

Volume 23 / number 18 / May 1, 1994

BOB PETERSON NOT BURIED AT FORT ROSECRANS — SEE PAGE 5

SAN DIEGO'S WEEKLY

Reader



AN UGLY TOAD'S PROMISE

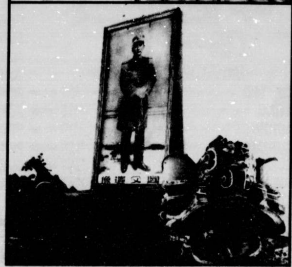
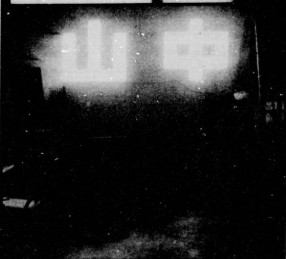
The world is getting ready for the new Year of the Dog when I'm readying my head to drive down below sea level looking for civility among the racially different and unassimilated. I notice toads in Chinatown.

Check out your Chinatown shops for three-legged toads, folks. Don't be shy.

THE TUNNELS WEREN'T BUILT TO LET THE CHINESE INTO SAN DIEGO...

I'm not making this up. Some are reddish, made of fish bone and feel like plastic trying to be ivory. Some are carved jade on a jade pedestal. They come in all sizes. The small ones hold one coin in their mouths. The larger ones hold six coins. The largest ones are studded with fake jewels in the bumps along the back and eyes. The claws on the three legs are like chicken claws, maybe buzzard claws. Some are very well crafted. Some are clumsily done. With or without jewels, they're all of them ugly. (continued on page 16)

BY FRANK CHIN
PHOTOGRAPHS BY POK-CHI LAU



CLOCKWISE FROM TOP LEFT: Old man Chin and son Robert; Carlos, Lynn in Chinatown; San Diego; San Lee-Lee's nephew and Enrique; portrait of San Lee-Lee; inside Chungshan temple; San Lee-Lee

MAY 1994

Great American bust The last days of San Diego's Great American Bank are expected to be sold by the end of summer, and unwary depositors who continue to hold more than \$100,000 in accounts at the failed thrift could be in for a big loss. Funds at the bank, taken over by federal regulators in August 1991, are insured by the Federal Deposit Insurance Corporation, but only up to \$100,000 per depositor. And on average, the recovery rate "on funds in excess of the insurance limit has been 70 cents on the dollar," says **Steve Katsanos**, a spokesman for the Resolution Trust Corporation, the Washington, D.C.-based agency formed to dispose of the nation's failed thrifts. Great American's San Diego operation is long gone, but the bank still has \$2.6 billion in deposits and 82 branches in Arizona and Washington state. The total amount in accounts of \$100,000 or more—and, thus, at risk—is approximately \$5 million, Katsanos says. Resolution Trust plans to dispose of its remaining financial institutions by the end of the year, "with our working target being the end of the summer," Katsanos says. —T.K.A.

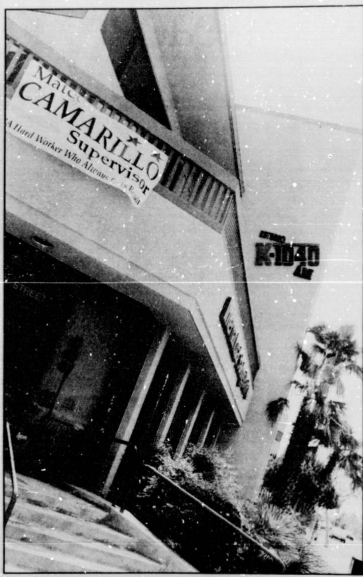
Middle east maven **Juan Vargas** is the only San Diego city councilmember disqualified from voting on any matter that concerns the United Jewish Federation of San Diego County, the city attorney's office has ruled. That's because Vargas is the only councilmember who accepted a week-long February trip to Israel from the group. Generally, Deputy City Attorney **Cristle C. McGuire** ruled, "a local elected official may not accept gifts in excess of \$1000 from a single source." Travel is an exception, McGuire said, as long as the recipient does not vote on any matter that concerns the giver for a period of one year. Vargas has no regrets about taking the trip, on which he was joined by such local luminaries as County Supervisor **Brian Bilbray**, chamber of commerce head **Gil Partridge**, banker **Murray Galinson** and **Vince McIlhenny**, and Southwestern Cable president **Ann Burr**. "I really enjoyed the trip on many levels," Vargas says. "I went to look at some of the problems that country has, and the relations San Diego can have with that area. Israel has a highly sophisticated economy, which could create a lot of possibilities if we do some learning." As for not being allowed to vote on Jewish Federation matters, Vargas says, "They haven't come before us in a number of years anyway." —T.K.A.

Taxing example When it comes to federal income tax laws, the U.S. attorney's office in San Diego wants to teach compliance through example. On April 15, U.S. Attorney **Alan D. Bordin** issued a press release in which he announced that a federal grand jury in San Diego had indicted a 39-year-old former San Diegoan now living in Nevada on three counts of federal income tax evasion. The press release said the man, a certified public accountant, auditor, and graduate of the University of San Diego School of Law, allegedly under-reported a total of \$27,995.01 in income for the years 1986, 1987, and 1988, and now faces a maximum penalty of five years in prison and \$750,000 in fines. Why make such a big deal of what appears to be a routine income tax evasion case? "One of the man's specialties was federal taxes, so obviously at this time of year this is a case we wanted to bring into the public eye to encourage voluntary compliance with tax laws," says Assistant U.S. Attorney **Stephen P. Clark**. —T.K.A.

Now compose a job application Composing room workers at the San Diego Union-Tribune have had to dump their longtime union after working free of the last six years without a contract. Communications Workers Local 9400 was ousted in a 2-to-21 decertification vote that composing room manager **Kim Macias** calls a very "positive" development. "The company and the union just couldn't come to an agreement [on a new contract], and the workers were tired of a third party speaking for them," Macias says. "Now they've given the company a chance." The newspaper's composing room was first organized in 1908 under the International Typographical Union, now part of the CWA. Membership reached a low point after the 1992 merger of the morning Union and afternoon Tribune when nearly half the composing room workers accepted an early buyout offer. Local 9400 executive vice president **Mike Harrigan** could not be reached for comment. —T.K.A.

Contributor: Thomas K. Arnold

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



K-1000 offices in Chula Vista. FCC's message comes through loud and clear.

County Pol Pays Dearly for Over-Powering Station

By Thomas K. Arnold

A Chula Vista radio station headed by Mateo Camarillo, the Latino activist now running for a seat on the San Diego County Board of Supervisors, is in big trouble

with the Federal Communications Commission (FCC) for repeatedly exceeding its nighttime operating power limits, allegedly under direct orders of station management.

The FCC is proposing a fine of \$20,000 against KURS-AM, which signed on the air in November 1992 as San Diego's first U.S.-licensed Spanish-language radio station. The fine is the "maximum forfeiture amount that can be issued by this office," according to the official Notice of Apparent Liability, and is warranted by "the severity of these violations and the station's previous compliance history."

The notice was filed in the wake of an investigation, which found that on ten separate nights in March and April 1993, the station was broadcasting at between 217 and 318 watts of power, con-

stantly level of their transmitted signal near the transmitting antenna down Interstate 5 near Highway 94. We determined that what this anonymous person had reported was, in fact, occurring, and then we made additional measurements on several dates to confirm that this was not an accident—that this was, in fact, something that was continuing to occur. We made that determination, and that is why we proposed the fine."

Mike Stafford, general manager of country music stations KSON-AM and KSON-FM, says the KURS violations "defy logic." "Most of the [advertising] buying community isn't interested in nighttime ratings on a radio station, because the night is usually the sovereign domain of television, so it just doesn't make any sense to me why you would raise your power at night," he says. "And if you run the risk of running into trouble with the FCC, that makes it doubly perplexing."

Mike Glickenhans, executive vice president of XTRA Sports 690 and its FM sister, WIX, says he plays by the rules, and so should everybody else. "We have to change our AM station's signal pattern every night to avoid conflicts in Canada, and we do," he says. "The FCC's regulations are there to protect all broadcasters, and we feel very strongly that the entire broadcasting community should comply with these regulations, as we do."

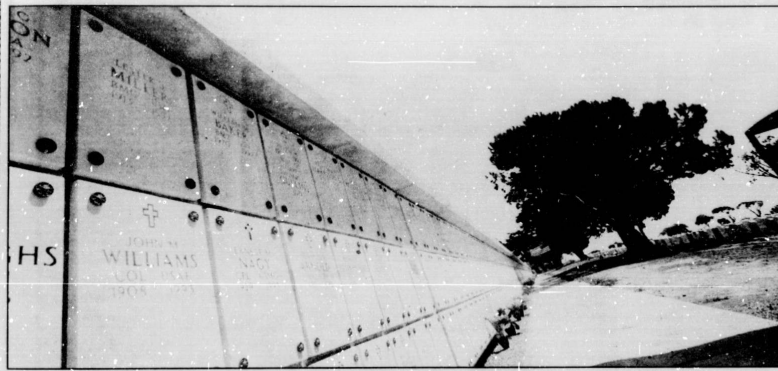
Camarillo, president of KURS as well as its parent company, Quetzal Bilingual Communications, does not dispute the FCC's findings that the station exceeded its operating power limits. But he angrily denies charges that it was intentional. "If you take a look at the dates, the station had only gone on the air the previous November, and because of the novelty of it, there was maybe some human error," he says.

A May 1993 letter to the FCC from Quetzal attorneys Robert Lewis Thompson, written just five days after the agency finished its probe, offers a different perspective on the possible cause. "Regarding the serious allegations made by an anonymous complainant, that operators on duty were instructed by a KURS 'management' official to manipulate the station's nighttime power levels, Quetzal's chairman of the board has ordered an internal investigation including personal interviews with all present operators, managers, and KURS's special programming consultant," Thompson wrote. "From initial reports, Quetzal is particularly interested in interviewing the outside programming consultant who has worked closely with the various operators."

Contacted at his office in Washington, D.C., Thompson now says the internal investigation turned up nothing. He says he surmises the anonymous letter of complaint to the FCC was written by "one of our disgruntled employees—we suspect it is a disc jockey who was let go for not following procedure, and we feel he is trying to get even."

Even though the FCC says KURS beamed up its nighttime power by as much as six times the allowed rate for an extended period of time, Thompson says the violations amounted to "relatively slight deviations." Noting that the FCC has not tracked any more violations since the initial probe, he says the agency should have been a lot more lenient.

"The FCC found some minor violations," he says. "We don't give out any favors to people on the basis of



Fort Rosecrans columbarium

At Fort Rosecrans, You Can't Take Much with You

By Melinda Powelson

When a photograph of Robert O. Peterson's funeral at Fort Rosecrans National Cemetery appeared in the San Diego Union-Tribune last week, hundreds

of San Diegans learned the meaning of the phrase, a picture's worth a thousand words. The flag-draped casket gave the impression that Peterson, the founder of the lack in the Box restaurant chain and husband of former Mayor Maureen O'Connor, was being buried in the national cemetery. Since government officials have stopped performing casket burials in the overcrowded graveyard, the gesture seemed to speak of favoritism and bias.

"I can't tell you how many calls we've gotten this week asking, 'How come Mr. Peterson got a casket funeral?'" says Clifford Patterson, a cemetery representative at Fort Rosecrans. "We even had one lady who threatened to go straight to President Clinton himself to protest."

The truth is, Patterson says, Peterson was not buried in a casket, as the picture suggests. Instead, his body was moved from the casket and cremated at a nearby crematorium. When space permits, his ashes will be interred in one of the cemetery's small vaults.

"We don't give out any favors to people on the basis of

Peterson's ashes, like all new admissions to Fort Rosecrans, will be placed in one of the newly constructed vaults in the cemetery. The vaults were built this year to keep the 147-year-old cemetery from being closed to new interments. "This cemetery means a lot to the residents of San Diego and to veterans who were based here. We want to keep it open for as long as possible," Patterson says. In order to do this, Patterson says, the Navy decided to build a wall around the property to hold vaults that would contain the ashes of more than 5000 veterans and their families. "In the future, it could be built to accommodate 30,000 to 40,000 more," he says. Each casket measures 11 by 16 inches, and is sealed by a thick slab of white marble. The vault has the ability to hold three sets of ashes for the veteran, wife, and dependent child.

"Right now there are 600 deceased veterans from San Diego and around the country waiting to be placed in the wall," Patterson says. "R.O. Peterson is 500th on the

list to receive the honor. It's likely that his ashes won't be interred for months." Part of the reason the process takes so long, Patterson says, is that the cemetery ran out of space in October 1992. "We just received approval to inter the first 1100 more veterans," Patterson says. After the military assigns a nameplate to Orange County to be carved with the veteran's name, rank, branch of service, year of birth, death, and one of 31 approved religious emblems. "It's one of the trademarks that unifies all of the national cemeteries in

the U.S."

Fort Rosecrans was first used as a burial ground in 1847 and became a U.S. Army Post cemetery in the late 1860s. The grounds, which total over 72 acres, hold veterans from the Spanish American War, most of the men who fell at San Pasqual in 1846, and the victims of the USS Bennington boiler explosion of 1905. "Over 65,000 men, women, and children have been laid to rest here," says Patterson.

For many veterans, the site, which juts off the tip of Point Loma, is one of the most desirable national cemeteries

to be buried in, next to Arlington national cemetery in Virginia. The cemetery has an air of peacefulness to it, with the Pacific Ocean stretching out to the west, the San Diego city skyline to the east.

Its prime location was touted in San Diego Magazine as "the place to watch the America's Cup races" in 1992. During the race, cemetery officials closed the graveyard to all but mourners who had come to pay respect to their dead.

Patterson says a veteran is entitled by law to burial in a military cemetery if he or she has a discharge other than dishonorable. Spouses and dependent children are also entitled to the privilege. The government covers the cost of the grave, the tombstone, and maintenance of the site.

A veteran may choose to be buried there for patriotic or economic reasons.

"It's one of the lifetime benefits of military service," says Janice Croteau, burial director for San Diego's branch of the Veterans Affairs. "We believe that each veteran has earned the right to be buried in a national cemetery."

At Fort Rosecrans, 10 to 20 veterans each week take advantage of the privilege, says Patterson. The family often requests the attendance of a five-person honor guard to conduct the service. The honor guard presents the family with

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San Diego Union-Tribune, May 1, 1993

CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

Over- Powering

Continued from page 1

tions and instituted a \$20,000 fine against a station that had just gone on the air and is the very first radio station my client has ever owned."

Thompson says, "We think if anything, what would have been a letter from the commission, pointing out their findings and asking us to try to work to come into complete technical compliance, rather than sitting us with a sledgehammer. It was really

overkill." The FCC's Grigsby disagrees. Even if the violations were not intentional and have since been corrected, he says, he considers what KURS did a "very serious matter." The FCC issues licenses for daytime operation and nighttime operation,

with parameters calculated to prevent interference with other radio stations in the United States as well as in foreign countries," Grigsby says. For AM stations, these parameters establish both maximum operating power levels and antenna direction, he adds, noting that night-

time parameters are generally more restrictive because the absence of light increases the distance that radio signals can travel.

A San Diego station that can barely be heard in North County during the day can sometimes be heard as far north

Continued on page 8

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

continued from page 6
as Canada during the night, Grigby says, and this is why all local AM stations are required to either cut back their power or change their antenna direction after the sun sets. "When stations do not strictly comply with the parameters that are on their licenses, interference with

other stations can and do occur," Grigby says. "The commission considers operating outside licensed parameters a very serious matter, and we are taking actions to impress on the licensees the importance of complying strictly with the terms of their licenses as well as with FCC regulations."

Camarillo, a one-time social worker who served as executive director of the Chicano Federation of San Diego County from 1972 to 1976, had been planning a Spanish-language radio station since 1980. Though there were other Spanish-language stations broadcasting to the San

Diego market, they were all based south of the border, in Mexico. "Their responsibility and focus is to Tijuana," Camarillo once told the *San Diego Union*. "They don't pretend to cater to Hispanics in San Diego County."

Deregulation by the FCC had just made 103 new frequencies available nationwide, including one in San Diego, at 1040 on the AM band. With two partners, Jose Miralles and David Martinez, Camarillo formed Quetzal Bilingual Communications and began a tenacious fight for the 1040 frequency with a San Francisco

company. Quetzal ended up buying out the competitor for \$475,000, and in November 1985 obtained its FCC license to broadcast at AM 1040.

Camarillo and his partners studied 40 potential tower sites before settling on 18 acres near the San Vicente Reservoir north of Lakeside. But their plans to build three 295-foot towers were delayed and ultimately scuttled by the county Board of Supervisors when neighbors objected that the towers would be an unsightly and potentially dangerous. The proposed towers, critics said, would be dangerously close to explosive stores at a nearby site, while the radio waves could cause shock to crane operators at an adjacent service yard.

A broadcast tower was ultimately built south of downtown, near existing TV and radio station towers, and offices were opened in Chula Vista. The radio station finally went on the air on November 30, 1992, broadcasting a mix of regional Mexican music and local news.

Tijuana-born Camarillo, 53, now living in Kensington, is a former partner in a fabrics company and owned a McDonald's restaurant franchise in Linda Vista from 1977 until 1989. He has a long history of political involvement. Aside from his stint with the Chicano Federation, he has served on a variety of county boards and commissions, including a budget task force and the Mental Health Advisory Board. His Latino activism includes terms on the board of directors of the National Council of La Raza and Communities United for Economic Justice.

In 1985, Camarillo's name appeared on a list of prominent San Diegans who had given gifts to then-mayor Roger Hedgecock. And in 1991, as a member of the county's Redistricting Advisory Group, he blasted plans to alter supervisorial district boundaries because they failed to increase the voting strength of minorities. Camarillo announced his candidacy for the 4th District seat on the county Board of Supervisors last January 31, joining San Diego County Councilman Ron Roberts and various other contenders in what observers say is an increasingly heated race to replace outgoing Supervisor Leon Williams, an African American. "The county needs fixing," Camarillo told the *San Diego Union-Tribune*. "I have the understanding of county government, the understanding of business principles to bring to bear to make it more efficient."

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CITY LIGHTS

Rosecrans

a United States flag, plays taps, and in some cases, gives a 21-gun salute, the highest military honor.

"We give the families the opportunity to perform whatever kind of funeral service they want," says Patterson. "The only thing is, they have to pay for it." For example, when Maureen O'Connor ordered a casket to be brought to the funeral home, she had to foot the bill, Patterson explains. "That's the rules."

One of the misconceptions of a military funeral, Croteau says, is that the military takes care of all of the preparations. "You do have to take the body to a funeral home to have it prepared. If the family wants the deceased to wear his or her uniform, they have to provide it. If the deceased has gained 100 pounds, the family has to purchase a new uniform; the military doesn't provide it." The same goes for medals, she says. "The family has to bring whatever medals they want pinned on the uniform."

Another problem with being buried in a national cemetery is that military graveyards are running out of room. Fort Rosecrans is one of 109 national cemeteries in the United States, and one of only four that operate in Southern California.

"We don't have a military cemetery in San Diego to accommodate full body burials," says Croteau of the VA. "People have to take that kind of service to the Riverside National Cemetery." Riverside spokesman Eleanor Brown says the cemetery has the capacity to accommodate veterans until the year 2030.

The Department of Veterans Affairs has seen the number of interments increase steadily since 1979. "We've reached a time when many World War II veterans are nearing the end of their lives," Croteau says. "This, combined with the number of younger vets dying of AIDS, causes tremendous strain on the national cemetery situation."

To stretch the capacity of national cemeteries, families have been given only one grave site. Family members are buried side-by-side or one above another. At some cemeteries, land has been purchased to secure an additional 90,000 gravesites. And like the work at Fort Rosecrans, the VA plans to increase capacity further by constructing a series of buildings to hold the ashes of the veterans and dependents who choose to be cremated.

"For some people, it is more important to be placed at a certain cemetery than it is the type of burial they will receive," Croteau says. "We are trying to accommodate whatever the family needs."

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MAY 1994

Local Head Shops' Modest Boom May Go Up in Smoke

By Jamie Reno

In the late 1960s and early '70s, if you wanted to "feed your head," as the Jefferson Airplane said in the stoner anthem

"White Rabbit," you cruised down to your local head shop. Counter-culture establishments of the psychedelic era, head shops were the place to find everything in a hippie's dream: bonges, pipes, rolling papers, incense, black light posters, tie-dye T-shirts, roach clips.

The just-say-no '80s led to the closure of many head shops, while others went underground. But now that rappers like Dr. Dre and Snoop Doggy Dogg are again extolling the virtues of pot, and Woodstock rockers like the Grateful Dead are finding new fans among Generation X, head shops are making a comeback, locally and nationwide. But a case currently before the U.S. Supreme Court involving the arrest of a head shop owner in the Midwest could halt that comeback.

Head shops — or "smoke" or "psychedelic" shops as they are called by most local proprietors — are more popular than ever in San Diego. The High Road, on El Cajon Boulevard, which has been around since 1976, has new ownership and is more visible these days than it was in the button-down '80s. The store even advertises on local radio and TV

stations, and on MTV. When reached at the store last week, a man who said his name was Cliff and identified himself as the new owner of the High Road, said the industry does not like calling attention to itself.

"We sell things only for legal use, but what someone does when he walks out that door is their own business," said Cliff. "I'm more high-profile now than the previous owner. But I still have a hard time talking to reporters because, they say one thing and then do another."

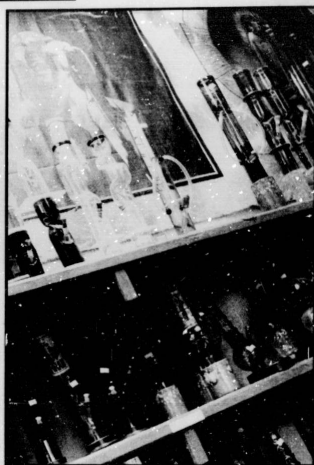
About two years ago, the first new head shop to surface here in years, Crossroads, opened in Pacific Beach. Owner John Smith, 24, sells everything at his store from rock 'n' roll T-shirts and incense to pipes and scales. Smith, who isn't old enough to remember the heyday of head shops, says he worked in a head shop in Connecticut for four years before dropping out of school and

moving to San Diego two years ago. "I sort of just got into this business by accident," says Smith.

An amiable, baby-faced sort who could pass for a high school senior, Smith says the industry has changed a lot. "We run a really clean operation here," he says. "If someone comes in here drunk, we throw them out immediately. And if they say anything about using anything in this store for any illegal purpose, we throw them out. I'd say 19 out of 20 people who come in say they really like this place. There are a few people who come in and say they don't like it, but that's rare."

In the '80s, the government really tried to close this industry down. But now I think they're more concerned with the source, with the drugs that are coming into the country. What we need is more education and counseling with the drug problem."

Because Smith allows minors into his shop, state law requires him to keep all smoking items in a separate section of the store. That section is blocked off by hanging beads, and only 18-and-over customers are allowed in. All local head shops visited for this story abide by the law and have signs posted prominently, which say that all items are sold for "legal purposes." At the High Road, there's even a sign suggesting that if a customer uses the word "bong" — instead of the preferred "water pipe" — they will immediately be



Inside a local head shop. Don't call them "bongs."

asked to leave the store. A veteran narcotics detective with the San Diego Police Department, who spoke candidly on the condition of anonymity, acknowledges the recent surge in head shop popularity here. He attributes it to the "increase in popularity of the whole '60s culture. Things go full circle, you know what I mean? People are into Hendrix again and Lynyrd Skynyrd, stuff like that. And the clothes. The

young generation right now is into the tie-dye T-shirts again. It's all new to them. And so is marijuana and hallucinogens. I see that stuff every day. Pot use is way up, and so is the popularity of LSD and ecstasy."

The detective says he's visited several local head shops, but he doesn't go on a regular basis. It's just not a priority, he says. "In my professional opinion, if what they are doing is not illegal, then it's

none of my business. We don't usually bother with the retailers, we tend to go after the drug traffickers. It's okay with us if you smoke a joint, but don't sell it. And don't sell acid or other drugs. That's who we're focusing on, not the people who sell pipes and papers. They're doing nothing illegal. Unless we get a complaint that he's Head Shop on El Camino has a bunch of sinister people hanging around their shop, we don't bother them."

But the case currently before the U.S. Supreme Court could change that, could in fact have far-reaching implications for head shop owners across the country. That case — *Pottery 'N' Things Ltd. vs. United States* — involves a woman in Des Moines, Iowa, who ran World Wide Imports, a small shop that prosecutors have called a "head shop." Lana Acty, 44, was convicted in 1990 of violating the federal Mail Order Drug

Paraphernalia Act for selling drug paraphernalia. She was later sentenced to nine years in prison. The 8th Circuit Court of Appeals upheld her conviction, and then the Supreme Court agreed to hear an appeal.

Acty's attorney, Alfredo Parrish of Des Moines, argued before the Supreme Court in October that nearly everything sold in Acty's store — pipes, scales, razor

continued on page 11

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Head Shops

continued from page 10
blades — had a legal as well as illegal use. But new Justice Ruth Bader challenged Parrish. "You're not disputing, are you, that the government

proved the defendant knew the primary use of these items was drugs?" she asked. Parrish did not dispute that, but noted that most of the items could have been purchased in hardware stores. Justice John Paul Stevens then said, "There are all kinds of items that have a dual pur-

pose, say, switchblades," that the government outlawed. And Justice Antonin Scalia said, "It's not the intent of the design that's crucial, it's the intent of the sale." The court is expected to rule on the case sometime this summer. Reached at his Des

Moines law office, attorney Parrish said, "This is one of the oldest cases currently in the court. I hoped they would have come to a decision by now. We thought we'd hear from them two months ago. I've heard a lot of rumors about what will happen. But I just don't know at this

point." According to Parrish, this case is important for the future of head shops. "This could set an earth-shattering precedent. If she loses this case, it would pretty much put a freeze on all head shops. Even health food stores and tobacco shops should be concerned by this. At tobacco

shops, if they sell non-traditional pipes of any kind, they could be in trouble. This case could also be used by law enforcement for selective prosecution. They could conceivably go after a head shop simply if they didn't like them or didn't like what they were doing."

In Aurora, Colorado, a tobacco shop called the Bomb was closed down in March for selling drug paraphernalia, which is illegal in that state. The Bomb advertised itself as a tobacco shop, but when police served a search warrant, they reportedly could only find a carton of Knols, a box of Switcher Sweets, and some pipe tobacco.

Only one of the local shop owners interviewed for this story was aware of the Supreme Court case or the bust in Colorado, and that person would not speak for attribution. "I heard something about a Supreme Court case, but I haven't really paid much attention to it," the owner says. "I don't really see it having any effect on what we do. I'm too busy just worrying about my own store to be concerned with what's going on somewhere else."

None of the rest of the owners would comment on what the Supreme Court case might mean to the future of San Diego head shops. Dave Cohen, a spokesman for the San Diego Police Department, says it's possible that the case will affect how law enforcement handle head shops. But, he notes, "I don't think we could comment on that specifically, though, until we see the court's opinion. There could be mitigating circumstances and guidance in how authorities should enforce this decision. It really depends on what the opinion is, and how the opinion is worded."

John Smith of Crossroads says local police have visited his store a few times and talked to him. "They come in once in a while to make sure I'm doing everything right. They make sure I'm not doing anything like selling drugs or anything. They're pretty cool; they don't hassle us. We're a very laid-back place. We don't ever have any trouble here."

"We get everyone in here from college students to doctors and lawyers, 30- and 40-year-olds. Our crowd is pretty clean-cut. We get older people in here, you know, and when they walk in they just go, 'Wow, this really takes me back.' The Dead is big now again. You know they make more money than Michael Jackson? It's unbelievable." Personally, Smith adds, "I never do drugs. I'm not into it at all. I'm into my business. I have a beer every once in a while, but that's about it."

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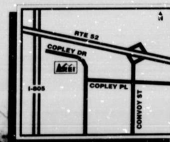
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STRAIGHT FROM THE HIP



Deer Matthew Alice: I recently rode a San Diego municipal bus, which was a loathsome and hideous experience. While riding, I noticed a sign that listed activities that are prohibited by law. The sign stated that eating or drinking is punishable by a \$500 fine and/or six months' imprisonment; operating a bus is punishable by a \$500 fine and/or six months' imprisonment; but smoking aboard the bus is punishable by a mere \$10 to \$100 fine. It seems to me that smoking in a crowded bus is much more antisocial than sucking on a Slurpee.

— Erik C. Hanson, Imperial Beach

Loathsome? Hiccup? A little attitude adjustment here, Erik. Think the bus ride is slow? Maybe it's just "leisurely," Zen-like. "Schedules, routes inconvenient" how about "challenging." Fellow passengers are "singular personalities, unique, exotic" (remember — everyone else is scrutinizing you too). The public transportation atmosphere is charged with "wonder and anticipation" — is that old lady really carrying a shopping bag full of bones, and should I tell her it's leaking? Exactly when is that baby going to throw up over the back of the seat onto my shoes? What would that big kid in the blue jogging suit with the B.S. sneakers say if I asked him not to take up both seats so I could sit down? Has the guy next to me really stopped breathing, and do I have some responsibility in this situation? Omigod, what's that smell?

You obviously took the wisest route and turned your "hideous, loathsome" adventure into a learning experience, contemplating the literature posted around the vehicle. You were riding a bus with the full-text notices: even more interesting are the ones that simply have the red circle-and-slash over a symbolic indication of the forbidden activity. The burning cigarette is pretty self-evident. The portable radio should translate clearly across all language barriers. The "no eating or drinking," what appears to be a revised fast-food burger container and plastic foam cup, could just as easily be "no hockey pucks or flower pots." And the fourth, I have to admit, eludes me completely. It looks like a silhouette of the Paris skyline, with little chimneys and caves. ("No Frenchmen"? Or junk in a brown paper bag? "No moping"? Anyways, that alone could occupy your imagination through the longest ride, I'd think.

But to the question at hand. The system's a little complicated. You're ticketed on a bus or trolley by an officer of the Metropolitan Transit Development Board, but you're prosecuted under provisions of the San Diego Municipal Code. Basically, the fines you see posted in trolleys and buses are the maximum bail amounts you can be assessed for breaking the law. These are set down in the municipal code. The actual bail assessment that will be written down on any ticket you get is set statewide by a board of judges that meets every year or two for that purpose. Apparent glitches in logic, such as the one you point out, arise because of the way the laws are written. The "no radio-playing" ordinance is just one small part of the San Diego Municipal Code's wide-ranging noise-abatement ordinances, which also regulate public-address systems, partying too hearty between 10 p.m. and 8 a.m., operating noisy vehicles or boats, construction noise, those infernal leaf blowers, burglar alarms, musical instruments, and so forth. "No eating or drinking" is part of the larger traffic and vehicle section of the municipal code, which also covers such transgressions as destroying a fire hydrant, parking meter, light pole, or other city property in a hit-and-run (or being in charge of an animal that causes an accident that results in the destruction of city property — hover amok in your Lexus, I guess); disobeying police or fire crowd control; abandoning a vehicle on a highway; and so forth. The "no smoking" section of the municipal code sits pretty much by itself, though it does get longer and longer as smoking becomes less publicly acceptable.

When the smoking laws were written, illegal smoking was classified as an "infraction," that is, one step lower than a misdemeanor. For an infraction, you're just ticketed by a peace officer and you mail in bail and penalties. That \$100 represents the maximum bail you might pay, but you'll also be dunned perhaps \$10 in penalties for every \$10 in bail, so the tab for that smoke could run a little high.

Breaking any of the noise laws or the traffic and vehicle laws is a misdemeanor (more serious than an infraction, less serious than a felony). Because the "no radio-playing on the trolley" law is lumped together with "no marching band practice at 2 a.m.," law, the maximum bail and imprisonment look somewhat out of line. But judges in the traffic and parking circuit (Harrison Ford painting? Fellini movie?) called misdemeanor arraignment court are free to tweak the bail and penalties based on the realities of your particular case, and maybe whether you have your hair combed and your shirttail tucked in. All those imperfections, (You can mail in the bail and penalties assessed on the ticket, but one insider suggests it may be financially worth your time to show up in court.)

The only specific figures I could uncover from the current bail schedule are for the radio-playing misdemeanor: \$150 bail, plus \$25 penalties. Again these are suggested amounts, adjustable by the judge. Someday when I'm feeling adventurous, I'll drag a keg, a cigar, and a trumpet onto the number 11 to SJVU and see what happens.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 231-0489.

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San Diego Reader May 5, 1994



AN UGLY TOAD'S PROMISE

BY FRANK CHIN

A three-legged toad? What's a three-legged toad supposed to mean in Chinese street culture? "Money's coming," the people selling the ugly things in their curio shops tell me. "Lucky."

"Why does it mean that?" I ask.
They know a little, but not enough to make sense. "I look at the coin in the *gop noh's* mouth" is all they can say and shrug. "Special to the Chinese people." They remember the ugly three-legged toad meaning money is coming their way since they were children. People always had three-legged toads in their homes. Yeah, sure. Except during the Cultural Revolution, of course, that dark period when all Chinese culture was banned. The fairy tales, the heroic adventures, the operas and the toys and shrines and knickknacks inspired by these stories were all banned in the hope of stamping out, once and for all, what these stories teach: Life is war. The war is waged by the world against your personal integrity. We are all born soldiers. All behavior is tactics and strategy. All relationships are martial. Love is two warriors back-to-back fighting off the universe.

Nah Juh, the *Boy Born from a Lotus*. The *Fox and the Tiger Strategy*. The *Wolf of Shandog*. The *Dragon and the Phoenix* (the Chinese wedding ceremony), these are some tough fairy tales. Read these fairy tales and you'll understand. Kingdoms rise and fall, nations come and go," the Confucian mandate of heaven. "Heaven" is a euphemism for "the will of the people." The mandate of heaven is why the Chinese people cannot be conquered. No matter how many times China has been taken over by foreigners, the Mongols, the Manchus, the Japanese, the corrupt Nationalists, the Communists, the Chinese people stayed Chinese and did not become Mongolians, or Manchurians, Japanese, Christians, or Marxists.

The mandate of heaven is why Chinese individuals aren't victims. Chinese aren't born sinners. Chinese are born soldiers. Whatever else they might become or learn to be, doctors, lawyers, they are fighters. For the Chinese there is no Original Sin or Social Contract or Marxist-Leninist dialectical thinking. All of that presumes a higher moral authority than the individual, and in Chinese thought, there is none. To give up your power of personal revenge to the state for the benefits of a stable society is self-get out, or get rid of it. You don't need the state to be you. The idea of a perpetual state in Chinese thought is immoral and perverse.

The mandate of heaven says, rulers of all kingdoms and nations sooner or later go bad, fail the people, and the people naturally form alliances, and become armies to bring the kingdom down, choose a new ruler or rulers, and the mandate of heaven is cranked for another turn.

The Cultural Revolution was out to erase all of Chinese history and culture and rewrite the minds of a new generation of Chinese fit to accept the social contract and the perpetual state.

Banning Chinese culture and breaking up families, exiling the parents and separating the children seems to have worked. The students at Tiananmen Square in 1989 were the children of the children of the Cultural Revolution. Second generation non-Chinese culture. They were at the right place for the enactment of the mandate of heaven, Gate of Heaven Square, where emperors rise and fall. But they didn't declare the state dead, null and void as the Chinese expected.

To their horror and grief, the students asked for "reform." The students failed because they no longer knew the mandate of heaven. They were no longer Chinese. They were mutants of Western civilization. All the Chinese who knew the mandate of heaven had left China. They were in Malaysia, Singapore, Hong Kong, Taiwan, Japan, and over here, in the Americas. (Of course, you knew the world capital of Cantonese opera is Vancouver-Seattle-San Francisco.)

Over here, "Americanization" — the force-feeding of the Christian stereotype of the Chinese as being so much more misogynistic and morally perverse than whites that they don't deserve to survive through Pearl Harbor — and the Chinese-American Christian autobiography, several generations of American-born Chinese Americans huffing hyphens sponged up Charlie Chan-Fu Manchu at the Bijou, never heard of the mandate of heaven and don't want to because it sounds icky. I belong to one of those generations of the American Cultural Revolution born and raised in the U.S. between 1925 and 1966.

In 1925 they made the Chinese Exclusion Law of 1882 perfect. No Chinese women allowed. Those Chinamen too stupid to go back to China will die without reproducing. Between 1925 and 1966, the American-born, "Americanized" Chinese American became the majority of Chinese in America, as the laws, World War II, and the immigration quota allowing only 103 Chinese a year into the country stopped up Chinese immigration and the

THE TOAD
MEANS LUCKY
MONEY.
I KNOW
THE STORY
BUT DON'T
UNDERSTAND IT.

Chinamen men died, the bachelor society who built the railroads, worked the mines, built the Chinatowns, built Mexicali, died. The bachelor society. The Chinamen who came here as boys and died without the society or company of women are today despised as misogynists and abusers of women in Chinese-American Christian autobiographies and in the movies, back home again with Charlie Chan Fu Manchu.

I'm one of the thousands of Chinese Americans who reputedly cringe at the word "Chinaman" and understand spoken Chinese to hear it but can't and won't speak it and hear and understand Chinamen telling everyone in the Chinese-speaking world what kind of stupid, American-born fool I am in the slang of four villages and a northern dialect.

But I don't mind humbling as much Chinese as I can get out of my mouth and taking them by surprise. Sun Tzu, the strategist, would give me points. And they give me a second look and second listen when I tell them the Chinese fairy tales and adventure stories in English. They know enough English to hear the shape is right and begin talking to me as if English were a variant of Say Yip Cantonese.

The mandate of heaven. I don't have to talk about it with the Chinese in the restaurants and shops. It's in the figures and little statues and gewgaws they sell. The statues of Kwan Kung and Kwan Yin, and Monkey and Nah Juh with his three heads and six arms. The shopkeepers and clerks know these stories. The dealers in Chinese art goods know the stories that go with everything they sell. But what has the mandate of heaven to do with the three-legged toad meaning money and luck?

They don't know the story behind it.

"You don't know the story behind it?" I ask.

No, they don't know the story behind the three-legged toad meaning imminent money.

"I do," I say, and catch another degree of their attention.

"I know the story but I don't quite understand it."

"What's the story?"

"LOWE HOY AND THE STRANGE THREE-LEGGED TOAD." I say. I see them relax a bit, become kids again as I tell the story in English, making it easier to understand how I can know and tell the Chinese story and not understand it.

A village in old China. All the water for this village comes from one well. All the water they use to drink and bathe and water their plants and crops comes from this one well. One day the people discover a strange three-legged toad at the bottom of the well. It has strange, sad eyes. It smells bad. It fouls the water of the well.

People who drink water from the well all get sick and some die. The plants watered with water from this well wither, their



Cafe Floer de Loto, Tsimba

leaves turn black, and they die.

"How can we get this horrible toad out of our well without making the water unfit to drink?" the people ask.

Lower Hoy, a petty official and student of Taoist magic and an odd sort himself, steps forward and looks down into the well at the three-legged toad. He looks and dresses and acts like a little boy. The top of his head is shaved. His fringe of hair hangs down like a boy's. His clothes are open and his belly shows. He's shaggy, like a dog.

"Where does that ever smell bad?" he says.

"Can you get the toad out of the well without killing it?" the people ask.

Lower Hoy laughs, reaches into his pocket, pulls out a gold coin, and flips it into the well.

The three-legged toad jumps at the gold coin, catches it with its tongue, and gulps it down. "Oooh," the people say. "Did you see that?"

A few people smile and toss a coin or two down the well. The toad snatches every one and gulps it down.

"My friends," Lower Hoy says smiling, "let us not forget what it is we want. We want water that does not kill our plants. We want water we can drink without getting sick and dying. The problem is not entertaining ourselves throwing our money away at the strange three-legged toad."

Lower Hoy takes out a long string with a large knot at the end. The string runs through the square hole stamped in the coins. He drops coins down the string and they clink, and with each clink, he jerks on the string. The large knot stops the coins from falling off the string.

Every time Lower Hoy jerks on the string of coins, the toad jumps at the coins, higher and higher, and jumps so high it lands outside the well, and Lower Hoy steps on the toad.

"Please, don't kill me! Give me money! I'll give you money!" Lower Hoy steps a little harder on the toad.

"Ah, I see you can be bought," the toad says. "For you, I have something money can't buy."

"What's that, Toad? Lower Hoy asks.

"World travel," the toad says.

"Touch me, with your foot, your hand. Touch me and think of a place, anywhere in the world and you will be there."

The strange three-legged toad speaks the truth. When Lower Hoy touches the toad with his foot and thinks of peaches in the

summertime in his childhood, he finds himself transported to the very spot of his thoughts.

He lingers awhile in his childhood, then thinks of China at the time of the Great Sage and is there, in a China near the beginning of time. He hears what Confucius has to say with his own ears.

Lower Hoy touches the three-legged toad with his foot and thinks of the Monkey King leading the pilgrims to India to collect Buddhist texts and is just where he wants to be when he sees them, in the distance, all headed west.

Lower Hoy doesn't want to interfere. He wants to see what's what. What's art. What isn't art.

Then he touches the toad and thinks himself back to when and where he has come from. It is as if he and the toad haven't been away.

Even the three-legged toad enjoyed the trip. Lower Hoy agrees, he and the toad seem to bring out the best in each other.

Lower Hoy uses the strange three-legged toad to travel. Everywhere he travels he collects knowledge. He uses his knowledge and becomes a famous master of statecraft and a minister of state.

Now and then the strange three-legged toad hops away and disappears down a well or a pond. The people always become anxious about their water, sniffing like a toad and turning poisonous. Lower Hoy always catches the toad with his string of coins before it finds the air with its stink and poisons the water. And the people are always relieved.

"Give me money! Money! Money! Money!" the toad sings, snuggling up to Lower Hoy's foot.

They smile. They like the story. They understand it. They can't explain it. The toad means lucky money.

"I know the story but don't understand it. Why is the toad a symbol of luck, money, and happiness? I can buy the toad or not, without understanding the story."

I don't have to understand the story to get along with the shopkeepers in Chinatown. I don't even have to speak their language or try mine. We can stay private in our own languages and cultures and get along with each other and do business with each other on the street, in English. And we do.

American English is a language of trade between traders. It is the language of the rendezvous. We are not all one. We are all traders.

Everyone came to America as a migrant and has been moving on, sometimes forced to move on, but moving on ever since. American culture is not a fixed culture. There is no one American culture. What we call American culture, like American English, is a patchwork of cultures. That's the mandate of heaven. But much of America wants a dictated, strictly Judeo-Christian culture and is dead, dumb, and blind to reality. They're freaked with the fascist myth of the Tower of Babel, afraid of languages they don't speak, and culture like the Chinese that do very well without religion or superstition.

In the real world, the model of civilization, of civilization is the marketplace, not the court, not the church, not the cross, but the crossroads.

This crossroads civilization was a reality in Imperial Valley and along the Mexican border. It turned out to be a bubble that burst for the Japanese. The Japanese came to the Imperial Valley and successfully farmed cantaloupe and other melons, in spite of the state alien land laws that made it impossible for them to own land. A spot of popular racist novels in the '30s damned them for being too Japanese and damned their American-born children for being too American that argued for alien land laws banning not only long term, but short-term leases to the Japanese, withdrawing citizenship of the American-born and sending them all back to Japan. The Japanese grew their melons and prospered. Come Pearl Harbor and World War II and the bubble burst.

The Japanese of the Imperial Valley were sent to concentration camps in other deserts where they weren't wanted.

Did you tell the Mr. Moto story? Phil McGee asks his mother. She's a little slip of a woman now. If I breathe on her she might blow away.

"Well, you mean during the war? What was his name?" "Moto?" Phil says and thinks again. It is not good for the dean of the College of Ethnic Studies at San Francisco State University and the musical director of the Edwin Hawkins Singers of Oakland to mix the names of people of other colors. "Monto," he says.

Elizabeth McGee says, "He had this pharmacy, drug store, restaurant sort of thing. He tried very hard to turn it over to some black pharmacist. And the people that could do that were reluctant to leave Los Angeles area. But we were very close friends. The people on the corner, Mr. Woo, Young Yee. His name was Yee, but everybody called him Mr. Young. He had a large family. And most of those kids went into dentistry. I don't know why but almost all of them went to dental school."

As with the story of the toad and its symbolic meaning, I'm not sure the story Elizabeth McGee just told is finished or how it is the story of Mr. Moto. Phil doesn't know for sure. He asks, "Did you finish the story about Daddy, you all taking over the running of the pharmacy, the store? So did Young run it for a while?" "Oh, DuBois was probably doing the business," she says. "We didn't run it."

The whites hated the Japanese. The old movie *Bad Day at Black Rock* was set in the valley. One night Robert Ryan leads all the men of Black Rock out of town and kills a Japanese farmer and buries him in the desert and keeps it a secret through WWII, till Spencer Tracy comes back from the war with one arm and a medal for the father of the Japanese-American soldier who'd saved his life in Italy.

The blacks got along with the Japanese. The McGees, though, were a unique family. The patriarch was a school principal. The McGees were educated, musical, and close-knit. They not only got along with the Japanese, Chinese, and Japanese immigrants, and the Mexicans living on the east side of the tracks in El Centro, they "Americanized" them in school.

The Chinese like the Japanese like the heat and seemed to disappear under the rocks. The Chinese were there in WWII. They've been there since the time they are said to have dug tunnels under the border from Mexico to California to traffic in marijuana. To the first Chinese, the blacks were the first Americans, and the Chinese included blacks when they said "Japen," literally, "foreigner," meaning, "not Chinese," slang for "American."

There's talk of a "Chino Mountain" where Chinese dumped

in Sonora died trying to make it to Mexico.

The Mah family is supposed to be a force among the Chinese business and businesses of Mexico—Calcutta and El Centro 12 miles up the road. Mah, sometimes Mar, is "horse" in Chinese.

William A. Payne was the principal of the school where blacks, Mexicans, and Chinese sent their children. His daughter tutored Chinese children. His third child still lives in El Centro. I spoke with her and her son Phil, in Phil's home.

Elizabeth McGee says, "I was born in Pasadena. My parents—William A. Payne, my father, and Zenobia—came out here in 1907. My dad came to El Centro in 1920."

"In El Centro, when we first went, we rented, and I think we had one of the two houses with indoor plumbing, and a bathtub. The McGees had the other. Mr. McGee was a plumber, so it was no trouble for him to put in some plumbing. But mostly everybody had outdoor plumbing for many years."

"DuBois McGee, the plumber's son, and I were the two youngest kids in the sixth grade. We mostly would play jacks."

"Most of the black families had come to pick cotton and work in the fields, so that they didn't start school until, oh, maybe November, early December of every year. So that it took a while to get through eighth grade."

"I begged and begged my parents to let me go out. And I worked three days. I made three dollars and 18 cents. And the man that gave us transportation charged me three dollars to get to the fields. So I had a net profit of 18 cents. So I sort of lost any desire I had ever had to pick cotton."

"And DuBois was a very bright kid and didn't work in the field. And when he was ten, some of those kids were teenagers, and you know how kids are, there was this big age difference, and so then we went through high school and junior college together and both went to UCLA."

The families paid the way. There were very few scholarships being given. In fact, most of the African American kids did not go to high school because when they finished eighth grade, they felt they had accomplished a great deal, and then they went into the fields. Watermelon. All the crops that were growing then. And there were a number of farmers. Until they started the cotton pickers—you know, the automatic cotton picker—they needed lots of people to chop cotton and pick it.

"Well, we sort of set a lot of precedents. I mean our family. Most of the people only went to town when they had to shop and had to go to the courthouse for business. If you lived east of the railroad tracks, you mostly stayed on that side of town. And, once a year, the white Elks (Club) had a big outdoor Christmas tree and they gave every kid in town who went down there a sack of candy and oranges, so that was one day a year when kids went uptown in large numbers. But we used to go to the show. And we wouldn't see any other black kids in the show, until they saw that we were going. And because we were a big family, they sort of, you know, what we did they sort of followed along."

"My oldest sister was ready for high school. And she was little, about five feet tall, just a scrap of a little girl, and when she went over to enroll in the high school, they almost had a riot. The kids were out in the hall, and they were screaming, just making a nuisance of themselves."

"Anytime, because they were so hostile, so my dad picked up a baseball bat, and the principal Central said, 'Oh, Mr. Payne, I don't think that will be necessary.'"

"And he said, 'I'm going to protect my child.'"

"And so she didn't enroll that day. She went home, planning to enroll the next day."

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"So he said, 'What will we do?'"

"And she said, 'We'll have to teach her at home.' Because he did have his high school credential. So he started teaching her at home. And then the next year, when several children graduated from the eighth grade, their parents asked him if they could take classes. And the next year they had built a new school for him. Because the year we went there, we were in school, right in the heart of the red-light district. There were gamblers, pimps, prostitutes all in that area. And these thugs would hang on the fence, you know, when the girls came out, you know, cause they were quite mature. And so when my dad went there he was determined to bring the school up to standard. And it's interesting to read the minutes from the trustee board to hear some of the things he said which were not very complimentary about the whole situation."

"But anyway there was an extra room at the elementary school. So that was where the high school kids had a room to themselves at the elementary school. And then people from all over the valley began sending their children there, getting permission for them..."

"And my dad was a kind of an educator that was far ahead of his time. So he would assign a tutor to each youngster—if they couldn't speak English, then they would have their own tutor, plus attending classes. So they learned very fast. And my sisters who taught, remember, 'Oh, yeah, I taught, I tutored so-and-so, kids around the community.'"

And she taught her own sons. "I taught Bobby and I taught Phil," Elizabeth McGee remembers.

"I can remember she used to tell us stories about the origins of songs. How the slaves used to have to put their heads under a bucket to sing or that 'Steal away, steal away to Jesus' meant that the slaves were getting ready to escape," Phil says.

"Oh, 'There's a Meeting Here Tonight,'" his mother says. "Yeah, 'There's a Meeting Here Tonight,'" The Old

Canon ground," they were actually Negro-oriented stories about the ancestors. And so we had storytelling time, and those specific radio programs that came on at night, like *The Shadow*, and *Mr. Valentine*, and stuff like that.

"She raised us to believe and to understand. You know, you come home, Mommy! Someone called me a nigger!"

"And she'd say, 'Well, what's wrong with you? Why are you upset? You're not a nigger.'"

"She'd take me to the dictionary, show me the word nigger, tell me to read it, I'd read what it says and she'd ask, 'Now is that you?'"

"No, Sniff, Sniff!"

"So what are you upset about?"

"We just would not accept the Western way of looking. We just would not. And did not. And we did not have as much to draw from—like China and Japan [for the Chinese and Japanese Americans]—as easily. Because the African dynasties and all that stuff had not really been uncovered yet. And so we were simply riding on the energy of the W.E.B. Duboisies, the Frederick Douglasses, and the Harriet Tubmans..."

"El Centro was quite a segregated community because most of the Anglo-Americans had come from the South, and they were accustomed to separating themselves by races. So the dividing line in El Centro was the railroad tracks. Many of the people—Hindus, Pakistanis, whatever they called themselves—various names. And Portuguese and Mexicans mostly lived on the east side of town where the blacks lived."

"And the Chinese were scattered around the community because they began in the 1920s to build grocery stores. Hong Chong Store was started in 1920. It had been owned by a black man, and when he got too old to maintain the store, then he sold it to Hong Chong. So there were two Chinese stores in my area."

"And my husband in the '30s and '40s was very close to the

In the '20s and '30s

A NUMBER OF NOVELS.

SET IN THE VALLEY.

PORTRAYED THE

JAPANESE FARMERS

AS ENEMY AGENTS

AND A SECRET ARMY

HUNTING ORDERS

FROM THE EMPEROR

TO DROP A

SECRET CHEMICAL

INTO THE WATERS

OF SAN DIEGO.



San Diego Reader Mary S. 88

Chinese people because they were suspicious of lawyers, and so the banks were rather slow about lending them money. So they would get together and pool their money. And DuBois, my husband, because of his background in economics was sort of their official accountant and even lawyer, even though he wasn't a lawyer, and they would meet when they were having disputes and he would sort of be the arbitrator.

"I can remember when I went into a drawer one day looking for something, and it was just stacked full of money and receipts and papers. It scared me so. I called DuBois, I said, 'Come here. What is this?'"

"Oh, Henry and so-and-so. Butch, they were getting ready to go into something, and they have me working on it, and I'm keeping their money."

"Yeah, as I say, he was the lawyer, the arbitrator, and of course, after they had been here a few years they began to get more confidence. Then the banks [let them deposit their money]."

"Then as they became more prosperous and began to farm and make money, they started sending for younger Chinese people. Well, then, mostly boys of course. And when they came to El Centro, mostly they didn't speak any English."

"When the Chinese youngsters came over, then the Chinese merchant, who had children sent them to Washington school, the school where my father taught, because they were just treated better and there was no prejudice in those early years. I mean, people got along."

"But in researching the history of the black Americans, we find that there were some who came to the valley in 1904. And some of them were... some of them came by covered wagon. And there are still people, middle-aged men, who as children remember crossing the desert from Arizona in covered wagons and camping out all night."

"And the Chinese people — well, many of them came from the valley from California because it was easy to cross the border and sort of lose themselves in Mexico."

"There was not much of going out for a celebration because we didn't have a whole lot of money. With eight kids in the house, money was very scarce. And so we were very home-oriented. And then Sunday dinner, we always had extra people there, because my mother was a wonderful cook. And she could find the biggest roast, which she would usually get from Hong Chong [Store], because we were close friends with Henry Chan."

"In fact DuBois and Henry Chan were — they were really close friends. And the thing that is interesting to me and just shows the difference in people, when I go into stores, people that know DuBois and knew my dad, you would think I was the Queen of Sam coming in there. I mean, they'd come out and just make a big fuss over me. I mean, to this day? And I went into a shoe shop just before I left home to come up here, and this woman — I don't even know her name — but she, 'Oh, Mechi' [in Chinese accent]. And then she's telling 'this other woman in Chinese, so why I don't know what they were saying, but I mean, she was explaining who I was and so forth, and they just never forget.'"

"I ask Phil about Chinese friends."

"Phil says, 'The Chinese kids I knew normally had to work in the store after school. They weren't very involved in any of the extracurricular activities at school.'"

"What's a teenage boy do in El Centro on a Saturday night in the '80s? I ask."

"On a Saturday night, if one of my friends wasn't having a party we would sit under that fan-was lampost and sing. Doow-woop. Or, as we got old enough, you know, after we were 15 you



could drive, if you were old enough or you knew somebody with a car, you tried to sneak into Mexico."

THURSDAY, FEBRUARY 10, the first day of the Year of the Dog. The Day of the Chicken.

The giant Poon Goo wakes up inside an egg with his axe. It's been 18,000 years. He breaks out of the egg with his axe and for the next 18,000 years separates the stuff inside the egg into heaven and earth. He dies and one of his eyes becomes the sun and the other the moon. His hair becomes forests and grasses. Other parts of his body become different minerals and geographical features covering the earth with soil, mountains, rivers, forests, and plains.

His sister Nur Waw comes down to a world that is a garden but has no animal life. On the first day of the new year, Nur Waw, the mother of creation, created the chicken. The second day, she created the dog. There are 15 days in the new year's celebration. On none of those days did Nur Waw create the toad.

First the giant Poon Goo creates a boat. The egg is a boat. The Chinese creation myth has no religious significance. Poon Goo is not a sacred name. Poon Goo creates Heaven and Earth, and Nur Waw the Mother of Creation is really a migration myth. Most of the days of the 15-day celebration of the Chinese New Year, I'll be looking around and among the Chinese of the Imperial Valley and Mesa where Chinese and other migrants have been settling, passing through, and passing on since before whites settled here.

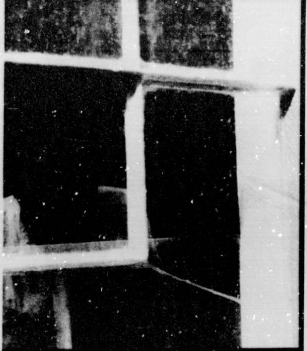
SATURDAY, FEBRUARY 12, the Day of the Pig.

"Aren't you ashamed to be a man telling us what is and is not Chinese culture?" the fans of Maxine Hong Kingston, David Henry Hwang, Amy Tan ask me. I give what I think is a reasonable answer saying, "What is and is not Chinese is not a matter of sex or belief but of Chinese text."

"Ah!" they say. "The Chinese have no texts" as if everybody knew that. And I'm a literary fascist for saying so. They say they know the higher truth of Chinese culture, and there's no way of objectively corroborating what they say unless I want to grab their precious mothers around the throat and beat the truth out of them. Why would I want to do that? None of their mothers are authors or authorities on traditional Chinese stories in any Chinatown or China I know of.

Grace tells me another Chinese-Mexican girlfriend from El Centro who grew up all Mexican and American and zero Chinese brought a copy of Amy Tan's *Kitchen God's Wife* and recommends it to Grace to "get in touch with her roots." She sounds so young and sweet. Married. A teacher. Mother of two. Hate to disappoint her.

"You won't get in touch with any Chinese roots. You will get in touch with the stereotype," I say. "All her Chinese culture is fake. She asks why the kitchen god wife isn't honored. The answer is she is. The poster of the kitchen god was a double portrait of the kitchen king and kitchen queen. And making the kitchen god a lucky man is like making Jack and his mother-in-law Jack and the



The author peers through the temple window.

Beaststalk rich folks. It makes no sense."

She can't believe American publishers would sell the fake. I laugh. Either they're lying or I am. I'm not going to teach her 12 years of fairy tales, myths, and heroic adventures in one convincing line over the phone. I'll send her a collection of Asian fairy tales to thank her for hooking me up with her Chinese father in California.

In Asian America, I'm the designated Asian male for saying there is no Chinese fairy tale that teaches that "the worth of a woman is measured by the loudness of her husband's belch," no matter what. The *Joy Luck Club*, the Amy Tan novel or Wayne Wang movie, says, if they insist such a story exists and was as influential as they say, it should be a simple matter for them to present the text to prove it's real and the toys and art inspired by the story demonstrate its influence. The stories the Chinese say are the real stories are easily found in Chinese and English and Spanish in every Chinatown I know, along with the toys, the children's books, coloring books, comic books, playing cards, art, and criticism the stories inspired.

So when I ask people in the Imperial Valley and Mexicali and Tijuana about the toad, I don't want to be alone. I'll get my friend Pok-chi to ask about the toad. The question will sound a lot better in Chinese. Whatever I hear is going on tape. I want a Chinaman camera eye that has seen the contents of a Chinese childhood and has a 24-hour bullshit detector.

Will I find the difference between the real and the fake in the valley?

Are the Chinese along the border and the Imperial Valley

so "Americanized" they never heard of the three brothers of the oath of the peach garden, "Three Kingdoms," and Kwan Kung? The thought is shocking to the man I've chosen to be my ally.

Pok-chi Lau is a fastidious photographer who can work with the light and the degree and kind of hostility on the scene he happens to find without intruding. He has spent the last few years getting into the houses, apartments, and rooms of Chinese in Chinatown and Chinese suburbs around the world. He snaps shots of what people put up against and hang on their walls. He photographs them among the contents of their homes in such a way we seem to be able to read them like a book.

He teaches photography at the University of Kansas in Lawrence, Kansas. Click on your best friend, the TV set, here comes *The Dark Command*. Walter Pidgeon is Quanztrill. His riders burn Lawrence, Kansas, to the ground. John Wayne shoots back and has a climactic fight scene. Old movie: 1940. That's Lawrence, Kansas. What a Chinaman doing teaching photography and owning a house in Lawrence, Kansas?

He's been trying to grow his own Chinese vegetables in his back yard. Bok choy, the Chinese broccoli called gai lan, and in ngau lily root. He doesn't know why his in ngau turned out small and short and red instead of the pale pink of the lily root. I don't understand why he would choose Lawrence, Kansas, for his experiments in Chinese agriculture. Is this another expression of Chinese self-sufficiency? Everyone is born a soldier. Every soldier is a farmer?

Where we're going is 45 feet below sea level. Where we're going was largely farmed by the Japanese. The Japanese pioneered the growing of cantaloupes and melons in the valley. In the '20s and '30s, a number of novels, set in the valley, portrayed the Chinese farmers as despoilers of the environment, evil enemy agents, and a secret army awaiting orders from the emperor to drop a secret chemical into the waters of San Diego to eat holes in the bottoms of all the warships harbored there and slowly go from house to house torturing white people to death. These novels screamed for stronger alien land laws against the Japanese. The Charlie Chan movie set in the valley, *Cat in the Hat*, has Sidney Toler, the white man who plays Charlie Chan, this time spout a phony Chinese name of a phony Chinese goddess, right in front of Victor Sen Yung, a real Chinese boy from San Francisco who should know better. But Victor's a good Hollywood and is the Chinese of Hollywood fantasy Charlie Chan's honorable Number Three Son.

SUNDAY, FEBRUARY 13, the Day of the Sheep.

We stop at the Tien How Goong, the temple of the Queen of Heaven. Outside, the banners of Kwan Kung hang on the fence. Kwan Kung, being the embodiment of self-sufficiency and personal integrity, is regarded by both Taoists and Buddhists as the defender of all borders. It's the fourth day of the new year of the Dog.

Well-dressed families, young females, Chinese Vietnamese walk in, buy incense, and burn sticks of incense by all the gods, Buddhist and Taoist. Monkey, Kwan Yin, and the god closest to them, the Taoist Queen of Heaven, Tien How, flanked by her allies, the God of Thunder, Gong Gong, and the God of Wind, the caretaker of the temple casts the I Ching and gives each a slip of yellow paper. They read the signs and burn it in the flames of the fire-burning in an urn by the entrance. There's a lot of smoke from all the smoldering incense. But no blood. No Fu Manchu snake-eyes. The unbending, unyielding, the cheongung, the strong, the virtuous. There is a roast pig. There is a ceremonial offering of

steamed rice, pomelo grapefruit, oranges, and tea. This used to be the Chinese Baptist Church. Now it looks like a Chinese building. Yellow walls with red trim. The Chinese Baptist Church is in a new larger building one block north, with their own parking lot across the street.

Pok hasn't heard the Tien How story. After a year of listening and reading, I think I have it without the frills. Tien How was a strange god. One day her father and four brothers are out fishing in their boats and a storm blows up and separates them. Tien How runs down to the beach, goes into a trance, and points out to sea. Each of the four brothers sees a blue light in the shape of a woman appear at the bow of their boat and save for them to follow. They follow the light out of the storm in sight of home.

Tien How's mother is freaked by her daughter's trance and shakes her awake. "Mother, you have done a terrible thing," Tien How says. Her brothers appear, recognize her as the woman in the blue flame, and fall on their knees and *lawsoo* to her for saving their lives. When the father never comes back, Tien How's mother realizes she did a terrible thing. Since then, the salutes of Vietnam watch for blue flames from the tops of their musts when lost inside a storm. If the flames stay flaming, they'll make it through the storm. If the blue flame disappears, they're doomed.

Before we cooan up music station and take I-5 south, we have fish fillet juk in Chinatown. *Hon jing*. The restaurant features a large ceramic statue of Kwan Kung watching the deer. Pok-chi wants to buy something for his son. We stop at a Chinese department store selling everything from herbs, teas, and dried Chinese fruit to furniture, cookware and cooking utensils, bowls and plates in real ceramic and durable plastic, and of course, the stuff of interior decoration, the statues and vases and embroidered hundred birds, drums and symbols and lions for the lion dance.

There's a foot-tall ceramic statue of a bald-pated boy with his belly showing. Lowe Hoy, stepping on a three-legged toad and pouring water from a gourd into its open mouth. He holds a string of coins in his right hand. Pok-chi's never seen it before. I tell him about the three-legged toad in the curio shops around Chinatown. The toad means money's coming. Why? I tell him the story of Lowe Hoy and the Strange Three-legged Toad. What kind of Lowe? He asks. The Lowe of Lowe Ray, of the Three Brothers of the oath in the peach garden. The same Lowe as his name. Lau. All men are brothers.

What kind of Hoy? The Hoy of Hoy, the sea. Pok-chi grins. He understands the story. He likes the story. But he can't explain what he understands. He's a photographer. He communicates his understanding in photographs. Grace, Pok-chi buys a little toy Lowe Hoy playing a string of coins into the mouth of a three-



The strange three-legged toad speaks the truth. When Lowe Hoy touches the toad with his foot and thinks of peaches in the

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San Diego Reader May 5, 1994 **23**



Poor market in Calcutta

"All of them at that time American-born, New York-born. She began talking about her parents being persecuted during the Chinese Cultural Revolution. They were intellectuals, university educated, from an intellectual family. Their ancestor was a famous poet and government official. He had a reputation as a decent, very good government official, which was rare at that time. His name was Luk Yan. Luk Feng Yang is another name. I studied his poetry when I was in high school. So right away that would demand some respect for her and her family."

"She talked about her parents being persecuted and jailed and hauled into the streets with signs on their front and back saying people like them were gaoi gaoi sun, they are demons, snakes, ghosts, horses, cows, and bears. People on the street would insult them. They would spit on them. No one would dare talk to them. Even friends. Of course, the children would not be allowed to talk to them. But they need to let their parents know they were doing okay. They don't know when the parents will pass through the street where they're condemned. They know they will not be passing through this neighborhood at the same time."

"And they used the tactic that they used fighting the Japanese. They were told, if the brown hang outside the window upside down, it means that the family's okay. The children are taken care of."

"Then we're out of the candyland and down in the desert and going to the bottom of something. The air is different. The air in the air conditioner is different. My ears pop. For a little bit I thought I might have been here before. I was wrong."

"And later they found out from their mother that indeed,

she walked past the house, saw the broom was upside down and was relieved," Pok says.

"If I'd been here before, I'd be crazy to come back. I think. In 'The Movie About Me,' I stop the car, get out, listen to the air, and freak, tear my clothes off, and run bare-assed and barefoot into the desert and disappear in a mirage of water just short of infinity."

"Ah-Connie was sent to the country to learn from the peasants. And a lot of the farmers, the peasants despised these people because they had never done any physical labor in their lives. And the peasants were already very poor. And the government sends all these inexperienced kids who don't know how to take care of themselves to become a burden on the peasant farmers. Ah-Connie learned to go to the field and do physical things. She remembers having to dig into rice paddies that's eight feet deep. Because the tops of the rice plants were exhausted, and they have to recycle topsoil, turn the soil over from underneath as deep as eight feet. So at 17 or 18, she's digging trenches in soggy soil. But it turned out to be for her benefit. It made her physically stronger to survive in the water for a couple of days."

"The Arturo Wu argument, I think."

"She remembers there was a guy who was extremely handsome, who liked her, but she didn't like him. She found out he had all kinds of underground connections and was able to survive very, very well during the Cultural Revolution. He was something of a gang leader. He was a planner who was the architect behind certain gang projects. He never had to dirty his hands. Smuggling. Extortion."

They had a childhood friendship. He'd liked her since childhood. So that even though she didn't like him, he agreed to help her out.

"Then another childhood friend she hadn't seen in a long time one day looked her up out of the blue. This guy proposed to escape to Hong Kong with her. She didn't know if this guy was sent to her by the other guy with the connections, who'd promised to help her."

"She asked, 'Why do you choose me?'"

"He told her a fortune teller had advised that he must take another man and two women with him to make this trip. Otherwise he won't make it. The escape must be two men and two women. So he recruited her."

"From the city to swim to Hong Kong is a long distance. That's Poon Yur. The village Ha Hering is not too far away from Poon Yur. Her father had a friend who was an accountant. He had to reverse the security of the village so the people could not escape. He took the blame later on. He saw her leaving. He walked with her for a distance. He let her go."

"She walked to the river, met the three others, and boarded a sampan. They got out to sea by daybreak, before they're out of territorial waters, the coast guard intercepts them. There's no way they can run. The sampan is boarded, and they're physically dragged out of the boat with machine guns at their heads."

"The captain asks questions. There's an exchange of papers. The captain lets the people go. She suspects her gangster friend has made an arrangement with the captain. After they get back onboard the sampan, the coast guard fires toward them, but fires short, till they reach Hong Kong waters."

"That's a storm came that afternoon. The sampan fell apart and they swam to an island. The island is full of corpses. The stench! They were so hungry, she said they thought of eating meat off the dead bodies. But they just couldn't do it. They spent the night there because of the sharks around. They spent the night in the cave with the dead bodies."

"In the morning there were fewer sharks. They threw dead bodies out to feed the sharks. Like chum. After a few hours the sharks are all done and gone. No sharks out there. They don't know how far they are from Hong Kong, or in which direction it is. The guy rigged up some kind of antenna by using some wire and a piece of tin foil and a tin can. He received static and swam toward where the static was coming. The guy took off his pants. They were made with a vinyl coating. So he took his pants off and wrapped them around Ah-Connie's neck to use as flotation. And they swam. And another 15 or 16 hours later they made it to the New Territories, the Lo Lo San area. When I was growing up, that area was famous for recovering corpses of dead swimmers. But they got there alive. A policeman came by and woke them up and said, 'Since you guys have made it this far, I'm going to let you go.'"

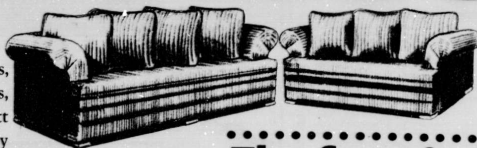
"The guy she swam with and Ah-Connie decided to never see each other again. They might be caught and sent back if they were seen together again. Though she didn't like him, she wanted to thank him. After seven months in Hong Kong, she saw him working in a barbecue place, chopping pork. She arranged to have a gold necklace sent to him as a sign of her gratitude."

"In America and married to Pok, chi's cousin now, she and her husband own property in New Jersey and Queens. Happy ending. I couldn't work that hard. I also couldn't get myself to own property in New Jersey or Queens."

"Golden Dragon, Yau Ma Tei, China Palace. We count six Chinese restaurants driving into Calcesto on Imperial Avenue."

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in the same building. Strictly bachelor quarters. The three fathers slept in one room. The three sons slept in one room. We going through a daily routine.

"I came in 1936, we had electricity, adequate plumbing, the comforts of home. We had gas stove, Kerosene heater. The first comfort we had was a desert cooler. We didn't have any air conditioning in those days. We had one of those rotary fans. And this is where the desert cooler thing came in. We were the first to invent that. We used to have gummy sacks, potato sacks, soaking wet and put behind the fan and bring a cool breeze into the living quarters. Then came the desert cooler. The desert cooler was the first relief from the heat for the family here. Oh, man, that desert cooler would just...in fact, in some of the lower-income homes they still have desert coolers.

"In those days everything was in bulk. The rice, the beans. The flour. We would package those things. We packaged in one-pound, two-pound, three-pound packages for sale.

"We'd be helping out in the store too, like stocking shelves. Then as you get older, you get to learning the language and speaking to the people. Spanish was our second language. We were learning Spanish and English at the same time. We learn English language in school, then we come home and it's a predominantly Spanish neighborhood. That's where I picked up my Spanish.

"And a lot of times I'd go and make the deliveries, and then we'd get to know the people, take the orders, sort the orders, and make deliveries on a COD basis, like that, so I got to know people pretty well."

Pok-chi asks if George's grandmother and mother ever came to Calexico.

"My grandmother and my mother both stayed behind. At that time women were not allowed to come over," George says. Yes, the Chinese Exclusion Act of 1882 and the Gentlemen's Agreement of 1905. Pok-chi is listening for a story of women left behind. George Woo is telling the story of boys growing up with men without mothers, without sisters, without women; boys growing up to be the fathers of boys growing up without a family, without a sister. This is all men living like soldiers on a mission. Men, no families.

"There were very few Chinese families in Calexico. I don't recall having any Chinese families in those early years," George Woo says. "One day in the summertime we went down to the canal to go swimming, you know. And I got caught in the rain and came in the store all soaking wet. Man, my dad saw me! We used to have those sticks to get groceries from the top shelf. He grabbed that and just slapped the hell out of me. You three kids supposed

to come back from school. The other two come back! How come you don't come back!" broke that stick on me. He was madder'n hell. Right in the store! To show his other partners. There's three fathers in that store. There's no mother to go. 'Oh, poor baby,' like that.

"My teenage years. I didn't have those liberties of going dancing with your friends and girlfriends and stuff like that. My life was from the store to the school and from the store to the school, and that was my daily routine. We didn't enjoy the joys of life at home, your mother serving meals to you. Come to that age, you kinda take your own attitude toward things. 'How come the other kids can go to movies and show I can't go?' So you start questioning your dad and stuff like that. And we were brought up to, when they say you don't go to movies, you don't go! There ain't no radios or records. None of those things. Those comforts of home."

"I'm shocked. 'No Lone Ranger?' ask. "Well," George admits, "The Lone Ranger is one thing I did listen to, and The Shadow. Well, they had a radio in the store, to play music to please the customers. So I got close enough to that thing, while I'm packing groceries. I could listen to it.

"In 1941 Pearl Harbor happened. I was too young to volunteer. I volunteered at the age of 19, in 1946. I didn't know how to use a knife and fork till I went into the Army. So the Japanese saw I was coming and they gave up. I volunteered in the 8th Army. I served in Japan with the occupation forces.

"See, my generation, most of the guys, as teenagers, they all went back to mainland China because the parents had selected their wives already. They were told to go back and get married. So I can fairly say I was the first guy that broke loose from that chain.

"Like, when I met my first wife, it wasn't a date, we just sort of start socializing. Then this Long family from Mexico, I was kind of attached to it. I felt a little camaraderie there with that family, father and son. I remember my mom wrote the letter back, always, 'Send George to China. I have his wife picked out for him.'"

"My mother just said, 'You come home and get married! I've got three girls picked for you.'"

"Then I said, 'Hell, no! I don't want to go back there. I'm going to live here.' I saw how it was for my grandfather and my dad. Their wives are over there. And they're over here.

"I said, 'This is the girl I've been going out with and I like, and we're gonna get married. So I got married. So I was dislocated. 'My mother finally gave way, said, 'Okay, bring your wife home. We'll have the Chinese wedding over here.'"

"I took my wife back to the village where I was born. It was

19 years since I'd been back. I was 27 years old. It was very special. Everything looked different. The village came out, all my relatives came out. Banquet. We got off pretty well, and we came back and made our home."

Pok-chi is amazed, a little offended George and his father didn't bring his mother over from China.

"My mother was not allowed at that time to come over, no," George says. The quota of Chinese allowed into the continental U.S. of 103 from all parts of the world wasn't lifted till 1960.

"The other two guys that came over with me, they went back and got married and started Peas."

Few are two large obviously Chinese-owned warehouse stores on Imperial Avenue. The big "PESO" sign is in some awful quasi-Spanish calligrapher in huge letters, and underneath are two obviously Chinese words. One store is just a block from the border, at the beginning of Calexico. The other occupies a huge space between a huge Kmart and a huge Wal-Mart outside of Calexico. The big difference between Peas and the chain discounters is all of Peas's signs and labels are in Spanish only. Interesting to see the Chinese defying national baggies Kmart and Wal-Mart for dominance of an intersection of Imperial Avenue. People seem to come to these places to get away from the desert. Entire families wander around the Peas and the Kmart like they're on a nature trail in the park.

George Woo says he recents the way he was brought up. "What kind of father is he?"

"I like my kids to have what I didn't have. 'The two daughters by my first marriage. They're married now. In fact, I have three daughters and a son. The daughters each have two grandkids now.'"

His father is buried here. George is sure it was his father's wish to be buried here, in Calexico. "He lived all his life here in Calexico until he retired and died a few years later. You don't question your dad at those times. He made decisions."

He's on the phone to the current president of the Chung Wah of the Imperial Valley. In the flow of a few seconds, George uses Spanish and Chinese and tells us this man is the only man to successfully farm lily root in America.

"I want to meet him," Pok-chi yells. "I have to meet him!" Pok-chi smiles and asks Sun Lee-Louise why the lily root he grew in Lawrence, Kansas, came out small, short, and red. Sun Lee-Louise snorts at us and shrugs up. We are farmers from Kansas come to steal the secret of growing lily root. Right now he is the only grower of lily root in the continental United States. The lily root you find sliced thin and breaded or broiled crunchy—

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the little circular things with the holes in them in a hearty soup — are from Sun Lee-Louie's farm. Others have tried to grow the lily root. Just ask Pok-chi Lau, the photographer turned farmer on the spot. Stop asking for the secrets of growing lily root and snap his picture. Pok-chi.

From his father's original 40 acres, he has built a farm of 200 acres. He grows bok choy, the bulbous Chinese green with the dark green in the leaves and white stalks. Other people all over America grow bok choy. Pok-chi grows bok choy.

Sun Lee-Louie also grows gai lan, Chinese broccoli. Lots of people all over America grow gai lan. Oh, Pok-chi's gai lan come out funny looking and skinny.

"Too much rain," Sun Lee-Louie says. Near the cash register at the reception counter there's a large reddish fish-bone statuette of a three-legged toad with six coins in its mouth.

"What's this ugly old thing meant?" I ask.

"Oh, that's lucky," Sun Lee-Louie says. "Money's coming."

"Why does it mean that?" I ask.

"Oh, Chinese believe it's lucky."

"Do you know the story?" I ask.

"No," Sun Lee-Louie says. "I don't know the story."

"I know the story, but I don't understand it," I say. "I'll tell you the story." No customers to be seated. No customers with bills to pay. I tell him the story. He smiles. He nods. He understands the story. He knows why the toad is lucky now. He can't explain it. Great.

It's Valentine's Day. They expect a good dinner business. This is a very large restaurant. Three hundred seats easy. Time to run.

On the way back to the De Anza Hotel, George takes us by the Pioneer Museum. It was built without government grants. No NEH. No NEA. The past of 13 ethnic groups is told and displayed in 13 galleries. The Chinese gallery is the history of the Mah family in the Imperial Valley. Most of the artifacts were donated and collected by the son of Henry Quan, Dr. William Quan. The museum and the idea of celebrating the history of each group in their own space came from the people of the valley themselves. Filipinos, Koreans, Japanese, the Swiss, 13 ethnic or cultural groups in all maintain their integrity and carry on with each other civilly in this museum without government money. Impressive.

Pok-chi and I have dinner at the De Anza. It's Valentine's Day. There's a nice buzz of couples out to dinner in the booths. The Trio Calafia, standup bass, guitar, and requinto, wander the aisles plunking and plinking, ready to sing songs.

TUESDAY, FEBRUARY 15, the Day of the Oxen.

Breakfast at the De Anza coffee shop. George Woo gets up early and stays up late. He must live at the De Anza. George has machau cow lauer. Pok-chi and I have chortzo con lauer. When it comes, he asks what it is in a funny tone of voice. I tell him it's what we ordered. That's all he needs to know. He forks that strange food with confidence and anticipation. He likes the spicy sausage.

George introduces us to a young man on the go. Eddie Chun and his super cellular phone sit at our table awhile. Born in

THE TUNNELS WEREN'T BUILT TO LET CHINESE INTO THE U.S., BUT TO ALLOW PEOPLE FROM THE CALEXICO SIDE TO CROSS OVER TO MEXICALI AND DRINK AND GAMBLE WHERE THERE WAS NO PROHIBITION.

El Centro. Degree in architecture from the California Polytechnic Institute of San Luis Obispo, now is an architect and contractor-builder in the valley, with business as far as Yuma, Arizona. He also does inspections for the state. He says he found tunnels leading from buildings that used to be owned by Chinese to another Chinese business on the other side of the border. These tunnels had to be filled and plugged to save the buildings built above them.

George says these tunnels were built in the '20s, during Prohibition, after the fences were built along the border. The tunnels weren't built to let Chinese into the U.S., but to allow people from the Calexico side to cross over to Mexicali and drink and gamble where there was no Prohibition. According to the brochure, the '20s was when the De Anza Hotel was built and saw its glory, offering a bed and meals on the American side of the border to Americans come to Calexico only to booze and gamble and eat Chinese food in Mexicali. George leads us out to Lee-Louie's farm, then has to go off to a funeral.

THE PACKING SHED AT SUN LEE-LOUIE'S FARM

A pregnant woman, the wife of the foreman, Sun Lee-Louie's nephew, meets us outside the fence around the house. There's a patch of grass and trees growing on the grass. The plum tree

is blossoming. There are grapefruit fat on the grapefruit tree. Lemons on the lemon tree. Sun Lee-Louie knows how to make things grow. She leads us to the packing shed where her husband is weighing the lily root that hands bring in from the fields in large plastic crates. They load the crates with lily root and load the crates in the trunk and on the trunk lid and hoods of their old big-bed American cars and bust as for the packing shed and the scales. They get paid by the pound and make about \$120 a day. They want good relations with the workers and no problems with the immigration people, so they like to keep the same workers year to year, and to keep them at this farm, they give them work, even in bad years, like now. They're picking bok choy. The field is a total loss. But they want the same people to come back and work here next year, when things might be better.

There is a shrine to Kwan Kung in the packing shed. The candles are electric lights. The fruit is fresh. Someone takes care of this shrine.

Enrique works at a table, sorting, cleaning, trimming, and packing lily root. The nicely shaped, fat, long ones get the tips lopped off to prevent rotting and get packed in wooden crates. The shorter ones and ones with root cuts and imperfections get trimmed and packed into cardboard boxes and sold for significantly less. I ask Enrique how long he's been working on this farm for the Chinese.

Enrique has worked on this farm for 40 years. He has nine kids. Six on the U.S. side of the border and three on the Mexican side. He runs a family business. They sell stuff at swap meets. The money he makes packing lily root and bok choy and Chinese broccoli for the Lee-Louie farm buys the stuff they sell.

Pok and Sun's nephew talk the fine points of growing lily root in California. They spend \$70,000 a year on water to leach the salt and chemical fertilizers from the sand and gravel they use. They dig trenches eight feet deep. They mix the sand and gravel and topsoil and grow the lily root. If you don't plant deep enough and have very pure sand and soil, your lily root will come out short, skinny, and red.

Sun Lee-Louie went back to China every year to learn how to grow lily root. The bok choy and the gai lan crops of the last couple of years have been total losses because too much rain forced them to bloom early. In dollars, that's around \$200,000 a year in losses.

Under Freddy meets us at Sun Lee-Louie's farm. Everybody knows everybody in the valley. All the Chinese are related to each other. All men are brothers. He is going to introduce us to a real old timer.

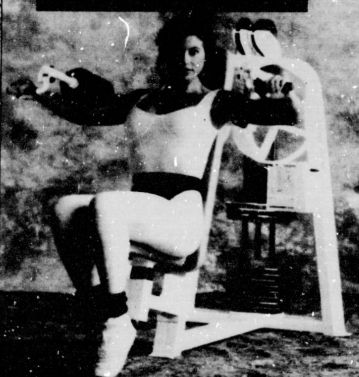
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Uncle Freddy takes us to lunch at Mah's Kitchen, a fast-food sit-down Chinese restaurant-cake shop where you breathe grease and everything is deep-fried. Uncle Freddy introduces us to the owners. Their hands are wet from washing and cutting up veggies and cleaning and battering up chicken parts and shrimp for the great deep fry. Uncle Freddy directs us to an empty table and says he'll join us.

In the restaurant, people dressed like the middle class, nice colors, nice cuts, no fluff, no adventure, nobody's name written in hair on anybody's scalp, are lined up against a big window across from the cash register, waiting for delivery of their goods. A young, very pretty and working-on-it pretty Mexican teenaged girl flicks and fingers her dyed and permed hair that seems to be droopy layers of curly lightning bolts. She wears designer blue jeans and a skintight leotard with a scoop neck showing lots of skin, and the edges curl out like flower petals. She takes orders, hands the orders up, and takes the cash. A pair of her girlfriends sit at plates of fried rice and deep-fried stuff and gossip with her between customers.

The only Chinese out in front of the restaurant is the cook. Pok-chi points him out behind the counter. A young Chinese man, maybe 25 at the most, and maybe just turned 20. He's all business. The cook. The power of fear and peace in all this madness. The cook has the ruddy complexion, the intense angry eyes, the cheekbones like clenched fists of the classic southern rebel of the Chinese heroic tradition. He wears a gold button in his ear. He has a pierced ear. He moves purposefully, with no false steps, no wasted motion between the cleaver at the chopping block and the stainless steel smoker at the end of the counter. When he opens the smoker, I glimpse inside and see several pork tenderloins and racks of pork ribs being smoked. He handles the knife well, slicing deep-chong Chinese pork sausage, into little ovals for his own lunch.

Uncle Freddy sits down with an old Chinaman he introduces as Big Louie and a tray loaded with deep-fried doughy things, barbecued ribs, and a bowl of white rice. Chinese. Southern Chinese. Sam Yup and Say Yup Chinese. A southerner greets another southerner with the traditional, "Sick jaw you may ah?" "Have you had rice yet?" Rice isn't a euphemism for meal, they mean rice, white rice. Uncle Freddy is giving us a face, treating us like Chinese. Perhaps it's Big Louie Uncle Freddy is giving face. They both reach heartily into the piles of deep-fried doughy things and chomp away.

Have some shrimp? Big Louie says. Pok-chi and I take a turn breaking one of the deep-fried doughy things from the pile. Chewing on the second one, I realize I'm not chewing shrimp. It's chicken. Pok-chi is still looking at his first doughy thing.

undecided after one bite about its identity.

"I hope you didn't swallow any of that," I say. "A look of pure terror sweeps over Pok-chi's face. "Chicken," I whisper to Pok-chi. His mind clicks back on. His brain begins to hum again. I see it in his eyes. "Chicken." "Yeah, have some chicken," Uncle Freddy says.

THE CHUNG WAH WOODEY GOON

The Chung Wah Woodey Goon building sits "Confucius Church" on the outside wall facing the parking lot. On the inside of this wall is the Bing Kung Tong side of the building. The room on this side of the building houses the shrine to Kwan Kung. This wall is late except for a long brush painting of a horse, all four legs stretched out back and front, and neck straining and mouth screaming for the big leap over what seems to be an idealization of the valley. A valley of trees. The horse I take to be a symbol for the Mah family dominance of the area.

The Chinese school used to be here. The pulp paper textbooks are still here, not so neatly stacked in the room where they play mahjong and gossip late into the night, once a month. The seats and tables and chalkboards are still here.

Uncle Freddy bustles about the Chung Wah building, setting things up for tonight's meeting. Big Louie sits with us out in the back of the Chung Wah Woodey Goon building, in the shade of an awning. He says, "I was born in Toishan. Kwangtung. Toishan bok wop. Ten new lee -- A Thousand Winters -- in 1916. I'm 78."

"Where did you get the name Big?" I ask. "In school. In Modesto. I'm a pretty damn big kid. Thirteen and big and fat. I don't know English. They ask what I say? 'I big.' They try name me like or Buck. But I write down B.I.G. And that's how it is, you know. My name Big Louie." He's not a real Louie. He is a paper Louie.

His family name is Mah. His aunt sold him fake papers with the family name Louie. I am a paper Chin. How does one come to be a "paper son"? Once upon a time there was a merchant named Chin. He might have dealt in opium, which was legal at the turn of the century. One of the spoils of the Opium Wars for the British seemed to be open markets of opium in Chinatown around the world. Chin might have dealt in nothing but mail, but for him being a merchant meant he could freely travel back and forth between the United States and China. Every year between 1912 and 1924, he goes to China and comes back claiming to have borne a son. All of his sons have the right to enter the United States as the sons

of a merchant, when they're of an age fit to work.

Merchant Chin goes back to China again and finds families with boys born between 1912 and 1924 and sells them the paper, certifying them as sons of Chin.

My father, a man named Chew, bought the paper that entitled him to enter the country as a resident, as a paper Chin. In Chinatown the real name is the Chinese name. My family association is the Lung Kong Tien Yee Benevolent Association, an alliance of the Lau, Quan, Chang, and Chew families, based on the alliance of Lau, Quan, and Chang in the oath of the peach garden that begins the heroic classic "The Romance of the Three Kingdoms." If I were a real and not a paper Chin, my family association would be the Gee How Oak Tien Benevolent Association, an alliance of the Chan (Chun, Chin, Chon), Woon, and Yuen families, also inspired by the brotherhood of the oath of the peach garden.

Big Louie did not come in as the son of a merchant. He came in as the son of a native citizen. He explains.

"In 1906, the earthquake. All those Chinese people in here, they come in here as what they call merchants -- some are good -- you know? So after they come in for a while, in 1906 the earthquake, so after the earthquake in San Francisco, they burn all the records. So all those people they want to be changed to citizens, the values and the things who bring all those women and opium through Hong Kong, claimed their records were burned in the fire and were suddenly U.S. citizens and had had children, born here who were citizens. They counted the years and the sons and had their records and birth certificates restored. The paper sons of merchants only brought the right to enter the country and set up residence. The paper of the Chinese of the San Francisco earthquake and fire gave these sons U.S. citizenship.

"You know about Toe Gee? Not See, gee, the word for paper, sounds like gee, the word for cooking, gee fern, cooking rice kind of gee. Sounds like, right?"

When the opium comes in wrapped in paper, you can tell where the opium is from, from the paper. The paper wrapping the opium from Hong Kong is not the same color as the opium coming from Mexico. The opium from Hong Kong is better. So the wrapping paper from Hong Kong was called the 'ho gee,' the 'good paper.' And that sounds like toe gee, meaning 'cooked here,' the slang for kids born on this side. Same sounds, different words."

"I'm a toe gee boy," I say. I always thought toe gee meant the belly of the pig, for stomach and gee for pig. But it's gee for paper and gee for cook. It was another play on gee gee, the fake papers of paper sons.

All the languages the Chinese down here switched to and

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"Every Sunday, the Carlsons, they're both playing golf. Sunday, every Sunday they both take off around six, 6:30, to go to play golf, and they won't come back till noon. After they eat, I can get the afternoon off. So I can just go down to Chinatown and all those things. Modesto there were lots of Chinese. During that time I think they had a couple thousand Chinese that were there. I think in the old Gold Rush days they had a Chinatown. Modesto's right there on the edge of the gold country with Stockton. The Chinese called it *dai hong*, "big valley." They called Sacramento Song Lee Fow, the Second Town. Instead of saying Sacramento, they say Second Mento, sounds like second. Just like Marysville is Mer Lee Woon. Bomb Day is Marysville. They still doing it."

"In the old days they have some Long Yun Mew over there. Chinese temples. Every year they have Nam Cho Young Fow. Bomb Day. So they get some what they call *die yue* — no gun pow — you know, a gun, a mortar."

"Popping fireworks!" Pak-shi asks.
"Naw, naw, naw, naw!" They're using a piece of steel. Back in China they use a piece of like, a pipe, something like a pipe bomb. They're treating it on the ground. They put some powder, gunpowder in it, stomp it down. That's all. They put some paper in it on top. And they have a hole in the bottom of it and light it, then it blows up. The pieces of paper blow up, and the people all go fight for it, fight a piece of that stuff. Who is the strongest gets it, and they take it back to the temple to leave it in there for a whole year. They say it's for good luck."

"I know in 1932 lot of people come over from Mexico. There was a pie war, you know, the Mexican they discriminated — they kill lots of those Chinese back there, so that therefore they gotta sneak a way over here. I know my cousin, he did. There was a pie war over there, and he come over here and he went to Stockton. And my other cousin, he went back home because he was an old man."

"I stayed there in Modesto with the Carlsons for four and a half years, 1934. I just about turned 18, I think. Then kinda get homesick. And I went back to China. During that time, going back to China didn't cost a lot of money then, but I think it was only about \$95. Special third class. So you get a bunk to sleep on. Six people in one room. For 24 days you get room and board from San Francisco to Hong Kong, 24 days. The name of the ship is *President Coolidge*. Yeah."

"I went back to China, and as soon as I landed over here, and go home and the folks say they're having a wedding. I say, 'What wedding?'"

"They say, 'Yours!'"

"So I stayed there for a couple months before the wedding ceremony. Then after the wedding I stayed there about a year and a half. Then I come back in 1936. No, no, you can't. They won't let you bring your wife back."

"Well, one thing, I don't have any money. And another thing, they won't let you bring your wife back, anyway, during that time."

"In 1936 I had a friend from here, he's at Central Food Market, he has the name Harry Mah. You know, my wife's uncle. When he went back to China, I told him, I asked him for a job, so he says, 'You want to grocery business, you come over down here. We'll put you to work.'"

"So I come down here with him. During that time, 1936, I was working in Stockton then, he come over early one morning work. So he find me, and I quit the job over there and come with him in July. Because he drove a brand-new 1936 Chevrolet and he said he needed someone to help him drive it all the way down. So we come through San Diego way. And we come through San Diego, it took us four and a half hours. Highway 80 at that time. The road's pretty bad then."

"They don't have many Chinese woman during that time, you know. When I first come down here, you know how many Chinese woman in this town here? In this valley? Not more than six! In 1936, there were lots of Chinese in here during that time. All single men. About two or three hundred. Only about four Chinese women here. All married."

"The one I worked for, Harry Quan, his wife and his daughter. They were down here. They married, I say, Long, At 4th and Orange. You know right at that 4th Street, they got four Chinese grocery stores there. In just that street. First there was Peoples Food Market. Then F. Sang Long, then Quality Food Market. The next one was called Central Food Market. It was out of the city limits. See, out of the city limits was 4th and Ross. See, we was out of the city limits, at that time, we supposed to be able to open Sunday. But during that time, they had curfew in the city, you cannot open on Sunday. So we open on Sunday at 10:00 M-F."

"Yeah, and Hong Chong. Butch. That must be Henry Quan. His dad owned the place. He was the butcher there, so that's why they call him Butch."

"And finally the end of 1942, I left here to go to San Francisco to work in Kaiser shipyards. I was shipping over there. Liberty ships. Troop carriers. Cargo. I worked for Kaiser Number Two in San Francisco. Stayed there two and a half years. Then I got drafted and went to Air Corps."

"Of course, during that time my family wasn't over here. My mother want me to go home so as soon as I get out. When I come out I didn't have any money, so I had to come back here

and work for one year. I worked here at the Rice Bowl. I get \$300 a month, one year I saved \$700. So I took off, went back, and bring 'em all back. They come under the G.I. Bill of Rights, as war brides. My wife, and a boy and girl. I was in China when the boy was born. I was here when my daughter was born."

"And when I came in, the wife and the kid had to stay in the immigration detention for nine days. No more Angel Island then. They stayed in what the Chinese called the *long run*. In the red brick building. Nine stories, way up high. She stayed there nine days. The kids too. The kids were 11 and 13."

"We stayed in San Francisco three or four weeks to visit and come back to the Rice Bowl. I don't like the big city. I love to hunt and fish. A lot of good hunting a lot of good fishing during that time. I get up at 5:30 or six o'clock in the morning and I go hunting a little bit until about eight o'clock. And about 8:30 I go back and open the store up."

"In 1948, a lot of Chinese women then, they come over. A lot of them come in under war brides and G.I. Bill of Rights. Just suddenly we get about 50 or 60 Chinese women at that time. So young Chinese women sit over here, and after a while they have babies, and so five or six years later they have a school, a Chinese school in here then."

"We had three children born in this valley here. Boy, girl, boy, and girl, boy. *Mow Jai gon jak*. Plum blossoms then bamboo. They all speak Chinese."

"They come over here to Chinese school. Before, we had a Chinese school here since 1951 or '2. As soon as the war was over, we had a Chung Wah here. We had the Kuomintang."

"See, we still have, but last year we had some teacher from Taiwan. He taught the kids Mandarin. They don't want to learn Mandarin. Now, it's the kids all grown up. No more young ones come in. Now it's just a few old guys like us stay here."

"You talk about that Elder Chun. He went to Chinese school in here. During that time we had about 30 or 40 of those young kids in Chinese school."

PAINTINGS

On the way out of the Chung Wah Woan-Goon building, while Uncle Freddy searches for the various light switches around the walls, Big Louie looks up and points out a piece of calligraphy glassed and framed over the doorway to Bing Kung Tong, the Chinese Freemasons, the room where they play mahjong.

"Young Goh Root Sack," inspired by Book Sack.

Big Louie says generations of Chung Kai-shak and his wife, Shoung Mei-ling, supposedly wrote this bit of calligraphy with their own hands, as a sign of gratitude to the six towns of the Imperial Valley — El Centro, Calexico, Holtville, Niland, Brawley, Imperial — for giving a large sum of money to the Kuomintang, when the Nationalists were fighting the Japanese.

"This is the hand of Chung Kai-shak," I ask. The hand is pretty. The calligraphy is good, but not that good. The old men laugh.

Big Louie explains the meaning of the inscription.

"Six towns joined together to save the country," Chiang Kai-shak liked this act to Book Sack, who was a shepherd when Shoung Mei-ling, the first emperor of the Han, was a shepherd and wanted money. So this shepherd, Book Sack, gave him money and the next time he sees the shepherd, he says, 'You need any more money?' And he gives Big Louie another huge amount of money. This happens two or three times, and Big Louie says, 'You've given me so much money. Do you want to be a government official?' And Book Sack says, 'No, I'll want to be a shepherd for my family, my countrymen, no bloodshed.' And he goes back to his sheep."

"Six towns joined together to save the country," Chiang Kai-shak liked this act to Book Sack, who was a shepherd when Shoung Mei-ling, the first emperor of the Han, was a shepherd and wanted money. So this shepherd, Book Sack, gave him money and the next time he sees the shepherd, he says, 'You need any more money?' And he gives Big Louie another huge amount of money. This happens two or three times, and Big Louie says, 'You've given me so much money. Do you want to be a government official?' And Book Sack says, 'No, I'll want to be a shepherd for my family, my countrymen, no bloodshed.' And he goes back to his sheep."

"Book Sack never joined the army. Chiang Kai-shak is saying Book Sack was working as a shepherd and saving his money and giving it to the emperor Lin Biao to unite China under the Han, just like these guys in the six towns of the Imperial Valley."

An old one and half-eyed old man who speaks a strange English accented with the San Yung dialect and a little back East from having learned English in an 11-year-old houseboy in the home of the district attorney of Modesto, California, talking of Chiang Kai-shak and Lin Biao, Shoung Mei-ling with familiar familiarity and with deep pockets. Book Sack, has suddenly cast us into a world where knowledge of Chinese folklore and childhood is a real knowledge and glows like the grail of the quest in the sand and all the rocks around here in the long afternoon dusk.

Big Louie finally tested Big Louie with unimpaired references to Lin Biao, the last, last emperor of the Han. Here was Chiang Kai-shak, the generalissimo who toppled the revolution of Sun Yat-sen and used it as a license to be a Chinese and Western-style dictator and his wife's family to be a Chinese and Western-style money-grubbing lawyer who had seen enough American movies to know the smart and hush it up to 'he Chinese, who will be forever remembered for losing China to Mao Tse-tung and the Communists in 1949. Then taking over Taiwan and declaring it the Republic of China and maintaining it as a police state. What a man! Here he was in

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the same room as Kwan Kung, Liu Bei's second brother of the south in the peach garden, and the painting of the horse soaring over wooded geography, talking about Liu Bei, the emperor at the beginning, not the end of the Han, and Uncle Freddy and Big Louie know it all like a nursery rhyme.

Uncle Freddy points at the painting of the horse and says a visiting artist was inspired to stroke out a long composition of a horse soaring over a forest, with brush and ink. He inscribed the painting, "Ching war jing song." Rise in the sky, Uncle Freddy translates. This is a tribute to the Mah family, not just the idea of a horse, I'm sure of it.

UNCLE FREDDY AND AUNTIE SUE

Pok-chi has a talent for getting into the homes of Chinese and unspooling telling pictures. We return Big Louie to Mah's Kitchen, where he'll snack on big dough things and hot tea till his daughter picks him up. Pok-chi rides with Uncle Freddy in his pickup with a camper on the back. I follow close behind as I know what's happening. Uncle Freddy drives at 30 miles an hour on the freeway and highways. People come up on the fast at freeway speeds and shake their fist at me.

There was an arranged marriage. They never set eyes on each other before they were married. He remembers being carried to the wedding ceremony in a sedan chair. Was it two guys?

"It was four guys carrying you," Uncle Freddy says.

"No, it was two!" she laughs.

It's an arranged marriage that works. He's brought home the leftovers from Mah's Kitchen. They go fishing together, in the camper. They tell fish stories. Pok-chi wants to see their fishing gear, their tackle boxes, their fishing poles. Uncle Freddy says he has a copy of Sun Tzu's Art of War somewhere in the house.

WILLIAM QUAN

Menado at Tom's Garden, an Italian-Mexican restaurant. It's upstairs in a large Quonset hut. I thought they might have a cappuccino here. No, I need something familiar to bury the grease from the big dough things. Menado, Pok-chi's never seen menado before. "Signo, I'll try," I say. "Triple." Lots of chili, Chopped onion, Oregano. This isn't dinner. I want dinner before we go back to the Chung Wah for tonight's meeting. I know it's a dinner meeting, that's why I want dinner first. The dinner at the meeting will probably be Chinese take-out grease, Egg rolls, Fried rice, Chow mein. Let's give our stomachs a chance to be happy the rest of the night.

Dinner at Yum Yum, A soup. Decent edge of the world home cooking.

Steamed fish, Pompano. A little happy-faced fish. Once upon a time frozen, but a nice fish. The sign advertising the fish is in English and Korean. Gai lan, I call George Woe and have him share the fish with us.

After the raffish tickets have been accounted for and the business of the meeting and the dinner is over, I meet Henry Quan's son. He's a young-looking man, just about to turn 50. He could pass for a man in his late 30s. Unlike George Woe, William Quan grew up with a mother.

My name is William Quan, DDS. I was born 12/19/44. Father: Henry Quan. Also known as Quan Chew Yerng and Mah Toe Wah. He was the one they called Butch. When he first came from China, from Hang Lung Lee village, Southern Canton. He was supposedly was a pretty skinny little kid, when he got here. He was about 13, and his first job was at the butcher, and he was a good worker, they put him as the butcher. And as he trimmed the baloney or lunch meat, he'd never seen so much food in his whole life. And all of a sudden he'd start into this situation where he's the butcher. And he snacked a lot on the lunch meat and stuff. I heard he ballooned to 300 pounds from a 100-pound kid. But being a butcher, that's how he got the nickname of Butch. I'm sure the neighborhood people couldn't remember the Chinese name that he had, right?

"I don't know if I'm a third generation or first generation or what. The situation was, my granddad came here first. Then my dad came here, second. They were both born in China. I was the first one born on this side. So what does that make me? First generation? Third generation? Or what? My mother was born in the old country too. So my siblings and myself were the first born on this side."

William Quan is a good man. I wish he knew more of his father's Chinese language. Names of villages. Names of the grandfathers' and grandmothers' names, or anything. He had Chinese, he has a strong sense of history. He says, "I have one foot in the old generation and one foot in the new. I can remember,

and I experienced the old days. And I'm sort of a sentimental guy, because I took it upon myself on the museum project, at the Pioneer Museum, as a debt to the old generation. Their story must be told. But as they get older, it's like losing volumes of material, you know, history, valuable stuff that won't be around anymore."

The old Wah knew might have things to hide, secrets to keep and be shy and hostile to my microphone biting a hold on their collars, catching their every breath. But they know that Pok-chi and I have arrived as the agents if not the angels of history. We, begging the use of microphones and tape recorders and cameras in the name of objectivity, are both flattering and threatening. We're not here to nail them to the family scandal, but we're not here to fake it either.

"Now, I'm what they call the proverbial - what, banana-tee person, or what do they call that bamboo thing in the middle? Just sing. Yeah, I'm a juke sing."

Chinese old times, perhaps Chinese parents used to tell the American-born kids they were useless by calling them juke sing. "Joke sing bamboo." A hollow section of bamboo was useless for carrying water. Chinese-speaking American-born would in turn call the Chinese-born Chinese juke sing, "Joke sing bamboo." A section of bamboo solid at both ends is also useless for carrying water. Just sing! I can understand, but why is the good dentist calling himself a banana?

Yellow on the outside, white on the inside? Why put himself down?

"Yeah, my dad came through a series of stores. The one that he started at is Hong Chong Market on East Main. That's where all the family got together as they came off the ship in L.A. Most of the male relatives of the Mah clan would come into Hong Chong. All my dad's cousins, they come in there and deep there. They eat there. They work there. You know, where they waited on people was a counter, where all the boss and workers would look at the customers. And they had this string up there, and it'd come from a little loop on the roof, come down to the packages, and to be around these boxes to make them a little taller so you could stack more groceries in."

"Wooden floors. And in the butcher shop where we did used to cut meat, since it was a communal store, they would all sit down, after work at this little discarded chopping block, and we'd stand on soda boxes and we'd eat there. And they had these claw things on the end of pole and claw these cans up on the shelves. And my brother, he's into antiques and managed to salvage one of these things."

"That was at Del Norte, mostly Negro and Mexican. Then at the second store, on the west side of 4th Street, which was in my dad an improvement, instead of the east side of 4th Street. It was still Mexican and Negro and a mix of the low end of the Anglo neighborhood."

I remember playing in the grocery store. The store sold Christmas trees at Christmas time. And they'd stack them up in stacks outside, and I'd be running around. Playing combers and Indians between the Christmas trees. One situation I remember, the store's sold to me. I created soda pop. I'd identify at age six or seven, they refused to give me any more soda pop. I drank too much. Then being the creative type person that I am, I went out there in the back yard and peddled all these bottles of half-drink soda. You know, put 'em all in one. And I supposedly just walked in the store drinking soda pop crazy. And they just about kicked me out. They couldn't believe what I'd done. As a kid, I was thirsty for soda pop. So that's what I got."

You know, I understand we had a Negro woman who was a teacher. I kind of vaguely remember her visually, but I can't put a name to her. She taught us English. I remember this woman, she must have been well traveled, she had one of these Viewmasters, that old 3-D viewer. I must have gotten an interest in the world at large through this thing, because television was barely around at that point. I remember we supposedly had one of the first TVs amongst the Chinese here.

"I think my dad was very progressive for his time. I guess he came from China with nothing. And he wanted to make sure we were taught well. He had the latest things like air conditioning, TV, and stuff like that."

"He didn't make use work in the store. That's funny. You know, my dad came up the hard way, right, from China? He had to make his own living, even though he was helped by all the family members. Then when it came time for me to work in the store, he didn't make me work. You know what he did? He made me go to the back room in the warehouse. I did all these boxes of groceries around. I made myself a desk. And he made me sit at that homemade desk and study."

"So what does that mean? He had an idea that education was a way to improve yourself in this new land, right? So ever since I can remember, he might have me be the cashier, but he never had me stock groceries, no shelves, or anything. He had me study, my sisters. They didn't do anything either. They just stayed home. Now my brother had basically the same thing to the point where, you know, you grow up thinking, 'Oh, gosh, I am a

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good cashier. And I can study well.

"My first paying job was at another family-owned supermarket called New Star. You were just talking to the fellow there next to me, Eddie Wong. He's the manager now, and part owner with my mom. But my first job, when I walked in here, I was age 17. I must have had this swollen head or something. You know, we're coming from this background where I didn't really work. I decided I needed a job to get my own money and stuff like that. So I figured I'd walk in as a manager, or at least assistant manager, because my dad owned this store.

"I walked in there, boy, was my ego shattered, because I expected a desk job, and they handed me this stupid brown and told me to go sweep the floor! I told myself, 'I don't even do that at home! What am I doing doing this here?' But my dad had told me before, I went for this job. He said, 'You know, I might owe you this, but you have to listen to the one that is there. You do everything he tells you to do. And you'd better do it or I'm going to kick your butt when you get back of your dad didn't do it right.'

"So I reluctantly picked up that broom and cleaned the bathrooms and everything. And I couldn't believe my dad would make me do this kind of stuff.

"But as the years go by, the dentist nods, 'My dad was crazy like a fox. That was very good beginning for me, because that summer I had to work. I learned how to take orders, because they'll come a time later in our lives, we'll give the orders, but at first we'd better know how to take orders. So I learned that very well. And let's admit it, I had in those days, there was pride! This town was actually separated. The minorities were on this side of the tracks. And everyone else, the Anglo population, was on the other side of the tracks. Here were the Hispanics, and the Negro people at that point, and here were these O.R.B. Chinese coming fresh off the boat, you know, they identified with each other. And Mrs. McGee and her family, they were very good friends with my folks, especially my dad. They shopped at that store. He gave them credit and stuff. They kind of developed together.

"I can remember on this main street here called Imperial Avenue. I can remember as a kid in the early '50s, we were told, 'You can live on the west side of Imperial. You have to live on the east side of Imperial Avenue. I took that as a challenge, myself. As a kid I remember hearing that, and I go, 'Who do they think they are to tell us that we can't go that way?' I think that's part of the way I developed. And that really bothered me.

"I must have been six or seven when I started Chinese school. But you know, I hated Chinese school. Why did I need Chinese for? I was a junkie. I spent half the time my hand paddled, sitting on the wall, sitting in the corner. I can't remember anything positive about Chinese school. I must have learned something. Because in my pre-dental schooling, I happened to go up to my maternal grandparents' house in the Redondo Beach-Culver City-L.A. area. I spent a year with them to save costs on schooling. Lived with them. And they didn't speak English. I didn't speak Chinese. But you go deep at that point, pull something out, and say something to your grandparents, right? So, I said, 'Grandpa, that's what I spent up there very helpful for me. It either jared my memory or I learned Chinese! And I know enough spoken Cantonese to say Yuh-die-ah, that I can get by. But I can't get by. I cannot read. I cannot write. But I can speak elementary Cantonese say Yuh-die-ah.'

"I ask him if he and his brothers and sisters had birthday parties and got birthday presents and celebrated Christmas with Christmas presents. He answers, nodding his head, as if birthday presents and Christmas presents were nothing unusual.

"So, my dad, I think, was more progressive than the average Chinese from his village. Just progressive is a good way to describe him. And yet you know, he never asked for much. You know, when I graduated, I knew there was no strings attached, like I told you. I think I took

him out to dinner, once before he died. He died a year after I graduated. I know he was proud of me and all. There was no strings attached.

"My dad didn't deal out the punishment. My mother. She was the one dealt out the punishment when you're bad. And I have no excuse of Nagan Pay, that means 'thick skin,' you know. Most mean 'independent kid,' that's the way I take it, because my ma would tell me to go left, I'd go right, on purpose! And the teacher in Chinese school would try to teach all this stuff. Hey, I didn't have any use for this.

"Hey, my older sister. She's the one, I don't get along with her to this day. She's the one that always made life miserable for me, and she got me in trouble that day. And my dad stepped in. He didn't know what was happening. I said, 'This is none of your business. This is between me and my sister.' And I looked him. I gave him a black eye. That's unheard of in Chinese! And my grandmother, for the rest of the year, because she's the one that stepped in at that point. She told us all to just cool down, you know. I was just saying, I was Western. My dad was traditional. I was about 17, at that stage, I figured, after I looked him. I figured he was going to hit me out of the house forever. But he, he walked off his pride, and do that. I don't even know if I really see that I did it afterwards.

"I took my dad had a lot of trouble to swallow his pride and do that. I don't even know if I would be able to do that with my kids, you know?

"I'm self-deprecating, sincere, kidding. My heart is still back there in that grocery store. He tells me something I never heard of before. Paper women. In the '50s, to get away from the Communists, they named Chinese a paper woman.

"My grandmother says, 'Mah Yee Shun. You, my paternal grandmother, she supposedly had a little farm in a little village, and my dad and no granddaddy would send supposedly gold coins something to her for her subsidy, right? So she'd be like, 'Landowner or whatever — and when the Communist Chinese took over, they made her kneel on glass, burn her up by her toes, upside down, and whatever they did to torture her, she won't tell us. It's so painful, so she'd think she's in a receptive mood, we go, 'Grandma, what was it like? Nothing! It was so painful she won't say nothing.'

"She experienced the change from Nationalist to Communist.

"I think most of the Chinese from the '20s and '30s immigration days, they're more loyal to Chiang Kai-shek. See, I don't know all that stuff.

"Sure he does. He's playing the back country boy just a little too hard. The old Wah Kew were loyal to Chiang Kai-shek. Chiang Kuomintang Nationalist China celebrated October 10, the Tenth Day of the Tenth Month, or Double Ten Day, and he'd have everything topped and decorated. China was no more. The Communists celebrated October 1 as the end of Imperial China. The Chinese, especially the Tenth people, the southerners who settled in the Americas, see a big, not a subtle, difference between the Nationalist and the Communists. The all-American, Westernized dentist knows the difference.

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"He had actually left her, like, maybe 20 or 30 years prior, you know, the typical Chinese experience. Come over here, the males will work like slaves and they never see their family again. But they got her over a maid, then somehow she got to stay. And she's left her."

"He seems very '50s to me. His language. The way he uses 'going' to mean 'thinking' or 'saying to myself' seems very '50s to me. He looks too young to be steeped in the '50s.

"We were one of the first Chinese to get a TV, is the way I heard it. In 1953 I started watching TV. I remember all those, Howdy Doo, the Red Ryder-type programs. Whereas my wife, same age and everything, they didn't get their TV for another ten years. She kept listening to the radio, the Green Hornet and all that.

"Seventeen years old. Friday, Saturday night. I'm not that independent. I'd be in the back room studying. My friends they'd be out cruising the streets. Going out to beer parties, smoking cigarettes. We didn't have anything worse than that back then. Maybe drinking beer. My friends would go, 'Hey, let's go get drunk! Go find some hookers!' This is high school, you know.

"I'm going, 'No, I don't want to do any of that kind of stuff. Maybe I wanted to, but I couldn't go anywhere. So why worry about it, I'll just be at the store. Then at the store my friends would be by and they'd go, 'Hey, sell us a pack of cigarettes.' At that time you couldn't sell cigarettes to underage kids, but peer pressure, you know, I go, 'Oh, yeah, okay. Don't tell my dad. I'll be a couple packs of cigarettes.' So there was a way I had of fitting in, but I didn't really do all that extracurricular activities.

"I remember once I wanted to badly to throw some eggs at something. You know, when my friends would drive around, you throw eggs at people's cars — and I'm going, 'I got all these eggs here, and I don't even know what to do with them.' So I took a couple out there and I threw at the neighbor's car.

"It's not that my dad told me flat out I couldn't go out there and have fun. My thing was to be around the store, even though I didn't work there much, just to be there. I guess, they never told me.

"My wife, she's got all the games and all of that. She was very Western, but when she got home she was very traditional. There are two sides to everything. I thought I was independent. But I stayed home a lot.

"I married a local girl. As a matter of fact, we used to run around this Chinese school together who was at that time, because who was interested in girls at that time? But they took this picture of the Chinese school class of 1957 or something, and lo and behold, I'm sitting there next to her! Always played with her brothers and everyone else. Her dad used to be very prominent in this local El Centro community. He would be in charge of the Chinese Benevolent Association, the principal of the school. He'd actually take it upon himself, the Ten Ten dinner, the New Year dinner, and he'd have everything prepared, and everyone would be in and eat and leave, and he'd be there. Not only did he prepare it, he had to clean up afterwards. And I found that out because after we got married, I was on the cleanup crew too. And I'm going, 'I didn't do this! What's the deal here?'

"Puh-chi is out with the old men of the Chung Wah, skimming the pond for gossip. The pictures of the Mah family, the pictures of the Chung Wah. The little speaker's stage is flanked with the flags of the United States and the Republic of China. Chiang Kai-shek, his successor, and coincidentally, his son, Chiang Ching-kuo, the ruthless police-state ruler, the benevolent populist, and the current president of the Republic of China (Taiwan) Lee Teng-hui, a Taiwanese, not a Chinese born.

"On the American side of the wall are the portraits of Nixon, Carter, and Reagan. Bush and Clinton haven't entered this zone yet.

"Dr. Quan says, 'I'm a simple guy. I grew up in this environment. I experienced life in the big city. It's okay, I think, being married at the time, my wife and I are both from this area, both

sides of the family are in this area, our roots here are deep. So when it came time to find a place to practice, in my mind there was no other place. There was nowhere else in the world I want to go to. When I got out of dental school, there was no other place I wanted to except the west side of Imperial Avenue.

"Maybe, through limited experience or whatever, or respect for the elders, because now they're proud of you, you come back as a doctor, you're from a grocery store family, you know this is your place in life, right here. So I came back. My brother came back. My sisters never left. Their husbands were in the service, and they came back.

"Maybe I ought to give my parents credit. They instilled in us this sense of community. Then I ask myself, 'What happened to me? My children want to go to L.A.'"

"Now we talk of paper sons and paper names. Fake papers and fake names. And the sons of paper sons living the hush or being kept stupid about dad's real name. What does this mean to your name, son of a paper son?"

"His father, Henry Quan, was a paper son, a paper Quan. He knows that and is not touchy about it. Other paper sons around the valley have been giving up their paper names and taking back the name Mah. The horse. He doesn't do it because it's too much trouble or he's lazy or he doesn't care after all this time. All the Chinese around know he's a Mah.

"I understand his problem and lack of a problem. My father was a paper son. He made the real family name Chew, my middle name, so my name is Frank Chew Chin. It took me a while to figure it out. The explanations about why my Chinese family name was different from my 'American' name made no sense. Nobody wanted to confess to being a paper son before 1966 and an amnesty and naturalized citizenship for paper sons who confessed. This is America, the wild West where names don't matter, where you make a name for yourself and nobody asks questions about the past.

"He understands. He said he did the same thing for his sons. Made the family name, Mah, their middle name. Though we're nothing alike, different in our understanding of the Chinese, we seem to have come to the same conclusions about how to reconcile our names with our history.

"To all the Chinese here, the old Wah Kew, the Chung Wah Woosey Goon, the connections to the old times and old times, the Mah family, the Chinese here are history. They talk like they're extinct already.

"The Chinese putting money behind the Peso stores along Imperial Avenue and shopping centers anticipating the new port of entry are Hong Kong, using Chinese restaurants and shopping centers as their Swiss bank. When Hong Kong goes back to the Communists in 1997, their money will be safe till they can catch up with it.

"Then there are the Chinese Mexicans who run businesses in Mexican and own nice homes on the U.S. side of the border in the Imperial Valley. They don't seem to be brooding on extinction.

WEDNESDAY, FEBRUARY 16, Everybody's birthday, Ash Wednesday.

Over a breakfast of *chorizo con huevos* at the De Anza Hotel with George Woo, Carlos Ayon says his father came over on a Chinese junk, a kind of wide-bodied junk called a cattle boat because it was used to carry cattle. His father married an Indian woman, Florida Gerardo, in Chicago. He started a brewery.

He and two others were born in Mexico. He is the only one of those three to return to Mexico. The others are living in Hong Kong. His brother Eduardo was born in China.

The Ayon family has become one of the first families — if not the first family — of the Chinese of Mexico.

Carlos was president of the Mexican Chung Wah Woosey Goon. The Chung Wah building fronts on a street lined with Ayon family and Chinese businesses. Carlos's insurance agency is next door to the office of Dr. Enrique Ayon. Tam — his son, the doctor. Next door is the

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What counts are the opening chapters. The pictures snapped of him talking with the old-timers, the old men, old men across the border have heard about and mean something. He did his homework before he posed in dark glasses with beauty queens.

1902 — We can say 1902 marked the first arrival of the Chinese

"In this place were many mosquitoes, many died because of the various sicknesses caused by the bites of flies

I ask Carlos about tunnels under the border, and he laughs. "There was no fence or barriers on the border until the '80s. There was no reason to dig any tunnels. One could just walk across the border back and forth without any worries. So why waste your time digging a tunnel? The Chinese did dig holes in the ground, line the walls with wood, put up a roof, and live in holes and caves. It was a secret to avoid being found from the boat. After the Chinese got caught,

Carlos's brother's book says Mr. Chan Fuk Yau lived out his last days at the Gee How Oak Tien, an alliance of three families.

Carlos says,

THE SLUMS ARE NOT UP AGAINST THE BORDER HERE.

Mexican, speaks very good Cantonese for smart people with a Mexican accent and speaks Spanish like the native Mexican he is. He looks sort of Chinese, Chinese enough to make me happy, but his eyelashes are long. Chinese have short eyelashes. Carlos's lushly

from Germany who had the large plantation. The Chinese who came, came as contract laborers. My father's uncle came first, when he was just 11 years old. At the time he came he was like the others, a contract laborer. He came to Mexico in a junk to pick coffee."

"The coffee plantations in those days were run by Toe Yun Indians. Chinese — there were very few staying there and working. "Back in the old days, my father's uncle, when he was a very young man, developed an instinct for doing business. Back

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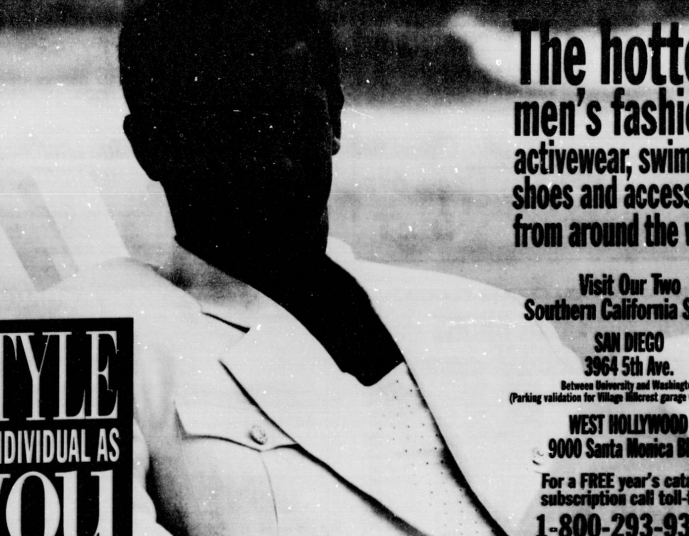
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there in Muctoximlan. It was just one little village. He built a distillery, then a brewery, then a soda pop plant, then a sugar refinery, all when he was just a young man. His shops occupied an entire block. My father ran the brewery. Then when he married my mother, Florida Gerardo, my mother helped him. He said with the money he had sent back to China, he had saved enough to support us and our families for five generations.

"When we fled to Mexico, it was very difficult. There was nothing to eat. Macao depended on Chungshan for rice and staples, and there was war in Chungshan. There was nothing. Even if you had money, there was nothing to buy. Christian charities kept us fed."

"My father had several thousand dollars in American money saved for us in a Mexican bank. So should we ever return to Mexico we had a well."

"When the Communists came, they arrested my mother and made him give them all the money before they would release her and let her out of the country. My mother told them, 'I'm a Mexican woman, not a Chinese. That money was made in Mexico by a Mexican citizen, not in China by a Chinese.'"

"The Communists didn't care. They made my father transfer all the money to a Hong Kong bank before they released her and she joined us in Macao."

"I taught school in Macao. I taught Chinese language and culture. I had a law degree from Canton and was qualified to do more than teach, but getting a job teaching grade school was the easy thing to do. Back then there were a lot of Wah Kiew Chinese schools."

"I taught Chinese in several grades and several subjects in the daytime. And at night I studied Portuguese. Every grade had its textbooks and curriculum set by the department of education. At first you teach 'up, down, eye, hand, nose.' Everything is regulated. But a teacher is required to teach everything: Language, Literature. In second school, I even taught physical education. Calisthenics. Soccer. Basketball. Gymnastics. Yeah. When I was in school studying literature, I enjoyed gymnastics very much. I learned a few things, so when I was a teacher, I had a few things to teach."

"Then after I was there three or four years, the victory of

Carlos Auyon chuckles. Hard times are his meat. "Back then a lot of people were being arrested and having their money confiscated. Chinese were sweeping other people from place to place like dust. China wasn't a very hospitable place for Chinese after it turned Communist. So Chungshan was finished for us. We ran down to Macao. Macao is Portuguese."

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Macao was looking for somebody who was fluent in Chinese language and Portuguese to be his translator. So I showed up for the test with all the other candidates, and I got the job."

"When I got married was around '63, '64. My wife and a brother in Macao, her father and mother and brothers and sisters in Hong Kong, and an older brother and a female relative in San Francisco. And we told her San Francisco and Mexico are very close. Everybody's always seeing everybody else's face."

"I lived a good life. I was in a world of black and white. As the victory's translator, all the criminals were brought before me and I translated for them. Out of the lawyers' hearing I would tell them what they should say to get time off and how they should speak in court if they hoped to get off. And in court I would translate for the vicor and the accused criminal. They were members of trial societies, and they always gave me a lot of face. See me on the street. 'How are you? Have you eaten rice yet? I am me for tea?'"

"I remember I had a friend who lost his wallet or had his pocket picked or maybe was hit and had his wallet stolen on Cho Dur Street in Macao. I knew which trial court this trial. Mr. Leng Hung. His flower name was Um Say Um Har — If He's Not Dead, I'm Not Gone."

"I said, Hello Mr. Leng. A little matter. I have a friend who lost his wallet on Cho Dur Street. I don't know if he dropped it and lost it or someone hit him and took it. Could you look into it for me?"

"Two hours later he calls me and tells me to ask my friend if he has his wallet back yet. I did and he had. So the black societies were very nice and gave me a lot of face. We would go out to restaurants and a bill would never come. We would be invited to their new year's spring banquets and sit near the head table. They would invite us to the opera and invite us out to drink."

"My mother had Mexican women's variety in Macao, and they're always writing letters back to the Mexican government saying, 'We have a lot of boys and girls stranded in China. Circumstances being so uncertain, we want to return to Mexico.'"

"Two hours later he calls me and tells me to ask my friend if he has his wallet back yet. I did and he had. So the black societies were very nice and gave me a lot of face. We would go out to restaurants and a bill would never come. We would be invited to their new year's spring banquets and sit near the head table. They would invite us to the opera and invite us out to drink."

"The president of Mexico sent two men over to investigate. They could speak Mexican Spanish, but they couldn't speak English very well and couldn't speak Chinese at all."

"The Mexican government offered Mexican people in China repatriation, repatriation to bring them to Mexico via Hong Kong. In Hong Kong they'd catch an airplane. My mother was a Mexican. I was a Mexican. Chinese origin didn't matter. You could be Japanese, Mexican or Chinese Mexican. If you were a Mexican you could be repatriated and all come back together."

"There were a lot of Mexicans living in China who no longer knew how to speak Mexican Spanish. So how are you going to know where you live? So at that time they were looking for people to help, so I offered my help."

"And as these people we've helped get their papers to return to Mexico are boarding the airplane, the Mexican representative asks me, 'Why aren't you going back to Mexico? You're a Mexican.'"

"We found everybody else and forgot me."

"Back in the old days my father became a Mexican citizen. And my mother was a Mexican. And all of our children born in Mexico were Mexican. So they brought us all back in a group to Mexico in 1966. We stayed in Macao more than six years before coming back to Mexico. That's how I came back to this place."

"We came back to nothing in Mexico. We lived in the Colonia. Sheds. Pig pens. Dirt floor. No indoor plumbing. No sewage system, so if it rained you couldn't go out in the street. And when we came, there were sandstorms. It was very hard on my wife. She didn't know how to speak or write the language. And when the sandstorms came up, the three kids would get sick."

"MEXICALI STREET SCENE"

We meet Carlos's wife back in the coffee-shop. She's sitting at the head of a group of the first young Chinese women Pao-chi and I have met in this place. They're well-dressed, well-groomed. Overcoats. Young mothers. They look almost too young to be young mothers. Where have they been? Will we see them again? We follow Carlos across the border into Mexicali. It's not the shock to the system Tintana is. The shirts are up against the border here. We park in front of his brother's Centro de Investigacion de la Cultura China. We get out of the car and hear birds in torment. A parrot screams bloody murder across the street. This whole block is Auyon businesses and the Ch. '96 Wah

Wookey Goom. Across the street with the parrot are two Chinese restaurants. A young Chinese kid walks by wearing glasses and a school backpack and looking guilty of something. Pok-chi points him out to me. "That's the first Chinese kid we've seen!"

As the kid strides by us with his head lowered, I perk my head up and ask, "Way! Ah-ki-ay abhi! Hey, kid!"

The kid stops and turns around with his mouth open. "Gwai! You been a good boy?" I ask.

"Gwai! Good!" the kid says, turns, and runs.

"I always wanted to do that," I say.

Senora Auyon takes us by her son's doctor's office to meet her son the doctor and for a walk around the immediate neighborhood, near the border. The Chung Wah Wokey Goom in Mexicali now

She didn't speak a word for seven years. Then there was nothing else to do but let go and open her mouth and try to speak Spanish. She leads us around the pathos and cracks in the street in her high heels. She can't wear flat shoes, she says. As we walk, a Mexican woman comes out of her shoe store to give her a hug and a kiss. Her Chinese husband follows with a little girl about five or six. They grandchildren. Sen. Auyon is the queen of the street. Shop after shop, these are her people.

We pass a storefront with a large sign, "Wong's," on our way to lunch at the Hong Kong. Sen. Auyon tells us the Wong worked very hard. For all their success and wealth, they still work hard. They work so hard they eat their meals standing up. A Wong son was kidnapped and the Wong paid the million-dollar ransom. The son was released. The kidnappers, as far as she knows, were never caught. A million dollars for one son. She wonders if one son is worth it. What happened to the Wong made all Chinese think. All her children are grown and married. They're spread out around Mexico and the U.S. There's going to be a taco party to celebrate the birthday of one of her grandchildren tonight. Why don't we come along? Pok-chi's up for it. He volunteers to take pictures.

Lunch at the Hong Kong. A steamed black bass. A real fish. Nice. Pok-chi is very happy. The rest of the lunch is okay, just okay.

PROF. EDUARDO AUYON GERARDO

The self-made professor, who would be a playboy and a hustler of Chinese artsy-fartsy hoochie koochie, is too much the classic Chinese hermit, alone driven by his art, his home, and his knowledge and not greed to be the ruthless, heartless hustler. The handsome artist is going a little to pot. The hustler went to pot and bailed a long time ago. His struggle with his artistic and his hustling self battles in front of us as he tells us his books in Chinese and Spanish on the history of the Chinese in Mexicali after 70 years, yesterday and today, are \$25. My gosh, American gold, then a couple of minutes looking through books later tells us, actually, the price is \$30. American. Okay. We'll be hustled because the information in the book is complete with telephone numbers and addresses and looks like the real thing.

I ask him why he's made a specialty of brush-painting the horse.

He says the horse is a symbol of the artistic achievement

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and power of the Tang dynasty to the Tang people. Individual, personal, private power, not state power, not delegated power from the state, but raw personal power that's the horse. The horse that has never been saddled. Everybody who's ever picked up a Chinese brush and ink attempts a wild horse after they get tired of doing bamboo, birds, and shrimp.

Eduardo clears his desk and announces he will paint a horse for us to commemorate our meeting in Mexico. He shows us the horse that he has never been saddled. Everybody who's ever picked up a Chinese brush and ink attempts a wild horse after they get tired of doing bamboo, birds, and shrimp.

He closes and locks the doors. He adjusts the lighting. He stands behind his desk and calls the girl he lets occupy one of the little rooms out back of the temple with her two children. She's a kid herself. He says he's also trying to teach her to read. She's his nominal assistant. He calls her and she answers, "Si, maestro," and brings him his black silk smock with golden dragons embroidered on it. She helps him slip it on and takes his jacket and stands to the side and looks on reverentially. There are pictures of his wife in a Chinese jacket doing it better. But we won't know that his wife till he tells us she died 40 days ago.

He prepares his brushes. He prepares his ink. A little ground ink stick in a little bottled Chinese black ink. A little water. People usually pay a thousand dollars for one of these paintings, but he will do this one for us as a gift. His assistant puts a cassette in the boom box. Rain. Rain. Thunder and rain. Eduardo dips his brush in the water, in the ink, and lays three or four short strokes across the blank paper. He paints.

It's raining when we get back to the car. Real rain. The streets quickly puddle up.

Pok goes to the birthday party for their granddaughter, a stay in Calexico, have a chicken dinner alone, and take a long walk.

THURSDAY, FEBRUARY 17, the Day of the Wheat.

Yut goes *pong* sun. One skill next to the body. It loses everything in translation. The pun on skill and where can't be duplicated in English. *Gai* in Chinese is "skill," and another *go* is where. The real laugh comes from inside the tellers and listeners of this joke. Old men who remember the old men who came to America as boys. No Chinese women in America. Big Louie tells me and Pok-chi,

when he came to El Centro in 1936, there were 10,000 Chinese men and 4 Chinese women. They were the wives of merchants. No Chinese women for the 10,000 hardworking and horny Chinese men.

Just down the road from El Centro is Calexico, and just the other side of Calexico is Mexicali. More puns. Between Calexico and Mexicali runs the U.S.-Mexican border. In Mexicali is the Centro de Investigacion de Cultura China, the domain of Prof. Eduardo Ayon Gerardo, a passionate, tender, grieving man who seems to aspire toward being a big-time artist hustler but has too much respect for the Chinese culture he studies, defends, and practices in his little re-creation of a Chinese village compound with a pond of goldfish at the base of the pedestal bearing a bust of Dr. Sun Yat-sen or Shun Chungshan Sin Sang, "the Gentleman from Chungshan," who led the revolution that ended the Manchu Dynasty and dynamic China in 1911, a tree, a large open cage of chattering parakeets behind the walls of the Del Valle Hotel and the Chung Wah Woony Goom building.

Here it is quiet and a million miles from the potholes, parked cars, and the bustling and bustling days happening just outside his gate, on the street. The compound centers around the Chungshan Benevolent Association temple, the main building. Smaller buildings once housed the down and out, the passers-by, the dying old men of Chungshan. Around the entrance and yard and walks are little shrines covered with all and the sticks of burnt-out incense to the memory of the pioneers from Chungshan who died here.

Before taking us out to visit the Chinese section of the graveyard, where his wife, who died 40 days ago, is buried, he tells us of a man of Chungshan who was 75 years old, had come to the American continent when he was 10, and in all his life had never had a woman. Eduardo, who presents himself as a kind of gentle, ascetic mystic of the four treasures of the scholar—the inkstone, the inkstick, the brush, the paper—paid for a where for a night for the old man before he died. The old man couldn't get it up. "He couldn't get his little head to rise. He broke down and cried. The where was kind and tried to help him get it up all night long, but no luck," Eduardo sighs.

And the where hurt into tears. Pok-chi laughs. I understand all the Chinese and laugh. Listen to the Chinese artists and keepers of the memories and history laugh at the loneliness of our old men.

In the car he says there was another old Chinaman who died here who had come to Mexico as a boy and grew up without any experience with women and was so scared with horniness, when the Cantonese opera came to town and he saw the beautiful fair

dan, the female isua, fluster about the stage, he took his hand out of his pants and jerked off in the theater and was jerking himself off even as other horn men with more decorum dragged him out of the theater, and he had to be locked up at the temple till he calmed down. We laugh again. Being a Chinaman in the desert was sad.

CHINESE GRAVES

Maria Lou Lopez Ayon was a beauty. At least Eduardo painted her as a beauty several times. They met in Kongschow. They married in China, and he brought her to Mexicali, Baja California. Mexican Here he taught art, painted Chinese figures. They had a boy and girl. The boy now imports used American cars. His Mexican daughter-in-law cooks. "Too noisy how ha" better than her mother. She fell ill and went into a coma for ten days. Eduardo painted himself and Maria Lou Lopez Ayon as a pair of horses. One dark. One white. She revived and he nursed her back to health. He studied the healing arts and managed his wife with knowing hands. Years later she's struck down by a heart attack. He drives to paint another painting of the dark horse and white horse together. She survives. Years pass. She dies for the third time and is gone. It's a beautiful story as she drives out to the cemetery, past houses made of spit and mud, and through a landscape that stinks of the slimy old-colored mud, leaving the waters that trickle down the banks of ravines.

The cemetery is built on landfill. A river of silver, milky slum runs along the edge. It seems to have seeped its way through the landfill, exposing layers of colored rags and garbage and a mess of dirt and paper and plastic geogags and leath stuff that poses as earth. Thousands of slabs and monuments and crosses made of an aggregate fact, marble like sort of level, tipping a little this way and that, about a quarter of a mile to each side of the narrow path that we drive down from the Mexican side and the Chinese side of the cemetery. He has done his calligraphy on the Chinese stone of many of the dead. No one else knows how to write a formal text in style. He doesn't for free. He can charge people for doing such a style. He can't bustle them in their grief. Too much heart.

When I turn away, Eduardo grabs his wife's marker with both of his hands and drops his head. I ask Pok-chi later if he got the shot. He says he did and feels terrible about it. That's his job. Tell him. My job is to go home with memories. Pok-chi to get the shutter and go home and make pictures.

Everybody here, Mexican and Chinese, is buried in holes dug in garbage. At the official entrance to the cemetery, beyond the little bit of pitiful lawn, people seem to be pecking in the

rain. They're on both sides of the seam of slime, scratching out the edges of the banks, mining the garbage for a living.

Several of the crosses and monuments on the Chinese graves are tipped over and oddly broken and broken into. Eduardo says an earthquake knocked them down. But earthquakes don't break open little gates and the glass and var out the photos of the dead centered to the stone at the back of the niche. I see a little owl standing in the shade of an overturned monument. Big eyes. The owl was perched on the cat-faced bird. I wish I hadn't seen that bird staring out at me from the Chinese grave.

We leave Mexicali and drive to El Centro and Lee-Louise's farm, buy a box of lily root, and it's raining when we're on I-8 west toward San Diego in search of a dinner of Japanese sushi and the best cappuccino in America.

"Really?" Pok-chi the fisherman asks. "Really?" I say. "I'm all peeped out. One more tough-annual Chinaman telling me another story of the miserable Cultural Revolution teaching 'em how to eat shit, coming over in a leaky boat, and crossing the desert hardfoot without food or water, learning the secret of growing lily root, and bringing a hundred members of his family over and buying each of them a big Chinese restaurant. I'm going to roll over and throw up. Let's find a motel in San Diego and get some good sushi and come home to middle-class luxury abode."

We're running toward the sunset now and are making long, smooth curves up mountains of rock. I see a palm tree sprouting by the roadside up here. It looks like a sign, a sign of visitors from alien civilizations. Pok-chi didn't see it.

FRIDAY, FEBRUARY 18, the Jade Emperor's birthday.

Across the border into Tijuana. We stop at the Flor de Loto, "Comida China, Mexicana y Americana" and ask the patron, Juan Chen, is sleeping. He won't be in till 2:30 in the afternoon. We take a few pictures. I have a bottle of Spirit. An old, thin man with white, wavy hair walks in. He is not the patron, but a friend, an employee. He says he's been here some 40-plus years, and my ears perk up. Pok-chi introduces him to me, saying, "This is Mr. Hui Kai Hong," in Chinese.

"Where is he from?" I ask in English.

"Canton, China," Mr. Hui says in English.

"Nay say gong yin Mun ah!" Pok says, startled. "You speak English!" in Cantonese.

"Any question you want to ask me, I can understand. I can speak Spanish too," Mr. Hui says.

"What year did you come over? Nay gong yin gong lay ah!"

I'm talking more languages at once than I can understand.

"Now Yut you say you got nine, but nay, yut, lay lah!" came over in 1948, in July."

He tells us about the Tarahumara Indians of Ciudad Cuahémoc, Chihuahua. "They're taller than six feet. They say they're Mongolians who walked across the land bridge from Siberia to Alaska and down to Mexico. They look Chinese or Mongolian. They didn't like the Mexicans and the Mexicans didn't like them. The Mexicans cheated them, sold them rotten goods. The Chinese didn't cheat them. They liked the Chinese. And once there was a Chinese wearing a sombrero. And they stopped him and told him to never wear a sombrero: the Indians might mistake him for a Mexican. In this part of Mexico it was better to be mistaken for Chinese or be a Chinese mistaken for an Indian than a Mexican."

Good story. Pok-chi likes the story. I like the story.

GENERAL OF THE CROSSES AND MONUMENTS ON THE CHINESE GRAVES ARE TIPPED OVER AND ODV BROKEN AND BROKEN INTO.

We have come to the right place and the right man. Mr. Kai Hing, a.k.a. Fernando Hui, a.k.a. Frank Hui, has been everywhere and seen everything and been to every Chinatown and Chinese hangout in Mexico. He and his friend, the patron, Juan Chen, are the only Chinamen left in the world who value Chinese culture and collect the history of the Chinese in Mexico. He has worked in Chinese restaurants and kitchens all over Canada, the United States, and Mexico. He married a Mexican woman and has a son and a daughter. They have a little house on the U.S. side of the border, in San Ysidro. He doesn't want to be a burden on his wife and sleeps over here on the Tijuana side, in a room at the back of the Wai Kwei Hong Woei, upstairs, above the restaurant. He hangs out in the restaurant, helping out and talking with his friend, the patron. And on weekends he sells T-shirts, which he has bought for \$2.00 in the U.S., for \$3.00 in a flea market over here and gives the money to his wife, to help the family out.

Wong Hung Chuk. He owned all the businesses in Tijuana. He also owned a bank, Kwong Yuen. He had a school for Chinese kids. And this General Plutarco Elias-Calles thought he owned

too much and wanted to buy all of Wong's businesses. Wong refused to sell. When Elias-Calles became president, he launched a campaign of discrimination against the Chinese in the state of Coahuila. They all ran to Mexicali.

"Elias-Calles's fall is on the 100-year note."

In 1934 the President of the Republic was Lázaro Cárdenas. He was good friends with Wong. Wong Way or Jose Wong, and he tells another sad story about another Wong. Mr. Hui, a.k.a. Fernando Hui, a.k.a. Frank Hui, was 19 when he crossed the Pacific on the General Gordon, the first of the American Presidents' line ships. He was small and looked young for his age. It was 1949 and he was avoiding being drafted by the Communists to fight the Nationalists and avoiding being drafted by Chiang Kai-shek's wobbly Nationalists to fight the Communists.

"I come from Tijuana to Canton. Canton to Hong Kong. Hong Kong to Shanghai. Shanghai to Yokohama. Yokohama to Hawaii. Honolulu to San Francisco. San Francisco change to train to Los Angeles. Los Angeles to El Paso. El Paso, Texas, cross the border to Ciudad Juarez, Mexico. I study English about two years in Canton but cannot make a conversation. Now I speak English because I work almost ten years in the United States. I chose Mexico because I had my father in Tijuana."

"Hur Mum Baw. My father didn't have to buy a paper name to come to Mexico. Before 1942 there was no immigration department."

In Mexico City, there's another Wong, Wong Chung Fook. They call him Chocolate Wong. Very rich. Very privileged. He had a house within a three-mile security radius around the president's Pink House. Anybody else with a house in that zone, the government bought your property in the name of national security, but they didn't bother Chocolate Wong. The presidents of Mexico have no one and gone. The estate of Chocolate Wong is still there and his family still lives there.

"He came around 1905 and he died around 1970. I knew him personally in 1964. He made chocolate better than anyone else in Mexico. His chocolate is really very good. It doesn't melt in the heat like other chocolate. His chocolate is called 'Chocolate Wong' on the label, and it's famous all the way into Central America. Oh yeah, his family's very rich. There's a fabled Wong in Mexico City."

Times haven't changed for the Chinese. They want to come to America. And in America there are Chinese always ready to help Chinese.

Fernando Hui says, "The year before last, the Mexican government had a law that allowed Chinese to turn their tourist visas into resident's visas. There's never been such a law. This law

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is especially good to the Chinese because there are Chinese who are willing to pay for good law."

The patron of the Cafe Flor de Loto, old Chon-bok, notes Pok-chi's family name is Lau, the same as Lau, also spelled Low, or Lowe, for the respectfully old and fancy as Lau Ray (Lau Pei), the first brother of the famous aunt in the peach garden. And my family name was Chew, the same Chew as Chew Gee Lung, of the Lau, Kwan, Chang, and Chow family association based on the brotherhood of the oath of the peach garden that opens the heroic classic "Romance of the Three Kingdoms." Chew, my legendary ancestor, was a kind of foster child of the brotherhood of the peach garden. Chew was never in the peach garden. I tell the old man of Tijuana's Chinese mother was Kwan and consider myself more a Kwan than a Chew. Kwan Kung, the second brother of the oath, is, in today's folklore, the god of war, plunders, and literature.

A plastic relief portrait of Kwan Kung, his son Kwan Ping, and a statue of Chong Chong behind him hang on the side of the large stainless steel beer and soda pop cooler with the glass doors. Kwan Kung was the most popular role model out of the pages of childhood adventure novels and popular culture among the first Wah Kiew, the first overseas Chinese who came and settled here before World War II.

Chon-bok, the patron of the Flor de Loto, "Comida China, Mexicana y Americana" is so happy to see us, tears come into his eyes. He swallows hard and studies our faces again. My face is red from having been drunk under the table by Arturo Wu. And Pok-chi's face is white under the pale blue glow of the fluorescent. A prophesy seems to have come true. One day two of the three brothers will come bumbling into Tijuana. Lau will be respectful, gracious, knowing, royal, and humble. Kwan will be a glowing, red-faced drunk. And he and he and he will drive up with old man Hui.

He uses an old word Pok-chi doesn't understand. He says this word explains the Wah Kiew's way of life in Tijuana and America. He fumbles with the Chinese and finally writes the Spanish word for it, on a paper napkin, "ESTRATÉGIA," all block letters in black marker.

"Strategy?" I say and point at the word. "There it is, Pok. The Chinese lived by strategy."

"Yes," Jesus Chon agrees. That's exactly what he means. Then these old Chinese who came over as young boys and lived by strategy had to know San Tzu's Art of War. Yes, he knows San Tzu. He goes behind the counter and comes back with a copy of the book translated by Yeng Chen, published by the Confucius Publishing Company, in Chinese and English. Here he was, a Chinaman out of the heroic tradition. A couple of old boys who'd

read "The Romance of the Three Kingdoms" and "The Outlaws of the Water Margin," and "Monkey's Journey to the West," and heard about foxes and tigers and toads and wild geese in their childhoods in China and taught Chinese language and culture upstairs in the Wah Kiew Hip Woosy hall, for Chinese children in the '50s, '60s, '70s till they stopped coming. There's a vacuumed plastic relief of Kwan Kung on the side of his soda pop cooler. There's the paper napkin with the word "strategy" printed on it, and the book of San Tzu itself. I have Pok-chi ask him "chat, after all his years living here and watching the passage of the Chinese and their business in Tijuana, he wants remembered about them."

There isn't anything worth remembering," he says. "They survived, worked hard, married Mexican women, had children, and the children are Mexican, not Chinese. They're not interested in Chinese history or Chinese language or how the Chinese survived here. They don't care. They don't want to know. They're useless. Nothing Chinese about them." I think he's being a little extreme. Perhaps scolding his 25-year-old son Rafael in a language he has no ear for and doesn't speak, a little unkindly. Rafael seems to have an ear for his father's Cantonese as good as mine. And he seems interested in the Chinese old men and the stories and the books we pull out of his father and his friend, Fernando Hui.

In telling us his life story, he says "I was like a toad jumping after money in a well." Pok stops and turns to make sure I heard. "This is a very important line," he says. "Ah-Chon-bok says in America he was chasing money like a toad jumping in a well."

That's what that story means. We identify with the toad! The toad is the Chinese as world traveler, as migrant, as Rumbustian. Yuck. The bachelor society. Old man Chon understands, knows the story, looks on himself as the toad, and says doing anything to make money was the Chinese bachelor jumping like toads in a well.

Ah-Chon-bok turns to Pok-chi and says, "I have this book. The History of the Chinese in Tijuana. My sons are useless. They have no Chinese heart. You are a better keeper of this book than me." He gives the book to Pok-chi. I can't believe it. I grab Pok-chi's camera and move around to snap a few shots of the old man and Pok-chi at the table with this book between them as they chat.

Old man Chon traveled around Mexico interviewing old Chinese and researching the history of the Chinese in Mexico before he wrote his book. Old man Hui, who still seems to have his feet ready to travel, is the only Chinese left in Tijuana who cares, who has a sense of history. Old man Chon is a toad. The Flor de Loto is his well. His power to travel in time is his book. In Mexico, Prof. Eduardo Ayaner Gonzales is a toad. And his Centro de Investigación de Cultura China is his pond. And he

has his book. And west of Imperial in El Centro, Dr. William Quan, D.D., is an American-born toad. The Chinese gallery in the Pioneer Park Museum is time machine and pond. The books and the museum echo the accomplishment of Confucius. Confucius recovered knowledge that had been lost and ways that had been forgotten. Old men. Alone, in their wells, with all they know and all their books, wondering who knows? Who cares? And I come hopping along.

On the road back to L.A., Pok-chi asks if I have the book old Chon-bok gave him. No. Whoops. One of us toads moved up. Pok says he plans to go back, to his boat behind him, and do some fishing. He'll pick up the book then. He wants to hire old Fernando Hui to show him around the old haunts of the Chinese around Mexico for a month.

Yeah, I'm relieved to hear that. Maybe old man Hui's son will ask to keep the book, read it, maybe write a new chapter.

SATURDAY, FEBRUARY 19, the Day of the Stones

I pull off the freeway into Chinatown back in L.A. and find all traffic diverted around Chinatown. The Chinese New Year's parade is in progress. It's still daylight. No more night parades since the riots. I get glimpses of flash uniforms and flags and the tips of massed banners as I drive the detour and look up the cross streets.

Later that night I meet Pok-chi, and his friends have great Chinese food in Monterey Park that night. Lightly poached pork, a close to a rice as they can get it, with soy, scallion, chili, and green onion dip. Fish balls with soy cucumber. A lamb brochet sautéed with dried bean curd. A dish of hot root sautéed with Chinese side pork, and green peas and orange carrots for color and contrasting crunch. Great food, a big restaurant full of hopping people and noisy kids. A statue of Kwan Kung, the god of war, plunders, and literature, and a distant relative of mine, in a shrine overlook the lush and door. The memory of all the medicine and downpouring Chinese food inflicted on us is gone.

The house is different when I get back. The first thing I do is sweep the floor.

I look in the mirror and look at thou and years older than the old Chinaman I've talked to put together. My hair is thinner. I'm more bald than when I left. Most of my hair is white now. When I left a week ago, it was black. My eyes are tired from reading too many road signs in the rain at dusk and at night. The house says everybody dogs it this year. Hard work and tough going for everybody, even people born in the Year of the Dog. The dog has just begun. I think I'll go down to Chinatown tomorrow and buy a nice toad and drop it in my well. I can use all the luck I can get.

LETTERS

continued from page 3
all pay for the kind of crap Ms. Simpson chose to verbalize.
David DeKock
University City

Homosexuality-Free Sex Education XXX

I always try to a certain extent to get my issue of the Reader every week. I failed to locate a copy of it last week, however — not for lack of effort on my part but simply because the few places I know of that carry it in the North County

did not have it. I thought it odd considering it was late Thursday afternoon, but I shrugged it off assuming perhaps they had run out. It was only with this week's issue that I realized why the places in North County didn't carry the Reader last week. I'm very annoyed and disappointed that some people decided to impose censorship because the cover story was called "Queer San Diego" (April 21). I regret missing it and commend you for the attention you gave to the gay and lesbian community. I wish I had been given an opportunity to read it, but, alas, this is the result of a community known nationally for

promoting a sex education program that fails to mention homosexuality at all.
Erika Kuhl
Vista

San Fransodom, San Diegomorrah

Your April 21 Reader lead article, titled "Queer San Diego: Tony Zampella's Version," was a unique insight into an otherwise (to most people) unseen or obscure "gay," or homosexual, life and style in San Diego. However, San Diego is not alone in enduring nor is it immune from suffer-

ing the strong, unseen undercurrents from this subcultural conflict.

Yet the ultimate origin and purpose of this "gay" conduct was not so obvious to the article's reader, and the writer of it may not even be aware of that ultimate origin and purpose. The homosexual lifestyle implies, at least, one of awareness or self-centered activity that relates not to, nor acknowledges, the full and radiant impact it has upon the greater circumstances that surround it — circumstances which make the "gay" culture's mere existence possible and recede.

In a world that would usually reject it and its followers as a rebellion of The Unrighteous.

All human history is being played out, again, right here in San Diego, more so than it is in any other American city except San Francisco, and it has been this way, here or elsewhere, since ancient, so-called biblical times. The Unrighteous — not always being "gay" — will find their place and prosper, as the green bay tree must grow only in certain kinds of earthen soil, without those circumstances, these rebellious ones wither and recede.

Homosexual conduct has been known to exist in this human world long before the books of Exodus and Leviticus ever existed. It is mentioned therein and elsewhere anciently because homosexuality does in fact and in act exist, and it is repeatedly referred to as an adversity (and perhaps prohibited) solely for the purpose of describing or preventing (reducing) those and other related, blatant acts that are detrimental to the well-being of the individual and of the social structure. It has been recounted and suppressed by all peoples, ancient and mod-

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APPEARAL

Prices.

San Diego Mother's Day is May 8th

It is written so often, and the pattern of events leading up to the homosexual emergence and its demise are so plain in retrospect — from social calm to tolerance to turmoil to collapse (and to hoped resurrection) — that our present challenge to regain a level societal playing field cannot be ignored, nor can the disruption or destruction of our "righteous" society be tolerated. And yet this is exactly

Even so, homosexual conduct cannot be truly nor permanently punished, not by us, anyway. That's God's jurisdiction and duty.

Know this: Homosexuals, as everything else in this world, are a creation of the Almighty God, and as such they have a right to be here. Anyone who would by their own will force the homosexual out of existence offends the very God of his own origins; they must both stay their hand except

of their sincerity – to obey the “two new commandments” brought to the Christian world in the Gospel(s), known to those who believe in this sort of commandment as (and in a minimal wording here): “Love God; Love One Another.” Against such new commandments there is no law, and for such there is no resistance nor failure. It must be noted, however, that the Master said, “Love one another”; he didn’t say we had to like one another, merely “love.”

Original and Purpose, homosexuals are merely obedient messengers of the Divine, reflections of a reality that we (perhaps of our own will or lack thereof, or more likely by the will of God) have before us. It behooves the messenger to deliver the message with which he (or she) is charged (i.e., given); for that which is least pleasing is oftentimes the most profitable to those who must hear it, and to those who must hear themselves speak it.

exists, in San Diego, in San Francisco, and elsewhere: to tell what must be told; to perform before God and the Witnesses present — you and me — a conduct so contrary to sound doctrine that even the most recalcitrant, among us and even the supposed wrongdoers see the social danger signs and are compelled to rise up, saying "Enough"; and that these same are compelled further to learn again The Way of Righteousness and (re-)establish it, regardless of the consequences.

And to the extent the Righteous regain control of society's oceans of emotions, and social calm be restored, and following in the manner of loving-kindness by which the Righteous crush this Rebellion of the Unrighteous of all kinds and by all entities — in society, in government, at school, and in their own lives — even so (equally) shall these homosexuals for example disappear.

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Glamour

as it does a discreet one. And therein is the homosexual's escape from the wrath of this world: deliver the message and withdraw from presence.

Until then, it shall be as before, and remain, San Francisco, San Diegommorrah. There but for the grace of Almighty God all of us live and have our being, and some of us


Dollop Of Crackpot
Your publication always has a generous dollop of crackpot items guaranteed to cheer the most moribund spirits. Recently, R. Earl Gleaves, executive director for Citizens for Autosexuality, brought mirth with his list of "facts" ("Let

Second, citizens not only can but are exploited for

local pornographic emporiums which claim, for an exaggerated price, to assist people autoerotically.

Apparently Mr. Gleaves has been playing with his mind as well as other organs, climaxing in self-aggrandizement, suspension of reason, and resultant self-pollution.

When I moved to Calif-



**Pinkies' Massive
Murph-Out**
Gina, Gina, Gina...loser, loser, loser. How dare you write about, or even mention, any

M

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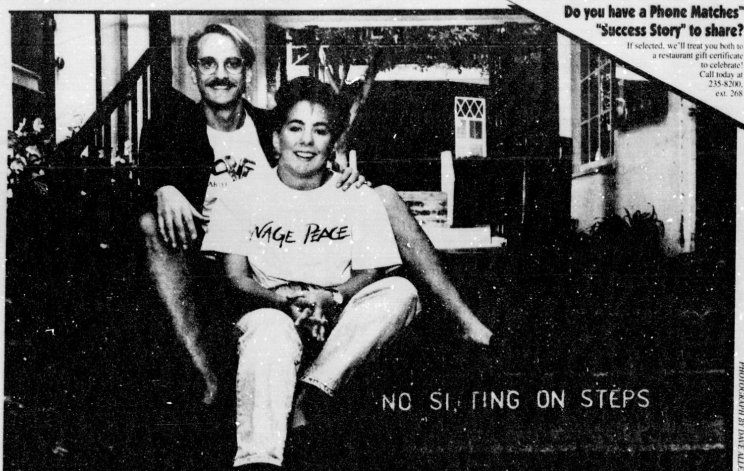
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San Diego World: May 5, 1993



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

If selected, we'll treat you both to a restaurant gift certificate to celebrate!
Call today at
255-8230
Ext. 268

NO SITTING ON STEPS

Phone Matches™ Success Stories:

Randall Smith and Stacy Bermingham

31, BLOND, BLUE-EYED, 6'1" professional, nonsmoker, non-sexist, never a Boy Scout (though I've helped old ladies across the street occasionally). Seeks engaging, articulate, attractive, politically-aware comedienne, 25-35, or best offer.

Randall: I work in a small office, and I never meet anyone new. I wanted a simple way to meet people who were interested in new relationships, but didn't require me to do weird things or spend a lot of money. I heard about Phone Matches from a friend and said to myself, "Sounds great!"

Stacy: He's constantly saying that to himself.

Randall: It was a challenge to get everything across in a 25-word ad. I began to get responses right away; it was exciting to come home from work, call in, and find messages in my mailbox.

Stacy: I happened to pick up the Reader to look for a job. I wasn't actively looking for a boyfriend.

Randall: She was passively looking.

Stacy: I read Randall's ad and laughed out loud. While I'm certainly engaging, articulate, attractive, politically aware.

Randall: Uh oh, I think we got her started on this again.

Stacy: A week went by and I kept thinking about his ad. Finally I left a message on his voice mail.

Randall: We set a date to meet at the Panikkin in Del Mar. I was very nervous.

Stacy: I wanted it to be an open, public place. He might have been this strange person...which he actually was, now that I think about it.

Randall: We ended up having a three-hour dinner at Il Fornaio. Stacy came back to my house and we talked until 3:00 a.m. We hiked in the Cuyamaca the next day, and saw a movie that evening.

Stacy: Funny thing is, we didn't get sick of each other. I felt very comfortable with him, as if we were already good friends. Randall and I are very...

Randall: Brain damaged.

Stacy: Besides that. We're kindred spirits.

Randall: We spent the holidays together. She met my family.

Stacy: By that time I knew I wanted to marry Randall. But he felt we should wait a year.

Randall: Then one day I said to myself, "No matter how long you search, you'll never find someone like Stacy. What are you waiting for?"

Stacy: We had a beautiful wedding at my mother's beach house.

Randall: The sun was shining; it was a gorgeous day. I'll always remember it.

Stacy: Randall is the nicest person I know. He's not judgmental, he has a big heart, he's hilarious...

Randall: Aw, she used up all the good words and phrases.

Stacy: We really feel we owe a debt to Phone Matches for bringing us together.

Randall: That's why we decided to do this ad. Phone Matches is one of those simple things that works great.

San Diego Reader
Phone Matches

1-900-844-6282

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

Reader

Calendar

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and Guide
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Restaurant
Review
and Guide
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Arrangement on Grey and Black No. 1, The Artist's Mother, by James Whistler

Weekend with the Old Battle-Ax

Mother's Day Events

Here is a joke:
Jane: I made a Freudian slip recently.

Fred: Oh really? What did you say?
Jane: Well, I was having lunch with my mother, and I meant to ask her to pass the butter, but instead I said, "You horrible bitch, you ruined my whole

flucking life."
It is the fashion to blame Mom for everything. Mothers are the first corrupting influence to touch us in life (except, perhaps, for thalidomide, secondhand smoke, alcohol, crack, toxic waste, electromagnetic radiation, various prescription drugs, and pesticides). If *Mater* blows it in a major way, your development—psychological, moral, social, physical—is trashed. Even Dad isn't

likely, as early, to wound you as badly. But Mommy can only be so adept—she is only human. Still, whether she screws you up big-time or in myriad minor installments, she renders you the great service of preparing you for the wacky world. As a friend opines, "Maybe mothers should beat their children. After life with Mother, everything else is a step up."

Regardless of your mother's faults, chances are you made it to adulthood as a direct result of her efforts. Why did she bother? She was probably compelled by some strange combination of affection, biology, and social pressure. That, however, is beside the point.
The point is: what are you going to do about it this weekend?
Perhaps *Maman* would enjoy a

gentled stroll through lovely Point Loma gardens? From midmorning to midafternoon on Saturday, the Children's Hospital Auxiliary, La Playa unit, leads its Third Annual Mother's Day Garden Tour. The grounds of four posh homes are included, as well as demonstrations by designers and artisans, gift booths, and a performance by the San Diego Youth Symphony.

Maybe your maternal progenitor is not the floppy, Prussian-type. Maybe she raised you on carrot sticks, drove a Volvo wagon, gave you a CPR course for your birthday. At the Chula Vista Nature Center on Saturday afternoon, children of all ages can use recycled materials to express their devotion and gratitude at a Mother's Day-Card Workshop. This is low-cost, morally enriching, and environmentally

Calendar LOCAL EVENTS

correct.

Afterward, drive the Who Must Be Obedient north to Oceanside's historic Villaseca Hacienda, where the Flamenco en la Primavera Dance Festival will offer performances of, yes, flamenco. Gypsy, contemporary Mexican, African, and other dances, as well as organic rapas from Sita's World Cuisine. Best of all, the North County Women's Resource Center benefits. From there, it's a convenient dash inland to Escondido's Hidden Valley Christian Church for Saturday evening's Mother's Day Concert by the Hyatt Regency Interfaith Gospel Choir. The theme is "Love in Action," a concept that knows no better embodiment, of course, than Mamazita.

Sunday morning, resuscitate together in the tranquil verdure of the San Diego Epiphany Society's 24th Annual Mother's Day Flower Show at the Casa Del Prado, Balboa Park. Epiphany is a subtropical cacti, and bloom in a filson colors. In moist climates, they can grow in the hollows of trees, without the benefit of soil. Consider this as an obscure metaphor for your relationship with Madre. On second thought, don't. "Reassembling," a TV character once noted, "is like discovering you can get bacon out of your elbow." In it about time you thanked the woman you literally cannibalized for all that food! Show your appreciation on Sunday at the Hyatt Regency La Jolla, which is offering a lavish Mother's Day Brunch. While musicians row the Barrio Grill and terrace, there'll be a contest for

children—as in kids, sorry—to best describe what they like most about Ma. The winner doesn't get anything, but herself gets a Hyatt Regency "Spa Package" for two. Or, if your purse is more modest, escort Ye Darn to the Many Hands Crafts Gallery that afternoon. Sweets and flowers will be available at a Reception Honoring Mother, along with the gallery's well-known array of artsy-crafty-gilly things, but brace yourself for an embarrassing maternal reverie about that darling macramé plant holder or ceramic bong you made for her at summer camp. After which, you may want to wind down the weekend by attending a poetic tribute Honoring Mothers, Sunday afternoon, local poets and storytellers Leah Goodwin, Alice Smith Cooper, and other invited performers will share readings of poetry and prose at the Wilkap Cafe—Interfection

33/717 Gallery. This place sells coffee drinks and baked goods, so if you order a consonant, be careful: make sure you don't have to reach for the butter. —Mary Lang

MOTHER'S DAY WEEKEND EVENTS
Saturday, May 7:
Children's Hospital Garden Tour of Point Loma homes 10:00 a.m. to 3:00 p.m. \$10
For reservations, location, call Marlene Shook 223-0700
Mother's Day-Card Workshop
Register 12:30 p.m., workshop 1:00 p.m. to 3:00 p.m.
Chula Vista Nature Center 1000 Sumpster Point Drive (S south to E Street, corner of Ray Blvd.) \$3.50 adults, \$2.50 seniors, \$1.00 children 6 and older \$50 materials fee 422-0423

Flamenco en la Primavera
Dance Festival
Gates open 3:00 p.m., performances 4:00 p.m. to 10:00 p.m.
Villaseca Hacienda, 1302 Stewart Street, Oceanside (S north to Cassidy exit, left on Soto, left on California, right on Stewart) \$18 adults, \$7 children in advance; \$25 adults, \$10 children at the door 728-3523

San Diego Interfaith Gospel Choir Concert
7:00 p.m.
Hidden Valley Christian Church, 221 West Seventh, Escondido
\$7 donation, children free if accompanied by adult 747-7832

Sunday, May 8:
San Diego Epiphany Society Flower Show
sale starts 10:00 a.m. to 4:00 p.m.

Room 101, Casa Del Prado, Balboa Park
Free
234-0612

Mother's Day Brunch
10:00 a.m. to 2:00 p.m.
Barbino Grill, Hyatt Regency La Jolla
3777 La Jolla Village Drive
\$23.95 adults, \$12 children under 12, under 3 free
582-1234, extension 6123

Reception Honoring Mother
2:00 p.m. to 5:00 p.m.
Many Hands Crafts Gallery, 302 Island Avenue
Free
587-4303

"Honoring Mothers"
poetry and prose reading
4:00 p.m. to 6:00 p.m.
Wilkap Cafe—Interfection
33/717 Gallery
4247 Park Blvd.
Free
574-0464

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Happy Mother's Day San Diego!

FINAL DAYS!

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Red Tag Sale Ends 5/12(THU)

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Calendar LOCAL EVENTS

Bad Boy's Hummables

Philip Glass Performs His Compositions for Solo Piano

Philip Glass — what a phenomenon! This American composer has been writing variations on the same small group of musical ideas for his entire career. The ideas themselves are shockingly simple-minded. But by dint of his stubborn persistence, saying the same thing over and over and over, Glass has established an authentic and powerful musical personality. The Philip Glass style is unmistakable. Like it or not, it has become a major force in contemporary music.

To understand this phenomenon, you have to know about the musical world Glass found himself in when he came of age. Born in 1937, he became an adult just when an even viceroy phenomenon was taking place: the advent of serialism as the dominant style of avant-garde music. Under the influence of the 12-tone system of Schoenberg and Webern, composers began to calculate every element of a composition according to programmed mathematical algorithms: the pitch and duration of notes, loudness and softness, tone color, even the way the tones were articulated.

The result, in the works of a

strange, original, and disconcerting way. Music has used *ostinato* (melodic, rhythmic, motif, relentlessly repeated as the underpinning of the composition) since the 17th Century. But Glass used them with obsessive abandon, piling *ostinato* on top of *ostinato* and repeating them at stupefying length.

Since these piled-up *ostinatos* were of different durations, they were continually moving in and out of phase with each other, producing slow, massive changes in the texture of sound. The chords — of the simplest, most consonant sort, and usually in a minor key — almost never changed. There was no progress, no development, no tension of contrast. The music sounded like an immensely long, unchanging accompaniment, with a steady, unvarying double-bass or double-bass-like quality.

And among his compositions there are also some more intimate — but equally characteristic — works for solo piano, such as *For Metamorphosis*, *Mad Rush*, and *Wichita Santa Vortex*. It is in this repertoire that Glass will bring to life this weekend, performing at himself. If you go to his concert, you will see and hear one of the most important — and one of the most controversial — composers of our time.

— Thomas Arce

Philip Glass performs his composition for solo piano Sunday, May 8, at 8:00 p.m. (compulsory apparatus at 7:00 p.m.) City Center Church, 205 North Broadway, Escondido 92026 738-4136



Philip Glass

mind inevitably drifts on the sea of drifting, floating, unworldly reveries. Glass's compositions are

reductive, hymnic, and thought-numbing. They appeal to audiences exhausted from having their intel-

lects severely tested by serialism, as well as to audiences who, coming from pop music, have never had their intellects tested at all.

Still, Glass remains a serious composer, committed to his style, and gradually expanding its possibilities over the years. In addition to his numerous works for various instrumental combinations, there has been a whole series of immensely ambitious operas (*Einstein on the Beach*, *Saturnalia*, *Akhnaten*). He has collaborated with designer Robert Wilson in the vast avant-garde stage piece, the CIVIL WAR, and with playwright D.W. Howe in the science-fiction melodrama, 1000 Airplanes on the Roof. He is responsible for some astonishingly effective film scores (*Panquarium*, *Koyaanisqatsi*, *Mishima*, *The Thin Red Line*). He once wrote a whole symphony on themes from David Bowie and Brian Eno's pop record, *Low*.

And among his compositions there are also some more intimate — but equally characteristic — works for solo piano, such as *For Metamorphosis*, *Mad Rush*, and *Wichita Santa Vortex*. It is in this repertoire that Glass will bring to life this weekend, performing at himself. If you go to his concert, you will see and hear one of the most important — and one of the most controversial — composers of our time.

— Thomas Arce

Philip Glass performs his composition for solo piano Sunday, May 8, at 8:00 p.m. (compulsory apparatus at 7:00 p.m.) City Center Church, 205 North Broadway, Escondido 92026 738-4136

lects severely tested by serialism, as well as to audiences who, coming from pop music, have never had their intellects tested at all.

Dine with Aggressive Fire-Eaters

Dinner for Tom McClintock, Featuring Art Laffer and Lyn Nofziger

Thornet Assemblyman Tom McClintock, whom the *Wall Street Journal* called "the last angry man in California," had his way: he'll keep the word "patronage" from the English language. Now hoping to secure the Republican candidacy for California state controller, McClintock says he lives for the opportunity to "be the [state] bureaucracy's worst nightmare." He'll explain how at a fundraising dinner in Rancho Santa Fe next Wednesday.

Coordinator for the event is Michael Friedberg, executive director of the Adam Smith Institute, a San Diego-based group of over 100 members committed to conservative principles in government and business. Tom McClintock is ideally suited to be the "watchdog of the treasury," says Friedberg. "No one is more knowledgeable about waste and fraud in government."

The office of controller, currently held by Gary Davis, who is running for lieutenant governor, has "broad authority to audit all state expenditures and to focus both legislative and public attention on

government waste." McClintock explains. McClintock's mantra for trimming budgets is fat does not make a decade.

The "fire-eating conservative" (Roll Call) was elected to the California Assembly in 1982 at the age of 26 as a Republican from Thousand Oaks. In two years, McClintock became the Assembly Republican whip, a position he held for five years. He was known around Sacramento, the New York Times reported as one of the 15 ultra-conservative "cavemen."

In 1985, McClintock was part of the team responsible for a \$1.1 billion taxpayer over-collection rebate, through his joint authorship of the Melillo credit McClintock Tax Relief Act. He resigned from GOP caucus leadership in 1989, under pressure from Rudy Broussard (R-La Habra), when Willie Brown appointed McClintock vice chairman of the Labor Committee in 1991, the San Francisco Chronicle called it "an inside job."

McClintock was a fierce opponent of the prevailing wage rate, a concept dear to organized labor. In 1992, self-esteem-conscious

Assemblyman John Vasconcellos (D-Santa Clara) called McClintock "brave, light, grim, embittered." Also that year, McClintock made an unsuccessful bid for Congress, losing to incumbent Democrat Anthony D'Amato (D-Los Angeles). Currently, McClintock is the executive director of the Center for the California Taxpayer, a proponent of the National Tax Limitation



Tom McClintock

ing, \$975,000; terminating legislators' study contracts, \$1.18 million.

Another pet

project of McClintock's is

what he claims

to be government

duplication

of work

already being

done by private

organizations.

Cutting the bud-

get of the State

Commission on

Peace, Officer

Standards and

Training would

save \$33.5 mil-

lion, the Com-

mission for Economic

Development, \$240,000; the California State

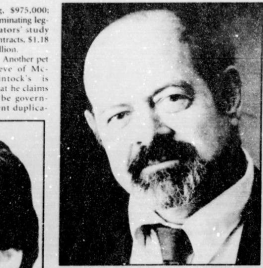
Council on Vocational Education, \$126,000; the Commission on the

Status of Women, \$433,000.

The "narrow conservative" (Associated Press) takes no prisoners

approach to the budget can border

on the word: McClintock also pro-



Lyn Nofziger

poses to eliminate the office of lieutenant governor, stating that the lieutenant governor's "chief constitutional responsibility is to phone the governor's office every day to see if he is dead."

But it's just that kind of aggression that has gained McClintock a loyal following in many conservative circles of the Republican party, which has been somewhat at sea for an issue to embrace since the fall of the Soviet Union.

And makes them willing to campaign for him. Two of his more notable supporters will be on hand at the Rancho Santa Fe dinner: long-time Republican Lyn Nofziger and Art Laffer.

Economic conservative Laffer, who now runs a consulting firm in

La Jolla, was a member of Reagan's Economic Policy Advisory Board, the Policy Committee, and served on the board of directors of the American Council for Capital Formation. In 1990, the *Los Angeles Times* listed Laffer among "A Dozen Who Shaped the '80s," and in a 1995 *Wall Street Journal* article, Laffer made the "Valley of the Greatest People Who Influence Our Daily Lives."

Conservative stalwart Lyn Nofziger was a Reagan crown viceroy back when the gutter ran for governor of California. As Reagan's political director, Lyn Nofziger was a chief architect of Reaganomics. Later, he served as White House communications director for Reagan, and he is remembered from that period for his deft handling of the Reagan assassination attempt, when he reassuringly reported Reagan's hearty little jokes and quips. His loyalty made him a model for White House aides, even into the Clinton administration.

Nofziger's 1992 autobiography, *Nofziger*, memorized political junkies with the inside dope on beltway debits and double-crosses. It included blunt and salty opinions from his years as a journalist, press secretary, and lobbyist, and telling — and more too-lattering — insider anecdotes. (Nancy Reagan once gave him the "alder" treatment for days because he didn't like her gardenia perfume. Mr. Reagan reportedly said of preserving California's redwood forests, "A tree is a tree. How many more do you have to look at?")

Todays, Nofziger is perhaps best remembered by the general public for the conviction on ethics code violations that cost him most of his lobbying business and \$1.8 million in legal fees before it was overruled

OFFBEAT

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On her special day, treat Mom to a Sunny Champagne Brunch Buffet with Live Musical Entertainment on San Diego Bay.

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Champagne Brunch Menu

Assorted Hot Muffins & Croissants
Fresh Seasonal Melon & Berries
Scrambled Eggs
Seaford Pasta Salad
Chicken Primavera
Smoked Honey Roasted Ham
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DAILY DRAWING (WINNERS ANNOUNCED MAY 27 DRAWING)

SUPER DRAWING MAY 27 FOR TRIP TO CABO SAN LUCAS

LIVE RADIO MUSIC HELP US SAVE MONEY FOR leukemia

300 BUCKS A WEEK BETWEEN 5:30 & 6:00PM

LAST REPORT

Don't Let This Run Run Run!

ADVANCE TICKETS

THE EAGLES

5/27-6/4
REGGAE SUNGLASH
6/2
BARBRA STREISAND
5/27-6/4 (ANHEIM ARENA)

ELVIS COSTELLO
5/16
JERRY GARICA
5/17-18

J. SEINFELD
7/1 & 7/2
YANNI
5/19

TRAFFIC
6/6
SANTANA D. YOAKAM
5/1 & 6/2
EMMY LOU HARRIS
5/10
MEATLOAF
5/10
YES
7/26
MICHAEL BOLTON

ANDREW LLOYD WEBBER
7/25-30
K. LOGGINS
8/29
VINCE GILL
9/17
CHICAGO
9/14

INDIGO GIRLS
8/28
B. RAITT
9/15
TORY BENNETT
9/16
JACKSON BROWNE
8/30

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Calendar LOCAL EVENTS

You Want to Believe This Garden

receptions, and the program begins at 7 p.m. The college is located at 1149 West Mission Road, in San Marcos.

Reopening the World on Other People's Terms is the topic when seagull bookkeeper Greg Becker speaks at World Journeys Bookstore on Friday, May 11, at 7 p.m. Find the bookstore at 667 San Rodolfo Drive, suite 131, in Solana Beach. 481-4198. Free.

You Want to Believe This Garden

Until You See It, Judy's Perennials is a lovely, multicolored oasis throughout the North County scrub. On Saturday, May 7, at a.m., Judy will give a lecture on year-round color in the garden, complete with slides. The lecture is free, but space is limited, so call 744-4343 for information and a reservation. The nursery is located at 454 Burns Creek Road, in San Marcos.

Green Thumbs, Jim Wilson, the host of the PBS series *Victory Gardens*, will speak at the San Diego Zoo on Wednesday, May 12, in conjunction with the zoo's spring Garden Tour. Wilson will discuss "Landscaping with Containers" at noon, and "Herbs for Kitchen Use and Landscaping" at 2 p.m. The talks are free with zoo admission.

Bravo Auden's, the host of the syndicated radio program *Bravo Court Gardens*, will entertain questions on an array of gardening subjects on Saturday, May 12, during the Botany Branch program. The program begins at 11 a.m. to 1 p.m. The event will be held in the zoo's Tropicana meeting room, and the fee is \$24 per person, which includes brunch. For information and reservations, call 553-3979.

Get the Curator's Perspective on "Backdrops"

at the Museum of Contemporary Art, Downtown, when assistant curator Kathryn Kenne gives a walk-through lecture on Saturday, May 12, at 2 p.m. Kenne will discuss each artist's distinct sense of structure, material, and content as well as the way in which the artists transform their ideas about interior, physical objects. The talk is free with museum admission. Find the museum at 1001 Kettner Boulevard at Broadway, downtown. Dial 234-1001 for more details.

Palmer Robert Kelle demonstrates his painting technique in oils during the monthly meeting of the El Cason Art Club on Saturday, May 12, at 7 p.m. at 4010 El Cason. There will be a short business meeting before the program. Get the word at the Weekly Art Gallery, 780 Jamacha Road, in El Cason. 867-7676.

Celestial Bodies have been used by people through the ages to forecast the future, mark time, and explain the nature of the universe. On Monday, May 9, at 8 a.m., Eugene Latta, author of *Archaic Astronomy: The Early Stargazers* at the San Diego Museum of Man in Balboa Park, will discuss the ancient knowledge of the stars without the use of telescopes. The \$4 cost includes admission to the museum. Have questions? Call 234-1001.

"Neighborhood Law School," the El Cason Bar Association again sponsors this annual opportunity for the general public to learn about their basic legal rights and responsibilities. The \$4 cost includes admission and continues on May 9 with "Criminal Law: Three Stories and Your Court" and continues with such topics as

business and tax law, victim rights and crime prevention, health care law, Constitutional law, and wills, estates, and probate. Local judges and lawyers are the presenters. Sessions meet each Monday at 7 p.m. at the Christian Fellowship Congregational Union Church of Christ, 1601 Kettner Road, just off the Martin Luther King Jr. highway. The \$10 fee covers all of the lectures. Attendance is limited. Call 557-5684 for reservations.

A Lecture Series

planned at the former Designer Showcase at the former Rancho Santa Fe home of Mr. Anthony Smith and his daughter. The series begins on Tuesday, May 10, when Linda Volk of Anthony Gardens demonstrates skillful accessories on Wednesday, May 11, Walter Nelson will share ideas on how to display collections, and on Thursday, May 12, Lucinda Fald from the San Diego Historical Society will speak on antique Lillian Howard Rice. All talks take place from 1:30 to 2:30 p.m. Admission to the lectures is free with admission to the home, \$5 without admission, or \$15 for the whole series of nine lectures.

The event is co-sponsored by the San Diego Historical Society and the American Society of Interior Designers. The home at 16044 Via de la Valle at the intersection of Calzada del Bosque in Rancho Santa Fe, will be open through May 24. Admission to the showcase is \$15 for more information, call 497-4477.

"Privacy, Freedom of Information, and Technology" is the subject of an information and computer science at UC, Irvine lecture on Tuesday, May 10, at 7:30 p.m. It's the sixth speaker in a nine-speaker series sponsored by the local chapter of Computer Professionals for Social Responsibility. The speaker is David A. 4301 of the Applied Physics and Math Building on the UCSD campus. Find the lecture at the University Extension parking lot on the east side of North Torrey Pines Road. A \$5 parking fee will be required and can be paid in advance. The lecture is free, call 272-7119.

Punch Power learn the latest in diet, nutrition, training, and energy care at the Helen Woodward Center when the spring education series kicks off on Tuesday, May 10, at 7 p.m. The speaker will be Maria L. Tans, certified AHA. On Thursday, May 12, at 7 p.m., Leifelt Thompson, and Lisa Oshorn, will discuss their new book, *Nutrition: A first aid and diet book*. All sessions are free and held in Monor Hall at the Club PDI entrance to the center. Leifelt Thompson is also present at 6:30 p.m. in Rancho Santa Fe at 6:30 p.m. for information and reservations. The series continues on Thursday and Thursday through

Medical Realism in Person, author Isabel Allende will speak about her program at the Marching Wives Forum on the UCSD campus on Thursday, May 12, at 7:30 p.m. The lecture,

hosted by the Friends of the UCSD Library, benefits the library's collection and services. Allende was a poetical writer from Chile who has written *The House of the Spirits*, *Ice*, and most recently *The Illusions*. Her admission is \$15 for Friends members, \$20 general, and \$5 for UCSD students. Call 243-2531 for more information.

Mountain Lion Behavior and Biology

will be discussed by biologist Kevin Hansen, the science director for the Mountain Lion Foundation. Hansen will explore myths about the animal and dispense cougar truths. Find the event at the Fajada Road, one-half mile north of Lake Poway Road, in Poway. Admission is \$10 per person. For further information, call 466-2338.

An Ongoing Series "The Artistic City"

is being hosted by the Athenaeum Music and Arts Center and continues on Wednesday, May 11, at 7:30 p.m. Atlanta-based pianist Mark Segun, the chair of the department of music at the Harvard University Graduate School of Design, will lead a discussion entitled "Outside the Backdoor." Respondents will include Dr. Isaac Salk and attorney and UCSD member Linda Hestek. The discussion is free with admission to the lecture. Call 481-5872. The lecture is free and open to the public.

"Wasteland Wanderers" is the theme for the new Shakespearean program, produced by Virginia Forbes. The show/lecture is set for Thursday, May 12, at 8:15 p.m. at the Ben Polak Fine Arts Center, 8015 University Avenue, La Mesa. Admission is by donation, call 462-7028 for more information.

Politics with a Bang or Regular, how the foreign policy action and priorities of the Clinton administration affect California? Find out at the San Diego broadcast series titled "Issues and Ideas: University Briefings" on Thursday, May 12, from 7:30 to 9 p.m., when Steven Linn considers this question and others in *Lightning Mouths of the City* Foreign Policy, News, and Business. The series is free, call 272-7119.

A Modern Day Hypnotist, a night of spoken word, performance art, theater, music, and visual art is promoted during *A Night of Enspelled Arts*, hosted by the artist group. Find the event at the 7400 block, between 74th and 76th streets, found at 7400 16th Street, between 74th and 76th streets. (Doors open at 6:30 p.m.) Admission is free. Dial 544-9722 for more details.

"Global Warming: Can We Change the Forecast?"

is the subject when environmental scientist and presenter a lecture next Thursday, May 12, at 7:30 p.m. at the San Diego Natural History Museum in Balboa Park. The talk will explore a global warming, and the speaker will discuss how to prevent the potentially devastating consequences of global warming. It will be non-partisan. Admission is \$15 for members, students, and \$20 for non-members. For additional information, call 232-8811 ext. 203. This is in conjunction with the opening of the new *Global Warming* exhibit at the museum.

"The Development of the National Aerospace Plaza" is the subject when Tom Houghton speaks during a lecture on Thursday, May 12, at 7:30 p.m. at the San Diego Natural History Museum in Balboa Park. The talk will explore a global warming, and the speaker will discuss how to prevent the potentially devastating consequences of global warming. It will be non-partisan. Admission is \$15 for members, students, and \$20 for non-members. For additional information, call 232-8811 ext. 203. This is in conjunction with the opening of the new *Global Warming* exhibit at the museum.

"Spring Seasons and Stories" can be enjoyed during an evening of readings and spring music on Thursday, May 12, at 7:30 p.m. at the El Cason. The event is free, call 234-1001 for more details.

A Reading "Honoring Mothers" is scheduled at Thursday, 5/17/95. The event is free, call 234-1001 for more details.

The World of Romantic Suspense is explored in the book *The World of Romantic Suspense* by Sandra Brown. On Monday, May 11, at 7:30 p.m., Brown will read at Warwick's Bookstore. Find Warwick at 4141 Grand Avenue, in La Jolla. 494-0347.

Journalist Douglas Ruskoff will discuss his book *Cerberus: Life in*

IN PERSON

Punk: A Price-Winning Book (Nathan Lane will read from her new collection, *Wart* by Gary and Emerald Books and Coffee tonight, Thursday, May 8, at 7 p.m. Find the event at 1555 Camino del Mar, suite 307, in Del Mar. 755-2707. Free.

"To Kill a Mockingbird", the classic novel by Harper Lee, is the subject of a stage adaptation of the Harper Lee novel of courtroom drama. Performances continue on Thursday, May 7, at 8 p.m. at the El Cason. Tickets are \$10 and \$5. Call the box office at 234-1001 for more information.

Laugh, Chris Hinton continues at the Balboa Hotel's Comedy Club tonight through Sunday, May 12, at 8 p.m. Find the event at 1555 Camino del Mar, suite 307, in Del Mar. 755-2707. Free.

Ready for Some Birthday Cake? Missions Valley Bookstore celebrates its one-year birthday on Saturday, May 12, at 7:30 p.m. The event will be a party with a purpose. There will be many authors in attendance, along with a book signing. The fee is \$5. Call 462-7028 for more information.

More Laughs, Frank Miles, Kristin Anderson, and Greg Oshorn perform at the Comedy Nite club tonight, Thursday, May 11, through Saturday, May 12, at 8 p.m. Find the event at 1555 Camino del Mar, suite 307, in Del Mar. 755-2707. Free.

Cooking Instructor and cookbook author Elaine Phillips is the featured guest at the author's book signing at Cafe California in the Broadway Plaza. Find the event at 1555 Camino del Mar, suite 307, in Del Mar. 755-2707. Free.

The Horror of Preservation, the KPHS school continues with *The Young Class*, yet another episode in the suspenseful *Young Class* series. The program returns to the school, which is being made into a movie. Find the event at 1555 Camino del Mar, suite 307, in Del Mar. 755-2707. Free.

A Comedy Ballet, featuring the comedy troupe of the San Diego State University, is the featured event at the comedy troupe. Find the event at 1555 Camino del Mar, suite 307, in Del Mar. 755-2707. Free.

The Secret Life of the Fox is the subject of a lecture on Thursday, May 12, at 7:30 p.m. at the El Cason. The event is free, call 234-1001 for more details.

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calling 273-1976 between 10 a.m. and 5 p.m.

Damon Runyon's Story and Characters

come to life in *Guns and Bells*, being presented by the University of San Diego High School on Friday, May 8, at 8 p.m. and on Saturday, May 7, at 2 and 8 p.m. The acting and technical company includes 55 USHS students. Tickets are \$5 for students. So general, call 298-2277 for more information.

"The Good Doctor", Neil Simon's comedy of human drama, will be presented by the Torres Pines Community Theatre, at 8 p.m. on Friday and Saturday, May 11 and 12, at 8 p.m. on Sunday, May 13, and May 14, at 2 p.m. on Sunday, May 14, and May 15, at 2 p.m. Performances are in Hanger Hall, in the church complex at 8322 La Jolla Village, North La Jolla. Tickets are \$7 and are available at the door. \$60 cash.

More Laughs, Checkers and Gail Spriggs presents comedy shows at 10:30 p.m. on Friday and Saturday nights. Take advantage of another night of laughter. Find the event at 1555 Camino del Mar, suite 307, in Del Mar. 755-2707. Free.

Warm Up Your Vocal Chords for the Karaoke Kountry Klub, planned on Friday and Saturday, May 12, at 11 p.m. and on Sunday, May 13, at 11 p.m. Find the event at 1555 Camino del Mar, suite 307, in Del Mar. 755-2707. Free.

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Trenches of Hypocrite at Emerald Books and Coffee on Tuesday, May 10, at 8 p.m. The book is a journey into the thoughts and lives of the people who are creating "Cubana," a social experiment in progress. The book is located at 1555 Camino del Mar, suite 307, in Del Mar. 755-2707. Free.

Avant-Pop and Pomo-Bo

is a "very informal reading" at Cafe Frontiers in the Adams Homeowners building on the 5050 campus, open on Thursday, May 12, 12 p.m.

"The Dichon", a series featuring in Amika Marini's book *Book Folk*, *Wonders of Mexico* have their roots in Spain but have evolved into distinctly Mexican adages. Next Thursday, May 12, at 7 p.m., Nelson will discuss her book at Emerald Emerald Books and Coffee, located at 1555 Camino del Mar, suite 307, in Del Mar. 755-2707. Free.

The Very Worst of the "Exotic" Series, George C. Scott plays a scrappy D.C. cop who goes up against the Lord of Darkness, *Chewy*. The *Exotic III* airs Friday, May 8, at 8 p.m. on KTVU, channel 6.

"Strange Bedfellows", Rick Hudson and Gina Lombardi make it up in this delightful marriage comedy. *Strange Bedfellows* airs Friday, May 8, at 8 p.m. The Family Channel, Cox channel 19.

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"The Last Prostitute", Sonia Briggs portrays the world's greatest hooker in this very tasteful coming-of-age tale. *The Last Prostitute* airs Friday, May 8, at 8 p.m. on KTVU, channel 6.

The Second Annual Incumbent Bike Ride, slated for Saturday, May 7, beginning at 7:30 a.m. (ride of event registration starts at 8 a.m.). The race starts and finishes at Rancho Bernardo High School Athletic Foundation.

Dan's '95 Day Delight, get your money's worth for the Kinkadee's bicycle ride planned on Saturday, May 7, at 8 a.m. Begin this 40-mile ride for intermediate riders in the Wells Fargo Bank at Via de la Valle and San Andreas Street, in Del Mar. You'll head out to Escudero via Del Dos Highway. The ride is free, dial 449-5360 for more details.

It's Special Olympics Time, Point Loma, San Marcos College on Saturday, May 7, with 2000 athletes are expected to participate. Find the college at 3900 Lomaland Drive, in Point Loma. Call 264-5171 for more information. Admission is free for spectators.

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All of the games are broadcast on KSMH AM (760) and in Spanish on station KXSS AM (1420).

The Bronco Stampede

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A Billionaire Bet He Can Survive for a Month among L.A.'s Homeless

but Neil Brooks learns a lesson or two along the way. *Life Stride* is possibly funny, if you like this sort of thing. *Life Stride*, May 8, at 7 p.m. KTVU, channel 6.

"Strange Bedfellows", Rick Hudson and Gina Lombardi make it up in this delightful marriage comedy. *Strange Bedfellows* airs Friday, May 8, at 8 p.m. The Family Channel, Cox channel 19.

The Very Worst of the "Exotic" Series, George C. Scott plays a scrappy D.C. cop who goes up against the Lord of Darkness, *Chewy*. The *Exotic III* airs Friday, May 8, at 8 p.m. on KTVU, channel 6.

"The Last Prostitute", Sonia Briggs portrays the world's greatest hooker in this very tasteful coming-of-age tale. *The Last Prostitute* airs Friday, May 8, at 8 p.m. on KTVU, channel 6.

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San Diego Reader May 5, 1991

Calendar CLASSICAL MUSIC

a whole concert of superbly trained nouns; indeed, their unity of pitch produced in even effect of half resonance, so that the imagined crowd of female voices seemed to be singing in a vast space, much like that of Salisbury Cathedral itself.

This effect was most notable in those parts of the mass performed as unison chant. But the impression also carried into the polyphonic vocal music, where the frequent prevalence of fourths and fifths produced a similar sound of hollow resonance. Characteristic of this polyphony is the true independence of the individual voices, with little concern for the part of the anonymous 15th- and 16th-century composers for the harmonies created by fortuitously simultaneous notes the overriding consideration of consonance, which was to decisively color the music of the Burgundian school in the following century.

What is needed, then, is an exceptional quality of the individual vocal lines, which must be clearly differentiated from one another yet, at the same

time, and without any sense of choral thinking, a blending of timbres so as to produce a comprehensive unity of ensemble. This combination of qualities is extremely hard to achieve, as witnesses those contemporary early music ensembles in which the individual voices are raspingly distinct, and those more conventional and old-fashioned early-music choruses in which the voices blend so smoothly that it is impossible not to hear the music in anachronistically choral terms. Anonymous 4 never veered to one side or the other but maintained the perfect balance throughout—just one more of the many miracles in this astonishing concert. ■

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music, must be received by mail no later than the Friday preceding the Thursday of the publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 2:00 p.m. Do not phone. The editor reserves the right to list all material. Send complete information, including a description of the event, the date and time it is to be held, cost, the price of admission, where it is to be held (including neighborhood), a contact person, number, and a phone number for public information to Reader's Guide Music, P.O. Box 8000, San Diego CA 92108-8000.

The San Diego Symphony Orchestra is back, with concert Thursday and Saturday, May 5 and 7, featuring performances by mezzo-soprano Dalia Schacter and viola player Karen Dicks. On the program are Mahler's *Adagio* from Symphony No. 10 and his *Andante* from *Symphony for Violin and Piano* (Hindemith's *Transcendental Music* of Mourning for Viola and String) and the Symphony No. 4 in D Minor by Shostakovich.

Heat the music at 8 p.m. both nights, in Copple Symphony Hall, 1248 Seventh Avenue, downtown. Tickets range from \$15 to \$42. The box office is open Monday through Friday, 10 a.m. to 6 p.m. For more information, call 599-4200. Tickets may also be purchased by calling 278-7135.

Classical Guitar Music will be played by Fred Rindetti at the 16th World Music Festival, Thursday, May 5, at 8 p.m. Find the cafe at 4010 Goldfinch Street, in Mission Hills, 260-8007. Admission is \$5 per person.

"The Tales of Hoffmann." Often back to back, this is the first of a series of the season by the San Diego Opera. Terry Haffley makes his SDCO debut as Hoffmann. Norma Tompkins sings the role of Stella and Hoffmann's various past loves. Richard Burnings conducts Wolfgang Weber directs. The opera will be sung in French with English subtitles. Performances continue on Friday, May 6, at 8 p.m. Sunday, May 7, at 2 p.m. and Wednesday, May 11, at 7 p.m. The One Theatre is located at Third Avenue and B Street, downtown San Diego. Call 591-8600.

town. Tickets range from \$27 to \$97. For information call 232-7636.

Operatic Sides and Duets can be enjoyed when soprano Anna Harmon Caruso, accompanist Anna Harmon Caruso, and viola player Karen Dicks, on the program are Mahler's *Adagio* from Symphony No. 10 and his *Andante* from *Symphony for Violin and Piano* (Hindemith's *Transcendental Music* of Mourning for Viola and String) and the Symphony No. 4 in D Minor by Shostakovich.

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Experiences of the Sacred — in a Contemporary Art Gallery?

Not your usual late-20th-century American artist!

Christopher Reilly, whose subtle and magical paintings are currently on view at the B Street Gallery, is a young artist with his own mind. Having evidently mastered the expressive techniques of abstract expressionism, where color and texture can carry the whole weight of meaning, he has insisted on using this style in the service of figuration. In the midst of the fashionable sour irony and nihilism of current contemporary art, he has chosen to create deeply spiritual (although not dogmatically religious) art. In a culture — both the artist's culture and the culture in general — where the focus is so relentlessly on the self, he has courageously worked his way through his private individuality to depict, in symbolic terms, a permanent, impersonal, transcendent reality. Not your usual late-20th-century American artist!

His medium is already worldly artifact. He paints on glass-covered wood panels, some of considerable size, as though he were in the 14th Century. The acrylics, with their supple opacity,

are modern, as is his liking for pressed flowers and leaves, applied to the painting's surface. But the gold and silver leaf that glows from so many of these works harkens back to a medieval tradition of icons, and the transparent depth produced by Reilly's use of oil glazes suggests something of the ways in which that new painting medium was explored by Italian artists of the High Renaissance.

The paintings at the B Street Gallery regularly display an austere formality of structure. They're reminiscent (in its essence, although not in its details) of early Renaissance religious art. A broad area of thick, roughly streaked and textured monochrome paint (often in neutral gray and off-whites, sometimes in gold) frames a single, centered, symmetrical image, much smaller than the dimensions of the whole painting, like a jewel in a casket. The images are sometimes organic (trees and other plants); sometimes like stained-glass windows of Gothic pointed-arch shape, dominated by one or two intense, luminous col-



Christopher Reilly, "The Nature of Things" The B Street Gallery Through May 15

ors (mild crimson, gold, and ultramarine). Other images include mandalas, the moon shining in deep blue darkness over an illuminated hill or a single leaf, and a ritually stylized face with the Hindu third eye in the middle of its forehead. Aside from the iconographical allusions to a variety of religious traditions, there is a stunning richness of visual effect here. The centrality and

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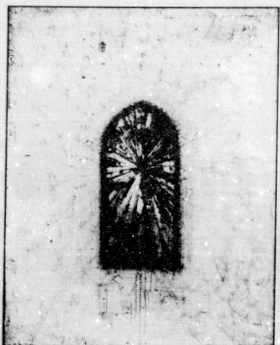
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YO NO LO SE, DESIERTO

symmetry, along with the free, sweeping modulations of tone and the intricately nuanced textures, suggest an ordered yet vital cosmos, such as is symbolized in Gothic cathedrals. The equivalence, in such churches, of physical light and spiritual illumination is also echoed in Reilly's paintings. The luminous depth of the surfaces produces the effect of light radiating from within, not so much a natural light as a supernatural one — or perhaps what the artist shows us is a vision of the inherent spiritual radiance of natural objects, the pulsating energies of nature that lie within matter and give it form and meaning.



Untitled #10


[illegible]

increasing toward the inner square. The icon thus framed shows a green tree (a peculiarly mesmerizing yellowish green) on a creamy background, with a pale yellow sunburst above it. It is at once exalting and profoundly calming to follow the transformation of the tree form, as the slender, intertwined branches rise up into an X-shaped tangle of branches, to fill the whole upper half of the picture-within-a-picture, like an act of prayer.

From 1920 to 1930, a particularly handsome example of one of Reilly's favorite motifs, shows its tall, narrow, ogive in the center of an expressive ground of swirling, gray-green and white. From the top of the ogive, a dark, scoured brown leaf in the middle of the "window," a radiant sunburst of golden rays explodes, through which we can see here and there a glimpse of the sky.

son. It is like the aureole surrounding the dove of the Holy Spirit in medieval Annunciations, except that the sacred source of light in Reilly's painting is a more dedicated fragment of the natural world. The lines of radiation continue beyond the arched window into the white ground, losing their geometrical straightness, and curving to cross each other in a corona of long, almond-shaped forms, faintly discernible as white against white, as they fill the universe of the painting.

One of several versions of the Buddhist psychocosmogram, the mandala, Reilly's *The Inception of Thought* features in the upper center a symmetrical cross shape in textured gold. It floats in a sea of white with a swirling sea of rose landscape, and at its center is a rounded, bulbous, green oval.



The Interception of Thought

arches in all four directions, is the shape of a quadruple-winged dragonfly, the insect as absolute in its perfect left-right symmetry as the elements that frame it. As an object of reverent contemplation (how many modern paintings are *that*?), this fusion of geometry and nature aims to lead the mind from

patterning and the modulations, is of movement within stasis, a swirling that remains anchored in the cross. Within the cross itself, an intensely energetic, abstract spattering of blue and red from the center once again suggests a sunburst. No reproduction can communicate how marvelously beautiful this painting is, or how it soothes, uplifts, and rejoices the soul. You had better go see it for yourself. ■

ART LISTINGS

Contributions to the Reader's Guide to Art must be received by mail no later than the Friday preceding the Thursday issue for publication. Do not phone. Send complete information to Reader Art, P.O. Box 58003, San Diego, CA 92166-5803.

"New Nations in Watercolor" are on display at the San Diego Watercolor Society's Showcase Gallery, there's a reception on Friday, May 6, from 6 to 8 p.m. See this exhibit through Wednesday, June 1. Find the gallery in the Studio Building, at 2400 Kettner Blvd., Boulevard, downtown, 338-0562. Regular hours are 11 a.m. to 5 p.m. Wedne days through Saturday.

"4th Street Studio Remembered" is the theme for the show running through May at Frisch Studios; the exhibit features Robert Baumann's work in acrylic on canvas. You're invited to a reception for the artist on Friday, May 6, from 6 to 9 p.m. The gallery is located in the 9-16 Arts Center, 4th Street, downtown. Regular gallery hours are Monday through Friday, 10 a.m. to 4 p.m.; Saturday 9 a.m. to 4 p.m.; 239-5858.

Identity as Mobile and Fluid, overlaid with constructions of ethnicity, class, and sexuality, is explored in "Mysticizing Tantalus," a photographic installation by Michael V.

5 p.m., Tuesday
942-3636.

Watercolors by
and Norma Sui
through Most
America Galler
cme, Kensington
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from 3 to 8 p.m.
11 a.m. to 6 p.m.
day, and Friday
Thursday, and 10
urday. 281-9600.

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There's a recept
day, May 8, from
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suite 101, in the
hours are daily
557-8303.

**The Ninth Annual
the Masters by the**

the Hollingsworths are on display May 30, at the 137 Adams Ave. A reception for university celebration is Saturday, May 7, 10 a.m. to 4 p.m. On Sunday, Wednesday, May 12, 10 a.m. to 4 p.m. The Many Hands is a mixed media of jewelry, wood and terms of display, and is scheduled for Sunday, May 12, 5 p.m. to 8 p.m. and flowers, Island Avenue, Island District; 2300 Madison, 10 a.m. to 6 p.m.

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Money, Money, M
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See the show thi
May 7.

The sadistic m
Steven Connett's
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Gallery will exhib
Connett, "combos

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and the different ways on display to draw on form. See *Journal of the Society of American Artists*, 1997.

The Gallery is located at 1000 La Jolla Village Drive, San Diego 92037. Hours: 10 a.m. to 4 p.m.; 10 a.m. to 10 a.m. on Thursdays. Tel: 619-594-3771 for an appointment.

Representative Bibliography
The title of a book or mixed-media work, the artist's name, the work's title, and the artist's interest in the work of women of color and popular cultures are listed on the left. The work's title and traditional and modern art are drawings, a comic society.

Photographs by Kaye Koppelman
on view in a show at
the University of Miami
406 University Ave.
The show closes
May 21.

"The Functional Me"
Exhibition of furniture
photography by David Foster
Simmspace Gallery
May 21; The show
feature that "investigate
the simple utility," her
environmental concerns,
the SD/Tinaana regre-
tless as three basic the
The gallery is found
down Town. Hours
5 p.m. Tuesday thru
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Distinct Yet Com-
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Subjects: Michael Re-
Criswell"
is the current
Athenaeum Music and
Bishop creates large
works and smaller,
sculptural pieces in

Documentary in
Objects and
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scene beyond all thoughts and all thinkers.

Another mandala painting, *Spiral Mandala*, centers on a

plus a show goes on display at Bowers C&B gallery, along with an opening reception and auction on Thursday, May 5, from 5:30 to 8 p.m. The show continues through Tues-

gallery hours are noon to 5 p.m., Tuesday through Sunday, and by appointment. The gallery is located at 710 14th Street, suite 212, downtown, 525-3820.

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TOP IMAGE: KENNETH COLE; MIDDLE: JEFFREY MAYER; BOTTOM: JEFFREY MAYER

den's art activities, and the display and sale of work by contemporary artists and crafts people. Find the information at 2655 S. New Street, in Paradise Hills. Call 262-4802 for further information.

at the art fair for the bookshakers of Henry Kollins's books for the past few years. See this show from Tuesday, May 10, 12:00 through Saturday, May 28.

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Heide Calvey on the Glamorous College gallery campus through Friday, May 20. The collection includes painting, sculpture, drawing, and photography. The gallery is located at 8000 Glamorous College

become a series of performances, giving the employees a chance to use techniques to help them exhibit through Saturday.

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5/11	5/18
5/19	5/20
5/20	5/20
5/20	5/23
5/23	5/23

See Page 24 for more details.

Calendar THEATER

The Chosen Have Judged the Damned

Lettice & Lovage has two wonderful roles for women, it is never less than gloriously literate, and it is always funny.

Lotte Schoen and Lettice Douffet work for the Preservation Trust of Fustian House in Wiltshire, England. In the beginning of Peter Shaffer's comedy *Lettice & Lovage*, they seem woefully out of place in a Tudor house. The bare fact, the understated, A-lily is a lily. To gold one is a crime against truth. By stark contrast, Lettice has never found a subject—how to put it tactfully?—she couldn't improve. To Lettice, who conducts tours of rarely Fustian House "the dulled house in England," life is too gray, dull, and "more." Her calling is artistic exaggeration, to "enlarge, enliven, and enlighten," as her thespian-mother believed. Needless to say, Lotte, who does the hiring and firing for the Preservation Trust, is about to clash wholeheartedly with Lettice, with one result being a very different Lotte than first met the eye.

What they have in common is that neither can abide the present. "We live in a country now that wants only the Mere," says Lettice. "Mere guides. Mere people. Mere events." The extraordinary has disappeared from the world. That's why she prefers stylistic embellishment, the more baroque the better. For Lotte, both the past and the present are "naughty, stupid, greedy, and brutal." The only differences are the past was more beautiful architecturally, and people had more "spunk." In her salad days, Lotte and Jim Mackintosh, a long-since-vanished love interest, formed the END, the Eloquent Negation Detachment: their calling — to bomb ugly buildings as a protest against the decline of beauty. Thus, though Lettice relishes "fustian" hyperbole of expression, gesture, and costume, and Lotte craves modest understatement, they discover a commonality. And thanks to "lovage" — Lettice's homemade elixir that apparently could coax a poet out of the most verbally parsimonious person on earth — they meld into a team, at least until the behaving incident, that is.

REVIEW JEFF SMITH

Lettice & Lovage continues Shaffer's war against mundanity. It's an ongoing obsession articulated in *Equus* (1973) and *Amadeus* (1979), and finds its humorous expression in *Lettice & Lovage*, Shaffer's first comedy since 1964. For Shaffer there's an Us and a Them; there's a hand-ful of radiant, poetic souls and there's an infinite guggle of gray, mindless Saliers whose charge it is to dreary the world. When Lettice first meets the seemingly pedestrian Lotte, for example, she cautions: "...you could a certain gay integrity. Please do not try to contaminate it with color." The Chosen have judged the Damned. Lettice & Lovage has two wonderful roles for women, it is never less than gloriously literate, and — although most of the action is described rather than performed — it is always funny. Behind it all, however, I have the nagging sense that it would be easier for a pregnant camel to squeeze sideways through the eye of a needle than for you or me to gain admittance to Shaffer's private paragon.

Lettice Douffet is a role to die for and, given the antics of those who've played it thus far, to overdo with aplomb. Old Globe mainstay Kandis Chappell has taken a much more refined direction. Her Lettice is certainly eccentric (Shigeru Yaji's elaborate costumes help set to that) and given to theatrics. But in Chappell's irrepressible free performance, no mannerism is external to the character. Stage effects don't linger in the air for time-lapse personal. Instead, Chappell makes Lettice's habits, vocal trillings, and Roger's *Thesaurus* approach to language feel ingrained, instinctive. This isn't someone doing the role amid scads of presentational posturing. This is Lettice Douffet, inside and out, and she's simply, unapologetically that way.

Under David Emmes's thoughtful direction, *Lettice & Lovage* is a star vehicle with two steering wheels. Megan Cole — who has performed everywhere but in San Diego and always with dis-



Kandis Chappell, Megan Cole in *Lettice & Lovage*

Lettice & Lovage, by Peter Shaffer
South Coast Repertory Theatre, 655 Town Center Drive, Costa Mesa
Playing through May 15; Tuesday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.
For information call 957-3662.

Pump Boys and Dinnettes, by John Foley, Mark Hardwick, Debra Monk, Cass Morgan, John Schimmel, and Jim Warren
Lamb's Players Theatre, 900 E. Plaza Blvd., National City
Playing through June 4; Wednesday and Thursday at 7:30 p.m. Friday and Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 474-4542.

ting — is dynamic as Lotte Schoen. The end also marked the end of Lotte's imaginative life. She laid siege to her emotions and has assailed everyone else's since. Cole offers Lotte a living proof of the healing properties of "lovage." She begins as an iceberg, as cold and as deep, and then gives Lotte a gradual thaw that is a masterful piece of work. Kandis Chappell, as expected, is splendid. Cole, in a very different key, is also top-notch. And their work as a tandem is truly outstanding.

The Lamb's Players Theatre should begin seeking a permanent site for its newest show, immediately. *Pump Boys and Dinnettes* — a down-home, rockably musical review — is a natural pleaser, and given the high quality of the Lamb's production, it could run forever. Thus the search.

Set at a gas station and diner off Highway 57, between Smyrna and Frog Leap, *Pump Boys* func-

tion just like its setting: a reel away from cars, concerns, and life's frenetic freeways. You're pulled over for a fill-up and a bite to eat, and the musical takes it from there, with simple country songs about universal troubles that seem less insurmountable by show's end. No song is unforgettable, but the combination of the ballads and uptempo rockers, plus the carefree, always forgiving attitude of the locals, is quite contagious.

Director/choreographer Deborah Gilmore Smyth has cast the show splendidly and, aided by musical director Rick Meads, has orchestrated a seamless flow of moods and music. Having Linda Libby and Kerry Meads play Rhett and Prudence, the waitresses at the diner, is a real plus (especially when Libby growls "Be Good, Be Gone" and when Meads croons "The Best Man I Never Had"). Another apt tandem is guitarist Jim Mooney, as the somewhat withdrawn L.M.



Kerry Meads, Linda Libby, Jim Mooney in *Pump Boys and Dinnettes*

("I may be a retard, but I ain't no spare"), and keyboardist David Holikala as the extroverted lackey. Both collect all they do. Clay Ride, on guitar, and Oliver Shirley, on bass, aren't slouches either. And Mika Buckley's scenic design must rank among his master-works for the intimate, in-the-round Lamb's stage. As if on a postage stamp, and in great detail, Buckley has recre-

ated L.M. & Jim's Service Station (where gas costs 18 cents a gallon) and the Double Capp Diner (where it is wise, for the show and the waistline, to avert one's eyes from THOSE PIES). The Lamb's production is a pleasant, undemanding pit-stop. It slows down the pace of the outside world and sends you back down the road refreshed.

THEATER LISTINGS

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

Beside and Kiosk

Theatre Workshop, founded by Mahavishnu Ashit and Mahamud Behnam, presents two one-acts about the dilemma of people caught between the need to survive and the maintenance of their humanity.

RUM/Marguin Theatre, Sunday, May 8, through June 5, Sunday at 8:00 p.m. For information call 291-1634.

Cave of the Starving Class
The RUM/Marguin Theatre has had a long, follow stretch. In the past year, however, there are signs of a comeback. Its current produc-

tion of Sam Shepard's *Cave* is the most poignant indication of all. The main reason is Bill Duman. He plays Weston, the black-out alcoholic patriarch of the Tans. They live on an avocado farm gone to seed somewhere in Southern California. Things aren't going well. Last night, swayed to the gills, Weston kicked down the front door. Now his family schemes to run away, just as lawyers and other commuters — "zombies" all — plot to acquire the property. Out of the blue, Weston decides to sober up and give his family farming thing a real shot. And Duman takes it from there. He tears into his role like a pro bull pen feeding time. Whether he's craving drunk and abusive or "reborn" (thanks to an epiphany about farming), Duman is absolutely first-rate. It's easily one of the best pieces of acting this year and reason enough to recommend the show. But there's more.

Work at 177
RUM/Marguin Theatre, through May 28, Friday and Saturday at 8:00 p.m.
Feller's People
Mant-Costa College is offering Jules Feller's collection of acerbic sketches, monologues, and plays about the state of the union and the world at large. Steven Linkford has directed.

Mant-Costa Theatre, through May 8, Thursday through Saturday at 8:00 p.m.

Ellis, the only sane member, reluctantly speaking, of the family. No one in the cast falls below an acceptable level of competence, as young Emma, a real find. Director A.M. Charlton plots the slow breakdown, the form of it: ritual music, on a reel already tied with same (dumb) imagery, anyone? You could also question who Charlton has co-lapged the three-act play into two, with a loose intermission coming after the first two acts. Charlton's direction is faithful to the spirit of the scenes, however, in which Emma, self-interest, a faint "come," and grimly eerie pathos as a slowly disintegrating line-dance.

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Mant-Costa Theatre, through May 8, Thursday through Saturday at 8:00 p.m.

8:00 p.m. Matinee Sunday at 2:00 p.m.

The Fourth Wall

When A. R. Gurney's meta-dramatic comedy opened in Chicago in 1992, some critics hailed it as a breakthrough for Gurney, and the theater. Well, for Gurney, maybe, but the meta-dramatic impulse for plays to be about their creators is as old as the Greeks. And Gurney's use of the device is more a throw-back than a breakthrough. In the play, Peggy has left a wall vacant (a her otherwise tastefully appointed Buffalo home). To her, it represents the "fourth wall" of a theater's proscenium, the invisible wall between the actors and the audience, as if she should be playing a part dramatically. It's an interesting idea. What follows, however, never measures up. The Fourth Wall has Gurney's body wit, but too much of it merely talks about what it should be about. The sketchy characters — a husband, wife, friend, and a strange drama professor rubbed from SUNY Buffalo to utter authorial pronouncements —

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Photo of Ricardo Peralta by Lea Rudee

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Calendar MUSIC SCENE

confectioned up some popish crud, but their work was better than that of thin-tie abominations like the Knack. If you can't tell the difference between "My Sharona" and "Trick sidely wanking," Surrender, surrender, but don't give yourself away, then you probably think clog are cool and the parody "My Bologna" was an unfair slight.

Mommy and Daddy weren't all right, and everyone knew it. Zander's clear vocals were wickedly precise; they nicely skewered the obvious 15 years ago. However, it gets a little drier trying to translate teenage love fetiches into 30-something desire without mutating into some lizard-skinned Vegas act. Zander is still pretty, and at the Belly Up there were more than a couple of budding dates feeling grooved as their partners went agog over his big instrument. Zander's voice, and his willingness to red it, was impressive throughout the 90-minute set.

During a textbook version of "I Want You to Want Me," the woman in front of us leapt on top of her seat and started waving to him like she was the Queen Mum. And I gotta admit, when they did that love song lollipop, restrained and tight as it should be, I got

a big dumb grin on my face like I'd just been nailed by an ice pick in the forehead.

Restraint seemed to be a running motif throughout the evening—that is, Rick Nielsen doesn't have any, and the others have to make up for his need to make a clown of himself. His stage personality, a cross between Donald Sutherland's in *Kelly's Heroes* and Uncle Fester's, isn't annoying so much as distracting. During the raves, especially those from decades past, Nielsen threw out handfuls of souvenir guitar picks to the hands-up faithful. Perhaps he's a little bored with the old lives and needs the adulation to get through them. Being somewhat sensible, he kept that kind of behavior under control during the slower tunes, which gave Zander a chance to woo and wow the hairdos.

The new material sounded strong and healthy, even with Nielsen's mugging. Especially impressive was "Girlfriends." To emphasize a lyric, Nielsen pantomimed doing a line, which got a rise of recognition out of one of the two aged poster children for A in front of us. He motioned to his buddy excitedly, apparently to get him to pull his head up from between his legs and join the fun.

The new CD is fair but filled with pedestrian guitar smacking that could have used Nielsen's closer attention. In concert, I was surprised how



well the new stuff came off, though the feckless "My Gang" was as bad as I feared. "Woke Up with a Monster," which appeared in the middle of the set, was not as good as it sounds on the radio; it's a song still looking for a chorus worthy of its riff. If Nielsen would reduce the manic rambling in his guitar solos, the whole program would be near its limited pinnacle. As it is, he sounds like railroad construction, bangs and crashes knit together with distortion and enough guitar changing to impress a stadium. More than

once I thought Zander might like to skull him with his mike stand. Yeah, I know that's pure speculation, but considering that the Belly Up show was likely a sort of tune-up and that Nielsen's buffoonery needs no practice, one has to wonder.

During the fourth song, "Girlfriends," the stage lights went out and the band hummed on in the dark, not missing a beat. For half the next song, "I Want You to Want Me," they sallied on with only the house lights working hard to keep the scene they had built

up. Actually, they looked better without the "mood-enhancing" stage lights; it's enough just to watch consummate professionals at work, defining that term.

Much of what passes these days for drama or greatness plays what I call the spontaneity card, since calculated professionalism is seen as an old dirty trick, a bias that is sometimes warranted, though sometimes it just hides the fact that the head in question hasn't learned how to get the right sound. The crux for Cheap

Trick is whether they can bring enough energy to a given evening to sail the ship past the seas of suggestion into some worthy ocean. Somewhere in the middle of this show, they went adrift and had to fix up the below-deck deeds of audacity. They kept the ship moving, but anticipation was soon rewarded with predictability. They did "Magical Mystery Tour" (with replica English accents: "Bell up to the miss-ar-ree-tuh") and followed it with "Don't Be Cruel." They did "California Man." The encore kicked off with "You're All I Wanna Do," and it held its own against "Dream Police," which followed. As my friend Butler and I had discussed earlier, we knew they'd include "Dream Police," they also reprised "Hello There," changing the lyrics to let the crowd know their evening of work was over.

Despite its borrowed pedigree, cleft chins, and Beatle-esque sonic environment, Cheap Trick still has a workable plan for turning out the goods. They have an embarrassing amount of talent to waste, if they can just shut along. Maybe they didn't pull off the magic they're capable of, but I'd go so far as to say in a minute just hoping they might. That's the thing with formulas—sometimes they work, sometimes they don't. Now, if they had only paired "Gonna Raise Hell" with

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**DENNIS WOLFBERG/
WAYNE COTTER**
Sunday, June 5 (7:30)

RAY CHARLES
with special guest
ERNESTINE ANDERSON
Tuesday & Wednesday, June 7 & 8 (8:00)

**THE ROBERT
CRAY BAND**
with special guest BEN HARPER
Thursday & Friday, June 9 & 10 (8:00)

**MILTON NASCIMENTO/
ZAP MAMA**
Sunday, June 12 (7:30)

JAMES BROWN
Monday & Tuesday, July 11 & 12 (7:30)

NEVILLE BROTHERS
Thursday, July 14 (7:30)

PAULA POUNDSTONE
Friday, July 15 (8:00)

JERRY LEE LEWIS
Saturday, July 16 (8:00)

ACOUSTIC ALCHEMY
Thursday, July 21 (7:00 & 9:00)

RITA RUDEH
Friday, July 22 (7:00 & 9:00)

SHOKEY ROBINSON
Saturday, July 23 (8:00 & 9:00)

TOWER OF POWER/KIRK WHALUM
Thursday, July 28 (7:30)

HEROSHERA
Friday, July 29 (7:00 & 9:00)

ART GARFUNKEL
Sunday, July 31 (8:00)

August

AL JARREAU
Tuesday & Wednesday, August 2 & 3 (8:00)

NORMAN BROWN/BONEY JAMES
Thursday, August 4 (7:30)

DIANE SCHUR/RAMSEY LEWIS
Friday, August 5 (7:30)

MICHAEL NESMITH
with special guest THE HELLECASTERS
Saturday, August 7 (7:30)

KATHY MATTEA
Thursday, August 11 (7:00 & 9:00)

DAVID BENIOFF/KILAUEA
Friday, August 12 (7:30)

BILL COSBY
Saturday, August 14 (7:00 & 9:00)

STRUNZ & FARAH
Thursday, August 18 (8:00)

DENNIS MILLER
Friday, August 19 (7:00 & 9:00)

September

LEE RITENOUR
Sunday, August 21 (7:00 & 9:00)

JOAN BAEZ
with special guest JOE BEVERLY
Wednesday, August 24 (7:30)

GEORGE CARLIN
Friday, August 26 (8:30 & 9:00)

JOHN TESH
Saturday, August 28 (8:00)

MARTY STUART
Tuesday, August 30 (7:00 & 9:00)

October

THE RIPPINGTONS
Sunday, September 11 (7:00 & 9:00)

GROVER WASHINGTON, JR.
Thursday, September 15 (7:00 & 9:00)

"An Evening With ERIC BOGOSIAN"
Friday, September 16 (8:30)

BOB NEWHART
Sunday, September 18 (8:00)

**LADYSMITH BLACK MAMBAZO/
BELA FLECK & THE FLECKTONES**
Wednesday, September 21 (7:30)

ASLEEP AT THE WHEEL
Thursday, September 22 (7:30)

DAVE KOZ
Friday, September 23 (8:00)

HOWIE MANDEL
Saturday, September 25 (7:00 & 9:00)

BULGARIAN STATE FEMALE VOCAL CHOIR
Wednesday, September 28 (8:00)

PETER, PAUL & MARY
Thursday & Friday, September 29 & 30 (8:00)

AMERICA Friday, October 7 (8:00)

MICHAEL HEDGES/LEO KOTKIE
Sunday, October 9 (7:30)

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No Encore for Kilt Doffers

When Kelly asked the audience not to be shy and to come closer to the stage, no one did.

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

A kid I would frequently pass by the corner of Laurel and Kettner on the way to Hebrew school, and on that corner there stood a small establishment that never failed to catch my attention. It was a lesbian bar, or so I had been told, the first and only one I had ever heard of in San Diego. While the car waited at the stop light, I would gaze at the mysterious, boarded-up windows and my pre-adolescent mind would imagine what scenes of depravity might lurk behind those walls.

The place remained seemingly unchanged for many years after that, and so it was a bit of a shock when, on a recent drive home from the airport, I discovered that it was gone and had been replaced by a different scene of depravity: one occupied by indie-rock bohemians, i.e., the recently relocated Casbah.

A few weeks later, on April 17, I found myself, after all these years, finally entering the building to see the band Eugenius. The reddish-hued interior was pleasant and almost comforting, if a little odd, with long, narrow passageways, furniture, and fixtures that somehow evoked a natural feeling. As I surveyed the 20-ish, mostly

male patrons, I wondered if this was how it had looked in its earlier incarnation. I was surprised by the small size and intimacy of the performance space, since I had heard that the Casbah had doubled in size (though I had never been to the original location).

Eugenius came on strong, but their simple hard-rock style soon took on a dime-like quality, and most of the songs began to sound alike. This situation mirrored in the individual songs themselves, which often started out with powerful, catchy riffs but were dragged down by monotonous singing and general repetitiveness. Frontman Eugene Kelly provided a droll stage presence, but his vocals bordered on the catatonic, a problem not helped by the bass-heavy mix, which rendered much of his lyrics indecipherable, and the lead guitar barely audible (a significant loss, since guitar solos provide most of the songs' high points).

What is it about Scottish rock bands like Eugenius and Teenage Fanclub that makes critics go gaga? Maybe it's because their retroish, no-frills, almost "classic rock" style stands in such contrast to the trend-of-the-week, fashion-heavy, world-beat punk-disco-rap-etc. mishmash fusion that seems to characterize the contemporary British music scene. It can't be the songwriting. The mostly vapid lyrics and occasionally mem-



Eugenius

orable includes on Eugenius's latest album, *May Queen of Sins*, elicit no further answers.

The medium-size crowd clapped politely between songs. When Kelly asked the audience not to be shy and to come closer to the stage, no one did. About halfway through, the show began to pick up momentum, the songs increasing in speed and energy, and peaked with the aptly named

"Oomalama." But the concert soon ended with Kelly attempting, unsuccessfully, to pull up the bass player's skirt with his Kelly's guitar and a final, halfhearted, partial knocking over of the drum set. There was no encore.

— Dan Rudolph

Calendar MUSIC SCENE

Buffalo Joe's
Barbecue Grill & Saloon
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 - "Great Meal" *Unknown Eater, Channel 8*

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Calendar MUSIC SCENE

"Mad as the Hives" Artist Showcase
featuring Heavy Vegetable and Jackie Starn. Calixto Vercell, Thursday, May 26, 8 p.m., 2523 India Street, downtown Little Italy, 745-5209.

Barrington Levy and Poppy
Wetbeat Center, Thursday, May 26, 8 p.m., 1843 Hancock Street, Midtown, 296-9134.

Heavy Weapon, Deadhead, and the Redneckers Calixto, Thursday, May 26, 8 p.m., 2501 Kettner Boulevard, 220-TIXX.

The Heavy Pickers Trio Horton Grand Hotel, Thursday and Friday, May 26 and 27, 8:30 and 10:15 p.m., 111 Island Avenue, downtown, 544-1886.

Sawell, Shiva, the Holy Rollers, and Landgraders Calixto, Friday, May 27, 9 p.m., 2501 Kettner Boulevard, 220-TIXX.

Goodhouse, Chiller, Friday, May 27, 9 p.m., 1103 Ocean Front Walk, Mission Beach, 498-3927.

Spring Monkey, the Picnic, and Spill Calixto, Saturday, May 28, 9 p.m., 2501 Kettner Boulevard, 220-TIXX.

Down Lee and His Law Johnson, Uncle Lee's Big O' Drive, and the Progress Calixto, Saturday, May 28, 9 p.m., 2501 Kettner Boulevard, 220-TIXX.

Gary Wright Coach House, Saturday, May 28, 8 p.m., 4317 Camino Capistrano, San Juan Capistrano, (714) 966-8927.

The Corners Bratford Quartet Horton Grand Hotel, Saturday, May 28, 8:30 and 10:15 p.m., and Sunday, May 29, 2 and 5:30 p.m., 111 Island Avenue, downtown, 544-1886.

The Joshua Redman Quartet Musicville Auditorium, Sunday, May 29, 8 p.m., 4325 Camino, 220-TIXX.

The Red Devils, the Rednecks, and C.L.A.K. Calixto, Sunday, May 29, 9 p.m., 2501 Kettner Boulevard, 220-TIXX.

Shella E. and Talk Back Jolly Up Tavern, Tuesday, May 31, 9 p.m., 143 South Cedros Avenue, Solana Beach, 220-TIXX.

Surgers Calixto, Tuesday, May 31, 9 p.m., 2501 Kettner Boulevard, 220-TIXX.

Red and New Kingdoms Calixto, Wednesday, June 1, 9 p.m., 2501 Kettner Boulevard, 220-TIXX.

Lawn and Nerve Jolly Up Tavern, Wednesday, June 1, 9 p.m., 143 South Cedros Avenue, Solana Beach, 220-TIXX.

Sustains Embroidered Marina Park South, Wednesday and Thursday, June 1 and 2, 7:30 p.m., behind the San Diego Convention Center, downtown, 220-TIXX.

Overwhelming Calixto, the Blood of Abraham, Shiva, and Western Calixto, Thursday, June 2, 8:30 p.m., 2501 Kettner Boulevard, 220-TIXX.

"Reggie Tompkins '94" featuring **Steel Pulse, Head Priest, Chula Donna & Piles, Steve Hammond, Maria Griffith, Red Fox, Terror Fabulous, Jr. Tucker, the "A" Team, and J.C. Turner** Concert Open Air Theatre, Thursday, June 2, 8 p.m., San Diego State University campus, 220-TIXX.

Los Lobos and Rosendell Humphrey's, Thursday and Friday, June 2 and 3, 7:30 p.m., 2241 Shelter Island Drive, 220-TIXX.

Whisper, Reddy, and the Cynics Calixto, Friday, June 3, 9 p.m., 2501 Kettner Boulevard, 220-TIXX.

The Dapkins Jack Murphy Stadium, Saturday, June 3, 7:30 p.m., 220-TIXX.

Killdeer, Reddy, and the Cynics Calixto, Saturday, June 3, 9 p.m., 2501 Kettner Boulevard, 220-TIXX.

"Open Jam Session" hosted by the San Jose State Trio Calixto, Saturday, June 3, 9 p.m., 2501 Kettner Boulevard, 220-TIXX.

Daime Wolfberg and Wayne Carter Humphrey's, Saturday, June 3, 9 p.m., 2501 Kettner Boulevard, 220-TIXX.

Lucy's Fur Coat and Contra Course Humphrey's, Saturday, June 3, 9 p.m., 2501 Kettner Boulevard, 220-TIXX.

Yaffia Embroidered Marina Park South, Monday, June 4, 7:30 p.m., 2241 Shelter Island Drive, 220-TIXX.

Bar Charles and Ernestine Humphrey's, Tuesday and Wednesday, June 5 and 6, 9 p.m., 2241 Shelter Island Drive, 220-TIXX.

The Joshua Redman Quartet Musicville Auditorium, Sunday, May 29, 8 p.m., 4325 Camino, 220-TIXX.

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Milan Nacimento and Zap Mama Humphrey's, Sunday, June 12, 7:30 p.m., 2241 Shelter Island Drive, 220-TIXX.

The Infinites, the Dramatics, and the Chelene Humphrey's Wednesday, June 13, 7:30 p.m., 2241 Shelter Island Drive, 220-TIXX.

Loverboy Grandstand Stage, Del Mar Fairgrounds, Wednesday, June 13, 7:30 p.m., 793-5555.

Temperance, Action Family, Evil Eyes, and Earl's Family Calixto, Wednesday, June 13, 9 p.m., 2501 Kettner Boulevard, 220-TIXX.

Turner Calixto, Thursday, June 14, 143 South Cedros Avenue, Solana Beach, 220-TIXX.

James Taylor Embassy Suites Marina Park South, Thursday and Friday, June 14 and 15, 7:30 p.m., behind the San Diego Convention Center, downtown, 220-TIXX.

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to NOTE

By David Stampone

You'd have a hard time imagining what L.A. disc **Vince Gill** is all about if you had nothing more to go on than the résumés of **Larry Beeson** and **Michael Davis**, on paper, it looks like the two would have little in common, nothing to suggest a musical partnership.

But then, you know how life is full of confounding expectations.

Singer Beeson's background involves theater work since age four, with subsequent jobs in TV and film, including commercial jingles and voiceovers for major industry operators like Walt Disney and Columbia Pictures, even an HBO special with Sammy Davis Jr. Meanwhile, as **Twist**'s bio notes, around the time a teenage Beeson was finishing up her run at L.A.'s GEM Theater as the lead in the musical *Anna*, Mike Down was starting to get busy with Chula Vista's longtime "punk" core heroics *Amnesty*.

As a scenic personality and organizer, activist Down helped make *Amnesty* a key player in San Diego's hardcore punk, etc., underground of the '80s latter half and the early '90s. Putting together all ages bills wherever possible and releasing material on seminal Chula Vista punk-plus label Vinyl Communications, before spinning off his own Down Side imprint, Down and *Amnesty* were a busy, popular outfit. Down also showed his guitar skills in the local HC combo *Forced Down* and Orange County's *Inside Out* before moving north a few years back.

In *Twist*, Down is content to construct a basic framework for his songs with an acoustic guitar, letting the unfettered vocals of Beeson expressively color in the rest (along with whatever is around to play along on flute, violin, congas, and so on). Summer '94's three-song debut the pair recorded last year, has Beeson and Down and friends teaming up on songs that mix in subtle jazz shadings and R&B nuances to a sometimes stark acoustic setting. The duo also has a track on the Cargo/Earth Music *Mix* on the *Whore* CD, a time San Diego- and beyond artist compilation that itself pushes the boundaries of what "punk" can be. *Twist* plays La Jolla's *Disco* tonight, Thursday, in the first of a weekly series of shows centering on the comp's releases that will move over to *Genial* via *Caffe* for the rest of the month. They share the bill with another featured artist on the CD, former Swamp Punks turned *Louther* **Muffin**.

Twist, Deaf, tonight, Thursday, May 6, 8 p.m., 456-1951, 83.

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"Jazz 80" featuring Steve Kuchler and **Manga Reality** San Diego's College Theatre, Tuesday, June 21, 8 p.m., 44th and C streets, downtown, 234-1962.

Dr. John and Leon Russell Humphrey's, Tuesday, June 21, 7 and 9 p.m., 2241 Shelter Island Drive, 220-TIXX.

Big Mountain Grandstand Stage, Del Mar Fairgrounds, Wednesday, June 22, 7:30 p.m., 793-5555.

The Offspring, Big Dill Car, Back O' Nine, and Everready Mission Valley, Thursday, June 23, 11 a.m. and 2 p.m., 793-5555.

Richard Elliot Humphrey's, Friday, June 24, 7 and 9 p.m., 2241 Shelter Island Drive, 220-TIXX.

Twist Deaf, Grandstand Stage, Del Mar Fairgrounds, Monday, June 21, 7:30 p.m., 793-5555.

Girl Trouble and the Easy Company Calixto, Saturday, June 25, 9 p.m., 2501 Kettner Boulevard, 220-TIXX.

Reenie Midge Grandstand Stage, Del Mar Fairgrounds, Saturday, June 26, 7:30 p.m., 793-5555.

Ottmar Liebert and Lona Vega Humphrey's, Sunday, June 26, 9 and 11 p.m., 2241 Shelter Island Drive, 220-TIXX.

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San Diego Reader May 5, 1994

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A basket of crab served Mexican-style with rice, beans & tortillas. Starting at 7:00 pm. **\$6.95**

Thursday: \$1.50 You Call It
Starting at 4:00 pm. Any shot • Any Cocktail • Any Bottled Beer & 16-oz. Drafts
Steak & Shrimp Kabobs
Choice of potato & a fresh vegetable. **\$8.95**

Friday: Happy Hour 4-7 pm
Complimentary Buffet. \$1.50 Wells • 16-oz. Bud & Bud Lite, Coors Lite and house wines

Calendar MUSIC SCENE

David Lee Roth: Grandstand Stage, Del Mar Fairgrounds, Sunday, July 3, 7-9 p.m., \$8-25.55.

George Benson: Humphrey's, Thursday, July 2, 7 and 9 p.m., 2241 Shelter Island Drive, 220-TXSS.

Emmylou Harris and the Nash Rambles and the San Diego Symphony: 7th Chalcote, Marina Park South, Thursday, July 3, 7:30 p.m., behind the San Diego Convention Center, downtown, 220-TXSS.

John Denver and the San Diego Symphony: Esplanade, Marina Park South, Saturday, July 6, 7:30 p.m., behind the San Diego Convention Center, downtown, 220-TXSS.

The Foreign Theatre: Humphrey's, Sunday, July 10, 9 p.m., 2241 Shelter Island Drive, 220-TXSS.

James Brown: Humphrey's, Monday and Tuesday, July 11 and 12, 7-10 p.m., 2241 Shelter Island Drive, 220-TXSS.

"Jazz 88" featuring Leonard Patton: San Diego City College Theatre, Tuesday, July 12, 14th and C streets, downtown, 224-1062.

The Neville Brothers: Humphrey's, Thursday, July 12, 7-9 p.m., 2241 Shelter Island Drive, 220-TXSS.

Boyz n the Ya Ya's: Progressive and alternative music, Tuesday, the Home, 570 Park Boulevard, Hillcrest, 296-4165.

Chih Hedenium: 101 Jim Baker and Tony Hill House, deep house, techno, and rave, Thursday, 1001 University Avenue, Hillcrest, 497-4125.

Chih Shani: DJ Rags, Jimmy Jam, and Ray J, Hip-hop, old school, Saturday, 2241 Shelter Island Drive, 220-TXSS.

Dragnet Yankers: Embroiders, Marina Park South, Sunday, July 24, 7 p.m., behind the San Diego Convention Center, downtown, 220-TXSS.

Smoker Bottoms: Humphrey's, Sunday, July 24, 9 and 10 p.m., 2241 Shelter Island Drive, 220-TXSS.

Yan Embroiders: Marina Park South, Tuesday, July 26, 7:30 p.m., behind the San Diego Convention Center, downtown, 220-TXSS.

Tower of Power and Kirk Whalum: Humphrey's, Thursday, July 28, 7:30 p.m., 2241 Shelter Island Drive, 220-TXSS.

Hip-Hop/Hop

Art Garfunkel: Humphrey's, Sunday, July 11, 8 p.m., 2241 Shelter Island Drive, 220-TXSS.

Rasta with Spryana: Embroiders, Marina Park South, Tuesday, August 2, 7 p.m., behind the San Diego Convention Center, downtown, 220-TXSS.

Al Jarreau: Humphrey's, Tuesday and Wednesday, August 2 and 3, 8 p.m., 2241 Shelter Island Drive, 220-TXSS.

Norman Brown and Benny James: Humphrey's, Thursday, August 4, 8:30 p.m., 2241 Shelter Island Drive, 220-TXSS.

Hane Schauer and Ramon Lewis: Humphrey's, Friday, August 5, 7:30 p.m., 2241 Shelter Island Drive, 220-TXSS.

Michael Nsouli: with the Hillcrest Theatre, Humphrey's, Sunday, August 7, 7:30 p.m., 2241 Shelter Island Drive, 220-TXSS.

UNDERGROUND CLUBS

If you work your club to be included, please call 235-3000 ext. 261, Thursday afternoon or Friday before 5:00 p.m. The listings are free.

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Rock

G-Force: DJ Mark F. Quark, Techno and progressive house, Mondays, the Home, 570 Park Boulevard, Hillcrest, 296-4165.

Goodhouse: 101 Jim Baker and Tony Hill House, deep house, techno, and rave, Thursday, 1001 University Avenue, Hillcrest, 497-4125.

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The veneration unconditionally dished up to veteran blues

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salvage they are often mined in. Electric, or Chicago, blues has a

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Wells will play the Belly Up on Sunday evening, and his customary "player" strut and Lazarus-nash

cheerleading should capote regardless of his material's quality. Like most journeymen, he won't mean it

plummet. **JUNIOR WELLS, Belly Up Tavern, Sunday, May 8, 9 p.m., 481-9022, 66.**

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ELVIS COSTELLO AND THE ATTRactions



With Special Guest *Cheech & Chong*

May, 16th • 7:30pm
Starlight Bowl

JERRY GARCIA BAND



May 17th & 18th • 7:30pm
Starlight Bowl

BILL GRAHAM PRESENTS IN ASSOCIATION WITH BILL SILVA PRESENTS

MICHAEL BOLTON

SUMMER TOUR '94

SPECIAL GUEST
Celine Dion

JUNE 19th • 7:30PM
SAN DIEGO SPORTS ARENA
ON SALE NOW

Tickets available at all ticket centers including Tower Records, May Music Plus, Warehouse & Blockbuster Video Music locations (subject to service charges). Tickets to opening act, CELINE DION, tickets for Michael Bolton, plus a variety of the special 2-disc CD set.

For more information call the Bill Silva Presents Ticket Hotline at 576-0222

CUS WEST Cellular Concerts at Summer Pops

SANTANA JUNE 1 st AND 2 nd • 7:30PM	INDIGO GIRLS AUGUST 28 th • 7:00PM
TRAFFIC JUNE 6 th • 7:30PM	KENNY LOGGINS AUGUST 29 th • 7:30PM
JAMES TAYLOR JUNE 16 th & 17 th • 7:30PM	JACKSON BROWNE AUGUST 29 th • 7:30PM
EMMYLOU HARRIS & THE NASH RAMBLERS WITH THE SAN DIEGO SYMPHONY JULY 8 th • 7:30PM	CHICAGO SEPTEMBER 14 th • 7:30PM
JOHN DENVER WITH THE SAN DIEGO SYMPHONY JULY 9 th • 7:30PM	TONY BENNETT WITH THE SAN DIEGO SYMPHONY SEPTEMBER 16 th • 7:30PM
DWIGHT YOAKAM JULY 24 th • 7:00PM	BLUES MUSIC FESTIVAL '94 WITH KING LITTLE FEAT. A TRIBUTE TO THE LOST WONDERS AND FERRYBURN GUESTS SEPTEMBER 27 th
YES JULY 26 th • 7:30PM	THE MOODY BLUES WITH THE SAN DIEGO SYMPHONY SEPTEMBER 28 th • 7:30PM
BASIA AUGUST 2 nd • 7:00PM	

SUMMER POPS
WHERE THE STARS COME OUT AT NIGHT
at Embarcadero Marina Park South
ALL SHOWS ON SALE NOW

CUS WEST Cellular Concerts at Summer Pops



Bonnie Raitt
BRUCE HORNSBY

September 15th • 7pm
ON SALE SATURDAY 10AM

SUMMER POPS
WHERE THE STARS COME OUT AT NIGHT
at Embarcadero Marina Park South

Tickets available at all ticket centers including Tower Records, Robinson's, May Music Plus, Warehouse & Blockbuster Video Music locations (subject to service charges and the Coppy's Symphony Hall ticket office). Exchange by phone at 576-0222. For more information call the Bill Silva Presents Ticket Hotline at 576-0222.

USWEST
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BSP

MAY 1994

96 San Diego Reader May 5, 1994

Calendar MUSIC SCENE

Friday (afternoon and the Koko Blues Band, blues and rhythm and blues, 7 p.m. Saturday Koko's Blues Jam, hosted by Lafayette and the Koko Blues Band, 8:30 p.m. to midnight Sunday.

O'Hungry's, 2457 San Diego Avenue, Old Town, 298-0133: Steve Langdon, country, Top 40 and rock and roll music, Wednesday through Saturday.

The Old Sol, 1373 Adams Avenue, Normal Heights, 284-8596: Tony Cummings, Irish folk music, 8 p.m. till closing, Friday; the O'Brien Brothers, international ballads, Saturday, 8 p.m. till closing, Sunday.

Ranchos El Nopal, 4016 Wallace Street, Old Town in the Baratar

Mundo), 285-0884: Charlie Moore, contemporary, Friday and Saturday.

Rosie O'Grady's, 3401 Adams Avenue, Normal Heights, 284-7866: Bull and Vail, rock and roll, Thursday through Saturday; karaoke entertainment, 8 p.m. to midnight, Wednesday.

Shoreline Harbor Island East, 1301 Harbor Island Drive, Harbor Island, 291-6409: Harbor Bank, piano variety, 8:30 to 11:30 p.m., Thursday through Saturday.

Shoreline Harbor Island West, 1509 Harbor Island Drive, Harbor Island, 291-6409: Karlee Kay, variety music, performed on piano, 8 p.m. to 10 p.m., Tuesday through Thursday.

Types Pianos Restaurant, 1023 Fourth Avenue, Hillcrest, 294-1061: Dignitarians, baroque and piano, 8 p.m. to 11 p.m., Friday; the O'Brien Brothers, international ballads, Saturday, 8 p.m. till closing, Sunday.

Taylor Street Grill, 1262 Taylor Street, Old Town, 282-8061: Singing with piano by Cincinnati

band, 7:30 p.m. to midnight Thursday and from 8 to 10 p.m. 12-10 a.m., Friday and Saturday.

Tam Hsu's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-0110: Melissa King hosts a karaoke sing-along Thursday through Saturday from 8 p.m. closing.

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Victor's Restaurant, 1515 Hotel Circle North, Mission Valley, 291-6000: Karlee Kay, variety music, performed on piano, 8 p.m. to 10 p.m., Tuesday through Thursday.

Wilkey Cafe, 107 Park Boulevard, University Heights, 274-0434: Live music, a featured on the weekends, call club for information.

Yesterday's News, 1411 Canal Boulevard, East San Diego, 483-7438: Jim Sweeney, live music performed on guitar, 8 p.m., Thursday.



Gary Barone, Tuesday, May 10, Better World's Calendar

LIVE MUSIC • GAMES • POOL TABLES • DANCING

W.D. PARST

FRIDAY, MAY 6
THE MONSTERS

SATURDAY, MAY 7
ELECTRIC GROOVE

WEDNESDAY, MAY 11
Opening act session with
BODIE'S CROSSING

THURSDAY, MAY 12
FISH & THE SEAWLEDS

Inside the QUALITY INN - 2901 Nimitz Blvd. (corner of Nimitz & Rosecrans) 284-5028 - Free underground parking

BODIE'S

528
F-STREET
TOWN

FRIDAY, MAY 6
WILLIE JAYE
The Blues Brothers

THURSDAY, MAY 5
GLOVE STOMPERS
ABUSEMENT PARK
FRED HEAT &
THE FLOWERS

WEDNESDAY, MAY 4
GHOSH SPOON
BLACKMALE

TUESDAY, MAY 3
SILVER BIRD
PAPILLON
LINDO

MONDAY, MAY 2
YOUNG GUTHRIE &
THE BLUES DUSTERS

SUNDAY, MAY 1
HOLSTEN CREELEY
440
FLAKE

FRIDAY, MAY 6
NICKEL
SANDWICHET
WYACKI

THURSDAY, MAY 5
SHIVA
WELL STRINGS TO HANG
NO KNOPE

NITE LIFE

SAN DIEGO'S #1 FEATURE SHOWCLUB

Cinco de Mayo Party

Thursday, May 5
at 8:00 PM

Prices • Drink specials • Food buffet
Come to the party & receive
a free membership card
with this ad. Good thru 5/15/94

Up-town
307 Ohio
San Diego
284-7435

East
8306 Broadway
Lorain Grove
589-7337

OFF THE RECORD

WE'D LOVE TO BUY YOUR USED CDs AND WE'LL PAY YOU A FAIR PRICE FOR YOUR DISCS. WE ACCEPT DOMESTIC AND IMPORT CDs, AND ALL TYPES OF MUSIC ARE WELCOMED. IF YOU PREFER TRADE TO CASH, WE'LL ADD 20% TO YOUR TOTAL!

THE RUGBURN LIVE!!

Sunday, May 8 • 8-3 p.m.
Hillcrest Store • Come Early

WE ALSO BUY CASSETTES & RECORDS

SDSU
5150 La Jolla Village
265-0507

HILLCREST
5150 La Jolla Village
298-4755

ENCINITAS
5150 La Jolla Village
943-0041

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SUN-DAYS!

Enjoy Springtime
Outdoors with
FREE LIVE MUSIC
IN THE
GARDENS!

EVERY
SUNDAY, 1-4 P.M.

May 8
Bill Macpherson & 3rd Best

May 15
Jazz Like

KARL STRAUSS
BREWERY GARDENS
9675 Scranton Road
567-BREW (2739)

EMERALD

92.5

TUESDAY NIGHT
THE FLASH BEACH PARTY
\$1 U-CALL-IT

THURSDAY NIGHT
CINCO DE MAYO DANCE PARTY
\$2 CORONAS
\$1 COVER
\$1 DRAFTS
50¢ DRAFTS

COMING MAY 22 • LIVE PERFORMANCE • "THE WAKE"
945 GARNET AVENUE, P.B. INFO, 483-9920

Friday and Saturday call club for information.

On New Line, 9818 Campo Road, Spring Valley, 469-1010: Live music, 8 p.m. Friday and Saturday; call club for information; 8 p.m. to 10 p.m., Sunday.

Park Place, 1280 Fletcher Parkway, El Cerrito, 448-7475: News, rock and roll, Thursday through Saturday; live rock and roll, Sunday; call club for information; 10 p.m. to 11 p.m., Friday and Saturday; live rock and roll, Monday; live rock and roll, Tuesday and Wednesday.

Park Place, 1280 Fletcher Parkway, El Cerrito, 448-7475: Live music, 8 p.m. to 10 p.m., Saturday.

Park Place, 1280 Fletcher Parkway, El Cerrito, 448-7475: Live music, 8 p.m. to 10 p.m., Saturday.

INDIGO GIRLS LISTENING PARTY

HEAR THE NEW INDIGO GIRLS "SWAMP OPHELIA" RECORD BEFORE IT COMES OUT!

AT DISCAFE
904 PEARL STREET
LA JOLLA • 456-1951

SATURDAY, MAY 7 • 9 PM-11 PM

GIVEAWAYS • COUPONS • STICKERS
FREE COFFEE FOR THE 1ST HOUR!

INDIGO GIRLS "SWAMP OPHELIA" AVAILABLE ON OR AFTER MAY 10 ON CD/CASSETTE/LIMITED EDITION AUTOGRAPHED VINYL.

SPECIALLY PRICED AT:
ASSORTED VINYL UCSD PRICE CENTER, LA JOLLA • 534-2733
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Johnny's 800

SUNDAY NITE
91X

THURSDAY NITE
**\$1 DRINKS
CLASSIC ROCK & ROLL**

FRIDAY HAPPY HOUR 4-7 PM

THE 1ST CHOICE
Live 5:30-7:30 pm

FRIDAY & SATURDAY
WILLIE JAYE BAND

SUNDAY, MONDAY & TUESDAY NITE
ALL-YOU-CAN-EAT CRAB FEAST \$15.95

WEDNESDAY
BLUESFEST
WILLIE JAYE BAND

801 FOURTH AVENUE, DOWNTOWN 233-1131

MAY 1994

Margarita & Tequila Specials

JJ's
Hot-Rock

Thursday, May 5
Dance Music by DJ's Only

Friday, May 6
DJ's Only Promotions presents... guest DJ's

Saturday, May 7
Dance music by DJ's Only

Every
Wed.
Salsa
Vibe

Thursdays Oldies
Live music with Fishbark

Fridays & Saturdays
Live music, DJ's

Colour
Live & DJ's

Dress to impress!
DJ's, Live & DJ's

1862 Palm Ave.
Imperial Beach 429-1161



Free Mexican Buffet
 4-9pm PRIME TIME • Specials on Margaritas & Cerveza
 6-9:30pm
MELISSA
 9-9:30pm
SPURTING
EXTRA FILM PLAN

FRIDAY

6-9:30pm
CELIA
FISH & THE SEAWEEDES
 9-9:30pm
SATURDAY
 6-9:30pm
CELIA
FISH & THE SEAWEEDES
 9-9:30pm
 Get Us With The
JACQUELINE
 10-11:30pm
CELIA
FISH & THE SEAWEEDES
 9-9:30pm
SUNDAY
 1-5pm
MELISSA
TYLER & ELLEN
 6-9pm
TYLER & ELLEN
 9-9:30pm
JIM MOORE
JIM MOORE
 5-9pm
JIM MOORE

HAPPY HOUR DRINK SPECIALS
 FREE
 LUNCH BUFFET
 10-PRICE APPETIZERS
 FREE BEER
 FREE
 TACO BAR BUFFET
 10-PRICE APPETIZERS
 FREE BEER
 FREE
 TACO BAR BUFFET

Now expanded Menu

1970 OLIVEIRA RD. • MARINA VILLAGE • 223-2234

Greg Hartline: El Comal-Poway, Palmdale
Max Rowett
Haywire: Wrangler's Roost
Alaska: Don's Place
Kennard and Miller: the Renegade
Melissa McCracken: the Salmon House, Gaffa, Little, Fat
Chili, China, Cant
Larry Reed: the Grinchy Granchy
T.C. and the Redneck Revolvers: Ralph and Eddie's, Buffalo Joe's
and the Grinch and the Salmon
Ronnie Red: the Country Club
Steve Salmon and Ruff Cutzi: Ron's Red Eye Saloon
and the Grinch's Restaurant
Lorraine Anderson and Silverdale: Louie Louie
Smith and Western: Pine Valley
and the Grinch's Restaurant
Steer Crane: Wrangler's Roost
Unbridled: Big Nose Lodge
Whiskey River: Hutch's
White Salmon Creek
Wild Rose Junction: Spring Springs Inn
Folk / Ethnic

Afro Rumba: Croce's Jazz Bar and Restaurant
Rick Andrade: Art House Coffee and Gallery
The Athens Express: Georgio's Greek Taverna
D.R. Autem: Inner Change Coffeehouse
Brian Baynes: Blarney Stone Pub
James Beaman: Inner Change Coffeehouse
Joe Byrne: Blarney Stone Pub/deninthepub
Karen Cappelli: XpricZzo's Cafe
Celine: the Salmon House
Colours: Marool's Million Dollar Lounge
The Corner Bore: Blarney Stone Pub
Diego Corriente: Tapas Phasos
Read more:
James Cowen: Prospect Cafe
Tony Cunningham: the Duet Sud

[illegible]

Wednesday Thursday Friday
N.B.D.
Starting at 9 pm
Nothing But Dancin'
with
DJ Felix Taverna Spinning
Old Disco • R&B • Top 40

Starting Thursday May 5
(Kickoff Cinco De Mayo Party)
\$3 Cover Charge Starting
May 11, 12, 13 (Free for hotel guests)

Fashion Auction
& Ladies' Night

N.B.D. T.G.I.F.
Nothing But Disco Top 40

H Del Mar
Hilton
15575 Jimmy Durante Boulevard
792-5200

[illegible]

A period piece is no place for the artistic hammerhead.

[illegible]

any barroom debate, and from which he eventually removes himself only to perform the services of *deus ex machina* with a bit of unobstructed shotgun in the pits.

ostensibly filling in a job seeker on the local economy, a fifty-year veteran of the mines tells us a great deal in a few words. And then, with no words at all, he tells us a great deal more by coughing up a rivulet of liquid coal the way a consumptive would cough up blood. And the particular issues that lead to the bloody strike are plainly laid out:

the workers are paid by the cartload of coal, so they don't like to take the time to do the "timbering" (vocabulary lesson number one) necessary to prevent cave-ins; the company wants them to do the timbering because it doesn't like to pick up the hospital bills after cave-ins, so it decides to pay less per cart and to pay separately (but less

You And A Guest Are
Cordially Invited To A
Special Advance Screening of

Crooklyn
A SPIKE LEE JOINT

Wednesday, May 11, 7:30 pm
Nickelodeon's Chula Vista 10 Theatres

Complimentary Passes

To the first 50 people who send a self-addressed stamped envelope to:

P.O. Box 85803
San Diego, CA
92186

One entry per person. No purchase necessary. Winners are selected at random.
Remaining S.A.S.E. will not be returned.
"Crooklyn" opens Friday, May 13

994

Danes Endure

I still receive letters asking what happened to Jorg, who once cooked for the king of Sweden.

How many of you remember Christian's Danish Inn, Jorg's George's, the Big Yellow House, all in La Mesa and located in real houses? With the exception of the Big Yellow House, which was part of a chain, these restaurants served gourmet food and they rarely, if ever, advertised. Word of mouth spread their names; expertly prepared cuisine did the rest. Business was good at these cottages, but human attrition took its toll: failing health and personal problems compelled the owners to close. I still receive letters asking what happened to Jorg, who once cooked for the king of Sweden. (He's back in his native land.) Happily, Dansk Restaurant, whose specialty is Danish and Swedish food, has existed in the same small house for 17 years and is now better than ever. In its first decade it was noted for its Scandinavian pastiches, smokes, open-faced sandwiches, and salads, served at breakfast and lunch. Dinners were prepared on weekends and special holidays. Every item, even the breads and desserts, was prepared from scratch. After many years, owners Marie and Robert Bjornlund felt they were entitled to rest and they discontinued serving dinner. But customers were so persistent in requesting evening meals that finally the Bjornlunds capitulated. At present, Dansk Restaurant is open for dinner on Friday and Saturday nights, and another night may be added for good reason.

The dining rooms, with crisp white lace curtains, Scandinavian artifacts, and aquamarine tablecloths, are attractive and inviting. The cooking is delectable, and the night we visited, not a table was empty after 6:15 p.m.

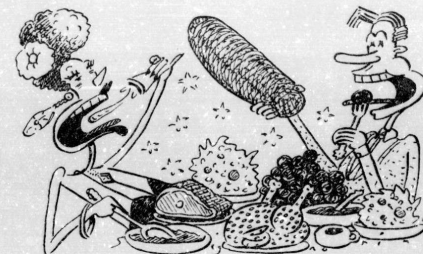
REVIEW

ELEANOR WIDMER

For dinner, Dansk offers 15 entrees, accompanied by made-on-the-premises brown bread called *limpa*, soup or salad, and fresh vegetables. Breast of chicken loin, and stuffed cabbage rolls are each only \$9.95. For high-quality food plus soup or salad, that's a heart-thumping bargain. The most expensive item, at \$15.95, is large shrimp in aquavit (a potato-based liqueur), served with three styles of rice — vanilla, peppered, and pesto.

When I lived in Denmark, I stayed with friends who started each day with a shot of aquavit accompanied by coffee. I almost never drink, let alone at breakfast, but not wanting to seem like a prudish American, I tossed the burning shot down my throat. Let me assure you that after that morning libation, I never felt the damp or cold of the castles and museums that were on my itinerary.

I was tempted to order shrimp in aquavit, in memory of that experience, or else a dish called "midnight sun" salmon in rainbow sauce (red and yellow pepper puree plus caviar). Finally, my friend and I settled on stuffed cabbage for our



The Restaurant: Dansk Restaurant

The Location: 8425 La Mesa Boulevard, La Mesa (663-6640)

Type of Food: Swedish and Danish

Price Range: Dinners with soup or salad, \$9.95 to \$15.95

Hours: Closed Monday. Breakfast and lunch Tuesday through Sunday, 8:00 a.m. to 3:00 p.m.

dinner Friday and Saturday only, 5:00 p.m. to 9:00 p.m.

first course, then a seafood medley and tenderloin of pork filled with prunes (\$6.00, \$11.95, and \$12.75, respectively).

The Swedish-style cabbage rolls are normally an entree, but we requested only the rolls, without vegetables or soup, and we shared them as we would pasta in an Italian restaurant. They proved

to be a winner; I highly recommend them. The secret to a light roll, I've been told, is not to fill the cabbage with too much rice and ground meat. These rolls seemed almost weightless, and the creamy dip sauce could easily become my undoing, it's made from light cream, a dash of vinegar, and fresh dill. One roll per person is all you need.

ALL-YOU-CAN-EAT & DRINK MOTHER'S DAY

Champagne Buffet On The Waterfront In Marina Village

\$9.99 Adult ♦ \$3.99 Child

- ♦ Famous Shanghai BBQ Salad ♦ Egg Roll ♦ Fried Wonton
- ♦ Paper Wrap Chicken ♦ Shrimp with Lobster Sauce ♦ Hot Spicy Beef
- ♦ Sweet & Sour Golden Chicken ♦ Sweet & Pungent Chicken
- ♦ Almond Chicken ♦ Egg Foo Young ♦ House Special Fried Rice
- ♦ Mandarin Lo Mein ♦ Fresh Fruit ♦ Coconut Jelly ♦ Almond and Fortune Cookies

(Mother's Day Buffet only available at Marina Village location)

BUY ONE ENTREE, GET ONE FREE

Buy one entree at regular price and receive second entree of equal or lesser value — FREE (Up to \$19.99)

Not valid Monday's thru or on other other days (Monday's thru or on other other days)

DINNER FOR TWO '10'

(Menu Change and Regular Restaurant only. Dining room only. 12:00 to 10:00 PM. No cash, credit, or other offers.)

MONGOLIAN BBQ \$6 SPECIAL

(Menu Change and Regular Restaurant only. Dining room only. 12:00 to 10:00 PM. No cash, credit, or other offers.)

Shanghai Restaurant

6551 Mission Center Road (Behind Kaiser - next to Vinos)

Shanghai Restaurant

4001 Main Street (Corner of University Ave.)

Shanghai Restaurant

7770 Rogers Road (At Jollyville City)

Shanghai Restaurant

280-2141

Expires 5-19-94 with this ad.

Congratulations to Solana Beach, the county's first 100% smoke-free city!

- Ann's Cornucopia
- Bangkok Bay Restaurant
- Cafe Europa
- California Plaza Kitchen
- Carl's Jr. Restaurant
- Chung King Loh
- Costa Carlin Station
- The Fish Market Restaurant
- Frederick's Bistro Restaurant
- Galt Restaurant
- Golden Bowl Restaurant
- Hagan-Dan
- The Hair & Way Cafe
- Joni Daport
- Judy Rogers Restaurant
- Keeney's
- King's Garden
- La Petite Boulangerie
- Manhattan Coast Restaurant
- New Wave Frozen Yogurt
- Pizza Port
- Robert's
- Roscoe Table Pizza
- Ruby's Restaurant
- Santa Fe Yogurt
- Ship Ahoy
- Solana Downs House
- Stable Cafe
- Subway Sandwiches & Salads
- Tapa Papi Pita
- The Thai Cafe
- Top of the Bagel

BONHILL — FALLBROOK
Fallbrook Golf Club Restaurant
Jack in the Box
Pizza Hut

OCEANSIDE
Baltimore Bagels
Carl's Jr. Restaurant
Chico's Natural
Daily Cowen
Del Rio Mexican & Sea Food
Jack in the Box
Joey's Taco Shop
The Italian Corner
Pizza Hut

CARLSBAD
California Yogurt Company
Carl's Jr. Restaurant
The Great Deli
Haley's Deli - La Costa
Supermarket
Wendy's Old Fashioned Hamburgers

ENCINITAS
Carl's Jr. Restaurant
Casual's Whole Foods Deli
Chico's Natural
Jack in the Box
Oscar's
Pizzeria Coffee and Tea
Penny Ice Cream & Restaurant
Ruby's Restaurant
Wendy's Old Fashioned Hamburgers

SAN MARCOS — VISTA
Baltimore Bagels
Carl's Jr. Restaurant
Chico's Natural
Jack in the Box
Joey's Taco Shop
Nub's Restaurant
Wendy's Old Fashioned Hamburgers

DEL MAR — CARMEL VALLEY
Baltimore Bagels
Carl's Jr. Restaurant
Chico's Natural
Jack in the Box
Joey's Taco Shop
Nub's Restaurant
Wendy's Old Fashioned Hamburgers

LA JOLLA
Golden Triangle
University City
Baltimore Bagels
Ben & Jerry's Ice Cream Scoop Shop
Carl's Jr. Restaurant
Daily's Pea Fresh
Eli's Restaurant
The French Pastry Shop
Jack in the Box

ESCONDIDO
Carl's Jr. Restaurant
Chico's Natural
Chuck E. Cheese
Darius Restaurant
Pizza Hut
Wendy's Old Fashioned Hamburgers

RANCHO BERNARDO
Acropolis
Baltimore Bagels
Ben & Jerry's Ice Cream Scoop Shop
Carl's Jr. Restaurant
Chico's Natural
Chuck E. Cheese
Darius Restaurant
Pizza Hut
Wendy's Old Fashioned Hamburgers

CLAREMONT
Ben & Jerry's Ice Cream Scoop Shop
Carl's Jr. Restaurant
Chico's Natural
Chuck E. Cheese
Darius Restaurant
Pizza Hut
Wendy's Old Fashioned Hamburgers

KEARNEY MESA — LINDA VISTA
Angel's Italian Restaurant
Baltimore Bagels
Ben & Jerry's Ice Cream Scoop Shop
Carl's Jr. Restaurant
Chico's Natural
Chuck E. Cheese
Darius Restaurant
Pizza Hut
Wendy's Old Fashioned Hamburgers

PENASQUITOS — POWAY
Carmel Mountain Yogurt
Carmel's Taco Shop
The Deli Shop
Jack in the Box
Original Panache House
Pizza Hut
Sergio's Taco Shop
Subway
Taj Mahal Restaurant
Wendy's Old Fashioned Hamburgers

TERRASANTA
Baltimore Bagels
Carl's Jr. Restaurant
Chico's Natural
Chuck E. Cheese
Darius Restaurant
Pizza Hut
Wendy's Old Fashioned Hamburgers

SCOTTSDALE
Carl's Jr. Restaurant
Chico's Natural
Chuck E. Cheese
Darius Restaurant
Pizza Hut
Wendy's Old Fashioned Hamburgers

LA JOLLA
Golden Triangle
University City
Baltimore Bagels
Ben & Jerry's Ice Cream Scoop Shop
Carl's Jr. Restaurant
Daily's Pea Fresh
Eli's Restaurant
The French Pastry Shop
Jack in the Box

ESCONDIDO
Carl's Jr. Restaurant
Chico's Natural
Chuck E. Cheese
Darius Restaurant
Pizza Hut
Wendy's Old Fashioned Hamburgers

RANCHO BERNARDO
Acropolis
Baltimore Bagels
Ben & Jerry's Ice Cream Scoop Shop
Carl's Jr. Restaurant
Chico's Natural
Chuck E. Cheese
Darius Restaurant
Pizza Hut
Wendy's Old Fashioned Hamburgers

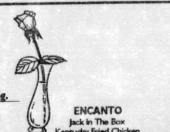
CLAREMONT
Ben & Jerry's Ice Cream Scoop Shop
Carl's Jr. Restaurant
Chico's Natural
Chuck E. Cheese
Darius Restaurant
Pizza Hut
Wendy's Old Fashioned Hamburgers

KEARNEY MESA — LINDA VISTA
Angel's Italian Restaurant
Baltimore Bagels
Ben & Jerry's Ice Cream Scoop Shop
Carl's Jr. Restaurant
Chico's Natural
Chuck E. Cheese
Darius Restaurant
Pizza Hut
Wendy's Old Fashioned Hamburgers

Smoke-free Dining

Treat your mom on Mother's Day
This is a list of self-reported eating establishments within San Diego County that have 100% smoke-free indoor seating.

- Ann's Cornucopia
- Bangkok Bay Restaurant
- Cafe Europa
- California Plaza Kitchen
- Carl's Jr. Restaurant
- Chung King Loh
- Costa Carlin Station
- The Fish Market Restaurant
- Frederick's Bistro Restaurant
- Galt Restaurant
- Golden Bowl Restaurant
- Hagan-Dan
- The Hair & Way Cafe
- Joni Daport
- Judy Rogers Restaurant
- Keeney's
- King's Garden
- La Petite Boulangerie
- Manhattan Coast Restaurant
- New Wave Frozen Yogurt
- Pizza Port
- Robert's
- Roscoe Table Pizza
- Ruby's Restaurant
- Santa Fe Yogurt
- Ship Ahoy
- Solana Downs House
- Stable Cafe
- Subway Sandwiches & Salads
- Tapa Papi Pita
- The Thai Cafe
- Top of the Bagel



ENCANTO

Jack in the Box

Kendy's Fried Chicken

GOLDEN HILL — LOGAN HEIGHTS

East Coast Giant Pizza

Portofino

HARBOR ISLAND

Starbucks Coffee

POINT LOMA — LOJA PORTAL

A's Giant Pizza

The Big Red Lion

California Yogurt Company

Chef's Shop & Burger

Cucina Fresca

Embassy Wood-fired Pizza

Farmer's Yogurt

Galley Deli

Nature's Style Chicken

Panther's Deli

CHULA VISTA

National City

Ruby's Restaurant

Supermarket

Taco Bell

Togo's Eatery

Wendy's Old Fashioned Hamburgers

Wings & Things

IMPERIAL BEACH

Coronado

Burger King

Jack in the Box

Carl's Jr. Restaurant

Pizza Hut

OTAY MESA — SAN YSIDRO

Burger King

Carl's Jr. Restaurant

Don Pepe Cafe

Din Perches

East Coast Giant Pizza

El Indio

Jack in the Box

KFC

Little Caesar's Pizza

Los Compadres Taco Shop

Pizza Hut

Taco Bell

LAKEVIEW

El Cajon — SANTEE

Carl's Jr. Restaurant

Jack in the Box

La Parilla Mexican Food

Papachicola Italian Restaurant

Pizza Hut

Subway Sandwiches

Wendy's Old Fashioned Hamburgers

ALPINE — RAMONA — JULIAN

Julian's & Cheesecake Co.

Pizza Hut

BORRERO SPRINGS

George & Son's Little Italy

Prepared by the County of San Diego Department of Health Services, Tobacco Control Resource Center.
This listing does not constitute an endorsement by County Health Services.

Calendar RESTAURANTS

change daily. Simple but honest prices, good value. Open daily, lunch Monday through Saturday; dinner nightly. Moderate to expensive.

THE FORTUNE COOK 16425 Bernardo Center Drive, Rancho Bernardo, 92088. We are fortunate to have a Chinese restaurant of such quality in North County. The chef, Henry Yang, comes from a five-star restaurant and his cooking must be better. The dining room is so nice, the service is so good, the food is so good, the prices are so good, the atmosphere is so good, the service is so good, the food is so good, the prices are so good, the atmosphere is so good.

and the Newington station is pink grapefruit juice. The wine list is outstanding, and the hostess is a beautiful young woman who adds a special touch to the presentation. Franchise location. Count on daily lunch. Monday through Friday, dinner nightly. Expensive.

MING COURT 2750 Carmel Country Road, Carmel Plaza Shopping Center, North in West (adjacent to 161 Main), 92023. Ming Court is the most popular of all the restaurants in the area. It is a special event in the area. The food is so good, the service is so good, the atmosphere is so good, the prices are so good, the atmosphere is so good.

through Saturday, Sunday brunch, 10 a.m. to 2 p.m. Lunch, 11 a.m. to 2 p.m., dinner, 5 p.m. to 10 p.m. Moderate to expensive.

XPRIZE'S COFFEE HOUSE CAFE 1375 Bernardo Heights Parkway (at Palomar Road), Rancho Shopping Center, Rancho Bernardo, 92088. The location is great, the food is so good, the service is so good, the atmosphere is so good, the prices are so good, the atmosphere is so good.

with apple sauce and bread with brown rice. All items available for takeout. Same menu lunch and dinner. Monday through Saturday, 10:30 a.m. to 8:30 p.m. and Sunday, 11:00 a.m. to 8:00 p.m. Low.

HOPE BISTRO AND BREWERY 1114 La Jolla Village Drive (north of the Roadway at University Towne Center), 92037. Hope is a beautiful restaurant with a great atmosphere. The food is so good, the service is so good, the atmosphere is so good, the prices are so good, the atmosphere is so good.

THE PANTRY CAFE 167 Grand Avenue, 92037. The outdoor seating area is almost always crowded with people who are sitting on the benches, and the food is so good, the service is so good, the atmosphere is so good, the prices are so good, the atmosphere is so good.

MOTHER'S DAY MAKE YOUR RESERVATIONS EARLY! **la Jolla Spice Co.** Breakfast & lunch, open all day in beautiful outdoor meadows, 5737 LA JOLLA BLVD., 456-2272

At KCC You Get the Best for Less! 1115 S. 16th St., 255-1225

CLAREMONT & KEARNY MESA ALABAMA 1510 Claremont Mesa Boulevard, 92009. Alabam is a restaurant with a great atmosphere. The food is so good, the service is so good, the atmosphere is so good, the prices are so good, the atmosphere is so good.

FONG HONG CHINESE CAFE 1515 Maple Canyon Road, Rancho Santa Fe, 92084. Fong Hong is a restaurant with a great atmosphere. The food is so good, the service is so good, the atmosphere is so good, the prices are so good, the atmosphere is so good.

HIDAYOSHI JAPANESE RESTAURANT 1444 S. 16th St., 255-1225

THORN ITALIAN KITCHEN 1645 Claremont Drive, San Diego, 92101. Thorn is a restaurant with a great atmosphere. The food is so good, the service is so good, the atmosphere is so good, the prices are so good, the atmosphere is so good.

MC CAFFREY'S RESTAURANT 1645 Claremont Drive, San Diego, 92101. McCaffrey's is a restaurant with a great atmosphere. The food is so good, the service is so good, the atmosphere is so good, the prices are so good, the atmosphere is so good.

QUE PASA ROCKIN' CANTINA 1645 Claremont Drive, San Diego, 92101. Que Pasa is a restaurant with a great atmosphere. The food is so good, the service is so good, the atmosphere is so good, the prices are so good, the atmosphere is so good.

OPENDOOR RAE & GRILL 1645 Claremont Drive, San Diego, 92101. Opendoor is a restaurant with a great atmosphere. The food is so good, the service is so good, the atmosphere is so good, the prices are so good, the atmosphere is so good.

Mother's Day Only \$16.95
Champagne Buffet Brunch
Enjoy a fabulous Champagne buffet with all your favorite Brunch items served in casual elegant surroundings.
Brunch includes:
• Carved Ham & Stump Round of Beef
• Eggs Benedict & Cooked to order Omelettes
• Smoked Salmon... and much more
ADULTS: \$16.95
SENIORS: \$11.95 (65+)
KIDS: \$7.95 (under 10)
Served 10AM-3PM
Reservations: 543-9000
Monterey Whaling Company
Mission Valley Hilton Hotel
901 Camino del Rio South, San Diego, CA 92108

Mother's Day CELEBRATION
Sunday, May 8
AT
THE PAN PACIFIC HOTEL
A Symposium
Champagne Brunch Buffet
• Live Entertainment • Complimentary Champagne • Clean and Polished Artist • Long-Stay Rose for all Mothers
11 a.m. to 4 p.m.
\$25.95 Adults/\$17.95 Seniors
\$9.95 Children under 12
Free for Children under 3
Free Parking
At The Pan Pacific Hotel
400 W. Broadway, Downtown, 338-3640

2 FOR 1
Any two items at \$10.99 each
Includes: Chicken, Beef, Pork, Fish, Seafood, Vegetables, Soups, Salads, Desserts
Served 10AM-3PM
Reservations: 543-9000

Mother's Day VEGETARIAN BUFFET BREAKFAST \$5.95
All-You-Can-Eat!
Sun, May 8, 10:00 am - 1:00 pm
JOYI BUDHANGA
3541 ALVARADO AVENUE
292-1116

KRIBBI'S Mother's Day Special
2-1 Dinner
Served 10AM-3PM
Reservations: 543-9000

Lona's ITALIAN RESTAURANT
"This restaurant is a treasure."
Voted Best Italian Restaurant
Delivery & Catering
Monday-Thursday
11:00 am - 9:30 pm
Friday 11:00 am - 10:30 pm
Saturday 4:00 pm - 10:30 pm
Sunday 4:00 pm - 9:00 pm
Select Beer & Wine
3945 CLEVELAND AVE.
435-0641

2 for 1
Monday through Thursday
3:00 pm - 6:00 pm
Buy any Pasta Specialty and receive the 2nd of equal or lesser value.
Served 10AM-3PM
Reservations: 543-9000

CHATEAU
2 for 1
Served 10AM-3PM
Reservations: 543-9000

2 for 1
Served 10AM-3PM
Reservations: 543-9000

2 for 1
Served 10AM-3PM
Reservations: 543-9000

2 for 1
Served 10AM-3PM
Reservations: 543-9000

2 for 1
Served 10AM-3PM
Reservations: 543-9000

about it — Saska's is the perfect spot to incommence. Hearty breakfasts, which include carne asada and eggs, or pork chops and eggs, as well as steak and eggs are served Sunday through Thursday from 11:00 p.m. to 2:00 a.m., and \$300 a.m. Friday and Saturday. The dinner hour extends to 2:00 a.m. as well. Steak lovers shouldn't overlook the prime beef "Saska steak," while the fresh nightgill fish is a good choice for lighter fare. Saturday and Sunday brunches offer Mexican specialties that provide good value. Beachcomber atmosphere. Lunch, Monday through Friday; dinner and late-hour breakfasts nightly. Cost to moderate.

sauce, stuffed dumplings, asparagus and a bowl of rice and tempura. Unless you arrive when the doors open for lunch or dinner, there's a wait at the sushi bar. Cents can mount quickly if you are eating yourself. The menu here is not as extensive as the one at Nobu in Solana Beach, but the food is excellent. Open daily. Lunch Tuesday through Friday, dinner nightly. Low to expensive.

TOSCA'S PASTA AND PIZZA 3760 Ingraham Street, Pacific Beach 724-2408. New to the same old beach scene, Tosca's is a casual eatery that is served in a hard roll, is delightful and serves the pasta dishes, especially the great Italian pasta with fresh spinach as a fresh surprise. Some of the pizzas include smoked mushroom, when chosen smoked salmon (my favorite), or California corn with vegetables and cheese. All pizzas are available on whole wheat bread. For a list of the menu, visit the

ZANZIBAR CAFE 476 N. Garnett Avenue, Pacific Beach, 272-4762. Located in an old bank building, this huge coffeehouse with art-filled walls is jammed all night long with the night until dawn. The salads, sandwiches, pastries, and soups are terrific, as well as the bar and coffee are excellent. However, almost every time here smokes. This is the perfect spot if you're an insomniac... as long as smoke doesn't bother you. Open Sun. day through Thursday, 6:00 a.m. to 4:00 a.m.; Friday and Saturday, 2:00 hours.

that's Mexican. Best bet is a cattle or the black bean dish. Some 10 people (a chicken soup with hominy), and the quesadilla with mango relish. The best seller is tatinas of chicken, beef, or vegetables. It's casual, includes blue corn pancakes, and American soups. Young adults gather here. Interesting Southwestern interior includes quick, efficient service at the mission. Open daily, breakfast, lunch, and dinner. Low to low moderate.

CORONA RESTAURANT 2965 Midway Drive (Midway Drive and Barnett Avenue) 221-6853. If you are searching for a home-style Argentinian restaurant that will woo the others here, this unpretentious but satisfying mom-and-pop restaurant features such Argentinian specialties as empanadas (meat pies) and pastas, and a menu of local (and imported) wines. The decor is simple, that is, it includes a fish steaks, sea breams, two types of snappers, and

time here for a low cost. Open daily for lunch and dinner. Breakfast Saturday and Sunday. Low to low-moderate.

FAIRLOUZA CAFE AND GALLERY 316 Midway Drive, 225-3038. Seek out the family owned and operated restaurant for wonderful Lebanese and Greek food served in a hip, eclectic surroundings. The owner, a noted artist, displays his paintings. The decor is a mix of ethnic, vibrant, and modern, and grape vines and olive trees are part of the vegetable motif. Capable all-you-can-eat buffet as eligible as lounge for dinner in addition to the regular menu. Given 24 hours, this cafe will prepare an astonishing Lebanese feast at a low cost. Not to be missed. Open daily, lunch and dinner. Low to low-moderate.

RUSTY PILLBOX 5600 Mission Center Road, 291-6674. Since prices here have lowered and the menu revised, this is a very good spot for fish and seafood. The food is top notch, the

EAST COUNTY & STATE COLLEGE

ALPINE INN 2225 Alpine Boulevard, 515-5172. If you're a beef lover, arrive on Saturday after 2:30 p.m. for the massive beef roast of prime rib roast beef, an all-day buffet. Or, if you're a veggie lover, you'll love huge amounts of good beef plus baked potato, but only on a Sunday. Soup/salad are included, but neither is more than average. Another good buy is the surprisingly cheap and tasty Lava burger, served on a Kaiser roll with salsa, fries. Many arrive just for the burgers. Stay with beef here. Dark roast beef with large beefsteak, oven-baked. Very crowded for both brunch and dinner on Sunday. Lunch Mondays through Friday, dinner

burgain Japanese restaurant dishes are as low as \$3.50. The best are the combination chicken, shrimp, dumplings, Thai shrimp tempura (available all items are available more of this kind of fare). Open Mondays through 11:30 a.m. to 3:00 p.m. to 9:00 p.m. Closed Saturdays.

HESSIE'S GARITE 95 Cedar of Lemon Grove (415-553-9339). The best in San Diego is served here: fried pork chops, the chili and gravy are marvelous, the fried chicken, Madras black-eyed peas and so on. Chitlins also available. Leave without trying the Fried green tomatoes through August. Tomatoes authentic food. Czebo.

CAMELOT 6942 Union
 Mass. 462-0042. One of
 Vietnam's restaurants
 serving authentic Chinese
 and Cantonese food. The menu
 items which include 35
 equal number of rice dishes,
 spring rolls, grape leaves,
 beef, chicken, noodle soup,
 shrimp, lemon grass chicken
 whole steamed fish with
 lentil cooking and serving
 with a change of menu
 course. Eat rate dinner
 day, lunch Tuesday through
 Sunday, dinner Tuesday through
 day. Same menu, lunch and
 to moderate.

FAIROUZ CAFE 8733
 Spring Street, 697-2636

to 8:00 a.m. to 8:00 p.m. Low to medium.

10 Avenue, La Jolla, Calif. Two best in the country. Offers Vietnamese and Thai specialties. Best beef, stuffed with fish and shrimp, and the trout. Excellent for each other.

11 Fryer and Sander, San Dimas, Calif. Low to medium.

12 Broadway at the restaurant.

13 er, and a long list of specialties. All dinner entrees, except eggplant, rice, and a choice of soup or salad, cost \$6.95. Lunch buffet, \$4.25; dinner buffet, \$6.95. Good bang for your buck.

14 Open Tuesday through Thursday, with a continuous service, lunch, dinner, and Monday, dinner only at 2:00 a.m.

THE LIVING ROOM
Boulevard, West 8434. The house is really quite a variety of university student and paint yellow and orange. Items featured are seafood, quiche, and salads. There is a bar, and it is available. Deserts and other items are served on the premises.

15 under \$5.00. Open daily, 2:00 a.m.

VALLEY HOUSE RESTAURANT
10767 Woodside Avenue

include bread and butter, and for a top tier, all-you-can-eat, all-you-want. (Cantina, 10101 Wilshire, 310/206-1234, lunch and dinner, 5:30 p.m. to 11 p.m.)

• El Casonate: a late-afternoon coffee collection. A favorite, it's a coffee and chocolate inside a chocolate egg, served with eggs, and might be your favorite. (Cantina, 10101 Wilshire, 310/206-1234, 5:00 a.m. to 5:00 p.m.)

RESTAURANT

• Mission

placed served on a silent. On this, all-you-can-eat \$4.45. If you're a breakfast, O

RESTAURANT
66008. The rough Irish is out-creases during the easy time sum. At dinner, screams and

DOOKIES RESTAURANT
jon Boulevard, 328-6581. A musty, dark and cloistered (it takes a moment for you just is a haven for bar patrons like simple food, large portions. The best bet is the which includes sausage and with baked potatoes, and on etables for low cost. From menu, try the steak sandwich lunch; only 1) and the broad fish, or select inexpensive if is a house favorite. Open for lunch and dinner. Low to

SARAH BERNHARDT
Street, 574-1385. This cozy at coffee room will pro- scription desserts and the Cakes and pastries are Daniel Mooney, who sup- restaurants with superb ch- This is one of the few play- pores authentic, Danish pub-

UPTOWN

BANZAI CANTINA 3015
298-6388. This is a stellar
restaurant: Mexican-American
Rim food is served. Service
atmosphere is warm, and the
dine here at affordable prices
is full of surprises. Open daily
and dinner. Low to moderate
prices.

CANES CALIFORNIA 801
town District (at the end of
one block north of I-10)
299-3551. Operated by Fine
Munger, this casual dining
gourmet pizzas, pastas, and
cuisine. The outdoor seating
especially pleasant and shaded
area. Ambience is prepared to
find out exact nights and time
day breakfast a la carte. Sur-
vey buffet brunch plus

...dia Street,
er restaur-
and Pacific
is fast, the
you may
This place
for lunch

TRO Up-
Vermont,
iversity),
nd George
om offers
California
area is es-
the sum-
e. (Call to
s.) Satur-
y all-you-
a carte

M

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BREAKFAST**

Buy one breakfast item at regular price and get the second item of equal or lesser value for free. Offer expires 5/1/2004.

NEW EXTENDED HOURS!
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DINNER FOR TWO

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\$32 value **\$19⁹⁵** with ad exp. 5-31-94

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- Pita bread
- Feta salad
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- Baklava dessert



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Fri.-Sat.

the sheik café
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INDIAN
cuisine
Mother's Day
Brunch Special
All-You-Can-Eat Buffet

	\$6⁹⁵ Vegetarian
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Complimentary glass of champagne or house wine and dessert for 2

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39¢-value for children up to 10 yrs.
Includes soft drink, a la la following:

SOUPS: Hot & soups, sweet corn, egg
APPETIZERS: Egg roll, crab cakes
ENTREES:
\$4.95 — Fried shrimp, fried rice
Cotton fish
REBS — Barbecued pork, fried rice
CITIZENS — Teriyaki chicken, sweet
potato, brown rice, cashew chicken
AND Beef brock chow, shrimp chow
brock & spicy chicken, beef chow
brock fried rice, Beef to marin
brock

PLAZA Salad bar & ice cream

NO MSG • Food to go • Good for entire party.



AUTHENTIC MOROCCAN CUISINE

\$10 OFF

Any two dinners

Maximum 3 coupons per party. Dine-in only. Most private couples at times.
 Excludes 1/2 off with this ad. Not valid on Mother's Day.

Marrakesh

634 Pearl Street • La Jolla • 314 • 2500

Call for reservations

Y
1

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MOTHER'S DAY
BRUNCH!**

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Over 20 variations \$6.95-19.95

With 2.00 off one pasta or pizza
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\$6.95
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Sunday-Wednesday
1/2 chicken slowly roasted to perfection, lightly brushed with our tangy BBQ sauce. Served with French fries and our hot horseradish sauce. Expires 4/1/98.

With this ad, please.

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1/2 price appetizers &
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Champagne
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Serving:
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Free flowing champagne, assorted sa-
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potatoes, rice pilaf, stuffing, fresh veg-
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\$12.95 Adults
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Mom will receive a complimentary gift

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Includes soup or salad,
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4:00 PM to 6:00 PM. Dine-in only.

MONDAY	Beef Bones
TUESDAY	Chicken Breast
WEDNESDAY	Sirloin Steak
THURSDAY	Baby Back Ribs
FRIDAY	Choice of the Day
SATURDAY	Prime Rib
SUNDAY	Chicken & Ribs

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994

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MOTHER'S DAY BUFFET SPECIAL
MAY 8 - ALL DAY
\$5.95

Featuring: Sautéed beef with scallops, Chinese pork tenderloin, pan-fried scallops, fried vegetables, vegetable egg rolls, stir-fried chicken, shrimp, Cantonese chicken, Cantonese beef, green beans, roasted sweet and sour pork, braised chicken feet, steamed dumplings. Also a choice of traditional Chinese dishes, including vegetable and meat soups.
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LOUNCH BUFFET \$4.95
SUNDAY MAY 10 11:00 AM - 2:00 PM

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ALL DAY FULL DELIVERY

*Healthy and delicious
Dinner & Lunch*

A Gift For **Mom**

Worth **Five** Dollars \$ 5⁰⁰

Plus _____ A complimentary glass of champagne

From **The Sorrentinos** _____

Sorrentino's
Cucina Classica Italiana

4724 Clairmont Mesa Blvd. 483-1811
(A Sorrentino's Restaurant)

NOW OPEN 7 DAYS FOR DINNER AT 4:30 PM

\$5 off for Mom with this certificate and the minimum purchase of two entrees. Offer good now through Sunday, May 8, 1994. Not valid with any other offers or specials.



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PACIFIC RIM FLAIR**

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909 PROSPECT STREET, LA JOLLA**
FOR RESERVATIONS CALL
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**BRUNCH
LUNCH
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Special Mother's Day menu served 9am-4pm

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MARYLAND CRABFEAST

Includes Maryland-style Blue Crabs,
Snow Crab Legs • Cold Slaw • Cheese Bread
Crab Soup • Corn on the Cob and
Fresh Fruit Watermelon

"13"

SUN., MON. & TUE. ONLY





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Cheese Bread • Cold Slaw
and Fresh Fruit on the Cob

"19"

Available Wednesday & Thursday,
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
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


of the secret pages To Tell The Truth
and just a thought. Turn to page 157.

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Have Golden Retriever! Still need girlfriend! Fit, tan, muscular, demented himan, nontoxic, storyteller, nonmaterial- istic, interesting background, guitars, bikes, world traveler. No Barbies!

*Please, no phots, anonymous, account numbers of those having back issues in
this column, comparison of a golden haired class territories. All others see page 140.*

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Sam Hoggins Radio Mar. 5, 1994 327

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patio. Large pri-
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San Diego Reader: Mar. 5, 1994

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MAY 1

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9
4**

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 unit to beaches, Laundry, Dish
 machines. Call for details. 378
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 monious. Parking, laundry room,
 no pet. 274-5431 Del
 38

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 Center. Hot and pool inside in
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<p>\$74⁹⁵ <small>labor</small></p> <p>100K MILE PREMIUM FLUID CHANGE AND TUNING OILS</p>	 <p>CV JOINT BOOT REPAIR</p>	 <p>SMOG</p>	<p>\$159⁹⁵</p> <p><small>100K MILE PREMIUM FLUID CHANGE AND TUNING OILS</small></p>
<p>CLUTCH SPECIAL</p> <p>\$159⁹⁵</p> <p><small>Parts and labor included on most 100K cars</small></p>	<p>\$48⁹⁵</p> <p><small>Parts and labor included on most 100K cars additional \$100 for 200K cars</small></p>	<p>\$10⁹⁵</p> <p><small>Parts and labor included on most 100K cars</small></p>	<p>TUNE-UP</p> <p>\$29⁹⁵</p> <p><small>• Spark plug read • Valve adjustment • Timing • Oil change</small></p>

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WANTED: Aaron always pays too little for his car. \$100.00. Call 442-3434 for more info.

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One Arrest and Impounded Ballots

By Alfredo Cardenas



• The Benavides school election heated up last week, resulting in one arrest and the ballots being impounded. State District Judge Ricardo H. Garcia impounded the ballots on April 22, after receiving complaints from three Benavides residents.

• San Diego ISD trustees voted to raise for a \$9 million bond election for June 11. If approved by the voters, the proceeds will be used to build a new high school, junior high school, and an athletic complex. "It's time for us to move ahead in this community," said board president Tommy Molina. "Somebody provided us with the schools we have, it's time for us to provide for them."

• The San Diego City Council formally approved the creation of a sanitation department at their meeting on April 19. Home pickup service for each week will be \$10 and commercial pickup will range from \$11 for small businesses and trucks to \$130 for large business with twice-a-week service.

• Duval County commissioners on Monday, April 23, voted to reject a proposal to build a medical waste incinerator in the now-dormant San Diego

landfill. The court voted to turn down the idea after a four-hour meeting often times punctuated by emotional appeals from the overflow crowd in attendance. The crowd, estimated at 50 to 60 people, spilled out into the hallway outside the commissioners' courtroom.

• Voters in San Diego will decide on a proposal half-cent sales tax when they go to polls to elect new councilmembers on May 7. Mayor Alberto A. Cardenas said the funds generated by the tax will be used to upgrade the city's fire department. This will help lower San Diego's fire insurance rates.

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Ed Bedford

Photograph by Joe Klein



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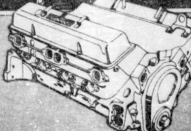
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Road Rocket!
Low miles!
VIN: H15794

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ERNIE POOK'S COMEIK

RED SPARKS RING
The stars are bright and plentiful through the herky black branches of trees. I'm running to where the red sparks are flying. To the Choking Spikes. Three more black but I can already tell then black on the back of my head. I get up and put on my shoes. My sister Anna catches me where you going? No place. Go back to sleep. I sit on the back door.

Then I don't know Jim Jimmy Jim's feet running and the cold side walk under the herky black branches. I did hear "Heckler and Hecker" had his friends waiting outside in a circle. No Jimmy Jim didn't hear Hecker's house. He got lost and turned a left. Hecker's house instead. One nearby lady died.

16. STICKERS in the shape of a J for Jim Jimmy Jim who did not hear Hecker's house down because I did hear "Hecker and Hecker" had his friends waiting outside in a circle. No Jimmy Jim didn't hear Hecker's house. He got lost and turned a left. Hecker's house instead. One nearby lady died.

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