed by a needlessly hyped-up band and a frenzied bunch of dancers contorting to the hackney-slick-jock funk of "I.C." an ode to salacious teasing good enough to inspire Bob Fosse-like choreography from Janet and her accompanying gymnasts — up the stairs, down the stairs, shake your booty, twist and stroke. She followed that with her classic of feminist

forthrightness, "What Have You Done for Me Lately?" and "Nasty." Move to the left, move to the right, and get out of sight. It became somnolent seduction time (one of several boring, slow jams). It was obvious the only possible surprise would be if she belched or was pelted with white balls.

There are certain showbiz creations who believe all inspiration is in the script, deviation is no option, because it would collapse the entire edifice. Janet lives in a rarefied world if she thinks her impersonation of a woman in an uncontrollable flood of loveless tears is anything more than a vicious parody of Johnnie Ray types like brother Mickey (my nonplused "date" muttered, "I wonder if she's thinking of Bosnia or racial inequality in professional sports management"). And when Janet brought up a Shaquille O'Neal look-alike from the crowd (a rehearsed move, doubt) to simulate woman-handling, was it a sign of her newly discovered sensuality or a challenge to a withering Madonna? Either way, it killed time, between her mostly negligible hits.

I should not give the false impression that the show was dull, too much went on in the hour or so. Though arbitrary, hyperbolic, and ridiculous as could be, the affair did exhibit engineering and their pell-mell musicians did not have any apparent purpose other than to excite. Still, on that brainless scale, their efforts were outstanding, especially the petite Filipina who resembled Terry Hatcher (TV's new Lois Lane) and the one who resembled a Mexican version of Nicole Kidman. No point feigning dismay over the inherent condescension of so airtight a presentation. Janet Jackson is one of those professionals who do not believe in the music of chance. What she wants is what you will get. If you perceive a con job, you



Janet Jackson
San Diego Sports Arena
February 24

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Calendar MUSIC SCENE

don't know what is good for you. She, with her polished vulgarity, couldn't explain away the two-nights-before debacle of the Jacksons' epic network self-immolation. Like the distant star she is, she had no reason even to try. Baby's got back and that's all that counts.

Sky above, earth below: I went to the Bob Marley Birthday Festival at the Sports Arena on February 21 and stayed awake for nine hours. But, despite my lengthy mantra and the decent efforts of the Mighty Diamonds, Irala, and Judy Mowatt, the only transcendent moment came when promoter Makeda I-od left the company of Jah and returned those in the "hood of Babylon as she addressed a heckler with a hearty "Shut the fuck up or get the fuck out, you lowlife motherfucker!" One love, let's get together and be all right.

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You, as a junkie, like touching updates on recently bereaved team members.

Olympic Games are invariably filled with the thrills of victory and the agonies of defeat, and the recently completed Olympic Games at Lillehammer were no exception. Who can forget the sight of Tommy Moe flying down the Kvitfjell hill for his gold medal? Or Brian Boitano bumping his butt on the ice for the first time after a decade of figure skating dominance? Or Dan Jansen speeding around the Viking Ship with his daughter held aloft in his arms?

These emotional highlights were shown to America through the subjective filter of CBS Sports. Despite stilted and corny writing, which plagues all sports coverage, for the most part CBS did an admirable job of covering these games, especially compared to their performance at Albertville, marred by the yuckiness of announcers like Paula Zahn, Greg Gumbel, and Charles Kuralt. Sure, this year's event was riddled with human-interest inanities—not even counting the Nancy-Tonya situation, which had transcended mere Olympic coverage and become a trash-journalism sensation even before the games began.

If you're an Olympic junkie, however, none of this matters. In fact, you actually enjoy heart-warmingly idiotic stories like the one about cross-country star Vedard Olvang dubbed "the

Terminator" at Albertville (and forced to say "hasta la vista, baby" into the camera) this year he was rechristened "the Terminator with a Broken Heart," due to the recent death of his brother Kjetil. You, as a junkie, also like touching updates on recently bereaved team members like Elizabeth Furlan and Kristin Thompson. You are exquisitely moved by the constant sad references to the winter

Olympics in Sarajevo and the updates on the situation in Bosnia. I enjoyed informative color pieces on things like moose herding, the price of laundry in Norway, and why "dying"—lying down flat on the ice in a melodramatic finish—is now disallowed in ice dancing. I even liked being subjected to a nightly 20-second "Tomba fix," though you'll never convince me that America cares about either Alberto Tomba or Bonnie Blair.

Equally effective in keeping one's attention riveted to the screen was the swift-minded directing and MTV-like video editing that helped enhance the hours and hours of coverage. A special segment on Olympic camerawork one night showed an array of space-age cameras mounted on railroad tracks, suspended from overhead cables, and placed inside bobbed helmets—all of which might have stunned the technicians at



"Rock & Roll High Lites"
CBS
1994 winter Olympics

George Lucas's Skywalker Ranch. But maybe more important than any of those extra-athletic aspects, more important than even the athletes themselves, who are, after all, at CBS's mercy when it comes to screen time, was the choice of music to accompany each athlete's televised shot at gold. Only through careful use of

snippets of songs like Elvis Costello's "Pump It Up," Bruce Springsteen's "Leap of Faith," and the Lovin' Spoonful's "Do You Believe in Magic" could CBS have generated so much energy around events like the bobsled, biathlon, and cross-country skiing. The network succeeded in converting

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REVIEW CINA ARNOLD

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MUSIC SCENE

into intelligible and exciting battles of courage and skill.

In some ways, it was a two-week lesson in some other meanings of rock 'n' roll. With careful listening, viewers could deduce not just how CBS felt about the athletes in question (what, for example, could have possessed them to use Stely Dean's "Any Major Dude" to highlight hockey team USA's first win?) but also how they felt about the sport, the represented country, and the competitor's chances of winning or losing (in the hockey team's case, they were apparently disgusted with a series of fumble performances). Pop music is an art form fraught with double and triple meanings, and anyone with an interest in it can ascertain the degree of penetration into the cultural mainstream of certain artists' work.

For example, my favorite moment of Olympics coverage was when CBS used a sound bite of Nirvana's "Breed" to accompany video of the biathletes shooting off their rifles. "I don't mind, I don't mind, I don't mind, I don't mind if you don't have a mind... / I don't care, I don't care if you don't have a brain..." Nothing could have been more appropriate. A few

years ago, the song's author, Kurt Cobain, vilified gun use in "Come As You Are." More recently, however, he had his own personal army confiscated by police after a domestic quarrel that got ugly. He said later that he needed to own guns in case anyone tried to break into his house and rape his year-old daughter.

Later in the broadcast, visiting celeb General Norman Schwarzkopf, interviewed by Pat O'Brien, admitted that the biathlon was his favorite winter sport and the whole thing took on even more meaning. (And you thought the biathlon had no followers!)

CBS used rock music for the entire Olympic coverage, but many of the best examples occurred on their regular late-night highlights show, on a segment called "Rock & Roll High Lites," when they rolled tape of the day's best moments — usually American medal-winning performances but sometimes American wipe-outs — with a backing track of songs that "explained" what was going on. It was a network variation on those mid-'70s records that spoofed fans and Watergate by answering questions with song snippets — but somewhat less sophisticated than Weird Al Yankovic's satires and far more dinkily written.

For example, when Tommy Moe won his gold medal in the men's downhill, "Rock & Roll High Lites" showed his win-

ning run accompanied by the Who's "Tommy, Can You Hear Me?" with a voiceover explaining, "Tommy is no longer... the whole." Then it showed the U.S. hockey team tying France 4-4 with the song "Respect," because team USA didn't get any. And when Brian Boitano fell during the technical program of men's figure skating, "Rock & Roll High Lites" had the temerity to play James Brown singing, "Get on the good foot..."

Everything was a little far-fetched, as if it had been translated into English. Shots of Norwegian speed skater Johann Olav Koss were accompanied by the bit in the Who's "Won't Get Fooled Again" that goes, "Meet the new boss..." because Koss rhymes with boss.

Not only since Koss's name rhymed with boss but since he had indeed become the boss. The godlike Koss, a med student who in his off-time helps blind children, donated \$25,000 of gold medal bonus money to Bosnian relief and forced every reporter at the press conference to add \$10 to the pot, so there is certainly some truth to this claim of resemblance (to Springsteen).

The Who and U2 tied for first in frequency of use, though CBS always used Tommy's theatrical soundtracks rather than the real thing. The first night



Pat O'Brien

Shots of Norwegian speed skater Johann Olav Koss were accompanied by the bit in the Who's "Won't Get Fooled Again" that goes, "Meet the new boss..." because Koss rhymes with boss

of men's figure skating, they played the line "It's a boy, Mrs. Walker, it's a boy" (in case we couldn't tell). U2's "I Breathe" was an obvious choice, used especially for shots of big-mouthed Piabo Street going around boasting that she thought she'd get a medal prior to her silver medal performance. After-

wards, they played "Dreams," by Gabrielle, which Street had vowed to be her favorite. I took a scunner at Peabo, partly because the poor girl's name inspired the worst kind of pun-ridden voiceovers, but mostly because she was just plain cocky. By the end of the Olympics, CBS played 10,000

Maniacs' anthem "These Days" whenever the camera caught her. It was as if she was the only athlete they had any confidence in. What an insult! Conversely, prior to Dan Jansen's last run in the 1,000 meters, the promo video played "Gimme Shelter" — love, in the form of a gold medal, was

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DANCING LIVE

just a shot away — and if that's not a menacing way to indicate Jansen's do-or-die spirits before the race, nothing is. When Dan, known for his head-tripping, finally came through, they played the far jauntier "Pocket Full of Kryptonite," by the Spin Doctors, cued up to the line "I think I'll talk to my analyst."

A few nights later, in a preview for an ice dancing event (an impossibly boring sport under the best of circumstances, the wintertime equivalent of synchronized swimming), CBS played the beginning of "Stairway to Heaven," as Jayne Torvill mimed across the ice with her partner, chinless playboy Christopher Dean, the words blasted out: "There's a lady who's sure / All that glitters is gold / And she's buying a stairway to heaven." It wasn't inappropriate — until the couple came in third, of course. Torvill and Dean, 35 and 36, were back after a ten-year absence from free skating, hoping to relieve their glory days.

There was, however, a weird and almost prescient sort of justice to most song choices, which kept me amused and interested throughout the two-week broadcast. If it wasn't the humor of the choice, it was the deeper implications of the song's place in American culture. "Shiny Happy People," used in a short montage of Johann Olav Koss's gold-medal performances, was a perfect example of the way a rock song can illustrate and illuminate an otherwise opaque experience. And playing the Chambers Brothers' "Time Has Come Today" to whip up the audience for the obscure 4x10,000-meter cross-country relay was positively brilliant.

That song in particular showed that the powers-that-be at CBS (a man named Mitch was the music programmer, and boy, would I like to meet him) are far more in touch than you might have thought. Gone are the days when a sappy instrumental theme from a soap opera could be made into a worldwide hit after its association with one routine by Nada Comerci. Nowadays, rock and pop are universally understood as conveyors of emotion. CBS didn't use a lot of rap, but they used some: Kris Kross's "Jump" was a standby, as was music by A.J. Lopez, In Vogue, and others. Chunks of speed metal played during a few downhill runs, as did runs of another kind (guitar, that is) by Joe Satriani, Soundgarden, Metallica, and Jeff Beck. The boogie-rock anthem "Slow Ride" will never sound the same now that I've heard it as aural soundtrack to the super giant slalom.

Judging by their use in this context, the favorite artists of American sports fans are U2, 10,000 Maniacs, Tom Petty,

and the Who. For ski jumping, CBS invariably played Petty's "Free Falling" (or Springsteen's "Leap of Faith," though "Free Falling" was more appropriate after all, "coming down is the hardest thing"). But for women's moguls, it was always Kate Bush's "Rubberband Girl." Other sports proved problematic. Why, for instance, was "Salisbury Hill" played during the bobsled runs? Because from the top you could see the city lights, of course. And why was "What's Love Got to Do with It" the theme song for cross-country skier Lyubov Egorova? Because *lyubov* means love in Russian. Duh!

Finally, for the two-man luge, possibly the winter Olympics' most ridiculous event, CBS used "You Really Got a Hold on Me," which made only too much sense if you noticed how the sport's apparatus is used. It was this event that prompted my viewing companions and me to invent other, more sensible sports for the winter Olympics: cross-country luge, no-man bobsled, and butt skating, the winners of which would take the podium to the strains of, respectively, Mudhoney's "Touch Me in the Neck," the Police's "Spants in the Material World," and P-Funk's "I Want to Get Funky." I can't wait for the summer Olympics. ■

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Sally's Down Under, 500 Fourth Avenue, downtown, 290-8117. Hollis Gentry, Carl Evans Jr., Mike Evans, James Edwards and Jacqueline Bonagay, jazz, 5:30 to 8:30 p.m. Friday, 6:30 to 10 p.m. Saturday.

Tamara Grill, at the Palazzo, 777 First Street, downtown, 234-0105. Tommy Stick, 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 Sunday.

The U.S. Great Hotel, 376 Broadway, downtown, 232-3121. In the Lounge, Hilda Gentry and Benny, jazz and rhythm and blues, 9 p.m. to 1 a.m. Friday, June Vah and Equinox, "Brazilian and mainstream jazz, 8 p.m. to midnight Saturday. The all-female band performs every Wednesday from 8 p.m. to midnight in the ballroom.

The Waterfront, 2044 Kettner Boulevard, downtown, 232-9636. A Way Home vintage rock and roll, acoustically performed, 9 p.m. to 1 a.m. Friday.

The Whiskey Hotel, 1055 Second Avenue, downtown, 238-1118. Painted Ladies Group performs Tuesday through Saturday beginning at 8:30 p.m. To be Le Fontainebleau Room. The Gary Scott Quartet, jazz, 7 p.m. to 11 p.m. Friday and Saturday.

The Yacht Club, San Diego Marina, Hotel, 333 Vista Harbor Drive, downtown, 234-1540. The People Movers, Top 40 dance music, Tuesday through Sunday.

San Diego South
Alan's Bar/Live, 4201 Hotel Circle South, Mission Valley, 291-1109. Gary Norstrom, piano variety, 9 p.m. to 11 p.m. Tuesday through Saturday.

Adventure, 1801 First Street, Hillcrest, 265-7222. Live music, Friday, 8:30 to 11 p.m. Tuesday through Saturday.

Arise Band, Tropicana Room, 436 5th Street, North Park, 283-3135. Rockabilly, contemporary, 8 p.m. Friday and Saturday.

Bass Restaurant and Nightclub, 2678 Camino Del Rio South, Mission Valley, 299-6666. Live music, 7 p.m. Saturday, all club for information.

Better World Cafe, 600 Caldwell Street, Mission Hills, 760-8007. Candy Lee & Herbie, original acoustic music, 9 p.m. Thursday, Vintage Woods, original Celtic music, 9 p.m. Thursday, Trevor Clarke, international music, performed on piano, 7:30 p.m. Friday, Bill Nite and Ed Carthy, contemporary and new-age instrumental music, 7 p.m. Saturday.

Bookies Living Room, 125 El Cajon Boulevard, East San Diego, 291-6301. Live rock and roll featured most nights, all club for information.

Goodies Grill, 1055 Taylor Street, Old Town, 295-7111. Ringtona, Top 40 dance music, Thursday, 9:30 to 11 p.m. to 1 a.m. Friday and Saturday.

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GLASSHOUSE 6, 100M 3/4)

Farewell My Concubine — Cultural ex

change it from China. On the receiving end, it demonstrates that trendy cinematography can freely cross the Pacific, and that the doors of Mainland China are wide open to it: the gently teetering Steadicams, the soaring light, the muted color, the soft focus, the slow motion, the half-hour halt the time you feel as if you're blindly groping through a particularly sandstone desert.

The infamous House of Blossoms, for example, is not just decorated in red, and lit in red, but filled with it, choked with it, obscured with it: red dust. On the giving end, it offers us an "epical" (i.e., two-and-a-half hours in length, half a century in scope) and "accessible" (i.e., vulgar, conventional) storyline with no mass obscenity, twisted by the taste of vulgar Shuang Shuang.

young boys form a bond of brotherhood and a nurturing school of the theatrical arts in the 1920s, a bond that sustains them into mutually flourishing careers in the Peking Opera (one of them takes the male roles, the other takes the female), but a bond that is strained and finally snapped by a gold-digging courtesan as well as by the historical upheavals of the 20th century. The movie, maintaining a heavy schedule of child abandonment, child abuse, rape, bestiality, and drug use, is a collaboration with the grim, cutthroat drama, suicide and so forth, cannot spare much time for actual opera (a half-hour, it should be noted, was cut for U.S. import), though that's a dependably most riveting material. With Zhang Fengyi, Leslie Cheung, as Gong Li directed by Chen Kaige. 1993. ★ NICKLEBORE 10 (FROM 3/4)

Florida — Reviewed this issue. With Clay

das Bigagli, Galatea Ranzi, Michela Vacca
and Chiara Caselli; directed by Paolo and

★★★ (HILLCREST CINEMAS, FROM 3/4)

Flesh and Bone — An arty exercise in American Gothic, the Texas motels, bars, coffee shops, etc., on the rounds of a vending-machine supplier (Dennis Quaid) who picks up, and takes with him, a part-time lesbian party entertainer (Meg Ryan). The character's earlier prologues has a highly charged atmosphere of menace, and a couple of later scenes have a highly charged atmosphere of sexuality, without exposing vast expanses of skin. Somewhere along the road a large coincidence comes to light, a real *lollapalooza* — that demands of the viewer a fervent belief in fate. The slow, somber, calculated manner of the movie fails to dispute the absurdity. James Laxer

fails to disguise the absurdity. James Caan, coming into his new role as a character actor,

gallable. With Harrison Ford, Tommy Lee Jones, Andreas Katsulas, Jerroen Krabbé; directed by Andrew Davis, 1993.

★ (CENTURY TWIN, FROM 3/4, CLAIREMONT).

The Newswoman — Roger Donaldson's remake of the film Thompson pulp novel stars pretty close to the Peckinpah version, minus no closer to Thompson. (Does Warren Hill receive co-screenwriting credit for new work or for the same old yellowed 1972 script?) The movie replicates the Peckinpah even to the extent of its use as a vehicle for real-life lovers: Steve McQueen and Ali MacGraw the first time around; and now Alec Baldwin and Kim Basinger — supposedly small-time crooks, but big-time glamourpusses nonetheless. Donaldson embraces plenty of bright-Lit Southwestern

braces plenty of bright-lit Southwestern scenery within his picture frames, but the

Kirk Douglas, crafty and
sadistic old s.o.b., keeps h
ter. With Nancy Travis, R

Hartman, and Ed Begley.
Jonathan Lurie, 1993.

Grumpy Old Men — Not as a pitch, Lewis' *Grumpy Old Men* might as well begin, as a couple of postmen in a tuxedo take fishermen who bring along with one another for a "Moron" ("Puz") and an over the new widow on the

over the new widow on the

1993.
● (GROSSMONT TROLLEY; HILL
SAN MARCOS CINEMAS; RICH-

Directed by

I'll Do Anything — I am not alone in my opinion. How to popular opinion. It's one thing to say a musical, and seem to be, until it was a flop. But to see live audiences. Their needs such that all the musical is thrown out, except for the year-old mopster (Whitman) that spelling, how can she along with her cast, the play the movie, or what is left of satire on the caven ways of and includes, among its chaos, a protesting and a political dunder or enslaved to the poet makes matter worse. The is enough to be cut with a thin

enough to be cut with a chain

intersection — Personal
Beautiful People living the
champion • Dream •

planning a Dream House in the Northwest. A loose remake

one, of the 1970 French film *Life*. But where Claude Sauter's dependable Michel Piccoli in *Ridley* has Richard Gere, a man from common humanity but very well on his head, Armand Assante as the character himself. "I'm sorry, I'm not very good at it," solia Davidovich and Shar

● (AZTEC, FROM 3/4)

In the Name of the Father
open-and-shut case of misca-

There

tice, based on fact. (It might be named *In High Dudgeon*.)

ready from Northern Ireland just
a hollow in the wrong place at the w

Guilford, England, 1974, a
ing IRA bomb goes off in a
killing five. Because we're be
man like glue, we know fall
nothing to do with it, and so
resent the police having an
matter. The thief (Daniel Da
red), along with his friends, an
hastily railroaded into prison
passes fifteen years before he
(Emma Thompson, emanate
comes into a new piece of e
the greatest stroke of luck, or
of plotting, in the annals of

drama. The re-creation of the
hairstyles, costumes, hippie

(motto: "No property, no law, etc., is well done. And the more")

two warlike
pubs.
back to the
he had
expected to
son on the
his life.
only, it is
one he
lawyer
pathy)
through
stoke
room

ED HARRIS MADELEINE STOWE

"THE 'BODY HEAT' OF THE 90!"

"HEATED THRILLER!"

"A SEXY MYSTERY!"

CHINA MOON

A TIG PRODUCTION ED HARRIS MADELEINE STOWE "CHINA MOON" BENICIO DEL TORO CHARLES DANCE
 COSTUME DESIGNER ELIZABETH MCCRACKEN EDITOR GEORGE FENTON EXECUTIVE PRODUCER CAROL LITTLETON, A.C.E. PRODUCED BY JILL SWARTZ
 PRODUCED BY DENISE DUNN DIRECTOR OF PHOTOGRAPHY WALLY PFURANT, A.C.E. WRITTEN BY ROY CARLSON
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 CASTING BY JILL SWARTZ COSTUME DESIGNER ELIZABETH MCCRACKEN EXECUTIVE PRODUCER CAROL LITTLETON, A.C.E. PRODUCED BY JILL SWARTZ

The Fugitive—The television treatment of the classic novel by John Le Carré. The original was something special, a systematized foil for the masses, Swenson-Frozen Kafka, an installment plan *Olympe* or *The Longest Distance* Between Two Points. And David Janssen, an actor of the narrowest range, had in Dr. Richard Kimble, innocent man on the lam, a once-in-a-lifetime right up his alley: tucked chin, combed hair, a little bit of a smile, a little bit of the evil-gaze, swallowed violence, hair, dye, and, and. It must be said in fairness that the movie version is a complex, separate work of completely separate purpose, a straight ahead chase film without plot stops, in which the title character, rather than rummaging aimlessly from place to place with his own private agenda, is a man who has One Angry Man's angry, dodges the cops, for the short time needed to do the deed, for work they should have done in the first place. It's lively, diverting, superficial, for

● **CARAMEL MOUNTAIN, DEL MAR HEIGHTS:**
MIRA SUELA • NOVELLO/DON R. PLAZA (CRIMA)
LAKEVIEW VILLAGE • SOUTH BAY (ENTR)
LAKEVIEW VILLAGE • S.E. LA TORRE (VISTA B), GARYS
CONDOMIO • WILGARD PLAZA (ENTR)

Ghost in the Machine—Take it on faith: premise: a power surge transports a diver to medieval machine, into an afterlife as a computer virus. A horror film, all right, especially for anyone not wild about computer animation. With Karen Allen and David Mulkey, directed by Rachel Talalay. 1991.

● **STUDIO 3 CINEMAS:**

Greedy—How low will the relative sink in order to get their hands on Elsie Joe's millions? In the case of Michael J. Fox, who starts out on the high road, at least as low as a female Darwin impersonator. "In a changing time of moral decadence," Fox says, "Amazons come out, the next line, a handsome comedy that, partly low, adds up to a sentimentalizing and self-contradicting one, unpleasant and unpleasant."

(more feeling, more shading).
 Matthew (moose animations
 what?) routine belongs in a
 of the twosome; the rest of
 scientifically filed with the
 the melon rinds. It says quite
 movie that the best part of a
 tion of outtakes tacked on a
 much copied manner of *Ca*
 With David Hannah, Surge
 Ossie Davis; directed by Doc

movie he wanted to make. With now—despite flashes of wit and an unfailingly delicious c by Albert Brooks as the ducer—is still not very good so much fun. A failure, and a us, unambitious, L'Inconnu host Nick Nolte, Julia Kavanagh, Richardson, Tracy Ulliman

★★ CLAREMONT, FROM 3/4;
VISTA 6. VILLAGE, FROM 3/4

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THINKING DISASTER.
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“GREG
A New Com
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...DY' IS RIOT
Jeffrey Lurie, \$50 million
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AS NANCY TRAV
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[illegible][illegible]

Short Cuts—Robert M. Johnson shuffles to *short* Curtis (a Raymond Carver short story), or at any rate several of his characters from them, and is so doing transmuting his pishiness into gallantry: "three hours" warms up. As the same time has appeared the *short* Carver, the *short* Johnson has been in touch with Carver's common folk. One storyline—featuring Bruce Invesion and a young woman who has been a year and a half hit-and-run victim, Jack Lemmon as the long-lost grandfather, and Lyle Lovett as the long-lost father—has been in the *short* of the *short*. Which means long stretches of impatience in its absence. The assumption, he says, seems to be that the movie will add the *short* to the *short* and the *short* to the *short*.

◆ UNFATED TUNE, VOICE (FROM 3/14)

5th Degree of Separation—Fred Schepisi's filmation of John Guare's stage play, *5th Degree of Separation*, is a good example of limited expert value. About a high-rolling art dealer and his wife who let her husband's infidelity lead to a series of events that culminate in a shocking climax, the play is a production assemblage on his father's screen adaptation of *Cat*. (All five, except the wife, are played by the same actor.) Separated from the play, however, to take

Sister Act 2: Back in the Habit — Mob hitmen are no longer on the tail of our Vegas entertainer, so why would she give up a booming career and disguise herself once more as the Singing Nun? (Even she wants to know: "Somebody tell me why I'm dressed like this again.") Well, to make money for Father Disney, of course. It isn't so much a movie; it's a parody. With Kathy

Six Degrees of Separation — Fred Schepisi's filmization of John Guare's stage play is a nervous and brittle New York comedy, of limited export value, about a high-rolling art dealer and his wife who let into their apartment a bleeding young black man claiming to be a mugging victim, as well as a college chum of their son, as well as the son himself of Sidney Postier, as well as a production assistant on his father's screen adaptation of *Cats*. (All false, except for the blood.) The movie, already more dated than the play, proposes to take the

DOWNTOWN

UA Hartman Plaza 7, 457 Horton Plaza (234)
Theater 1: *The Chase*, from M4
Theater 2: *Goody*, from M4
Theater 3: *Angie*, from M4
Theater 4: *On Dimple Ground*

MISSION VALLEY

Center 3 Cinemas, 2120 Cassino del Rio North (297-1000):
Theater 1: *The Chase*, Irwin M/A
Theater 2: *Blind Church*, Irwin M/A
Theater 3: *3 Seconds*, My Girl 2

Cinema 21, 1440 Hotel Circle North (291-7121):
Always, from M/A

Fashion Valley 4, 110 Fashion Valley (291-4906):
Theater 1: *Grundy*, from M/A
Theater 2: *Ready Riders*
Theater 3: *In the Name of the Father*
Theater 4: *Schindler's List*

UPTOWN

Gould, 3827 5th, Halfrest (295-2000)
The Remains of the Day: Blue from 3/4
Halfrest Cinema, 3865 5th Ave., Halfrest
 Theater 1: *Florida*, from 3/4
 Theater 2: *The Snapper*
 Theater 3: *The Piano*
 Theater 4: *The Accompanist*
 Theater 5: *The Secret of Green Pigeon*

Park, 3812 Park Blvd., Halfrest (294-9268)
What's Eating Gilbert Grape, from 3/4

REACHES

Caravans, 7780 Concord, La Jolla (439-5404)
Six Degrees of Separation

Sports Arena 6, 3300 Sports Arena Blvd. (32)
Theater 1: *China Moon*, from 3/4
Theater 2: *Who's Your Favorite Gilbert & Sullivan?*
Theater 3: *My Father the Hero; Grumpy*
Theater 4: *Tombstone*
Theater 5: *Night Check; Blue Chips*

STATE UNIVERSITY

Cinema 6 Theatres, 3831 University Ave. (287-8990)
 Theater 1: *Graveyard*, from 3/4
 Theater 2: *The Chase*, from 3/4
 Theater 3: *In the Name of the Father*, from 3/4
 Theater 4: *Blue Chips*
 Theater 5: *Sucker*, 1/4
 Theater 6: *Boys n the Hood*

CLAREMONT KEARNY MEET-

CLAIREMONT-KERRY MESA UNIVERSITY CITY

Clairemont, 4140 Clairemont Mesa Blvd. (774-0905)
Theater 1: *My Girl 2 and I'll Do Anything*, from 304
Theater 2: *The Fugitive and A Perfect World*, from 304

La Jolla Village Theatres, 8879 Villa La Jolla Dr. (455-7832)
Theater 1: *Angie*, from 314
Theater 2: *The Chase*, from 314

EL CAJON-LA MESA
Arroyo Drive In, 3rd and Broadway, El Cajon (444-9800)
Crescent and Mrs. Deane/Dr. (near 3/4)
El Cajon Cinema 8, 589 North Magnolia Avenue, El Cajon
(444-4095)

[illegible]

The Snapper — The c'sei d'auger (an Irish form of eight) has got his finger in the pie. This time it's the Irish rap-rap-rap-hoopie crew, as writing (Ruddy) Hooley can't stand to up to the ratty realism — not the ratty production. Made for British TV, it has the surplus of cinema to prove it. As a genre, Colin Murray, who receives his share of them, is highly likely as the benevolent patriarch with the map-of-Ireland face. Jane Kefauver, Roth McCabe, directed by Steven Fienberg. 1994.

Southern Winds — A quartet of short films from the Far East: the Philippines, Thailand, Malaysia, and Japan.

and fiction, Old West history and Hollywood history. In the broadest view, another account of this particular legend may look less imaginative than a purely fictional and original work, but a closer inspection will find multiple cracks and crevices, gorges and gullies, of imagination within it. Kurt Russell handles his duties as Wyatt Earp

★★★ **HAZARD CENTER 7** FROM 3/4. NICK
 DODD 10. PLAZA CINEMAS FROM 3/4.
 WYATT THEATER, FROM 3/4. SPORTS ALENDA 6

ARMEL MOUNTAIN, DEL MAR HEIGHTS, GROSS
MONT TROLLEY, MIRAMESA 7, PARK, SPORTS
RENA 6, UNIVERSITY TOWNE CENTRE. FROM
(4)

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An executive
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not possible."

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Beach, and the Ch

The Slouch Toward End of the Century

If I had allowed myself, I would have waddled out filled with bread, muffins, dumpling, and a high-calorie potato.

An executive chef I know, who was recently hired by a toney hotel to revamp its menu, balked with resistance when the hotel's local clientele demanded the prospect of any change. The kitchen staff abetted the chef's hard time; they wanted to cook the same meals exactly as they had in the past. "It's not easy," the chef admitted to me. "It'd be like everything organized in a hurry, but it's just not feasible."

REVIEW

REVIEW

Was reminded of this conversation when two friends and I visited Hob Nob Hill Restaurant, to celebrate its 50th anniversary in May. In his memoirs, the third of the "Three Nobs" — the other two are Sheldon's in Pacific Beach and the Chicken Pie Shop at 26th and El — is pushing 60. The oddity about Hob Nob is that, although it's open on weeknights, mostly, it caters to professional — mostly lawyers — who make deals and close deals over breakfast and lunch, and sell cases of coffee. But it's not as glamorous at night. Hob Nob reverts to a more casual restaurant that appeals mostly to the middle class. The menu is a little more varied, but the nest food at good, honest prices. If, however, you're a lawyer, you'll discover the same situation as the lounge: the lawyers are the customers, and they only take baby steps; they like the things the way they are, and so — your diners.

And, once-pink walls have been painted over and new carpeting has been laid down. The third place the place looks the same. The three had a long chat about the decor with Tamy & Associates. For example, the suggestions about modernization for example, that the carpeting dominates the main dining area contains dots of hurricane lamps, which are painted on a wall that has been painted pink. The carpeting, which in some former interior, is a pink color, can't be removed. The regulars are so accustomed to this lighting fixture that it wouldn't be

endar
AUBAINS

FORANTS



The Restaurant: Hob Nob Hill
The Location: 2271 First Avenue, Banker's Hill (239-8176)
Type of Food: American
Price Range: Top price for full dinner (dessert à la carte), \$9.95
Hours: Open daily. Breakfast served from opening to closing; lunch, 11:00 a.m. to 4:00 p.m.; dinner 4:00 p.m. to 9:00 p.m.

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| Sweet 'n' sour chicken | • Chicken chow mein | • Szechuan eggplant* | • Pork chow mein |
| Curry chicken* | • Almond chicken | • Vegetable chow mein | • Beef chow mein |
| Kung pao chicken* | • Szechuan chicken | • Fried bean curd | • Crispy beef* |
| | • Szechuan sweet ribs | • Sweet ribs* | |

| | | | |
|-----------------------|------------------------|-----------------------|------------------------|
| Orange chicken* | * Shrimp Peking | * Seszechuan shrimp* | * Beef Egg Foo Young |
| Leamon chicken | * Shrimp Egg Foo Young | * Mandarin duck | * Sesame pork* |
| Chicken Egg Foo Young | * Mandarin fish | * Curry rice noodle* | * Moo Shi pork |
| Chicken chop suay | * Steechuan fish* | * Beef broccoli | * B.B.Q. pork broccoli |
| | | * Sweet and sour pork | * Pork chop suay |
| | | | * Steechuan beef* |

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Calendar RESTAURANTS

Lunch, Monday through Friday: dinner nights.

MING COURT 12700 Canyon Blvd. (near the new shopping center) 92030. Elegance describes the interior of this restaurant and especially if you are seated at a round table, you'll love the setting. The Cantonese-Mandarin menu offers some wonderful specialties, most especially chicken dishes, pungent shrimp, three musketeers delight, and tangarine beef. All the items on the Ming Court menu are available, however, service is first-rate. Open daily. Lunch, Monday through Friday: dinner nights. Moderate to expensive.

THE QUALITY INN 10311 • Bonita Road, San Marcos, 434-2445. In 1944 this is the north side of the dining in this charming location on a picturesque hillside. The food is excellent, the service is superb. The chef, who is also the owner, has a passion for his food. The food is excellent, the service is superb. The chef, who is also the owner, has a passion for his food. The food is excellent, the service is superb. The chef, who is also the owner, has a passion for his food.

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 454-0369

Back by popular demand

DINNER FOR TWO

Authentic Lebanese Cuisine

\$32 value \$19.95

the sheik cafe
 2604 Fifth Ave. • 234-5888

FREE LUNCH

"Have a noon \$4.95 fiesta!"

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 6738 La Jolla Boulevard
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Su Casa
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Our luxury limousine will escort 8 people to the greatest birthday Party ever! Enjoy 5 original hamburgers, 8 American fries, 8 sodas and a whole apple pie a la mode. We'll even decorate.

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Our jukeboxes from the '40s really work and your favorite tune plays for only a nickel. To end your perfect party, our limo will take the scenic route home: coast the breathtaking La Jolla coastline.




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\$149⁹⁵
 plus tax & gratuity

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SPANISH-STYLE
TAPAS \$2.25

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611 B St., 6th & B, DOWNTOWN

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Same menu, lunch and dinner, low moderate. Call for directions.

CAMELOT — TRAN-ANG at University Ave., La Mesa, 462-0340. Excellent Vietnamese restaurant catered to the rear of a cafe. Camelot. Therefore, when you stroll through the rear of a cafe,

SARAH BERNHARDT'S 3982 S. Santa Anita Ave., 374-1888. This cozy, chalet-style or coffee room will provide a true tea or supper desserts to eat here or take. Cakes and pastries are prepared. Daniel Mooney, who supplies so many restaurants with superb breads, is here. This is one of the few places that prepares authentic Danish pastries. Open Sunday. Open Monday through Saturday, 8:00 a.m. to sunset. Low to moderate.

UPTOWN


BANZAI CANTINA 3667 Indio St. 392-6588. This is a cross-over restaurant: Mexican-American and Pan-Asian. The food is superb. The atmosphere is soothing, and you can dine here at affordable prices. This is full of surprises. Open daily for lunch and dinner. Low to moderate.

CANES CALIFORNIA BISTRO

SOHO COFFEE SHOP 1471 University Ave., 1997-764. This cultural center displays paintings and sculpture, has occasional poetry readings and serves tea and coffee drinks and muffins, cake and fruit smoozing. Open daily 10:00 p.m.-6:00 a.m.; Friday and Saturday midnight-Low.

STEFANO'S 3671 Fifth Avenue, 1998-0975. This restaurant remains a good place for Old World Italian. The decor is charming (smoking downstairs, smoke-free upstairs) and the food is fine. One of the best features is the service: If you are served in bad orders, if you order a full entrance you may obtain a salad for \$2.00 that almost resembles antipasto. The best beers are the pastas, fish fish, and chicken dishes. Attentive service. Open, for dinner nightly from 5:00 p.m. to close daily Friday and Saturday. Low to moderate.

THILLI CHADA 142 University Avenue, Hillcrest, 1997-9548. If you're searching



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Dinner**

**Homemade
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Includes generous

- Lasagna • Ravioli
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Homemade Italian food made from scratch daily


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\$11⁹⁵

Italian food
made daily
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Pasta • Spaghetti
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|--------|-------|--------|-------|--------|-------|
| \$929 | \$799 | \$1000 | \$699 | \$600 | \$399 |
| \$1100 | \$799 | \$500 | \$389 | \$800 | \$599 |
| | | \$500 | \$389 | \$1200 | \$599 |
| | | \$329 | \$249 | | |

HYBRIDS

| Was | Now | Was | Now |
|--------|-------|--------|-------|
| \$600 | \$399 | \$600 | \$399 |
| \$800 | \$599 | \$800 | \$599 |
| \$1200 | \$599 | \$1200 | \$599 |

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Shimano 525 clipless pedals

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FREE '40 Road Insurance Kit

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'93 GT OUTPOST
 chromoly frame, Shimano speed, 10-speed, 26" wheels, steel spokes. **\$269**

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 chromoly frame, Shimano 10.5 comp. **\$369**

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BLOWOUT SALE ON '93 PARKPRE GRAND SPORT
 Chromoly frame, 21-spd. Shimano comp. 10-speed, 26" wheels, steel spokes. **\$209**

'93 PARKPRE SHOCK SPORT
 Chromoly frame, Shimano 10.5 comp. & front suspension. **\$279**

'93 PARKPRE SLEDGEHAMMER
 Full suspension, Shimano 10.5 Shimano XT comp. 10.5 Shimano XT-DX comp. **\$599**



'93 Burley Trailer
 \$410 **\$309**

'94 Burley Trailer
 \$439 **\$339**

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 \$140 **\$69**

Accessories

Giro Air Blast
 \$169

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Mag 20
 \$169
 Only 160 in stock

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 \$259

Manitou II
 \$259

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 \$69



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Only \$60 in stock

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Shox Mag 21
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Expre's 3/194. Prices good only in store. *\$500 in stock. Photos for illustration only.



Trillor 3
\$394 **\$349**



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42 San Diego Reader March 3, 1994

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San Diego State March 7, 1991. **14**



16th & Hoover, National City
Se habla español. 474-9366

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"No job too
big or too
small... give
us a call"



-Eric,
Owner

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new clutch master/slave cylinders &
adjustable cable - includes bleed valves
FOURTY WHEEL BOLTS & GRILL FREE!
(cables sold separately) (shop hours 9am-5pm)
Call today!

TRANSMISSION OVERHAUL \$350**

includes labor & parts
model 440 4 cyl. 440 6 cyl.

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**FREE Towing with major repairs

For most 4-cyl. cars, Parts caring, or brake
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Parts and labor
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most 1980 cars.
No limit

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BOOT**
Parts and labor
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| <p>pre-runner bar \$8.95</p> | <p>Saver's from \$239.00</p> |
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Excellent references from our satisfied customers!

35-point Major Service Special \$64*

(reg. \$155)

Extra for fuel-service. Our major tune-up includes:

| | | |
|---|---|--|
| <ul style="list-style-type: none"> 1. Compression test 2. Valve adjustment 3. Spark plug check 4. Distributor check 5. Distributor points 6. Air filter 7. Oil filter 8. Oil change | <ul style="list-style-type: none"> 9. Gas filter, and 10. Engine oil 11. Adjust timing 12. Check and adjust 13. Check and adjust 14. Adjust air & fuel system 15. Gas & fuel filter 16. Check & replace oil 17. Check & replace oil 18. Check & replace oil | <ul style="list-style-type: none"> 23. Check for leaks or 24. Check for leaks or 25. Check for leaks or 26. Check for leaks or 27. Check for leaks or 28. Check for leaks or 29. Check for leaks or 30. Check for leaks or 31. Check for leaks or 32. Check for leaks or |
|---|---|--|

Note: For 6-cylinder cars add \$10. Toyota, Nissan, add \$30. Dealer 2000, add \$35. With season pass, add \$35.

Minor Tune-Up Special \$24

(reg. \$55)

Our tune-up includes a lot more than just a tune-up.

| | | |
|---|--|---|
| <ul style="list-style-type: none"> 1. Spark plug 2. Check & replace oil 3. Check & replace oil 4. Check & replace oil | <ul style="list-style-type: none"> 5. Check & replace oil 6. Check & replace oil 7. Check & replace oil 8. Check & replace oil | <ul style="list-style-type: none"> 9. Check & replace oil 10. Check & replace oil 11. Check & replace oil 12. Check & replace oil |
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Complete Clutch Job \$164*

(reg. \$200)

We include:

| | | |
|--|--|--|
| <ul style="list-style-type: none"> 1. Transmission major shift 2. Pressure plate 3. Clutch disk 4. Release bearing 5. Pilot bearing | <ul style="list-style-type: none"> 6. Transmission oil 7. Road test 8. Road test 9. Road test 10. Road test | <ul style="list-style-type: none"> 11. Check padding 12. Check padding 13. Check padding 14. Check padding |
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Brake Job Special \$38*

(reg. \$60)

Front or rear wheel or both included

| | | |
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| <ul style="list-style-type: none"> 1. Inspect suspension & control 2. Inspect brake master 3. Inspect brake lines & hoses 4. Inspect calipers & hydraulic system | <ul style="list-style-type: none"> 5. Refill hydraulic fluid 6. Refill brake master 7. Refill brake master 8. Refill brake master | <ul style="list-style-type: none"> 9. Replace front rotor & pads 10. Replace front rotor & pads 11. Replace front rotor & pads 12. Replace front rotor & pads |
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Timing Belt Special \$99*

(reg. \$140)

Brand new parts. Ask about our service or warranty. All our work has a 2 year or 20,000 miles limited warranty. All prices include parts and labor.

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Automotive Repairs

Offer good through 3/17/94 with this ad. Call for appointment

8008 Miramar Rd.

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Towing and rental car available. Monday, Tuesday, 7:30am-6pm. Open Saturday



A large, dark, textured rectangular area, possibly a book cover or a close-up of a material, with a white, jagged, torn-edge border on the left side.

AA BUDGET

Transmissions



REPAIRS • REBUILDS • PARTS
AND LABOR

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Pressure Plate
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Must Have Small Cars
Call for Special Prices on Import,
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FOR 1 YEAR OR 100,000 MILES
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Includes Torque Converter
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Transmission Service
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30-60-90K
\$175.00

Parts & labor included.
 Most 4-cyl. cars and trucks,
 4-cyl. multi-plug and
 6-cyl. slightly higher. Air and
 fuel filters additional. Does not
 include platinum plugs.
 Expires 3/1994.

TIMING BELT SPECIAL
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 Starting at

Parts & labor included.
 Most 4-cyl.
 cars and trucks.
 Expires 3/1994.

LUBE, OIL & FILTER, TIRE ROTATION & BRAKE INSPECTION
\$19.95

Most 4-cyl. cars and trucks.
 Expires 3/1994.

THE ORIGINAL BUMPER TO BUMPER SPECIAL
\$78.95

Parts & labor included.
 Most 4-cyl. cars and trucks, 4-cyl. multi-plug and 6-cyl. slightly higher. Air and fuel filters additional. Does not include platinum plugs. Expires 3/1994.

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Free • minor clutch adjustment
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- New fluid & New gear pack
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Mazda RX-7 Tune-up '69"
(includes all new parts plus labor & fluids)
 80 models & above, slightly higher

Lube, oil and filter change '81"
Smog '18" & 7" certificate
Includes: spark plugs, air cleaner, & oil filter replaced

PLUS FREE BRAKE & CLUTCH INSPECTION
 Stop by anytime!

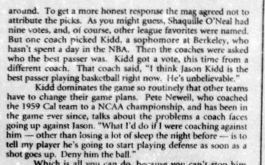
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PB Foreign
 CAR REPAIR

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Patrick Daugherty

By Patrick Daugherty



where he has the ball. "You can do it, because you can't stop him," George Raveling says. "Cal is an unusual team. They mesmerize (us during the USC-Cal game) when I was a fan. I sat there and the plays Kidd made were abnormal plays. I've been in the NFL he's the best guard to play in it, he can make his team win with his phenomenal play."

2000 National Freshman of the Year last year by several sports with 110 steals, and has 79 so far this year. He had 222 points; 244 so far this year. Kidd has scored four triple-doubles (pts) this season. Prior to Jason Kidd no one else in PAC-TEN had scored a triple-double in a single season.

2000 All-American by Joseph of the Dame in Alameda, a high school ball star. Joseph of the Dame in Alameda, a high school ball star. Kidd is 6' 4" and 215 pounds of inhumanly gifted size. Last year. This year he's better.

| National Basketball Championship (Men's) | |
|--|-----------|
| Year | Champion |
| 1935 | U.S. Navy |
| 1936 | U.S. Navy |
| 1937 | U.S. Navy |
| 1938 | U.S. Navy |
| 1939 | U.S. Navy |
| 1940 | U.S. Navy |
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| 2078 | U.S. Navy |
| 2079 | U.S. Navy |
| 2080 | U.S. Navy |
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