

Strike three It's been 11 years since the Padres were number 1 at anything, but new owner John Moores tops the list of professional baseball team owners who contributed money to federal candidates or a national party committee. So says a study by the Center for Responsive Politics. Moores gave \$28,280 during the 1993-1994 tracking period, all to Democrats; members of his family chipped in another \$29,980. Quips James A. Barnes in the *National Journal*, "Club owners, who have pleaded collective near-poverty in their current labor dispute with the players, were much more willing to reach into their pockets for gifts to the public." Moores' largesse toward the Democrats is famous aside from his donations on the national level. Moores last year blew more than \$200,000 on losing gubernatorial runs by Kathleen Brown in California and incumbent Ann Richards in Texas, who lost to the son of former president Bush, Neil Bush.

America's finest sludge That goopy stuff spread out all over Fiesta Island may look like dried sewage and smell like dried sewage, but to Susan Hamilton, deputy director of San Diego's clean water program, it's a precious commodity. Miffed over a TV broadcast that castigated San Diego's Point Loma plant and other facilities for dumping sludge on an Indian reservation, Hamilton told *Sludge* magazine that bad press "gives sludge a black eye. We like to think of our sludge as a natural resource." Hamilton argued that the *PrimeTime Live* camera crew added insult to injury by following trucks belonging to a Florida septic-tank company as they dumped raw sewage into a ditch. While cameras rolled, ABC's *Diagnosis* discussed hepatitis and tuberculosis threats posed by the material. She ended her broadcast with the disclaimer, "All the materials you've seen in our report can be safely and legally disposed of or recycled," but Hamilton is not placated. "We're worried about sludge being characterized as a toxic waste."

Unfriendly to fastfash? San Diego may have lost much of its apparel industry, but that's nothing compared to the gaping hole El Cajon is about to face. Woman's World Shops — makers of extra-large clothing for the extra-large woman — is moving to Lancaster, Pennsylvania. Company president Tim Najour says the "restructuring," which will result in the loss of 145 jobs here, should lead to "more streamlined and efficient" production of the jumbo garbs. But John Linehan, president of the El Cajon Chamber of Commerce, is angry. "We've lost at least 1,500 jobs in the last five years, and the question always is, when companies close, why do they close the office they have here?" Linehan asks. "The answer is we just don't have a very business-friendly environment." He urges relaxed zoning restrictions and reduced fees and fines. "The city just doubled business-license fees from \$20 to \$40, and some of the fines that have been assessed by various agencies, such as for the overuse of water and contamination, have been excessive and punitive."

Paperboy wants his MTV Last year, MTV rolled into town for a spring break taping session at Mission Beach, and the Union-Johns opened the floodgates of type, churned out column after column about how hip and harmless the event would be. Then came a nasty, post-concert riotous that included bursts of gunfire, marauding gangs, and horrendous traffic jams. But that was last year, and MTV has moved on to Arizona. Now it's the turn of Dave Walker, TV writer for the Arizona Republic in Phoenix, to do his MTV duty. In a gushing preview of MTV's upcoming Spring Break in Lake Havasu City, Walker leaves out any reference to the nastiness that seems to follow the event wherever it goes. "San Diego's gray-sky skies evidently failed to provide the backdrop for the anti-fantasy backdrop. MTV is counting on Lake Havasu's artificial beaches and rocky lakeside setting to provide just that. Didn't anyone tell Walker that the MTV crew has practically run out of San Diego? Or that the year before, it was booted from a Florida resort town? I saw all that stuff in the clip, but I just didn't have room to get into it." Walker says. "MTV told me that the first several days of shooting were overcast, and that they weren't satisfied with the way things looked. Maybe they weren't being straight with me. Want? Here this big riot! I probably should have included something about the riot."

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 335-3000, ext. 440. Or fax your tip to 331-0489.

Bay Politics and the Pete Wilson Money Connection

By Melinda Powellson

Three letters to Governor Pete Wilson's political appointee Judy Johnson

The NEP is a federal program that encourages communities to come together and develop long-term planning for estuaries that are threatened by pollution, development, and overuse. San Diego Bay was one of the first to be designated as an estuary. The NEP was a unique opportunity to restore and improve the bay.

The NEP is a federal program that encourages communities to come together and develop long-term planning for estuaries that are threatened by pollution, development, and overuse. San Diego Bay was one of the first to be designated as an estuary. The NEP was a unique opportunity to restore and improve the bay.

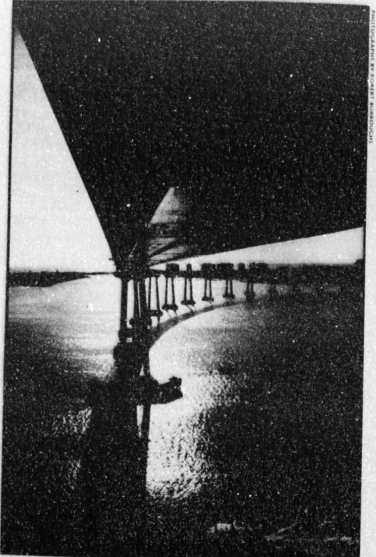
But state officials withdrew the application immediately after receiving three letters from industry groups. "A successful nomination requires that a community speaks with one voice, be supportive, and have a cohesive vision," Johnson says. "That did not materialize in San Diego."

Environmentalists Laura Hunter was stunned that the application — widely supported by such diverse groups as Johnson's Regional Water Quality Control Board, the military, and local environmentalists — could be snuffed out so easily.

After some research, Hunter says the reason became clear. Members of the three business groups that wrote the letters to Johnson — the Industrial Environmental Association (IEA), the Port Tenants Association, and the mayor's Tideland Advisory Board — all donated at least \$243,500 to Wilson's coffers since 1990, and may have considerable influence, she says.

"This is one of the worst cases of special interest lobbying I have ever seen," says Hunter. "Didn't anyone tell Walker that the MTV crew has practically run out of San Diego? Or that the year before, it was booted from a Florida resort town? I saw all that stuff in the clip, but I just didn't have room to get into it." Walker says. "MTV told me that the first several days of shooting were overcast, and that they weren't satisfied with the way things looked. Maybe they weren't being straight with me. Want? Here this big riot! I probably should have included something about the riot."

Industry groups are gaining more and more control all of the time," says Sunkin. "Through significant political contributions, they have essentially bought polit-



San Diego Bay, polluted by political pollution.



Judy Johnson



Laura Hunter

ical representation at the state, local, and federal level." In turn, Sunkin continues, "These politicians are attacking protections — such as the National Estuary Program (NEP), the Port Tenants Association, and the mayor's Tideland Advisory Board — all donated at least \$243,500 to Wilson's coffers since 1990, and may have considerable influence, she says.

"Here we had a program that would give us \$1 million to help pay for the future planning of San Diego Bay," says Hunter, "and because these people objected, the [change] has gone out the door."

The NEP was established under the Clean Water Act in 1972. San Diego Bay is a perfect candidate for the program because of its importance to the city's economy, port commercial, industrial, and military uses and because of its fisheries and wildlife habitats, explains Hunter. The program would have provided \$300,000 for super-computers to track

pollution in San Diego Bay. The program would also provide funds for developing a comprehensive plan.

The California EPA invited San Diego to apply for the NEP program in mid-January. Local agencies and environmentalists got together and prepared an application ahead of the March 7 deadline, when Governor Wilson was expected to submit the plan to the federal government. But the plan was pushed off track on March 3, when three industry groups wrote a letter to Judy Johnson, chairwoman of the Regional Water Quality Control Board, opposing San Diego's nomination to the federal program.

Johnson denies that the decision has anything to do with Wilson's political contributions. "I don't know who gives money to the governor. It simply became apparent that we did not have unanimous support," she says.

The industry groups that blocked San Diego's nomination to the NEP are composed of some of Wilson's biggest donors. The Industrial Environmental Association, for example, is made up of 43 manufacturers and businesses including Hughes Aircraft Company, which gave \$47,000 to Wilson; San Diego Gas & Electric (\$42,000); and Helen and David Coppley of the Union-Tribune Publishing Company (\$35,250).

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G.O.P.'s Taxing Contract with San Diego

By Thomas K. Arnold

San Diego city officials, and especially Mayor Susan Golding, were so eager to get the Republicans to hold their 1996

convention here that they agreed to a king's ransom, offering more than \$20 million in cash and in-kind services — the greatest subsidy of a political convention in American history.

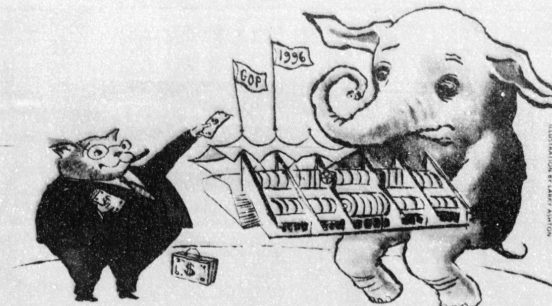
When Golding signed the contract last month, she promised taxpayers wouldn't be left on the hook, that a private "host committee" would handle taxpayer liabilities, and the secret was the deal was handled — as well as it legally.

But now critics have come forward to challenge what they say are exorbitant costs, hidden taxpayer liabilities, and the secret was the deal was handled — as well as it legally.

Cheney questions whether the swift signing of the contract violated the city charter, which specifically states that city council members "shall not delegate legislative power or responsibility, which they were elected to exercise in the adoption of any ordinance or resolution which raises or spends public money."

"It sounds to me like an improper delegation of the council's legislative job," he says. "I wonder why something of this magnitude would be delegated? Lots of times you give work to someone else, but final approval on things much smaller than this routinely goes back to the city council. I am just amazed that with the minutiae they involve themselves in, that they would just pass off this job and not have it come back to them."

Because the council has never reviewed the deal at a public hearing, and no comprehensive budget for the event has ever been made public, taxpayers have been left to guess its actual cost. Newspaper stories have set the cost at between \$2 million and \$21 million, but the only official summary appears to be McGroarty's.



In a brief report to the council, dated January 6, McGroarty said only that the city's cash "contribution" will amount to between \$1.5 million and \$2 million, with the money coming from "increased transient occupancy tax and sales tax." The city is also obligated to provide nearly \$4 million in "in-kind" services, such as security, office space, fire protection, and paramedic service.

McGroarty's report, however, failed to reveal a series of price kickers included in the final contract, which could drastically increase the tab. At the top of this list is \$10 million worth of liability insurance that the contract requires local taxpayers to pay for. How much will this cost? Repeated phone calls to McGroarty's office and to assistant city manager Bruce Herring, who is in charge of the convention contract, were not returned. But in 1988, the premium for \$82 million worth of liability insurance for the Democratic national convention in Atlanta was \$1.25 million.

Critics also claim the San Diego deal is far more sweeping than that of any other predecessor host city in exposing taxpayers to financial liability. They point to the fact that the contract explicitly provides workers' compensation coverage to any and all staff volunteers who show up at the convention.

The city agrees to indemnify the new Republican National Committee and the host committee from and against any and all damages, penalties, claims, costs, charges, and expenses (including accounting fees, travel expenses, and other expenses) resulting from workers' compensation claims brought by any volunteers, according to the contract. By com-

mittee, three years ago the Houston host committee agreed to bear those potentially costly liabilities and buy an insurance policy to cover them.

According to the \$8-page agreement signed by McGroarty and Golding, the City of San Diego is obligated for many other expenses neither mentioned nor alluded to in McGroarty's January 6 report to the city council. Among them are:

- an upgrade of the city theater; an air-conditioned shuttle bus system for convention staff; 400 personal computers; 80 laser printers; and a costly remodel of the convention center. This includes building elevated flooring, 36 skycabes, a new media workspace measuring 350,000 square feet, a trauma unit, and a "secure weapons storage facility for firearms and weapons." The price of these items has yet to be spelled out, but critics say the total cost will easily be in the millions.

Mayor Golding, the convention's biggest cheerleader, has repeatedly said the bulk of these costs will be reimbursed by a "host committee," made up of Republican fat cats who would raise \$11.2 million in cash and another \$5 million in \$6 million in "in-kind" contributions.

McGroarty told the council in his January report that the host committee was "prepared to sign a written agreement to incorporate these obligations," but the host committee has yet to sign such a contract.

What's more, the host committee itself so far consists of just one person. Republican money man and Rancho Santa Fe resident Gerald Parks. According to the City of staff, Juanita Hayes, at this point there are no other members. "We have some people in mind, but we just want to have

a big meeting where they can hear the whole story sometime before July and pick what they want to do," Hayes says. "In the meantime, we are gathering names of volunteers, and we're going to do a volunteer newsletter."

Hayes adds that the reimbursement agreement between the host committee and the City of San Diego "is being drafted right now." As for when it will be signed and what specific costs the host committee will agree to assume, she says, "I don't know a date. Our attorneys have it, and God forbid they would allow me, who would be implementing it, to take a look at it."

Cheney is appalled. "You know what the elements of a contract are — you have to have a meeting of the minds, and both parties have to agree to it," he says. "In this case, not only has the other party not agreed to it, the other party doesn't exist. So how can you obligate the other party to do something when they don't even exist?"

Councilmember Valerie Stalling says the absence of a signed reimbursement agreement with the host committee does not bother her. "The Republican have a vested interest in making this work," she says. "They are experts in raising money, and I am quite confident they will raise that money. They are looking at half-million dollar contributions from major corporations, and all they have to find is 22 of them. And when you've got as much at stake [in the local economy] as many of these cor-

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MARCH 1995



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CITY LIGHTS

continued from page 5
my mind," he says. "There was no political posture here. The members of my organization that were opposed to this are the users on the bay, and on an every day basis, they are concerned with the environmental health of the bay."

Patty Krebs, executive director of the Industrial Environmental Association, also says political contributions to Wilson had nothing to do with pulling San Diego's nomination. "This decision was made locally," she says, adding that the nonprofit IEA can't donate to political campaigns.

"Of course, we want to protect the bay, but we aren't sure that we should proceed with this approach right now."

Krebs says one of the problems with the estuary program is that it fails to provide adequate funds once the pollution problems have been identified. "All the state goes on is money for developing a comprehensive plan. You get to the implementation phase, and nobody addresses where the money is going to come from. Business would have to pick up a portion of that," says Krebs.

Guidelines also called for the IEA to approve the final bay plan, Krebs says. The agency, she adds, "might require changes and this would mean a loss of local control." Krebs points out that the United Port District is already trying to do much of this same planning in its 1992 Five Year Action Plan for a Clean San Diego Bay, which affects 50 percent of the lands surrounding the bay and about 70 percent of its water.

But Hunter argues that the five-year plan will not reach far enough. "We really need to look decades into the future and plan for the bay. If we don't plan now, there is no guarantee that there will be any resources left to plan for in the future."

Hunter suspects that the industry groups didn't want to disturb the status quo. "Right now there are 20 different agencies responsible for increasing different parts of the bay," she says. "There is no one who really knows how much total pollution is out

there — how far the fish population has declined, and what the overall health of the marine life is. We need to monitor these things in order to protect the bay in the future."

Hunter continues, "In my experience, the Industrial Environmental Association and the Ports Tenants Association are not groups who are interested in protecting the natural resources. They have blocked the nomination to serve their own interests."

Diane Takvorian, executive director of the Environmental Health Coalition, agrees. "The National Estuary Program is one of the most mainstream approaches to planning for the health of the bay," she says. "If we can't get businesses to agree to this type of minimal planning — which doesn't even really improve the health of the bay — I think we have a very dismal future ahead."

Krebs says her group is committed to environmental protection, and she is confident that San Diego will develop some sort of comprehensive plan. "We don't outright oppose the program, we just want to make certain that we have thoroughly discussed and understood what the exact arrangements are. Protecting the bay is definitely in the best interest of our companies," she says.

According to IEA guidelines, the National Estuary Program required consensus among dischargers, regulators, agencies, and environmentalists in the development of a plan to restore the bay. The plan was supposed to offer solutions to the most critical problems now facing the bay, including storm water and urban runoff pollution, public health risks associated with swimming near storm drain outlets, and the quality of the seafloor.

San Diego Bay is considered one of the nation's most imperiled coastal areas. Pollution problems in San Diego include spills of fuel, contaminated sewage, and other waste from military operations and chemical discharges from industry. Health officials warn that some fish have elevated levels of mercury and PCBs. ■

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MAR 1995

French, as well as Spanish, German, Greek, Latin, Russian, and Italian — first tasted Japan as a seven-year-old kid, when her father, who was in Air Force intelligence, was posted there. "I started picking up the language, and the way people felt, at the right age."

It wasn't long before she was graduating *Summa cum laude* with an A.B. in politics (especially East Asian studies) at Princeton, then moving on to an M.A. and Ph.D in government at Harvard. That was 1981. Since then she's taught and studied at Johns Hopkins, in Paris, Osaka, Tokyo, and fi-

Marxist? It turns out Hoston is part of a great debate,

but it's not over Marxism. It's over Europe versus Asia, and it's blowing hot through the social science departments at UCSD.

For Professor Chalmers Johnson, Hoston's one-time colleague who was instrumental in hiring her, Hoston is the last "real" teacher of East

Asian history at UCSD. "We are essentially flying blind in the Pacific these days," says Johnson. "People with actual experience as well as scholarship are rare on the ground." Johnson and Hoston share what is sometimes called the "blood and guts" style approach to scholarship. Re-

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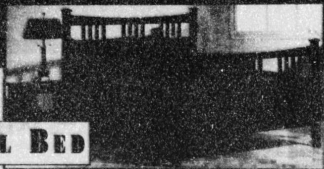
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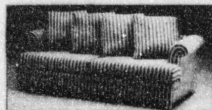
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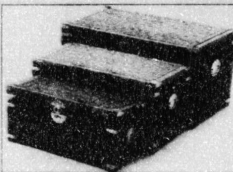
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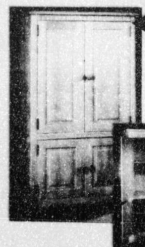


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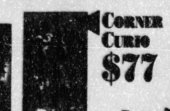
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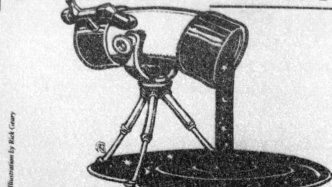
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STRAIGHT FROM THE HIP



"MISCELLANEOUS ELOQUENCE: University of Washington astrophysicist Dr. Bruce H. Magner, quoted by *The New York Times* on the continuing inability of science to measure or infer what the 'blackness' in space is, even though, by its properties, they know it must be matter. It's a fairly embarrassing situation to admit that we can't find 90 percent of the universe."

Dear Matthew Alice: What did you do with it?

— Nameless, downtown

Hub! Me! Why's it have to be me! The Matthew Alice Select Subcommittee on Morality, Ethics, and Public Displays of Idiotic Behavior is looking into this recent outbreak of Matt-baiting, and your newspaper clipping and note are going right into the pile with the others. You've been warned. As for this last universe glitch, I don't feel sorry for Bruce or any of his friends. If they had just left Hubble to cruise around squinting through its little astigmatic lenses, they wouldn't be quite so deep in this cosmological fix. For a couple of decades, astronomers and others have been searching for the mass they claim must be out there, somewhere, to account for the shapes and motions of galaxies. The stars and gas clouds they've identified so far just won't cut it. Lots of hopes were pinned on the Hubble telescope to give pictures of red dwarfs (the minuscule of astros — dim stars), which they suspected were the missing mass. But unless the dwarfs are a lot dimmer than anticipated, Hubble says they're not there. If everybody had just left the scope alone, they'd at least have the theory to fall back on. Personally, I think we've just mislaid the evidence. I'll show up when we finally get around to cleaning out the garage.

Matthew:

I was curious to know what percent of Lotto winners win from Quick Picks.

— Jim Starkey, Pacific Beach

Last time we profiled the "typical" Lotto winner, the Quick Pickers were really lagging, somewhere down in the 35 percent range. But that was a few years ago. The most recent count, according to the Big Spenders in Sacramento, has the "I know this is my lucky number" players about even with the "cast your fate to the wind" crowd, now up to 52 percent. But that's just as it should be, since (I say again) how you pick your number, what number you play, what store sells you the ticket, whether or not you wear your lucky tap shoes when you buy it — none of that makes any difference in your chances of winning. Really. It doesn't matter. Okay, so you still don't believe me. Fine. Just go on kidding yourselves.

Dear Matthew Alice:

When lightning strikes the ocean, why doesn't all the sea life get electrocuted? Wouldn't it be just like a radio falling into someone's bathtub?

— C.B., San Diego

Well, if we're talking the Pacific Ocean, our radio would have to be the size of South America. And even then, it wouldn't get over last shark and grunion. A lightning bolt can have as much as 200,000 amps of energy in it (1000 times average household amperage), but the bolt, when it hits open water or ground, will dissipate if it has no limited path to follow. One meteorologist estimated that the average bolt would affect the water within a couple of hundred feet or so of the point of the strike (nearly water would probably boil and turn to steam), but the odds on a fish being within killing range is slim anyway.

Here's a pretty simplified explanation of what's going on when lightning strikes. When a storm cloud with a negatively charged under side passes over land or water, it creates a positively charged image area that moves along under it. The insulating properties of air keep the two charges from meeting until the gap between the two narrow sufficiently (which is why lightning tends to hit tall things when the gap between the two narrow sufficiently enough to overcome the ground-cloud gap. A sea, the peak of a wave might be enough to give the bolt a strike point, but it doesn't even need that. A sailboat, of course, is a sitting duck. And so is a sitting duck, for that matter. If there's a nearby charged path for the bolt to zap to, the voltage in the lightning bolt drains away, on land and sea.

N.A.:

Where did we get the stupid expression "The proof is in the pudding"? It doesn't seem to mean anything to me.

— Wondering, San Diego

"Stupid," like, why the proof is in the pudding and not in cabbage rolls or Rice Krispie squares or pudding — "The proof of the pudding is in the eating" (you can talk all you like about how good the pudding is, but we won't really know until we taste it — basically, put your toaster anywhere. The new, truncated version makes no sense. I've got to agree with you there. But you still might ask, why pudding? Beats me.

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 231-4489. or e-mail me at matthew@world.com via the Internet.

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By Patrick Dougherty

HOOP STUFF

From the "Handy Tips for Coaches" file, Saint Louis head coach Charlie Spoonhour reveals his secret plan to use against Oklahoma State's 7-foot, 292-pound center, Bryant Reeves: "If you want to get around him, you'd better start now."

On your mark!

From the realism school of coaching, Bob Weltlich, head coach of the bottom-ranked Florida International Golden Panthers, outlined his chances against number one-ranked UCLA: "Let's face it, we're probably 254th in a 64-man field. They're averaging more points than we've scored all year. That might be your first indication right there." UCLA overcame Florida International, 92-56.

Why sports have to be left and can't be explained. In the last minute of the UCLA-Missouri game, UCLA's 5-foot-10 Tylus Edney zooms 90 feet, blows past arm-awing Missouri defenders, dribbles behind his back, changes directions three times, then throws a one-handed shot, off balance, over a 6-9 defender to make the winning basket at the buzzer. All in less than five seconds, with the game, and UCLA's tournament chances, on the line.

UCLA won despite coach Jim Harrick's professional assessment of his 7-foot-1 center, George Zidek. Coach Harrick said before the contest, "With two minutes to go in the game, he's still 7-1. Those little guys are jumping and jumping, but at the end of the game they're tired. That's why George Zidek is more effective at the end of the game. They're tired and he's still 7-1." Zidek played only 20 minutes against Missouri and didn't grab one rebound.

We have a gentle reader, in this envelope (drum roll, please).

Conference. Those slap-happy guys sent four teams to the tournament and all four are in the Sweet 16.

Conference dud: The Big Ten. Six teams were invited to the party and all are back home wondering why their agents haven't called. Five Big Ten teams lost in the first round, with only Purdue squeaking by after Wisconsin-Green Bay missed a shot at the buzzer. Purdue lost to Memphis in the second round.

Team on a roll: Kentucky. The Wildcats have not been pushed, even once, since they got off the airplane. They had a pleasant stay in Memphis, beating Mount St. Mary's, 113-67, and Tulane, 82-60.


The Sporting Box solicits your comments.
Internet: sportbox@ix.netcom.co

TING All-American scored six points against Murray State, then scored seven against Iowa State.

A true Cinderella team cut down in its prime: Weber State. The Big Sky champions beat Michigan State, 79-72, and if their best player makes two free throws with seven seconds left, they beat

Georgetown. Georgetown wins by throwing an airball that turns into the winning basket.

Powerhouse playing like a Cinderella team: Arkansas. The Razorbacks squeaked through the first round, beating 15th seed Texas Southern, 79-78, because of a missed shot. Then Arkansas tiptoed past Syracuse, 96-92, because of a timeout called by Syracuse when it had none left. That gave Arkansas a technical foul, two free throws, and the ball.



Most entertaining upcoming game: Arizona State versus Kentucky. Arizona State plays full-court basketball and will shoot 3-pointers any time. Kentucky plays full-court basketball and will shoot 3-pointers any time. The team with the best shoe con-

Most interesting regional final: Here in the west. Four teams will be playing, three of them could win the tournament: UCLA, Maryland, and Connecticut.





Six reasons to be happy about the NCAA basketball tournament:

- 1) It's not baseball. 2) Greedy players and greedy coaches still try to mask their avarice. 3) Something to watch when the O.J. trial is not on. 4) Being present when UCLA blows its season one more time. 5) Finding yet another reason to hate Bobby Knight. 6) Lots of betting action, betting on the underdog.

According to the Sagarin basketball ratings, which everybody uses, and no one understands because it's based on computer ratings, the best team in the nation is Kentucky. Kentucky is followed by Massachusetts, North Carolina, UCLA, Kansas, Maryland, Oklahoma State, Wake Forest, Virginia, and Connecticut. That's the top ten, and they are all still in the tournament. Number 11, Arizona, is out of the tournament. Numbers 12, 13, and 14, Mississippi State, Arkansas, and Arizona State, are still

playing. Yeah, it's a little funny that Arizona is done, but still is billed higher than three other tournament players. It gets weirder. In the midwest regional, Memphis is still in the ring, and according to Sagarin, they're ranked 29th in the nation. In the southeast regional, Georgetown is still alive and they're ranked 30th.

Somebody reboot the computer.

[illegible]

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MAR 1 1995



And when the time comes for Sam to set off to fight the monsters on his own, as it came for all the little boys in all the stories I told him — even the little boy who was one inch tall when the old couple found him, and when he was five or six inches tall and it was time for him to take to the river in a rice bowl for a boat — I want Sam to go. Short, skinny, fat, deaf, dumb, or blind, when it's time for him to go, I want him to go. Till that time, I can do my best to see he doesn't hit the road stupid.

I'm not too hot. Yellow writers who get famous are afraid of offending whites, who buy their books and make them famous. They're overawed by whites and their acceptance by whites. My first play was about to open in New York. My name, the name of the play, the name of the publisher, all open it up to the New York papers. Betty Lee Sang, the famous Chinese American author of the moment, with her book of Chinese white racist stereotypes cast in sociological jargon, *Mountain of Gold*, called me at the theater. More a preacher than scientist or teacher, she pounds away at me, to accuse me of trying to lure the culture and the white, to lure the white to be accepted by the culture and the white. As we accepted, so they will be absorbed, and once all absorbed we shall be assimilated, meaning racially extinct. Americans at last!

At the time she wrote, the majority of Chinese Americans alive were American born. The old immigrants were very old or dead. Ideas of Americanism were not new. The Chinese Exclusion Act, limited to 105 the number of Chinese

ASIAN-AMERICAN MEN NOT
only can't cut the mustard,
they can't even lick the jar.
That's Hollywood. That's TV.

Sam's seen him on *Star Trek* and knows he's famous. I can talk about George as if I know him, because I do. He played the lead in a TV production of my second play, so he didn't bolt and run off with his dark glasses on when Sam and I encountered him in Little Tokyo one bright, gray L.A. day. I introduced him to Sam. George Takei was gracious — famous and leery of me. "That's the difference between being famous and well-known," I told Sam. He has to be gracious and bright. I can be sharp and nasty.

We all had published in small literary journals. Jeff Chang was teaching Asian-American studies at San Francisco State and



From Earl Lee Biggers's 1926 Charlie Chan novel *The Chinese Parrot*, "It overwhelms me with sadness to admit it, Charlie," he says, "for he is of my own origin, my own race, as I know. But when I look into his eyes, I discover that a gulf like the heaving Pacific lies between us. Why? Because he, though among Caucasians many more years than I, still remains Chinese. As Chinese today as in the first moment of his existence. While I— I bear the brand, the label Americanized." Chan bowed his head— "I traveled with the current," he said softly, "I was ambitious. I sought success. For what I have won, I paid the price. Am I then an American? No. Am I then a Chinese? Not in the eyes of Ah Sing." He raised for a moment, then continued: "But I have chosen my



was Toshio Mori? Was he still alive? No one had seen him in more than ten years. His stories were set in Cerrito. We started with the obvious, looked him

cards and "we begged him, and we pleaded / But still it was no go. / So we left his damned old bones to bleach / On the range of the buffalo."

The folky old poet Carl Sandburg, known for saying "Chicago! City of the big shoulders!" before anyone had gotten up the nerve to say the obvious, the big city had shoulders, said "The Buffalo Hunters" was American epic poetry, the *Odyssey* and *Iliad* of America. Sandburg was a collector of American folk songs and recorded them, and if he could sing 'em on record, in his scratchy old voice, I could sing 'em in the car in mine. Sam likes the song. We talk about the fur trade leading to the near-extinction of the Native American race.

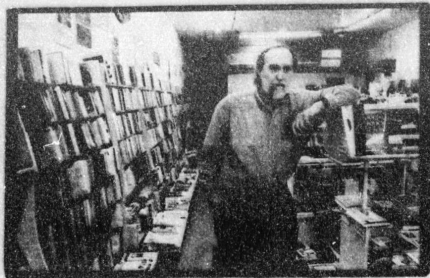
The scariest thing about a strange road or staying in a strange town is choosing a place to eat. No part of a man's body shows fear faster than the stomach. No, not even the swelling and drinking dangling danger shrivels up faster than the guts at the sight or smell of something strange in my food. But at the counter of Harris Ranch, at the junction of I-5 and state 198, Sam jumps on the Harris Ranch beef as soon as he smells it and sees I'm about to put a piece of it in my mouth.

"What's that?" he says. I'm glad. He hasn't shown an interest in eating meat till now.

"Steak," I say.

"Can I have a piece?" he asks. He has several. He also has his first baking powder biscuits here.

Sam's first soup and salad bar at his first truck stop first time out on the road isn't what I expect. A big man steps up to our booth, wearing a white T-shirt with a red, white, and blue American flag over a map of Saudi Arabia, Iraq, and Kuwait, with the words "THESE COLORS DON'T RUN!" in red over the map. He sticks the shirt in my face. He points at his chest.



Tom Stout, owner of Blue Door Bookstore, San Diego

THIS IS MY PUNISHMENT FOR BEING a yellow man during a call Maxine Hong Kingston, David Henry Hwang, and Amy Tan frauds.

I think it best to act as if he is selling T-shirts and not picking a fight.

"These colors don't run!" I read out loud. "Amen to that, brother. Hand silk-screened on 100 percent cotton. I like that — 100 percent made in America! Where can I get one of these righteous T-shirts?"

In a truck stop near Medford, I look up from my salad bar and swirl into an American flag, red, white, and blue, on a black T-shirt, and in brilliant red across the chest the legend, "Try Burning THESE COLORS DON'T RUN!" in red over the map. He sticks the shirt in my face. He points at his chest.

I had an urge to introduce myself as an Iraqi cab driver on a fight.

"Can I have a piece?" he asks. He has several. He also has his first baking powder biscuits here.

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vacation from New York with my grandson but chicken out and said, "Run T-shirt, brah! You think they got T-shirts like that in my son's site! Oooh, make my boy look sharp!" So to not identify me and my boy as Iraqi, I do a Don Ho, Hawaiian pidgin impression. Sam Tin, the strength, take note.

In Portland, the TV tells us the ground forces of Operation Desert Storm are moving fast. The ground war has started.

Portland is a beautiful little city. A collection of unmatching salt and pepper shakers, soy sauce bottles, steak sauce bottles, and ketchup bottles bunched together in a postmodern table setting downtown, along the Willamette River glows like arcade machines at night. Off the road. Out of the world. Brick. Stone. Cast-iron facades. Sam does a couple of drawings of a steel drawbridge over the river.

We are admiring the hollow bronze man with an umbrella in Pioneer Courthouse Square in Portland. Sam has discovered sculpted animals, beaver and ducks in the planter boxes. Now he counts the nails in the heel of the bronze man's shoe. I look forward to stopping in the coffee hut on the corner for a cappuccino.

Then a kid in a black leather jacket, earrings, and no hair walks by and grumbles something.

"What did he say?" Sam asks.

"I don't know," I say. I think back to the grumble. "I think he said 'foreigners.'"

"I say, 'Poor kid doesn't know how to cuss.'"

Then I see we're surrounded by these funny-looking white kids who mean to be offensive but don't know how to cuss. As with the college kid who'd uttered "literary conservative" at me for saving texts do not change and the Marxist who'd meant "cultural nationalism" to wither me with contempt, I wanted to take the frustrated boy aside and teach him how to swear. You want to provoke me, kid, you call me a Chink! Or you might call me 'lap' I'm not a Jay, but I'll know what you mean. But 'foreigner'! Come on! That's too intellectual to really get me on the proper emotional level.

Then I see we're surrounded by these Clairol kids in black leather. I forget about the cappuccino and say, "Let's walk on out of here, Sam."

I hate it. What am I teaching my kid, letting white racist brats who don't even know how to cuss like proper bigots run us out of a public park in the shadow of the federal courthouse? It's another story I tell Sam, "Rumpelstiltskin." And we are the ugly little foreigners driven away by ugly visions of white idealism.

At a coffeehouse in Portland, I read a section of the novel where the Chinese herbalist diagnosing the son of a Chinatown big shot goofily says the kid is suffering from a bad case of "Gotta dance!" And I burst into song, singing "Gotta dance, gotta dance!"

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MARCH 1995

...dance, gotta dance, gotta dance!" The people sitting on the ground smile warmly and chuckle.

I don't expect to be ambushed by the fans of Maxine Hong Kingston, David Henry Hwang, and Amy Tan in Portland. They show up to vent their moral outrage and save my soul. They show up to whisper in my ear that Chinese culture doesn't deserve to survive, according to the Gospel of Kingston, Hwang, and Tan, in 1 autograph books.

They know me only by word of mouth, by rap. They've never read a lick of me, only heard of me. When they've heard was enough to bring them grinning out of the West Coast night, calling me a misogynist, a homophobe, a yellow macho maniac obsessed with Asian machismo. This is what they've heard, they said, "Oh, I say. They don't know what I wrote or said or when or where I said it, for other Asian-American writers to call me those things, maybe I know what they're talking about. No. Yes, I can't talk about talk I haven't heard."

Instead of the heroic boy off to fight the monsters, the road is treating me like the Ugly Duckling going from bird to bird looking for acceptance.

This is my punishment for being a yellow man daring to call Maxine Hong Kingston, David Henry Hwang, and Amy Tan friends, ornamental Oriental writers of the white racist stereotype of Orientals as ornaments of white supremacy. Chinese culture is neither as misogynist nor weird as they portray it.

People writing for the papers, interviewing me on the radio

ask me why I say such terrible things about the most accepted and most famous yellow writers in America. I tell them: Text. Text! What has text got to do with literature? Literature is text and the reading and comparison of text. Oh, is that so? What is text, then? Text is a specific arrangement of words on a page by an author. No magic, no mysticism. Text.

Text. Maxine Hong Kingston and David Henry Hwang claim that two popular works of Chinese children's lit celebrate and encourage abuse of women. "The Ralled of Mulan" and "The Romance of the Three Kingdoms." I say the texts Kingston, Hwang, and Tan describe and quote do not exist. The titles are real, and every Chinese scholar and Chinese kid agrees the works bearing those titles have influenced Chinese culture for a thousand years, but the texts Kingston, Hwang, and Tan cite are fake. Amy Tan claims that "The worth of a woman is measured by the loudness of her husband's belch" is a common Chinese saying. I say the made up talk saying herself, and it cannot be found in any Chinese fairy tale, children's story, or book of sayings from the beginning of the Chinese language to the present. Text.

Amy Tan claims to have found a source of Chinese misogyny in the story of the Kitchen God and his wife. She asks why the Kitchen God's wife was not honored. The answer to her question is: She is! The Kitchen God is the Kitchen King, and his wife is the Kitchen Queen. It's a matter of text. Don't take my word for it. Just a little time in the library on your own will turn up the traditional pre-New Year double poster of the Kitchen King and

the Kitchen Queen. Amy Tan's question is phony, like asking "Why isn't water wet?" It's a matter of text, not personalities, not interpretation, not philosophy. For asserting text, Amy Tan and Obay- and Tony-winning playwright David Henry Hwang call me "a literary fascist."

"Don't take my word for it," I tell the Asian-American journalists who wake me up to ask what right I have to say what is and is not Chinese. "This is common Chinese culture. You can find it for yourself in Chinatown." But there is no such thing as checking text, checking facts, in Asian-American journalism. Whether or not Far Mulan, the girl warrior, is tattooed or the Kitchen God's wife is honored as the Kitchen Queen are not matters of my word against theirs. It's a matter of text.

One yellow scholar-critic actually says "texts change, even the text of the Bible..." These people teaching Asian-American lit may actually know how to read and write, but they are pedantic. Texts don't change.

"Aren't you ashamed to be a Chinese man telling us what is and is not Chinese culture?" a white man, an editor of a literary review, asks me in Portland. It's a popular question. Sam hears people pop that question at me in Sacramento, San Francisco, Los Angeles. "Why do you yell at people?" Sam asks in the car.

"I enjoy it."

"Why?"

"Good question," I say. "The point of reading is, the reader can test the knowledge of a book without the knowledge or approval

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of the author. I write books. They're good or bad books because of the way I play with knowledge and language, not because people like my personality. I'm not famous. I'm not a star. I'm not going to act like I want to be famous or a star. The famous, the star is the story. I am just a writer, not divine visionary bearing higher truths, not a prophet, not a messiah, not a higher being or sacred cow. My writing is good because it stands up to all the testing and kicking around more mortals with access to a library can devise. A writer is not the story. A star has to shine and dominate the scene. A writer has to fade into the shadows and watch the score and write."

First stop in Seattle off the road is David Ibbi Bookstore in Pioneer Square. Brick buildings, brick alleys, stone, cast-iron facades. We're stopped at a light on Jackson Street, in sight of the two black railway stations and the Wonder Bread factory. Okala described in his novel. In my side-view mirror I see a biker in a faded Levi's jacket with no sleeves and patches and bullet holes in it, a bandana tied over his head, silver shades, looking at my rear license plate and winking his personalized monster Harley toward me.

"Oh, no," I say to baby Sam. "Seattle people don't like California people moving in and making crowds in their nice little city, and this guy knows we're from California because he just looked at our license plate and made a face."

The biker pulled up to my window and looked in. "You

really drive this thing all the way up from California?" he asked.

"Yeah," I said, trying not to show fear. He demounted his bike and walked around it while slipping his right hand out of its glove. "I want to shake your hand," he said.

David Ibbi Bookstore is the model of the depot on the road. The books of mutual enemies are on the shelves of Asian Americans. Any writer of any race from anywhere knows, when they're in Seattle, David Ibbi Bookstore won't let you starve while you're in

I'M NO MARRIAGE COUNSELOR. I DON'T CARE who Amy Ten marries.

town. He used to show up at Tom Robbins's apartment in the University District with bags of groceries. He once bought ten pounds of clams in Pike Place Market, put them in a plastic bucket in his Porsche, and drove them ten hours south down I-5 to Ashland to cook them up in vermouth for poet Lawson Inada and his family, by way of introducing himself. Writers as diverse and sometimes mutually repugnant as the late Barry Pritchard, a TV writer banned out from writing episodes of *Run for Your Life*, the old Ben Gazzara, perhaps the only Ben Gazzara series on TV, to Garrett Hongo, poet and director of the creative writing program at the University of Oregon, Leslie Marmion Silko, Laguna Pueblo

author of *Ceremony* and *The Almanac of the Dead*, and Ismael Reed and writers I don't know all quail of David Ibbi with a certain affection and wonder. Mike Woo, the former L.A.-city councilman, stopped by David Ibbi's bookstore and chained a few times when he was in Seattle. Now he hopes the sons of Lawson Inada or Sam drop by in the summer so he can take them to see the Mariners play in the Kingdome.

Every bookstore we visit is a temple to books, serious business, and so unique as to be strange. Each is a model of Western civilization in books. Every bookstore that invites me to read is like a monastery fortress in the Dark Ages where monks keep, copy, and decorate books. Every monastery, every bookstore reflects the personality, the vision of its abbot. Their bookstores, their empire of texts is as artistic as it is empirical in the way they place the books next to each other, how far into the back of the bookstore does someone have to go to find an illustrated dictionary of science for kids? How far is it to the nearest cappuccino?

The staff, the monks of the bookstores, take on the personalities of the empires of books they serve. At Powell's in Portland, the woman who invites me to read has the tattoo of a rose on her arm and matter-of-factly talks of tattoos elsewhere on her body. Tattoos are art. I heard that in Japan there is a museum where tattooed human dummies are displayed as art. That's what I heard. I don't want to hear it again. Powell's is one of the three bookstores in the country with a legitimate claim to being "the largest" in the nation. The bookstore takes up two stories of an entire city block. It feels like a bunker

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Up To **\$15** Levi's 501 white
Up To **\$9** Levi's 501 black
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Up To **\$20** Hawaiian & flannel shirts
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Up To **\$5** Levi's colored zipper
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No funny business. We are really going out of business after 22 years.

I've goofed in many ways - like buying hundreds of parlor palms, fiddle leaf figs, hamper and hanging baskets needlessly. The owner says that we must move everything off the property as soon as possible (No later than August 15).

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of books. Powell's is where books come to survive Armageddon. The owner of Elliott Bay Books in Seattle's Pioneer Square wears a moustache and beard combo from King Arthur movies. Elliott Bay Books is red-brick walls and wooden staircases and wooden balconies of books. It's a mountain lodge resort for books and readers. At Elliott Bay, I pick up a copy of Carl Sandburg's collection of folk songs, *American Songbook*, for Sam.

A journalist, at Amy Tan's request, puts a question to me. What do I think of interracial marriages? This is a serious question? I'm no marriage counselor. I don't care who Amy Tan marries. Who she marries has nothing to do with her work. I don't think her work is white racist in *Fur*, and content because she married a white man. I married a white woman, and she is no less a Christian, nor I less a Chinaman for it.

The young immigrants, the new generation of artists and writers, believing their looks and talent and being, unlike any Asians who have come before, will make them famous, look on fame as a civil right and look on all yellow writers who married white not as racial traitors but literary cheats. Asian-American writers as diverse and opposed as Amy Tan (*The Joy Luck Club*, *The Kitchen God's Wife*), Maxine Hong Kingston (*The Woman Warrior*, *China Men*, *Tripmaster Monkey*), Jeffrey Paul Chan (*The Big Aunty*), J. R. Rodriguez (*House of the Ancestors*), Lawson Inada (*Before the War*, *Legends from Camp*), Bette Bao Lord (*Spring Moon*), Pansy Low (*Father and Daughter*), C.Y. Lee (*Flower Drum Song*), David Henry Hwang (*F.O.B.*, *M. Butterfly*), Fayyaz Mac Eng (*Home*), Diana Chang (*Frontiers of Love*), Hsiny Yung (*Seven Years of Silence*), Milton Murayama (*After the Fall*), and the list goes on and on — it's as if the new generation believes the only reason we are published is because we married white.

Statistically, yes, the rate of out-marriage seems a fair indicator of racial extinction. The Japanese-Americans came out of the World War II concentration camps encouraged by their government-approved leaders, the Japanese American Citizens League, to abandon all their Japanese ways, become Americanized, and marry themselves white out of existence. Assimilation for the JACL was racial extinction. In the '70s the Japanese-Americans numbered almost

a million and a half. They were also marrying out — both men and women — at the rate of 70 percent. Today there are fewer than 350,000 Japanese-Americans — every one of them the product of a behavior modification program that worked. The proof that it worked is the fact that the JACL looks on the fade into extinction as a triumph of American patriotism. The object of the camps was to indoctrinate the Japanese-Americans into hating their race and everything that made them appear different from whites.

Whether or not Japanese America is culturally dead and historically but won't be reflected in the marriage or census statistics. How dead the history and culture is is found in the works of Japanese-American writers and thinkers, not their numbers or

their husbands and wives. Some are shocked to hear that my wife is white. They want a yellow man to hate whites so much he would never be sexually turned on by a white woman and have a kid with a white woman. They thought they found satisfaction for that want in my work. No, I can be angry without hating whites. I can do addition and subtraction without hating spelling and grammar. Sam has always been taken for Chinese because he looks like me, and I'm Chinese. He looks like his Scots-English-Irish mother. But his skin is more my color than hers. Does Daddy the storyteller and TV pal teach his son to despise his mother's people? No. Mom's taken him to church. We watch documentaries about archeological digging for the stories of the Bible. Charles Lington, as the hunchback Quasimodo, swears away with Maureen O'Hara into the bell towers of Notre Dame cathedral and shouts, "Sanctuary!" and Sam doesn't understand. So we talk about Christianity and the church state, state religion, and the separation of the church from the state as inventions and ideas of Western culture leading to Western democracy.

Chinese morality was never founded on faith in a mysterious higher power. Chinese civilization was never founded on religion. Chinese politics never had the problem of separation of church and state. Church was an idea introduced to the East by whites. In the Chinese word "atheist" exists only as a translation of the Western word. I want him to know everything before he leaves home. I don't want to see him home blind with prejudice and unable to see the difference between the real and the fake in a fair marketplace. I don't want him to be an easy mark, a sucker for scammers, charlatans, and demagogues.

We all write from specific cultures, times, and places. And let's admit it. We non-whites are all ignorant of all cultures not white Christian European or our own. That's why we do it with each other in English. So, here we are, brilliant writers of variants and violations of American Standard English in all the depots and variants of the American marketplace telling the world who we are, where we come from, how we see, how we do, what we live for, what we die for, what we tell our kids in our books and bookstores, and the books adopted for use as textbooks by their school districts.

Why should you take my word for it? And why should I take your word for what is and is not black or African-American or Latino or Chicano or Puerto Rican or Jewish or Native American? Who would you trust to tell stories of another culture to your children in your home?

Like horse trading in the marketplace, the value of any information we buy in the marketplace must be able to be independently corroborated. Culture is bodies of knowledge, history, and their varied facts, artifacts, and texts. Shawn Wong reminds me that I found John Okada's novel *No-No Boy* on a shelf in David's store. The book had him in obscurity for years, condemned by the Japanese American Citizens League, which the U.S. government had accepted as the leaders and representatives of Japanese-American will without any form of Japanese-American approval or consent in World War II to "lead Japanese-American out of their homes on the West Coast into desert camps," as one leader of the JACL put it. This JACL leader called himself "Moses."

The Japanese-Americans themselves saw that the racially

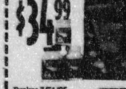
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MARCH 1995

selective evacuation and internment were violations of their constitutional rights. Why didn't the Japanese-American resist the internment in court? For 50 years, everyone who asks the obvious and looks for answers goes to the JACL. And the JACL says Japanese America had no choice but to cooperate without protest or resistance because the Army threatened to round them up with tanks and guns if they didn't. It wasn't so, but even if it were, that too is a violation of their constitutional rights.

The JACL idea of a Japanese-American hero was a volunteer for the 42nd Central Postal Directory. A Nisei who had proved his American loyalty with his blood. Their control of the public image of Japanese America in obvious in the war movie *Go for Broke!*, the story of the not quite all-Nisei 442nd Central Postal Directory. The 442nd was led by white officers. The movie starred Van Johnson as a prejudiced officer who learns in combat to respect and admire the Japanese-American soldiers. Then Van Johnson teaches a fellow prejudiced Texan to call them "Nisei" and give the battle cry "Go for Broke!"

No one dared say the obvious. The heroism of the 442nd did not address the constitutional violations of Nisei civil rights. The 442nd was Japanese America a little good publicity they parlayed into a movie and nothing else.

Okada chose to explore the effect of the constitutional issues raised by the evacuation and internment with a Nisei protagonist who faced the issues directly. Okada's Nisei everyman violates the chaotic rules and laws to create a case in court to test those laws. Okada's novel led us to the discovery of an organized resistance movement inside the camps. The official histories of Japanese America by JACL writers such as Bill Hosokawa say nothing like an organized resistance existed. A close reading of the novel led inevitably to members of the resistance, now old men, who've lived as pariahs in Japanese America up and down the towns around I-5, and to James Omura, the only Japanese-American writer of the time, of any form, to write about the resistance movement as it spread inside individual camps and from camp to camp.

I wrote the story on the organized resistance at Camp Heart Mountain. It emerged from a mass of FBI reports, army and naval

intelligence reports, government documents from the camps, and the prolific pen of the master of the Japanese-American public image, Mike "Mouse" Masuoka. The Los Angeles daily newspaper *Rafu Shimpo* printed it with generous quotes from the documents. And year by year for 15 years, James Omura, Frank Emi (a leader of the resistance organized at Camp Heart Mountain), and a few resisters come, piled like from the silence of the despoiled, and talk to me. Very gingerly Frank Abe (a Sarai who entered journalism by writing press releases and organizing events for the redress campaign), Lawson Inada, and I put together events with the Asian-American Studies Association and with Nisei groups to restore the resisters to their hometown Japanese-American communities.

"THEY'RE CLOSED, SAM," I SAID, TOOK HIS hand, walked out, and wondered what I was teaching my kid, letting schoolkids and '60s-style white radicals in California run us out of town.

In San Jose and Los Angeles.

Redress was won. The meetings of the men who resisted the draft to test the camps in court and the community in San Jose and Los Angeles were well attended, informative, feel-good family events ending in loud potluck suppers. Kenji Tagawa, the son of a Japanese-American who had resisted the draft from Camp Amache in Colorado, and his Asian-American studies instructor, Wayne Masuda, put together a panel of resisters telling the history of their movement, reading from contemporary documents and the Presidential Proclamation of pardon in Sacramento. At the end of the program, an old white man stood up. A cowboy. The stooped-over old man had to be helped to his feet by his daughter. He had a nice, freshly pressed cowboy shirt with pearl snaps instead of buttons. He wore blue jeans and boots. He had a big toothed-leather belt and a macho Cadillac bumper of a belt buckle covering his

navel. "I was drafted in the war and I answered the call," he said. "I met the boys of the 442nd over there and I liked them."

I expected the risky old vet to jitter us right into the JACL party line. The Nisei owe the end of camp and everything they enjoy today to the all-Nisei 442nd who threw themselves into battle to prove Japanese-Americans worthy of the civil rights they'd been stripped of when imprisoned in concentration camps. But, no, the old cowboy said something else. "I didn't know about camps till a long time after the war. And when I heard about them I didn't believe it. I was shocked. I wanta tell ya I didn't fight in World War II to put you people in concentration camps. And what you boys did was right."

It was a rare moment. The resisters were stunned with acceptance. There were moments like that at every meeting of the resisters and the Japanese-American community. But still the community is dominated by the JACL. And still the resisters are pariahs in the community. And still Japanese-American art hasn't caught up with John Okada's *No-No Boy* and Japanese-American history.

The land war was declared won a couple of days before we left Seattle. It rained all the way out of Washington. The wheels of the big tractor trailers are taller than our little red Honda. In Oregon they roll two trailers, and there's no seeing past the water spinning off their wheels. The wind whips the trailers slicing all over the road. Sam holds his breath.

Then on the road home, we walk back into the real world, a crowded resort restaurant around Lake Shasta in Northern California, to get out of the noisy wind and rain.

"Did you tell them we're closed?" a middle-aged, crinkled-up woman said to another taller, less crinkled-up white woman. "We're closed," the taller woman said. For an instant I didn't believe my ears. This lady's happened to me since the South in the early '60s. Never in California.

We're closed," the taller woman said again and I could see she saw from the look in my eyes. I didn't believe they were closed at all. I wasn't about to punch either of those old white ladies in the face. I looked around for a customer to catch my eye, and none did. Then I remembered Sam, my five-year-old boy about to start

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selective excavation and interment were violations of their

school, was with me.
"They're closed, Sam," I said, took his hand, walked out and wondered what I was teaching my kid, letting skinheads and 50-style white racism in California run in and out of town. The winning of the Gulf War seems to have released an ugly brand of American patriotism that expresses itself as righteous white supremacy, as if I have never seen before along the road between Seattle and L.A. that I've called home for 30 years. I would have thought a nice cathartic victory would have released more winning sentiments on the road.

"It's like the story 'Rumpelstiltskin,'" I tell Sam, "except in this version, we're Rumpelstiltskin. I'm the one stamping my foot and angry. I'm the one run out of the place where I expected we'd be welcome. And those people in there laugh. Let this be a lesson to you, son: Do not spin straw into gold for a girl out to marry the prince, no matter what she promises you."

What has Sam learned from this tale? "What will he remember?" I'm at a lecture, in Pasadena, at the Pacific Asia Museum, once again reading the herbalist diagnosing the opera master's son scene. "This boy has a bad case of Gorta Dancer!" I read, and Sam jumps from the seat and onto the platform and sings, "Gorta daaaaaance," and another song "Make 'em Laugh," from Simon &

the Rat.

And we come home to the story of L.A. cops caught on a home video camera beating up Rodney King.

"It's five years later. I have a new book. It's time to hit the road, hawk the book, and make a moving target of myself again. I'm the Asian-American writer other Asian-American writers love to hate. Sam is nine now and starting the fourth grade. I'd like to take him with me again, but he doesn't like seeing me yell at people. And I expect people I will enjoy yelling at to appear here and there, on what my publisher is calling 'a ten-city tour.'"

I tell him a Cambodian story I heard recently. A pair of young parents are not doing well and have a son they don't like. They try selling the boy, but no one wants to buy him. They try giving him away, but no one wants him. They try to drive him away by making life at home tough, but he won't leave. So they take the little boy deep into the jungle and lose him. They leave him in the jungle and run out of the jungle, and after a while their life gets better. They have money. They have a nice house. They have everything they want, but they begin to miss their little boy.

They go into the jungle to find their little boy. After a long time in the jungle, they find him. Long hair grows all over his body.

He has become a wild beast. He doesn't want to leave the jungle. He wants nothing to do with his parents and runs deeper into the jungle. The parents leave the jungle and spend the rest of their lives in sadness. The story seems to me another greater, more melancholic way of saying what Monstano and Mah Juh say: Do not sell your children to monsters for the good life.

San Francisco, Palo Alto, Bellingham, Seattle, Portland, Eugene, San Francisco, Berkeley. I wish Sam were on the road with me. The car my publisher rented me is big and white. It's like driving my rich aunt's living room couch. Sam would love it. But he has to start the fourth grade, and two weeks on the road would blow his fourth grade career. The last stop before L.A., Capriola, was a cute little scene out of Hitchcock's *The Birds*. Cute little cottages along the horseshore lagoon. Yeah, Sam knows Hitchcock movies too. *The Birds*, *North by Northwest*, with the big fight on the big faces of M. Rushmore; *Saboteur*, with the big fight on the outside of the Statue of Liberty; *Rear Window*, with the wall of windows by Norman Rockwell. A vignette in every window.

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\$76	\$116	\$156	\$196	\$236	\$276	\$316	\$356
\$84	\$124	\$164	\$204	\$244	\$284	\$324	\$364
\$92	\$132	\$172	\$212	\$252	\$292	\$332	\$372
\$100	\$140	\$180	\$220	\$260	\$300	\$340	\$380
\$108	\$148	\$188	\$228	\$268	\$308	\$348	\$388
\$116	\$156	\$196	\$236	\$276	\$316	\$356	\$396
\$124	\$164	\$204	\$244	\$284	\$324	\$364	\$404
\$132	\$172	\$212	\$252	\$292	\$332	\$372	\$412
\$140	\$180	\$220	\$260	\$300	\$340	\$380	\$420
\$148	\$188	\$228	\$268	\$308	\$348	\$388	\$428
\$156	\$196	\$236	\$276	\$316	\$356	\$396	\$436
\$164	\$204	\$244	\$284	\$324	\$364	\$404	\$444
\$172	\$212	\$252	\$292	\$332	\$372	\$412	\$452
\$180	\$220	\$260	\$300	\$340	\$380	\$420	\$460
\$188	\$228	\$268	\$308	\$348	\$388	\$428	\$468
\$196	\$236	\$276	\$316	\$356	\$396	\$436	\$476
\$204	\$244	\$284	\$324	\$364	\$404	\$444	\$484
\$212	\$252	\$292	\$332	\$372	\$412	\$452	\$492
\$220	\$260	\$300	\$340	\$380	\$420	\$460	\$500
\$228	\$268	\$308	\$348	\$388	\$428	\$468	\$508
\$236	\$276	\$316	\$356	\$396	\$436	\$476	\$516
\$244	\$284	\$324	\$364	\$404	\$444	\$484	\$524
\$252	\$292	\$332	\$372	\$412	\$452	\$492	\$532
\$260	\$300	\$340	\$380	\$420	\$460	\$500	\$540
\$268	\$308	\$348	\$388	\$428	\$468	\$508	\$548
\$276	\$316	\$356	\$396	\$436	\$476	\$516	\$556
\$284	\$324	\$364	\$404	\$444	\$484	\$524	\$564
\$292	\$332	\$372	\$412	\$452	\$492	\$532	\$572
\$300	\$340	\$380	\$420	\$460	\$500	\$540	\$580
\$308	\$348	\$388	\$428	\$468	\$508	\$548	\$588
\$316	\$356	\$396	\$436	\$476	\$516	\$556	\$596
\$324	\$364	\$404	\$444	\$484	\$524	\$564	\$604
\$332	\$372	\$412	\$452	\$492	\$532	\$572	\$612
\$340	\$380	\$420	\$460	\$500	\$540	\$580	\$620
\$348	\$388	\$428	\$468	\$508	\$548	\$588	\$628
\$356	\$396	\$436	\$476	\$516	\$556	\$596	\$636
\$364	\$404	\$444	\$484	\$524	\$564	\$604	\$644
\$372	\$412	\$452	\$492	\$532	\$572	\$612	\$652
\$380	\$420	\$460	\$500	\$540	\$580	\$620	\$660
\$388	\$428	\$468	\$508	\$548	\$588	\$628	\$668
\$396	\$436	\$476	\$516	\$556	\$596	\$636	\$676
\$404	\$444	\$484	\$524	\$564	\$604	\$644	\$684
\$412	\$452	\$492	\$532	\$572	\$612	\$652	\$692
\$420	\$460	\$500	\$540	\$580	\$620	\$660	\$700
\$428	\$468	\$508	\$548	\$588	\$628	\$668	\$708
\$436	\$476	\$516	\$556	\$596	\$636	\$676	\$716
\$444	\$484	\$524	\$564	\$604	\$644	\$684	\$724
\$452	\$492	\$532	\$572	\$612	\$652	\$692	\$732
\$460	\$500	\$540	\$580	\$620	\$660	\$700	\$740
\$468	\$508	\$548	\$588	\$628	\$668	\$708	\$748
\$476	\$516	\$556	\$596	\$636	\$676	\$716	\$756
\$484	\$524	\$564	\$604	\$644	\$684	\$724	\$764
\$492	\$532	\$572	\$612	\$652	\$692	\$732	\$772
\$500	\$540	\$580	\$620	\$660	\$700	\$740	\$780
\$508	\$548	\$588	\$628	\$668	\$708	\$748	\$788
\$516	\$556	\$596	\$636	\$676	\$716	\$756	\$796
\$524	\$564	\$604	\$644	\$684	\$724	\$764	\$804
\$532	\$572	\$612	\$652	\$692	\$732	\$772	\$812
\$540	\$580	\$620	\$660	\$700	\$740	\$780	\$820
\$548	\$588	\$628	\$668	\$708	\$748	\$788	\$828
\$556	\$596	\$636	\$676	\$716	\$756	\$796	\$836
\$564	\$604	\$644	\$684	\$724	\$764	\$804	\$844
\$572	\$612	\$652	\$692	\$732	\$772	\$812	\$852
\$580	\$620	\$660	\$700	\$740	\$780	\$820	\$860
\$588	\$628	\$668	\$708	\$748	\$788	\$828	\$868
\$596	\$636	\$676	\$716	\$756	\$796	\$836	\$876
\$604	\$644	\$684	\$724	\$764	\$804	\$844	\$884
\$612	\$652	\$692	\$732	\$772	\$812	\$852	\$892
\$620	\$660	\$700	\$740	\$780	\$820	\$860	\$900
\$628	\$668	\$708	\$748	\$788	\$828	\$868	\$908
\$636	\$676	\$716	\$756	\$796	\$836	\$876	\$916
\$644	\$684	\$724	\$764	\$804	\$844	\$884	\$924
\$652	\$692	\$732	\$772	\$812	\$852	\$892	\$932
\$660	\$700	\$740	\$780	\$820	\$860	\$900	\$940
\$668	\$708	\$748	\$788	\$828	\$868	\$908	\$948
\$676	\$716	\$756	\$796	\$836	\$876	\$916	\$956
\$684	\$724	\$764	\$804	\$844	\$884	\$924	\$964
\$692	\$732	\$772	\$812	\$852	\$892	\$932	\$972
\$700	\$740	\$780	\$820	\$860	\$900	\$940	\$980
\$708	\$748	\$788	\$828	\$868	\$908	\$948	\$988
\$716	\$756	\$796	\$836	\$876	\$916	\$956	\$996
\$724	\$764	\$804	\$844	\$884	\$924	\$964	\$1004
\$732	\$772	\$812	\$852	\$892	\$932	\$972	\$1012
\$740	\$780	\$820	\$860	\$900	\$940	\$980	\$102

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not Capitol. I might be fooled. I've seen my name up in lights. I'm not a star. I am not famous. I'm glad it's Capitol.

My best at this bookstore was a long-shouldered black turtle-neck. He has a mustache. He treats me like royalty as soon as I walk in. He shows me to the cafe. He offers me a book as a gift for reading at his store. I see Lawson's picture on the end of a bookstore facing the children's book section. I take the collected Hans Christian Andersen and sit down to a cappuccino.

I am introduced as a writer other writers read for my licks and chops. I've never been introduced that way before. Don't be suckered by your own hype, the strategist says. But I can listen.

I come home, and Dana tells me a black kid pulled up the corners of his eyes with his fingers and went "ching chong" at Sam at school.

"What did Sam do?" I ask the obvious.

She tells me Sam asked the kid if he liked him. The kid said, "Yes, Sam. I like you." "Do you want to be my friend?" "Yes, Sam. I want to be your friend." "If you want to be my friend, you can't do that to me anymore. You should remember you were slaves, and white people did to you people what you're doing to me. And your people didn't like it and didn't like being slaves. And you're not slaves now, and you shouldn't do that to me. You should think about your history."

She asked Sam why he had said that, when the kid made a face at him. Sam said he did what he thought. Daddy would do. He learned something on the road besides having powder biscuits and good steak.

The Santa Ana are blowing hot and nasty from the south. The sex life of plants, pollen of all kinds, flies straight for my nose and eyes and gets on my nerves. My nose dribbles like a leaky

"IF YOU WANT TO BE MY FRIEND, you can't do that to me anymore. You should remember you were slaves, and white people did to you people what you're doing to me."

faucet. My eyes feel like a liver of skin's been ripped off. I'm building a stick-and-paper balsa wood model again. A Comet kit P-38 Lightning. Yes, this is the plane. A little bean-shaped pod rides on the center of a wing supported by twin boom fuselages with rudders, connected at the back with a long horizontal stabilizer.

The P-38 was a hot plane. I used to see them fly overhead when I was a kid in the country. They were silver speedy flying formations in the air. I had a bow and arrow from the Woolworth in Placerville. I shot at them. All the arrows came down. I shot again. This arrow did not come down. Whoops. Did I shoot down one of our P-38s? I picked up the arrows and my bow and walked back into the house.

This is the same plane, from this same kit, I built when I was a kid in my room above the restaurant kitchen. It was the largest, most complex plane I'd ever built. Two of everything. Little dinky parts to cut out of thick sheets of balsa with an X-acto razor knife. Saturdays and Sundays I'd get up early with my mother to fire up the stores and set the tables in the dining room to open up at 7:00 a.m. for breakfast.

Breakfast from 7:00 to 10:00 a.m. I'd go upstairs to my room, open the window, turn on the radio, and tune it to Big John and Sparky, a variety show for smartass kids. "Hey, kids! It's Saturday, and there's nooooo school tooooooosssssssss!" The theme music was "The Teddy Bear's Picnic," a 6:30 in the morning to 10:00. Interesting show. Big John was a kind of Arthur Godfrey. How to explain Arthur Godfrey? Arthur Godfrey was a kind of Johnny Carson of radio. Big John and Sparky hosted a variety show. Big John was an adult. Patient. A wealth of knowledge on all subjects. Sparky was a being, puppet, or a helium-voiced ventriloquist's dummy. (Who could tell? This was radio.) An alien. An orphan. They got along like Johnny Carson and Ed McMahon. They had adventures in time and space together. They did the news. News on a Saturday kid show. They did a geography thing. They did a "Cristo." Big John and Sparky was worth getting up early for. Good show.

I worked on my Comet P-38. It was big. It was rubber-powered. It was cheap. No molded plastic parts. No die-cut pieces. All the parts and all the slots and notches and curves on the parts noses and spinners have to be carved from balsa wood and small batch. Breakfast service over. Ma shuts down the kitchen and checks the perpetual flame under the big stock pot and goes home or visits some of the family or runs errands, and I stay in my room working on my planes. The Buster Brown show, with Smiling Ed and Froggy the toad, roars was a weekend radio show, with kid acts, stupid games, and episodes of "Bomba the jungle boy."

To give Sam a taste of the road, we're going to San Diego for the last reading of my ten-city tour, and to make it an adventure, our friend Al from San Francisco is coming along to hang out. We'll explore the flavors and bodies of one barrel and small batch bourbons in the dining room of Fio's, and Kenny's Steakhouse,

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the Dakota Hotel, the U.S. Grant. Good food, good booze, blue skies, crisp sunshine. The zoo. San Diego will be fun.

I promise Sam and our pal Al from Prince George eating in San Diego. I'm bringing my passport and Sam's birth certificate so I can give him a first. The first trip across the border.

In the meantime, my 31-year-old daughter has started teaching beginning anthropology at Occidental College. All of the incoming freshmen have been given a copy of Maxine Hong Kingston's *Woman Warrior*, and the climax of their orientation is a talk by Maxine Hong Kingston, live. Betty goes and tells me Kingston's new book is called *The Fifth Book of Peace*. Kingston told the freshmen there are three lost Chinese books of peace. The fourth book of peace is Kingston's manuscript that was lost in the Oakland Hills fire. The Oakland fire was God's revenge for what America did to Iraq. In Operation Desert Shield and Operation Desert Storm, Kingston said this, according to my usually reliable daughter.

A year or so ago, Inham Reed called to tell me Kingston was talking this crazy stuff, and I didn't believe him. He had to be exaggerating. No one would be so stupid as to so obviously fake an influential Chinese text. There is no Chinese Book of Peace, lost or found. The Oakland fire being God's revenge for Iraq is too goofy. A friend in Berkeley says Kingston really said it. She was quoted in the *Daily Cal*. Now Betty says Kingston said it for a fat fee, speaking at Occidental College.

Then Michelle Hansen reports on Kingston's talk at Occidental in the *L.A. Times* Book Review of Sunday, September 4, 1994. Hansen reports as fact that there are three lost Chinese Books of Peace and joins Kingston's hoax. She reports with a straight face that Kingston sees the Oakland fire as an expression of God's

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displeasure with America's behavior in Iraq. Even after seeing it in print in a reputable newspaper, it's hard to believe Kingston really said it. That people take her seriously with fat speaking fees is harder to believe.

The fairy tales and books that shaped and influenced Chinese culture don't get lost. All have been the target of state censorship, revision, and banning. The Chinese state has tried to appropriate, revise, censor, and ban the books that shaped Chinese culture for centuries, and failed. The people keep the books, not the state.

THIS MENU IS WRITTEN WITH THE understanding that hungry people do not want to eat scientific experiments for dinner.

The last time the Chinese state tried to wipe the slate clean and rewrite Chinese culture from scratch was the Cultural Revolution, from 1966 to 1976. All of Chinese culture — including all of the stories I told Sam — was banned in China. In Cambodia all books were burned, all literature beings were killed, the presses smashed, the written language banned. The people — including the people who came to America with the culture and the language in their heads and read it now with grade school textbooks handwritten and hand drawn from memory, photocopied and bound into books — keep the texts that shape the culture, not the state. The state will fail. That is the mandate of heaven.

If there was a Book of Peace that had any influence on

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selective excavation and internet were violations of their

and forth in their animated talking. One had a cellular phone and was using it.

At the table next to me was a larger party of six to eight men who kept their jackets on. Copo! To my right was a table with two men and a woman, all in their gray years. Conventioneers. Name tags on their lapels. The married couple was from New York state. And the man accompanying them was from Rochester. Somehow these New Yorkers discovered each other at the convention and set out to New York this town together. Then they allegedly read the menu. Fio's menu is an old book copied to each other. Fio's menu reads well. It sounds good read out loud. This menu is written with the understanding that hungry people do not want to eat scientific experiments for dinner. There's a new-agey electric tech-ethnic nouvelle Franco California Japanese Chinese place down the street with a Jekyll and Hyde menu. Items with attractive, yummy titles sound like acts of cruel and monstrous revenge in the descriptions underneath. Fio's writes a menu with a hand on the heart and an ear to the stomach.

Before the food and booze expedition, I'm reading at a bookstore called the Blue Door. We grab a taste of sushi to fortify us till dinner, just as last Sushi opens. I know Sam will eat sushi and miso soup. If he eats up the bread and bun and doesn't eat any dinner after the reading, I won't feed him. The oyster sushi is great. The oysters are fresh, crisp, sweet. Sam has an order of salmon eggs. I have salmon eggs with Sam and sea urchin with Al to be sociable. The garlic clam appetizer attracts our attention. If anybody comes to the reading, I won't stand close to them when I read. The food is good, but the food of the place, the service, the waitress out front. Wandering the windows are

ludicrous and groggy. It's five in the afternoon, but they move like it's five in the morning or an eclipse has totaled the sun.

We drive over to Hillcrest and find a parking space just beyond where the police are in serious conversation with a young man with a skateboard.

The Blue Door is the most eclectic, the most quirkier bookstore ever to invite me to read. What's an arty bookstore doing here? This bookstore is in it for the joy of reading. He has no coffeehouse on the premises. Just books. Not a lot of books. He doesn't have so many books as to be one of those weird little cult stores. But he doesn't have so many that somebody who reads fast and constantly could not have read and skimmed every title in the shop. People like this need TV. For them the words flow into their eyes and dive into the brain like moths.

I don't remember the robot piano player at Fio's, but there it is a few steps inside the door. The silver dummy sits at the baby grand. All through dinner and the rest of the night, all Sam talks about is the ragged dummy seated at the piano. "What do you think of the paintings on the walls?" That dummy looks stupid. "There's a horse race in Siena every year. Whadda think?" The dummy's arms and hands don't move. Forget the dummy and piano act. This is a class joint. Sam, the piano keys don't even sink and spring in the keyboard like a player piano. Yeah, the kid's right. The dummy seems pointless. Maybe it's because of Sam, or because they put us in the nonmoving section, but tonight Fio's looks and feels a lot like California Pizza Kitchen. Sam has a pizza. It's another night. It's quiet. It's a half empty or half full, who cares. It's another place. There's a healthy young 30 couple who look like they've just parked their bicycles.

Al takes the young women sitting at the next table down the banquet to be a high school foreign exchange student and her host. They're not drinking booze. Yes, they might be high school. The blond has an American accent. The freckled redhead has an accent. She's from Ireland. They're not here to show down. They have salads. Where are the Mexicans? Al wants to know. Where are the blacks? Kid! Sam is the only kid in the restaurant. I think two guys bringing a kid to dinner and having a couple of drinks is easier on the help than one guy bringing a kid to dinner.

I got my first taste of single-barrel bourbons on this trip at Harris Steak House in San Francisco. Blanton V3 proof. Smooth. Tasty. David Ishii Bookdealer had a bottle of Wild Turkey Rare Breed, 109 proof. The bookdealer had literature on the late-blooming post-Prohibition renaissance of single-barrel and small-batch bourbons.

One interpreter of the poetry of booze, the wine writer for some wine-and-cheese magazine, likes Wild Turkey Rare Breed the best. It's the single-barrel masterpiece of Wild Turkey. It is good. He tastes fruit and nuts in it and describes taste, taste, and finish, which I take to mean the difference between the swallow and the plunk. The writer in the December Atlantic tastes apples and cinnamon and nutmeg and vanilla. I like Blanton myself. Smooth. Tastes good. Nice slow plunk. The plunk is a spreading warm sensation that oozes on down from the belly to the ends of the toes and slowly bounces back up to the top of your head. The boy has a silver horse on it. And the stopper on the bottle is a horse. To call your sour mash whiskey "bourbon," you used to have to make it in Bourbon County, Kentucky. Now you have to make your whiskey in Kentucky. That's the law. That's why Jack Daniel's does not call itself bourbon. It's Tennessee sour mash whiskey.

The guy in the Atlantic-like Rock Hill Farms the best of the small-batch bourbons. I haven't tasted Rock Hill yet. Fio's has Knob Creek. We do a shot of Knob Creek. Al takes a water break. I take soda. The Knob Creek is okay. Just okay. Next we try a double shot of Booker's. Booker's is the bourbon is 125 proof. Booker's is the man is Jim Beam's grandson. The writers take orchards of ripe fruit and all the spices of Christmas, but one sip of Booker's and I taste meat. There is vanilla, whiskey and then this stuff. This stuff you bite off and let melt down your tongue.

The La Perouse. Our room is a living painting by Marise. He can't paint it from the dead, where he is, but every time I stay in this room, I see a painting by Marise. Marise would like this room. He would paint it. He did the inside of a room with a violin, the inside of a room with a violin case. This would be the inside of a room with overhanging fan and TV set. Familiar channels and familiar faces on the TV make the TV our friend, gives the room a sense of home. Sam likes the room. Sam likes the train. He likes this room because he hears the trains, the bells, and flares, the boom and moan of the air horns turned so they won't thrill a male moose out onto the tracks to challenge a rival he can't beat. Railroaders don't mind splatting a stumblum cow but take it personally when they crunch a charging moose. Sam runs to the window and looks out, with his camera. He's there in time to see the locomotive nose into view and cross the intersection. Marise might not have painted the train crossing the intersection. And he might have painted the tracks as seen through this window. And if he didn't, I'd buy a cheap print of the painting and paint the tracks in myself, and a train too.

The walls are white. A Kandinsky print over the bed is the only splash of color on the wall. We have the same print at home. The decor is several cuts above plastic plates nailed to the wall.

"We cross the border into Tijuana. Keep up with me," I tell him. "Stay in sight of Al and me. If you get lost, you're gone. We'll never find you. This is another country. Our laws don't count here. So when I take you to do something, do it, save your arguments for the other side of the border."

Sam has never seen steel construction red sticking out of the tops of walls before. He can't read the road signs. The street lights make no sense to him. He looks enough like the people here that, he could get lost and never be found here. He's never seen buildings made out of Rice Krispies and crackers before. The

the back door of a little grocery store. Our friend has phones like cochecoaches all over his desk. He handles four packages, in English, with tourist agencies in the U.S. into a phone in one hand and hushes Mexican hotels and restaurants and buses to houses, food, and carry the packaged tourists, speaking Spanish into the phone in his other hand. And spins the tale of his Chinese grandfather to us in between phone conversations.

A woman in a car with Baja plates honks, and we see her face mauling and clenching, apparently shouting at me behind her closed windows. She's not going to let me cut in front of her in the line of cars pointed bumper to bumper at the border. She honks and shakes her fist, and her face goes through the muscles of shouting.

She inspires me! I jump into waving my arms and silent shouting. She looks so more. She must be really shouting in the air. The inside of her car is starting to fog up. She turns on the air conditioning and comes back into view through the fog looking steamed and deep-fried. Sam is not sure what she is doing. He has never seen cars as close together before. He is not sure what I am doing. I am his daddy, and I am driving the family car and acting crazy. A one-legged man hobbles between the lines of cars selling pitayas.

She clenches her teeth and curls her lip. Her eyes go deadly. I put my thumbs in my ears, wag my fingers, roll my eyes, and stick my tongue in and out at her. This really offends her. She jags her car around my intrusion, and I tuck myself in behind her.

After Tijuana, the room, the TV is family. He doesn't want to leave the room. How about a hot chocolate downstairs in the coffeehouse, while I have an espresso? Okay, just let's not drive anywhere. The hotel with the coffeehouse downstairs is our friend.

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stainless steel sidewalk-vendor's cart deep-fries crackling old oil. The stacks of battered and fried chicken parts and fish are at his eye level. He's never been warned about fire hydrants in the middle of the sidewalk before, never seen who's standing around before. Never seen so many people on so many streets. When they walk, and they're walking all the time, they kick up more than dust. Some are only a couple of inches taller than Sam. That seems to bother him.

I'm not ready for Sam to be this, turned off by Tijuana. He refuses to eat here. He's not comfortable in our friend's office in

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We watch a little TV together before stepping out to eat San Diego clean. Sam wants to stay in the room. No more going out. No hurry. Enjoy the room with TV set by Mattie.

John Wayne shows an elephant in *Hatari*? No, he fires a couple of shots in the air from his big gun and scares them away. Sam looks forward to the zoo.

Hey, it's Wings on the Discovery Channel! "Soar high with the Lockheed P-38." All right. There's Kelly Johnson. He and his team of engineers designed the P-38. He looks a little like Boris Yelstin. By God! Kelly Johnson is Boris Yelstin's father! Yeah, the P-38 had a problem with compressibility. In a dive, the air over the top of the wing and the air moving under the wing approach the same speed, the plane loses lift and goes into a spin.

Kelly Johnson and the Skunkworks fixed it. In a dive, a little flap opens up on the underside of the wings, slows the air moving under the wing, and restores lift. Here's a flight of P-38s returning to an air base near Sacramento from a training flight in 1944. One lands with an arrow stuck in its left fuselage. There's a closeup of the pilot holding the arrow and laughing.

Dakota Hotel. Sam is impressed with the words "Spit-roasted chicken" in the menu.

"It's the way the Pilgrims used to cook chicken," Al says. "They stick it in the fireplace, and when it sizzles cut it's starting to burn, they spit on it."

"No," Sam says. "Nobody's fool. Tonight it seems to be old married couples, grandma and grandpa's night out on the town. An old Japanese-American couple sits at a table for two against the wall. An old white couple sits by the window."

"You remember Norm Abram's wood lathe on *The Yankee Workshop* on PBS? Instead of a block of wood, you stick a chicken

between the points of the lathe, tighten it up, and turn it round and round in front of a flame. That's a spit."

The Dakota Hotel serves Booker Noe. Booker's doesn't do the single for the high proof. Go for the indescribables of taste, warmth, and sentiment of a good booze. There's art in this booze. McRoy's in Seattle has all the makers in Kentucky and Tennessee, all the single-barrel and small-batch American sour mash whiskeys on their shelves.

The bar at Kenny's Steak House is large and expansive like McRoy's. And they have a selection of single-barrel and small-batch bourbons. At Kenny's I don't experiment. Blanton, 93 proof. Fio's, the Dakota Hotel, the U.S. Green don't serve Blanton.

Sam doesn't want a whiff of the fine whiskeys in her hands. He's still recovering from Tijuana. The door looks like enlarged '80s diner. Plastic pudge with stainless steel trim. Barbie and Ken colors.

"You're crazy," Sam says. "Tish! Me, T! Daddy! No!"

"Why'd you make faces at that woman?"

"What woman?"

"In the car."

"So what's bothering you about Tijuana? We weren't going to leave you there. And we didn't get so far in we couldn't find our way out."

The signal with the walking man that's red, and the walking man that's green. Sam says and as soon as he hears himself, he understands the red and green, stop and go lights of the walk signal.

"She was angry at me. I was angry at her. Making faces was better than getting out of the car and beating on her windshield

with a hammer. Nobody gets hurt. Nobody's car gets hurt. Nobody gets arrested."

"Excuse me, sir, I don't mean to bother you," the old white man says by our table, looking from face to face. "But what are you?" He's more polite than a T-shirt in my face. His wife stands a few steps away, toward the door. This is the depot. This is the border.

"We're Chinese," I say.

"All of you?" he asks, a little surprised.

"Yes, we're all Chinese."

"I thought so," he says.

"How was your dinner, folks?" I ask. I nod at the wife.

"Fine," they say.

And we say "Good night," smile our depot pidgin lingo smiles. They leave and we stay.

"When's the last time someone asked you what you are?" I ask Al.

"Years, man. I couldn't believe it."

"Most of the time they ask, who the hell you think you are," I say.

"This is California."

"No, this is the border."

Breakfast at the U.S. Grant. The hostess waitress who serves us is so flustered Al won't consider coming back for dinner, no matter how well written the menu. Maybe this just isn't a breakfast place. This room is designed to be dim. Breakfast is sunny and light, not dim. Sam likes the paintings of famous thoroughbred horses and hunting scenes. Sam loves the bacon. He takes a picture of himself, then a picture of Al and me with his disposable camera.

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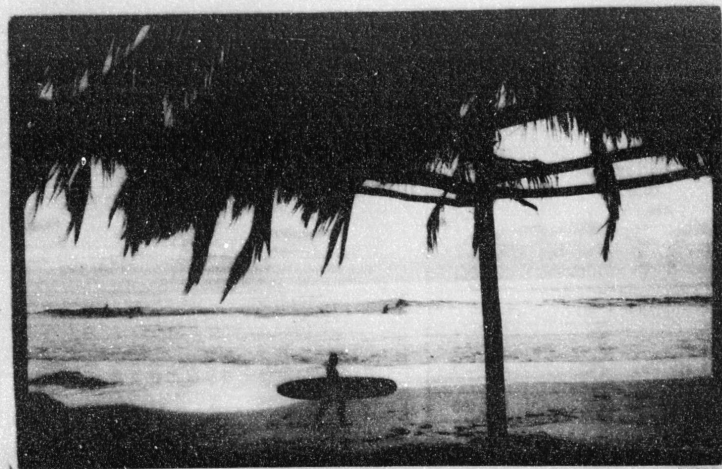
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"You can't ignore Sandy's deep-seated feeling about this burial. First she had to accept that Philip was gay, then his AIDS, now the cremation."

A Family Friend Lost in Strong Currents

BY NORA WELLS

Last year, in a dark theater, a woman next to me sobbed openly. Tom Hanks, in the movie *Philadelphia*, lay in a hospital bed on the last night of his life. He was wan, skeletal in appearance, and had lost his hair to the ravages of chemotherapy. Yet the room was filled by the radiance of his loved ones. His mother, portrayed with restrained dignity by Joanne Woodward, looked down upon him and said, "Good night, my son, my darling love." His father hugged him and offered, "I love you, Son." "I love you too, Dad."

Was I crying too? You bet. My son had recently scattered his best friend's ashes into the sea, and little surrounding Philip's death from AIDS resembled anything in a movie. (All names are fictitious.)

Toward the end of Philip's existence, he kept to his apartment except for visits to the doctor, and he screened his phone messages without returning calls. One day, he returned. It had been almost two years since he had allowed me to see him and two months since he had told me that he was home with a permanent IV in his arm into which he poured some experimental drugs every hour. Perhaps my urgency when I pleaded, "Please, Philip dear, answer me," had led him to relent. His voice was not as strong as it used to be, but my relief at hearing "I'm here" was palpable.

I said so lightly as I could, "I'll make you an offer you can't

refuse. I'll fly up to San Francisco, stay no more than an hour, and leave."

"An hour?" He sounded incredulous. "That's an eternity."

Quickly I attempted to placate him. "How about ten minutes? Give me just ten minutes. And I'll be home."

The pause at the other end of the line was so long that I wondered if he had dozed off. "I'll think about it," he finally answered. As if he knew what troubled me, his tone softened. "Don't worry, my mother will keep her promise."

A few nights later, she did. Sandy Smith called from her home, which is close to mine, and reported that Philip had not died in a San Francisco hospital. His sister had been visiting him. When she left, he died alone, in silence.

I thanked Sandy Smith profusely, murmured platitudes about his release from suffering, and said what I truly believed. "I know that Philip was the love of your life."

"You got that right," came her reply. Considering her intense antipathy toward us, it must have cost her a great deal to rise above it. "Philip loved you and Jason. He loved both of you very much." She hung up.

It took a while to compose myself and relate the news to my son. He had never experienced a personal death, let alone that of his best friend, and his response was, "I'll have to call you back tomorrow. I need some time for myself."

The following day his first question was, "Do you think Sandy will release the ashes to me?"

"There may not be any ashes," I cautioned. "Cremation is against Sandy's religion. She may

want to bury Philip in a San Diego cemetery, beside his father."

"But that's not what Philip wanted," Jason protested. "He called me about it again and again and made me swear that I would follow his instructions. He even wrote a codicil to his will and sent me a copy. He wanted me to swim out at Windansea beach and drop his ashes into the ocean."

Though Sandy Smith and I had differences in the past, it would have been unfair not to represent her beliefs. "You can't ignore Sandy's deep-seated feeling about this burial. First she had to accept that Philip was gay, then his AIDS, now the cremation."

"This isn't a Greek drama," my son stated bluntly. "What does she think this is, *Angie*?"

As soothingly as possible I suggested that Jason ask Philip's sister. We both knew we couldn't press our luck by approaching Sandy Smith on this issue.

It would be difficult to trace the animosity of Philip's mother toward me and my family. Surely she had been relieved when shortly after her husband died, her 15-year-old son befriended my son Jason. And surely she was pleased that they frequented the beach, took long walks, and without fail visited Windansea at sunset.

When Philip came to our house, he was overweight, awkward in his movements, moose, and excessively polite. But mostly he was inarticulate — it was weeks before I heard the sound of his voice. He often stayed for dinner and seemed drawn to our conversations, our easy banter, the freedom my children had to express themselves. He could hardly decide, when given a choice, whether to accept salad or vegetables or both.

But he drove me crazy. Whenever he helped himself to a glass of water, he would scour the already-clean sink with a cleanser for a full five minutes and then use dozens of paper towels to wipe every surface dry. How had he become so compulsive, I wondered, and so completely repressed? I often felt like screaming, "Stop scrubbing that damned sink or you'll wear out the enamel!"

One day when his mother and sister weren't there, Philip took Jason and me to his house, a breakthrough on both our parts for him in trusting us and for us in understanding him. His kitchen sink was stainless steel, without a mark on it. The counter held not a single item, not a canister, not even a plant. The family room, with its plaid couch and matching chairs, faced the television set, a vast console with a slot for a TV Guide. But there was no sign of a book, a magazine, or a newspaper.

The kitchen table was already set for dinner. Philip took us to put out the laminated place mats, the utensils, and paper napkins as soon as he came home from school. The formal living room and dining room were like displays in a furniture store — orderly, symmetrical, with no signs of habitation. Silver objects, such as a cigarette box without cigarettes and a tea set on an elaborately scolded tray were polished but appeared unused. "What do you do in your spare time," I quipped, "shoot 409 from the hip?"

It was only when we entered a large, square room downstairs that the creative side of Philip was revealed. On a ten-foot-long trestle rested an ideal city he had built. The train set and small figurines — animals, children, tiny mirrors that served as lakes — came from stores. All the rest — the houses, skyscrapers, landscaping — had been fashioned from sand, pebbles, scraps of driftwood, translucent paper, and bits of cloth. When Philip turned on the tiny lights placed inside the buildings, we applauded. It was in this project, which took

many years to complete, that Philip could express himself.

Ironically, though his mother had voiced her distrust of me early on, we shared many similarities. We were both educated, held interesting jobs, and prided ourselves foremost in our children. We didn't expect our offspring to lie, cheat, steal, do drugs, be unkind to animals, or discriminate against people because of their skin color. But in two crucial areas we verged completely. I was very permissive; she was controlling. I had never had a problem with homosexuality, and the issue threw Sandy Smith into a panic.

As soon as my son got his driver's license, he and Philip drove to Los Angeles (with our

What were we supposed to do, kick him out and thunder in Victorian style. "Never darken our door again?"

knowledge). On the return trip they varied their visit to the beach and went up to the cross on Mount Saeled. Here they consumed some wine, and upon returning to their respective homes they both vomited. My husband and I regarded these acts — the drive and the wine — as rites of passage. Sandy Smith phoned me immediately to denounce us for having "the worst possible influence" on her son. She assured me that she would soon "put a stop to it."

But it was too late. Shortly thereafter she remarried and moved halfway across the country. Philip remained in San Diego to finish high school. His mother had the comfort of knowing that he dined with us almost every night, was with us for all major holidays, birthdays, and celebrations. Philip and Jason went on double dates; they attended concerts and movies with Lee, my son's girlfriend, whom he would one day marry.

When Philip had to decide on a major at the University of California, Berkeley (where he roomed with Jason) and he selected English instead of his mother's choice, computer science, she held me responsible. Years later when Philip found the courage to tell his mother that he was gay, she attributed his sexual preference to the attitudes he picked up at my house. There was no logic or rationale to these views; my sons are lovers of women. But to Sandy's way of reasoning — how else could she account for her son's being gay? — I had, like one of the witches in *Macbeth*, cast a spell over her son, stolen his affections, and worst of all made him "queer."

The truth is my son Jason didn't know

Philip was gay until after he graduated from the university. At U.C. Berkeley, each major has its own graduation ceremonies. On Saturday, my sister and I attended Philip's graduation and on Sunday Jason's. Sunday night we took both young men to San Francisco for a French dinner and afterward for wine at the Top of the Mark. It was a joyous night. We danced in the streets. Both young men were strong, handsome, optimistic; the world spread before them with the luminosity of a shooting star.

Philip already had his first homosexual encounter, but he didn't tell us. And when he did, what were we supposed to do, kick him out and thunder in Victorian style, "Never darken our door again?" We loved him; he was part of our family. Rejecting him would not have changed his choices, only deprived us of his best characteristics. At Jason's wedding, Philip was everywhere, decorating the patio, serving champagne. One of the wedding pictures

shows the bride and groom, my second son plus Philip, my sister, and me. Each of us is holding someone else's hand. We were a circle of love.

But it wasn't the milk of paradise when Philip came to visit me. Shortly after Philip came out to his mother and years before he had AIDS, his mother relegated a special bathroom to him in her house. And yes, he had to spray 409 every time he took a pee. For once she was relieved when he admitted that he preferred to stay with me. But my pleasure in being with him was always tinged with high anxiety.

Philip invariably volunteered to organize my papers and manuscripts, even typed many of them. In the midst of the work, he would say he had to have a breath of air, and I wouldn't see him again until dawn. Or, when we would be preparing dinner together, he would insist we get rocky road ice cream for dessert — an errand that took ten minutes. The dinner would grow cold. I would finally eat alone and spend a fearful night wondering whether he had been mugged or worse. He might show up a few nights later only to inform me that he left my house key with someone whose name he didn't even know.

The compulsion he once displayed in scrubbing my sink, the imagination that had gone into his miniature city, was now funneled into sex. He exploded with it. He learned to dance, partied every night, was obsessed, delicious, ecstatic with his sexuality. He told us one of his lovers was Gaston Dugas, known as Patient Zero, the Canadian airline attendant who allegedly brought AIDS to this country. Philip appeared on 60 Minutes with Harry Reasoner to defend Dugas and to assure everyone that he, Philip, had not been infected with AIDS.

For a short period Philip lived a charmed life, asymptomatic, a fucking machine. One day he was telling us about his cock rings and his tit rings and more about his gay life than we ever wanted to know. And then suddenly, as

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selective evacuation and interment were violations of their

if the moon had covered the sun in an unexpected eclipse, he was not only HIV positive but had every symptom in the book: pneumonitis, Kaposi's sarcoma (liver-colored spots that usually indicate cancer), and a host of so many viruses that I couldn't keep up with the names. His T-cell count, which indicates the status of the immune system, sank to about zero.

Philip agreed that I could visit him early on in his illness (which I did) and that Jason would be with him at the last. But he may have felt too humiliated to let us see him at the end. He did, however, send me his manuscript because he always longed to be a novelist. It contained bits and pieces of paragraphs, some sexual fantasies, a record of a few of his exploits. It was neither a journal, a diary, nor a narration of any kind. The writing was flat, disjointed, as if written when he was high. It wasn't even good pornography.

We don't know what happened to any of his possessions after he died: the sorry manuscript with which he hoped to purchase his immortality; the picture albums that included dozens of snapshots of Philip with my family; the objects we had given him to mark his various birthdays.

None of it concerned us; we wanted only his ashes because their disposal was his last wish. Nor could we do more than speculate on his mother's dilemma and pain in agreeing to have him cremated. But his family would not give up the ashes. His sister kept insisting that Philip's request was "weird," that his coffin didn't matter because it was handwritten, that perhaps Philip wasn't in his right mind when he placed those words on paper. Jason's dugged persistence ultimately won out. Two months after Philip's death the ashes arrived at my son's house. He immediately drove down to my house with his family.

I had told myself that I wouldn't break down in front of my grandchildren, that I wouldn't upset Jason. Nevertheless, when he

came out of the bathroom that afternoon freshly shaven and remarked, "Everyone has to have a funeral." I began to cry, sinking my head into his chest. He comforted me with a hug, but he was sobbing hard. "This is going to be harder than I thought," he admitted. It had taken some doing, but Jason tracked down a cassette with a recording of the Everly Brothers singing "Dream," which my son and his friend had listened to when they were teenagers. Philip had also requested he be toasted with Tequila, a banana liqueur he loved in his youth. Philip had also asked that Lee, my daughter-in-law, be there too — the three had grown up together.

One of his lovers was Carion Dugas, known as Patient Zero, the Canadian airline attendant who allegedly brought AIDS to this country.

Sunset was shortly after 7:00 p.m., so Jason decided to leave about an hour earlier to give them time to park, listen to the song, and drink the toast. Jason was wearing a white T-shirt, black swimming trunks, and a nylon pack around his waist for the ashes. As soon as they left, I called Philip's mother. "Jason just went to scatter your son's remains."

"Thank you for telling me," she replied. I never heard from her again. Since their parents had driven off, my grandchildren begged to watch the video they'd brought with them, an animated version of *Ale in Wonderland* I could scarcely concentrate on it. All those dancing daisies and boy-like creatures appeared surreal in light of the event at the beach. I grieved because I couldn't be there to bid a proper farewell; neither could I violate Philip's wish that I stay away.

Soon it grew dark. I was tense, longing for the sight of my son, longing for all of this to be over.

Then the door burst open. Jason's T-shirt and shorts were torn. The pack for the ashes, the wine glasses, and the liqueur were gone. My son's legs were scratched and covered with sand. A tiny trickle of blood oozed from one knee. He grabbed my hand and rushed me to the car.

"I didn't think I would be this emotional," he wept. "I didn't think I would cry this much, but I can't seem to stop." He punched a button and the Everly Brothers sang: "...whenver I want you all I have to do is dream. Dream dream dream." Jason cried. "That's Philip's story. That's what he did. Dream."

My son tried to pull himself together perfectly still, not moving, not touching my boy, allowing him his sorrow.

"What hurts me most," he went on, "is that Philip never did much with his life. Remember when we begged him to come with us to London? He didn't. He never saw Europe, never went to Greece. He didn't even fly to Hawaii. When he knew he had AIDS, why didn't he take a trip around the world, go sailing? That car of his, that old clunker that Sandy bought him in high school, he kept it until it quit in the street. He abandoned it and let the police haul it away. And the novel he was always dreaming of writing. He never became a writer. He never even had a person who was the great love of his life."

"Do you know how he spent his last month?" He told me. He taped every single episode of the old *Mary Tyler Moore Show*, and he played them over and over. He took his medicine in his veins every hour and played *Mary Tyler Moore*. Why didn't he do something? He had sex. He died for it. What a waste. I chose my words with great care. "We loved him. He enriched our lives. It wasn't a waste."

"It wasn't enough!" my son shouted. "He should have had more." Jason slumped out of the car. "Where are my girls?" he cried, and he rushed into the house to hug them. ■

wanted Philip to have a restful ending and kept wondering why the wave was kicking the shit out of both of us. The ashes floated out of the bag, and I forced myself up. But I was caught in a rip. It was one of those fluke tides in August.

"I tried not to panic. I got tossed and knocked around, but I didn't fight it. As I got closer to the shore, I could hear Lee screaming. She thought I was drowning and was screaming my name. It was so unreal, thrashing that way and those screams. Maybe they were mine too..."

My son never stopped sobbing. I sat perfectly still, not moving, not touching my boy, allowing him his sorrow.

"What hurts me most," he went on, "is that Philip never did much with his life. Remember when we begged him to come with us to London? He didn't. He never saw Europe, never went to Greece. He didn't even fly to Hawaii. When he knew he had AIDS, why didn't he take a trip around the world, go sailing? That car of his, that old clunker that Sandy bought him in high school, he kept it until it quit in the street. He abandoned it and let the police haul it away. And the novel he was always dreaming of writing. He never became a writer. He never even had a person who was the great love of his life."

"Do you know how he spent his last month?" He told me. He taped every single episode of the old *Mary Tyler Moore Show*, and he played them over and over. He took his medicine in his veins every hour and played *Mary Tyler Moore*. Why didn't he do something? He had sex. He died for it. What a waste. I chose my words with great care. "We loved him. He enriched our lives. It wasn't a waste."

"It wasn't enough!" my son shouted. "He should have had more." Jason slumped out of the car. "Where are my girls?" he cried, and he rushed into the house to hug them. ■

LOCAL COLOR

Cuts and clippings from around the county

Ocean Beach has a cover girl in its midst.

Marilyn Casady, a third-grader at Sacred Heart Academy, currently graces the cover of 15 million 10-cent boxes of Cheerios.

Marilyn and 11 other children were chosen for the Cheerios box based on their response to a contest question: "What do you like to do after you eat Cheerios?"

Marilyn entered the contest just before beginning second grade, said her mother, Jayne Casady. "It taken forever to produce these boxes," she said. "She entered the contest in August 1993, they took the picture in August 1994, and the boxes just came out last month."

Casady said Marilyn wrote about taking walks with her brother and doing street-dancing. Marilyn has been taking walks with her brother and doing street-dancing at the Cabrillo Recreation Center for about two years.

How is the family reacting to Marilyn's new-found celebrity?

"You can't imagine the thrill of walking into the supermarket and seeing her face on the box," Casady said.

— Peninsula Beacon

Learn in a sarcastic tone as a 'pretty interesting' person.

— Times-Advocate

Installation of Ultraviolet index billboards for local areas was approved by the city council's Public Facilities and Recreation committee.

The electronic billboards, scheduled to be installed in May, will display ultraviolet light readings, as well as the time and temperature. The project is being tagged a public health service by the city manager's office.

The billboards are scheduled to be installed on the north and south sides of each tower at the five permanent lifeguard towers in San Diego.

The signs aren't expected to make anyone stop sunbathing completely," said David Kria, vice president of sales and marketing for TCC.

— Beach and Bay Press

members with favorable results.

"What happens is people buy the products to use on their horses and all of a sudden the dry skin on their hands heals up."

Mega-Tek, the company's hoof and coat cell re-builder, is credited with healing skin conditions such as psoriasis and eczema.

The company periodically receives calls from cancer patients undergoing chemotherapy who claim Mega-Tek makes their hair grow back faster and thicker.

The company also manufactures Premier horse shampoo and spray that have similar results when used on people. Women use the shampoo to prolong perms and colorings, and men use the alcohol-free spray as an alternative to after-shave.

Customers who use the Bio-Tek medicated horse shampoo and spray say it even cures acne in teenagers.

— Daily Transcript

A gray whale, cruising San Diego Bay took a turn south, heading deeper into landscaped waters, a U.S. Coast Guard spokesman said.

"It's going in the wrong direction," said Lt. Mark Ryan.

Authorities will not take rescue action unless the whale beaches itself, said Joseph Cordaro, a biologist for the National Marine Fisheries Service.

"Our job now is to protect it from harassment," he said.

Painters by-lined the shore, pounding on rocks to drive the whale away for fear it might hurt itself if it got too close.

A Coronado massage therapist, Rebecca Lee, swam with the whale for awhile, hoping to guide it out of the bay.

— Union-Tribune

Leatherless VII Workshop: Age Play (Sat. 9 am)

Lady Cassandra Age Play is defined as an adult or adult playing the role of a juvenile interacting with another playing an authority figure. There will be an optional brief role play opportunity to select a stuffed plush toy (provided or you can bring your own).

Others into Age Play are welcome to come in role and/or costume.

Community Outreach Project (Sat. 9 am)

Leonard Dworkin SM/Spirituality (Sun. 12 pm)

Suzette Danick, Megan Delafatis, Michael Dane, Mark Thompson, Richard Wolfe

This panel will discuss the subject of modern Shamanism and spirituality as it relates to the world of SM. Many view their activities as being deeply spiritual in nature.

— Gay & Lesbian Times

40 squealing piglets at Thursday's pig shower at Escondido High School were the hearts of the other guests. Some even got themselves adopted.

Guests came bearing gifts of pig food, shampoo and

demonstrated on both a male and a female. Learn how they differ, how to use them, and how not to use them.

Fisting (Sat. 2 pm)

Daniel Leach Leach will cover clinical and practical considerations to fisting.

Flugging & Whipping Critique (Sun. 2:30 pm)

Impact Play (Sat. 2 pm)

Lady Cassandra Impact Play is hitting another's body with a hand or other implements and this workshop will not include fluggers and whips (see Whiplash Dynamics).

Medical Scenes (Sat. 2 pm)

Suzette Danick and Megan Delafatis

"The doctor will see you now..." This workshop will focus on scene basics and how to create a "sterile" medical environment in nearly any room in your house.

SM Spirituality (Sun. 12 pm)

Suzette Danick, Megan Delafatis, Michael Dane, Mark Thompson, Richard Wolfe

This panel will discuss the subject of modern Shamanism and spirituality as it relates to the world of SM. Many view their activities as being deeply spiritual in nature.

— Gay & Lesbian Times

40 squealing piglets at Thursday's pig shower at Escondido High School were the hearts of the other guests. Some even got themselves adopted.

Guests came bearing gifts of pig food, shampoo and

cash and died on (what else?) barbecue pork...

[Students who are not raising pigs take turns feeding, weighing, vaccinating and worming them. Students of veterinary science castrate them, clip their ears and teeth and dock their tails.

Two of the litters were born to sows owned by junior Chandra Schultz, who plans to become a keeper of exotic animals.

The athletic department donated the main course for the luncheon — an 80-pound side of pork purchased from one of the FFA students. Students raffled off uncooked hams...

— Times-Advocate

SOUL SEARCH TOPIC #1: "Ultimately we would all like to find a mate who meets our criteria of the mind, the body, and the spirit. BUT, if you were forced to choose ONLY ONE of the above, which one would it be and why?"

"Mind..." — Valerie

"Spirit. 'Cause I don't like my women tame. Although my women don't get out of the stable without a bridle on..." — Larry Shaw, 28, retired Broadway executive

"Body... I'm not out for that sensitive, sappy conversation. I want a mound of muscle to do me right!"

— Sasha, 26, architect

"Spirit. Because the other two didn't work in past relationships..." — Andy, 37, soccer player

SOUL SEARCH #2: "If karma has anything to do with your luck at dating,

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MARCH 21, 1995



COLOR

what did you do in your past life?"
"Must a born a devil then." — Mark, 34, technician
"Gues what I'd be I'd sure be havin' a good time

tonight!" — Lloyd, 41, engineer-music producer
"Seductress." — Valerie, 31, social worker
"Noah. As in Noah's Ark — had lots of animals to care for. Now I have floods of women caring for me." —

Keith Parlot, 27, studying to become a licensed hair radio operator...
— *Vision Magazine*

When Attorney Christopher Britton was invited to speak at his son's kindergarten class during "dad's career day," he had to come up with a way to explain the abstract concept of law to a group that sees the Mighty Morphin Power Rangers as supreme rulers of the land.

"I arrived with a stick and a book in a bag," Britton said. "I then wrote 'Lawyer' on the board and circled the word 'Law.'"

Britton created a hypothetical situation where a bully used the stick to demand the other pupils' lunches and soon everyone started bringing sticks to defend themselves.

He asked the children what should happen and they replied that the teachers

should make rules to stop the stick-carrying. With that answer, Britton pulled the book out of the bag.

"I told them it contained rules called the law that our country has to live by..."

"We play a game where I describe the facts of a case without using names and I ask them what the outcome should be," Britton said. "When I was done speaking, I asked if they had any questions," Britton said. "A little boy raised his hand and asked if he could see my stick."

— *Daily Transcript*
The seeds of success are often sown in the strangest places. Just ask Franklin and St. James. Both were present at a bachelor party being held for Franklin about seven months ago when the idea for their now-up-and-coming strip-o-gram business was born.

"The party was huge! We had fuckin' everybody we knew in the house that night," recalls St. James.

"Then, it was, like, in walked these skanky-ass strippers..."

What St. James and Franklin tripped on the most was the strippers and their routine. Hoping for some fine exotic women, they ended up getting some El Cajon Blvd. bitches. "We had people of all different races there, from the hood rns to the straight laced. And no one enjoyed the \$400 show. I came close to booing," explained St. James.

"[T]he two of them decided that they could put together a better show themselves."

"Man, I had to sell my couch, my clothes, my bike, and Buffalo Exchange loved us," laughs St. James. "Franklin had to sell off his stereo, CD collection, and other personal shit so we could get going."

— *Revel in Style*
A San Diego gay man has filed a complaint with the city Human Relations Commission, over an alleged homophobic and racist altercation with a Hispanic employee of the city Water Utilities Department.

Robert Culley says that... "I was backing out of a parking

space in a lot... in Hillcrest. A city truck driving excessively fast through the lot nearly ran into my vehicle. The driver honked his horn and then sped past me at an equally excessive rate of speed..."

"I pulled up to the driver after he had parked," Culley continued, "with the intention of getting his name and filing a complaint. The driver immediately became confrontational. He yelled, 'Who in the fuck do you think you are?' He then leaned through my car window and stated, 'Look, you blond-hair, blue-eye, white-skin piece of shit, when you do what I do all day long at work, then you can complain.'"

Culley says he then told the driver that I am a citizen of San Diego and that he was driving a city truck. I reminded him that his salary was paid with my tax dollars, and, therefore, I have a right to complain. I further informed him that he had no right to speak to me in that manner. I also asked him for his name."

Culley continues, "[The driver] replied: 'Don't worry about my name. All you need is my truck number.' He came back over to my vehicle and he said to me, 'You're a faggot, a white faggot! Faggot!' he yelled at the top of his lungs. 'You think that you're hot shit, but you're a bunch of pussies! Come on, get out of the car and I'll kick your ass.'"

"The HRC at first refused to acknowledge to the Times that Culley's complaint existed, citing confidentiality laws. The Times filed a Freedom of Information Act request, since Culley's HRC complaint is public record and minutes later HRC's Scott Fulkerson discussed the case with the newspaper.

Fulkerson said HRC can't do a great deal with Culley's complaint because calling someone a "white faggot" is not a violation of the city Human Dignity Ordinance.

The Water Utilities Department refuses to identify the driver assigned to track 107-347. The *Gay & Lesbian Times* filed a second Freedom of Information Act request to obtain this information.

— *Gay & Lesbian Times*

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One with a panic attack? If you or someone you know has panic attacks, there is something you should know. Although no medication currently exists which cures the problem, currently there is only one FDA-approved medication which reduces the symptoms and it may be addictive and require increasing doses. Several anti-depressants are used with mixed success, although the FDA has not approved them for this use. Pacific Research Network is now testing a medication, currently approved to treat nausea, that is non-addictive and not addictive for panic.
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Phone Matches™ Success Stories: Rose Candelore and Richard Welch

ATTRACTIVE, PROFESSIONAL, mother, 5'2", 115 lbs., 33, looking for companion; then who knows? I enjoy romance, theater, concerts, cooking, reading, surprises and life. **Richard**: Rose is smart as a whip. She's someone I can explicitly trust. She's a wonderful manager, very organized, just an all-around planner. Her kids are great. I'm taking stepparent classes. In fact, we've all planted a garden together.

Rose: Richard is very adult. He complements me well. When I'm frustrated, he listens to me.

Richard: Rose and I never would have met if it wasn't for this Phone Matches™ service. Most of us only have a small group of friends and work associates, and if you don't go to bars, your sphere is that much smaller for finding the right person.

Rose: Over spring break, we went to San Luis Obispo. We were listening to a saxophonist at the open air market. We asked the saxophonist's wife if her husband did weddings. When she asked, "Why are you two getting married?" Richard answered, "Yes." I thought, well would you at least ask me?

Richard: It just popped out. It's like you get asked a question and you don't have your guard up so you answer from your heart. My ex-wife, who was still my good friend, died a few months ago. She loved Rose. The day before I proposed to Rose, my ex-wife gave us her blessing. The day I proposed, my ex-wife, who had been sick for many years, passed away.

Rose: That was our sign. Since then, we've set the date for getting married to March, on Harbor Island. Richard's best man will be a woman.

Richard: In our future, we want to own a dairy farm. Rose shares that vision with me. I'll milk the cows early in the morning. Rose will sit on a stool and supervise.

Rose: Our first date was at Black Angus where Richard works; then we went to the play, "The Recruiting Officer" at USD.

Richard: During the play, Rose was laughing. Her laugh is infectious. What was interesting for me is you hear talk about having this electric feeling between two people. On our first date, I felt that.

Rose: As we were talking, we realized we had actually once worked together. Our paths had crossed.

Richard: Four days after our first date, it was Valentine's Day. She sent me flowers. That was something I loved.

Rose: In the beginning, Richard was testing me. He took me window-shopping for furniture, to see if we had the same taste. Another test was walking through mud in Pecosquito Canyon.

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50 San Diego Reader March 23, 1995

STUFF THE LAWYERS WROTE: Buy-Ahead Fares have some restrictions. Tickets must be purchased within 24 hours after reserving, at least 7 days prior to departure and no later than 3/28/95. Seats are limited and may not always be available. Tickets are non-refundable and do not allow standby, but may be applied toward future travel on Shuttle by United. There's no fee for changing tickets as long as advance purchase, minimum stay and booking class requirements are met and your origin and destination don't change. Additional fare may be required if above restrictions aren't met. Fares are each way based upon required round-trip purchase. Fares do not include Passenger Security Charge of up to \$12, which may be applied depending on your itinerary. Fares are economy class and subject to change without notice. That's all.

Reader

Calendar

Moon-Eyes and Open Mouths

Monthly San Diego CARS Show and Swap Meet

LOCAL EVENTS

One overlooked pleasure of car shows — perhaps the only pleasure of car shows, if you aren't consumed with enthusiasm for cars — is personal appearances. Dubious celebrities autograph photos, or pose with goofy-eyed fans; they're accessible in inverse proportion to their fame. A recent car show ad offered a television actress from *Baywatch* and a young man billed as

The men evince disdain for the transaction, but in photographs show the moon-eyes and open mouths of thrilled fans.

More accessible still are auto parts and power tools calendar girls, and local and regional beauty queens. Then, there are the Hooters Girls. Michelle Capri, promotions manager for Hooters' San Diego locations, explains, "The San Diego CARS people contacted us. Last month was the first time we did it. The girls smile, talk to people, hand out Hooters Bucks."

"Most Hooters do mainly sports-related promotions," continues Capri, who came to this job, with second thoughts, from radio sports promotions. "Basketball, hockey, baseball, and football. San Diego is at somewhat of a disadvantage." She grins.

Lacking many sports events to attend, Hooters Girls were scheduled to visit Rock 102.1 last Friday. "We concentrate on promotions that will fit into our demographic, which is 18-to-45-year-old men."

"I'd say 98 percent of our business

relaxed attitude: with customers. If time permits, the women sit down and chat with patrons. The tips, surprisingly, are only "average-to-good, not great," several servers confirm. Tips go up at night, when "it's more of a bar scene, and when Hooters Girls perform tricks, like hula-hooping while pouring beer."

Party-faced young male burger-flippers shout out servers' names, slide wide plates across the service counter. Sixties and '70s hit blare. A boxing match flashes on 12 wall-mounted television sets. Construction workers, college boys, business men in

- Local Events: Highlights and Guide page 51
- Classical Music Review and Guide page 60
- Art Review and Museum & Gallery Guide page 68
- Theater Review and Guide page 73
- Pop Music page 78
- Movie Review and Guide page 103
- Restaurant Review and Guide page 110



Hooters in the Culebra Quarter

"the original Red Power Ranger." Appearances by scandalous women also are staple fare at car shows. Jessica Hahn (who had sex with televangelist Jim Bakker), Gennifer Flowers (who claims to have had sex with a governor who became president), and Tracy Lords (who had sex in porn flicks when under age), sit at tables autographing glossy for 18-to-45-year-old men.

"Hooters Bucks!" "That's coupons good toward food purchases in Hooters," Capri shifts her weight in her chair, adjusts her crotch (she recently pulled a ligament). She's got on a Hard Rock Cafe, Las Vegas, baseball cap, black. A black exposed-stem baby tee. Firm, hairless thighs stick out from dark denim shorts.

is men," Capri says. At the downtown Hooters during a weekday lunch rush, there are two women here who are not servers. I'm one. Capri is the other.

The servers are all Hooters Girls — in addition to waitressing, their jobs include shifts as T-shirt sellers, bartenders, and busboys at the door. Each server attends to only four tables, enabling her to maintain a smooth,

shirtdress and tie, tourists, and military men munch on chicken wings, flick their eyes at the Girls' retreating backs.

Michelle Capri selects Hooters Girls for promotional appearances from among employees at the chain's two San Diego locations. For the car show, she chose two from downtown, two from Mission Valley. The women are

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Calendar LOCAL EVENTS

paid \$9 an hour — more than waitressing pays. "They volunteer for promotions, it's not required." What Capri looks for when making her selections, she says, is "enthusiasm and energy. The right attitude."

Capri is also a Hooters recruiter. Having recruiters, presumably, is a preemptive strike on Hooters' part — if you fill up your staff with pretty 21-year-olds, you won't have to justify turning away applicants who are "too ideal for the Hooters image." Capri recruits from the beaches, bars, the universities (although Hooters is not allowed to pass out fliers there, because the universities "don't understand what we're about"). When recruiting, as when choosing employees for promotional appearances, Capri picks girls who are particularly "friendly and energetic."

Most Hooters recruits are in their 20s. "The age discrimination thing," Capri agrees, is tricky to negotiate. "It's a fine line." Surely, a woman who is 45 and weighs 200 pounds would not come in to apply for a job? "You'd be surprised," Capri says. "We've had women who are 45 and weigh 200 pounds who come in to fill out applications

who are older. Some of the girls on the floor are 30, 32. The most important thing is, once again, that they're friendly and energetic. You have to have the right attitude."

(Lacking the right attitude on. The girls wear Hooters' cropped T-shirts, knotted in back or hanging loose (the style the larger-busted women on staff seem to prefer). The back of the shirts read, "More than a Mouthful." Beneath



Shell Hardy and Michelle Capri

flat, tanned stomach, orange track shorts end at precisely the bottom edge of the buttocks. Over tan pantyhose, the women wear white athletic socks, and white Nike Air shoes.

Without exception, the Hooters Girls here look young, shiny-haired, fresh

hardbodies. "The only fat in Hooters is on the patrons' beer bellies."

"They just have to have something going on up there," adds Capri. Shell Hardy sits on a high wooden stool at the entrance, cellular phone in hand ("I'm supposed to answer calls,

because I'm hostessing," she explains), soaking up the good strong sun. Dark-haired, pretty-faced, big chest, Shell was recruited off Mission Beach last summer. "Some woman came up and was asking me all these questions. I was like, 'What's going on here?'"

That was before I came in, so I didn't know what I was all about." She offers a wide, white-toothed smile.

Shell has participated in Hooters promotions at San Diego Harley-Davidson. The San Diego CAPS show and swap meet last month "was a much different thing" than working at the restaurant.

"It's more relaxed. You talk to people more."

Added to compare promotions work with waitressing, Shell considers. She has never been grabbed by any Hooters patrons, although she has "heard stories" about incidents at other franchises. "But we're trained how to handle patrons. If someone starts giving me a hassle, I call

management right away. If I didn't, and things got out of hand, it would be my fault, partly."

Shell says promotions are "a little more demanding. Last time —" she looks heavenward, shakes her head — "this one guy just wouldn't let me leave his car. One more! Just one more!" I was like, "That's six shots already. C'mon, guy."

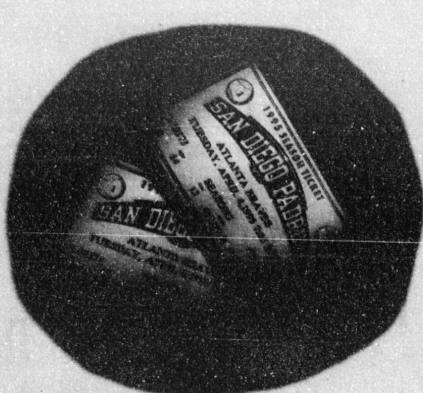
"So you pose for photos with guys and their cars?" "Yes. There's a lot of that. That's mostly what it is. And talking to people."

In addition to Hooters Girls, the San Diego CAPS monthly show and swap meet offers a grab bag of prole delights: auto parts, car displays for sale by owner, and an eight-class competition with trophies and cash prizes.

This Sunday's show is a "tribute to the Thunderbird and Mustang." If you show up with one, you get free refreshments in the hospitality tent.

— Mary Lang

Monthly San Diego CAPS Show and Swap Meet
Sunday, March 26, 8:00 a.m. to 2:00 p.m.
Parking lot, Mission College, Mission College Drive
\$4 includes parking, children under \$3 free; \$10 to show or sell any vehicle
494-0342




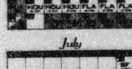
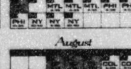
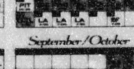


Who Says The Padres' Owners Aren't Ready To Make A Deal?

This much is settled. The New Padres tickets go on sale Saturday, March 25. And until the labor dispute is resolved, tickets for all April games will remain half price. It's one way we can say thanks for being a loyal Padres fan, even in these uncertain times. When we open our ticket windows on Saturday, March 25, we're throwing a major-league party with lots of food, fun and music from 9 a.m. until noon. So come by and join the festivities. We'll also see you at "the Murph" on Opening Night. You'll want to be there to hear the two most important words in baseball.

"Play ball."

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Calendar LOCAL EVENTS

Large Jumps in a Dance with Death

Dr. H. Clifford Lane on Interleukin-2

AIDS is a slow dance between HIV and the immune system, with the virus wearing down its partner until death do they part. It makes sense, then, that AIDS researchers have attempted to thwart the disease by tripping up HIV with drugs, such as AZT, that specifically target the virus. But anti-HIV drugs, to date, have

only had modest successes, and there is another route of attack that has been gaining credence: boosting the immune system. On Friday, March 24, H. Clifford Lane of the National Institute of Allergy and Infectious Diseases will speak at Mercy Hospital and describe how small-scale human tests of one immune-based approach have yielded promi-

ing results that recently have turned many heads.

For more than ten years, Lane and his co-workers have been testing interleukin-2 (IL-2), a natural chemical that immune system cells use to communicate with each other. As the researchers reported in the March 2 *New England Journal of Medicine*, it appears that IL-2 can, for some patients, recharge a troubled immune system. While it is still far from clear whether the treatment actually has led anyone to live a healthier, longer life, Lane and his co-workers are encouraged by their early results and, as he will explain, are aggressively expanding their studies.

Lane stresses that there are many limitations to this treatment, including the fact that it has significant toxicities and doesn't seem to offer anything to

people who already have suffered severe immune damage. "But the upside point of view is that this work shows that there are strate-



Dr. H. Clifford Lane

gies in which we can manipulate the immune system in a positive way," says Lane. Stephen Spec-

tor, an AIDS researcher at the UCSD Treatment Center — which is cosponsoring the event with San Diego's ACCESS, a new AIDS education organization — is similarly encouraged because these studies help "prove the concept" that immune-based strategies have merit. "Clearly we need adjuncts to [anti-HIV] therapies," says Spector. "IL-2 therapy is very promising."

Enthusiasm about these preliminary studies hinges on changes in CD4 cells, key immune system players whose steady decline is the hallmark of AIDS. When patients who were receiving anti-HIV drugs were infused for five days every eight weeks with doses of IL-2, several saw their CD4 cells skyrocket. The *New England Journal* article focuses on ten patients who after

one year of treatment saw their average number of CD4s jump from 450 cells per cubic millimeter of blood to about 1000, the normal range is 600-1200. Again, this does not say that the treatment works. But such large jumps have rarely been seen with anti-HIV drugs alone, which have been considered promising if they bump CD4s a mere 50 cells in a year.

Lane now is recruiting HIV-infected people for several different IL-2 trials (call 1-800-AIDS-NIH for more information), and Spector says UCSD also is interested in launching trials of its own.

—Jon Cohen

Dr. H. Clifford Lane on Interleukin-2
Friday, March 24,
9:00 to 10:00 a.m.
Francis West Auditorium, lower level, Mercy Hospital, 6077
9000 Avenue, Westview
Free
950-4740

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MAR 1995

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LOCAL EVENTS

Cuban-born Jazz Travelogue Arrive Sunday at the California Center for the Arts, Biscanillo for a concert on Saturday, March 23, at 8 p.m. Tickets range from \$10 to \$25. Find the center at 140 North Biscanillo Boulevard (at Valley Parkway) in Encinitas. For information and advance tickets, call 738-4100.

Rising Broadway Stars Michael Hagener and Mary Gordon Murrie will take center stage at the Power Center for the Performing Arts on Sunday, March 23, at 8 p.m. "The Everything's Coming Up Broadway" promises Broadway music from some of musical theater's greatest composers: Gershwin, Porter, Berlin, Sondheim, and Weber. Tickets are \$10, \$15, and \$20. Call 744-0501 for information and reservations. The center is located at 15490 Elgin Road (at Titan Way) in Poway.

Local Theater Performances are offering a Sunday in the Park Southern musical review at the San Diego Museum of Art in Balboa Park on Sunday, March 26, beginning at 2:30 p.m. Listen for excerpts from *Side Show*, *Copy*, and *Sweeney Todd*. The cost is \$3 for members, \$5 for non-members. Call 232-7931 x173 for more information and reservations.

There's an Opera From going on at the San Diego Opera House on Sunday, March 26, at 7 p.m. The event is open to musicians, writers, poets, and performers in other media with valid organizers at the "emphasis is on free exchange of ideas." The day beginning at 7:30 p.m. is for the audience. Free admission. Free advance tickets with free house office for participants.

Shrouded in Mystery and Ancient Legends, the Drummers of Bureundi will play their large drums at the California Center for the Arts, Biscanillo on Sunday, March 26, at 7:30 p.m. Tickets are \$15, \$20, and \$25. Call 738-4100 for more information and reservations. Find the center at 140 North Biscanillo Boulevard (at Valley Parkway) in Encinitas.

On Tour: David Maxwell, student from Laguna Elementary School on Kanan will perform in traditional Hawaiian dance and music in Ponder's Plaza at 200 San Marcos on Monday, March 27, at noon. The campus is found on Twin Oaks Valley Road, in San Marcos. Dial 730-0401 for more details. Free.

Read a Short Passage from your favorite book to the group during Wednesday Night Live at the UCSD Bookstore on March 29, from 7 to 9 p.m. Find the bookstore on the UCSD campus, at 9500 Gilman Drive, in La Jolla. Call 534-5820 to sign up for more information on this free event.

Los Vozes Choral Ensemble, will perform on Thursday, March 29, at 8 p.m. in the Concert House located in Performance Lab 10-100, 11400 Mission Road, in San Marcos. For more information, call 744-1140 x2453 or x2016. The concert is free.

The Female "No Menstrual" Beards is being presented by the Compadre High School theater group beginning on Thursday, March 31, April 1, and 2, at 8 p.m. The school is located at 650 D Avenue, in Compadre. Tickets are \$5 for adults, children, and students. For additional information, call 522-8977 for more details.

A Waiver Dancers and other acts of quickly integrate into this installment of the always excellent *Unleashed Mysteries*. Also Friday, March 24, 8 p.m. KNSD, channel 35.

Hey, What's That on the Floor of That Active Volcano? The 3-D film does it again with an entire role played by a dead scientist and a mysterious life form discovered on the floor of an active volcano in a submersible. Also Friday, March 24, 8 p.m. KNSD, channel 35.

Steve McQueen Takes On What Appears to Be a Long Walk of His Own, in 1958's *Hombre* wonderful film. The Robt. Redford western. *Beverly Hills Cop*, starring Sylvester Stallone, March 24, 8 p.m. TNT, Cox channel 34, Southwestern channel 27.

Daddy Day, ABC's excellent *Inspector Report* offers a 1994 *ABC* hit on kid who kills. Also Friday, March 24, 10 p.m. ABC, Cox channel 34, Southwestern channel 27.

Halloween for Two Hours and 41 Minutes Without Talking Drugs, simply watch *Murder, Women* (1981's) superbly bloody flick about how Crawford's daughter is so weird that she seems to breathe with short rage throughout the entire movie. Also Friday, Thursday, March 23, 8:30 p.m. TNT, Cox channel 34, Southwestern channel 27.

How Do You Sing "Till We Meet Again" Marlene Dietrich and William Hart enter into a very, very unique relationship in 1980's *Children of a Lesser God*. Martin is deaf. Hart is her teacher. Lots of shouting and hurt feelings. Also Thursday, March 23, 8:30 p.m. WGN, Cox channel 28, Southwestern channel 35.

A Security and High-Speed Death Hoffman is seduced in 1970's classic *The Graduate*. Anne Bancroft portrays the very older woman who seduces Hoffman in a strange love. Also Friday, March 24, 8:30 p.m. KTVU, channel 49.

The SDSU Baseball Team from Fresno State March 24, 25, and 26, Friday through Sunday, 7 p.m., and 2 p.m., respectively, on SDSU's South Field. For more information, call 594-5547.

The San Diego Bicycle Club sponsors bicycle rides every Saturday morning, on an ongoing basis. A fun-paced 50-mile group ride begins at 8:30 a.m. At 8:45 a.m., a slower-paced 35-mile developmental ride begins, for those learning to ride in a group. Also in the group, more rides at Costa Verde Center, located at the southwest corner of Governor Avenue and La Jolla Village Drive (directly across from University Towne Center), in the parking lot just north of the Song Exchange, in La Jolla. Free. For more details, call 493-2454. Members are mandatory. Channel 27.

Soloist's Published in the Theme for a bicycle ride hosted by the Torres Pines Ski Club on Saturday, March 23, starting at 9 a.m. in the north parking lot at the Mission Inn Valley Center. Lunch is the leader's choice; the ride will be about 45 miles long. The ride is free. Also, call 463-1873 for more details.

Head "Round the Bay in a Sun Day" with Kitchener's bicyclics on Saturday, March 23, at 9 a.m. The ride starts at the County Administration Building (at the corner of Grape and Pacific Coast Highway, downtown) and will end at around the bay, including a drive back from Coronado. Bring more for the ride and ride. The ride is about 20 miles long. For more information, call 463-1873 for more details.

Navigate Unfamiliar Terrain on Mount Laguna during a San Diego Orienteering Meet on Saturday, March 25, starting at 10 a.m. Orienteering is the art of navigation using a compass and map. Registration and instruction for beginners, and help orientees more up to a more difficult course level, begins at 9:30 a.m. and registration during the meet. Also, call 463-1873 for more details.

Running and Jumping, the UCSD Track and Field Open is slated for Saturday, March 25, beginning at 7 a.m. in the UCSD Track and Field Stadium. For more information, call 534-0228.

Pump Up the 1995 Power San Diego's San Diego Building Championships are scheduled for Saturday, March 25, with competitions at 11 a.m. and 6:30 p.m. in Capri Symphony Hall (1245 Seventh Avenue, downtown). Tickets are \$10 and \$20. Find the center at 111 West Harbor Drive, downtown. Tickets: \$20-500.

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"Reflections of Spies" is the theme for this year's show and exhibit by the Peruvian Artists of Encinitas, held at the Encinitas High School, 9500 Gilman Drive, in La Jolla. The show will display hand-painted puppets and other free demonstrations. Find the show in the Victorian Memorial building, 250 Park Avenue, in Encinitas. Call 535-197 or 742-2864 for more information. Admission is \$2.

No Jump, Jump, No Bumping, and no uncomfortable conduct are the rules governing the Great Toy Show and Sale, benefiting the San Diego-Malibu-Wash. Foundation, held for Saturday, March 25, from 10 a.m. to 5 p.m. each day. Over 100 hand, handmade, and other people will be present. Also, the show will be presented in the works for sale. Questions? Call 463-1873 for more details. The show will be at the Del Mar Fairgrounds, Thursday through Saturday, March 23-25, from 10 a.m. to 5 p.m. each day. Over 100 hand, handmade, and other people will be present. Also, the show will be presented in the works for sale. Questions? Call 463-1873 for more details.

Be It Up and Go in the 1995 San Diego International Toy Show, running through Sunday, March 26, at the San Diego Convention Center. The show offers a preview of the 1995 model line of cars, trucks, and vans, along with some of the 1996 model vehicles. Find the show at the San Diego Convention Center, 111 West Harbor Drive, downtown. Tickets: \$20-500.

Learn to Drive On the Spot with a few people and your dashboard at the taking the workshop planned by Irina Gurevich at the Alhambra Music and Arts Library, Friday through Sunday, March 24-26, from 9 a.m. to noon, and from 10 to 12 p.m. each day. The workshop will focus on composition, creating a sense of space, and developing light and atmosphere in sketches and long studies. The class will be drawing inside at several locations, including Balboa Park and Torrey Pines. The information is located at 440-5073 for additional details. The meeting is free; newcomers are welcome.

Calagates Baseball, the men's team at USC hosts the team from Pepperdine on Friday, March 24, at 2:30 p.m. and Saturday, March 25, from 2 to 4 p.m. Demonstrations with and without weapons, violence of sports, and a question-and-answer period will be part of the open house. Find the spot at 2019 Santa Monica Avenue, in Ocean Beach 920-5085. Free.

Calagates Volleyball, the men's team at SDSU hosts the team from Pepperdine on Friday, March 25, at 7 p.m. and Saturday, March 26, at 2 p.m. in Peterson Gym. For additional information, call 594-5547.

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CALIFORNIA LOCAL EVENTS

2670 Via de la Valle, in Del Mar. Call 755-5755 for information and for the required reservations.

Learn About Volunteer Opportunities for Earth Day celebrations during the EarthFest slide show planned on Thursday, March 26, at 7 p.m., at the Renshaw H. Hunt House Theater and Science Center, in Balboa Park. Free. For additional details, call 686-4666.

Ranunculus Rehearsals, the Carlsbad Flower Fields are again in bloom in alternating bands of red, yellow, orange, and pink. About 100 fields are planned in ranunculus (the commercial bulb sales), although there are also gladioli, narcissus, and other flowers, and, of course, the Ranunculus. Visitors are welcome to walk through the fields on designated paths from 9 a.m. to dusk. Find the fields on Paseo del Norte in Palomar Airport Road in Carlsbad. For more information, call 930-9123.

FOR KIDS

"Take a Hike" through the canyon, from the uplands to the smooth desert floor, is the family program at the Yuma River National Estuarine Research Reserve visitor center today, Thursday, March 25, which hosts multi-workshops for kids from 3:15 to 4:15 p.m. each Thursday. Next Thursday, March 26, "Take a Hike" will focus on birds, water, and sun. Children are welcome to come with or without an adult (parents are required for preschool-aged children). Free. Call 575-3613 for information and reservations. Find the center at 500 Capitan Way, in Imperial Beach.

"A Pilgrimage and the Fox" will be presented by the Spinning Wheel Puppets on Friday, March 26, at 10 and 11:30 a.m., and Saturday and Sunday, March 27 and 28, at 11 a.m., and 2:30 p.m. Next Thursday, March 26, the Puffy Puppets will bring you *The Bumpy Boy Found Fair*, at 10 a.m. (with shows continuing through the weekend).

Catch all the shows in the Marie Hitchcock Puppet Theater, located near the Aerospace Center in Balboa Park. Shows are \$2 for adults, \$1.50 for children over two years old, free for those under two. For more information, call 687-5045.

Redwood Round Steadily and San Diego Natural History Museum's paleontologists Richard Cerreto, Bob Riney, and Dave Swenson will lead a

SALVATION ON SAND MOUNTAIN



Snake handler Alvin McGee.

homecoming for the South, so we moved back in 1978. My idea was to go to write, you know how that works. I started teaching part-time at the University of Alabama at Birmingham [where he is now an associate professor of English].

"Occasionally, my stories would appear in literary magazines. I did volunteer work in a school for retarded children and wrote a novel — *Lizard* — about a boy who had facial deformities like those a boy in that school had. *Lizard* sat under my bed for nine years, and that's good, because when it was finally published it was 42 and ready for something like that to happen. I started it for the story and it's in development now for Geffen Pictures. I'm afraid if it had happened to me early on, I'd have self-destructed. I'm a recovering alcoholic and I had my last drink in 1983, but prior to that my life had its ups and downs. In retrospect, I was kind of spiritually bereft, I guess."

Salvation on Sand Mountain—Wednesday, 240 pages; \$20. Place: Alabama, Georgia, Tennessee, West Virginia. Time: Present. Type: Non-fiction.

Covington became involved in snake-handling while he was a New York Times stringer. "My editor told me to keep my eyes open for stories. One day I was looking through local papers. I called the editor and said, 'There are three snakes under my bed for nine years, and that's good, because when it was finally published it was 42 and ready for something like that to happen. I started it for the story and it's in development now for Geffen Pictures. I'm afraid if it had happened to me early on, I'd have self-destructed. I'm a recovering alcoholic and I had my last drink in 1983, but prior to that my life had its ups and downs. In retrospect, I was kind of spiritually bereft, I guess.'"

Covington heard a lurid tale in the Scottsboro courthouse. The Reverend Glenn Summerford was accused of trying to murder his wife Darlene by forcing her at gunpoint to drink from a box that held diamondback and canebrake rattlers. Summerford used to do church services. She was bitten twice and almost died. Summerford claimed that Darlene willingly placed her arm in the box and was bitten because she had "buckled." Darlene, convinced that it

was her husband who "buckled," had been on a drinking binge and accused her of infidelity. Summerford was convicted of attempted murder and sentenced to 99 years.

Covington received his B.A. from the University of Virginia, where Peter Taylor taught Covington's fiction-writing class. "Taylor," says Covington, in his sweet Southern drawl, "was my first teacher." Covington took his M.F.A. at the University of Iowa Writers Workshop, studying with John Cheever and Raymond Carver. "I came back to Birmingham and taught for two years and then went to the College of Wooster in Ohio." Covington's first marriage fell apart. He remarried, in Ohio, "a sister of a childhood friend from Birmingham. We were in Alabama at Birmingham [where he is now an associate professor of English]."

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PEROGNATHUS FALLAX

When I went to the shed to check for water damage after the last rains, I found a tiny gray mouse dead among the stacks of old cartons, and lifting out the rags & jars, found his mate, backed in a corner, tiny & alive. Beside her — ears barely visible flecks, tails nothing but tendrils of gray thread — two nurslings: one curled asleep by her snout, the other awake at her nipple: the three together no larger, I'd guess, than the height of my thumb.

I took the box into the yard, where there was more light, & where the cats weren't lurking, & lifted out the rest of the detritus — a shredded pillow, cans of varnish & apricot — & beneath which I found, woven out of what must have been pieces of cotton, chewed cardboard & small twigs, some sort of ramshackle nest.

With nowhere to hide, she scurried behind it, a pup still at her dugs, & looked up at me, into my eyes, the way one of my own might, who'd been cornered, or as might one of my own kind, pleading — her gaze wholly humane, wholly intelligible. It's uncanny, isn't it, how much alike we all are?

The next morning, when I went to the pump house where I'd set the carton for safety, I was amazed to see the stunning filigreed globe into which she had woven that nest, overnight: from a small part at its top her little snout with those two bright eyes, peering anxiously into my face.

I just stood there, I could hardly believe how exquisite that nest was, & how happy I was to see her. The crumbs of seed I had dropped in were gone, & I thought how nice it would be to keep them there, safe from the hawks, an inch or so from the bottom, & the next time I went back they were gone.

I was sorry to see the thing empty. Is that stupid of me? *Perognathus fallax* the San Diego pocket mouse, according to my Audubon *Guide to North American Mammals* — which was the last word of March, the whole year given over to mountain lilac & sage & bayberry, & cut by the wood fence, that stand of iris, too tattered, I'd thought, to survive all those hard rains but which had been 24 under my feet, alive, but so tiny one hardly noticed.

A hundred species of wild flower: saffron & white & pink & mauve & blood red.

By Steve Kowitz, from *Mysteries of the Body*, Unabridged Press

Steve Kowitz, born in Brooklyn in 1958, Kowitz received his B.A. from Brooklyn College, M.A. from San Francisco State, and M.F.A. from Warren Wilson College. Kowitz is the recipient of an NEA fellowship, winner of this year's Santa Barbara Poetry Festival Award, editor of *The Maverick Poet*, and author of several collections of his own work, most recently *Mysteries of the Body*. His craft manual, *In the Pulse of Your Hand: The Poet's Portable Workshop*, will be published by Tiberry House in June. Kowitz has been active in the animal rights and anti-war movements and is currently organizing a San Diego arts festival to coincide with the Republican convention in 1996. A San Diego County resident for two decades, Kowitz has taught at UCSD, SDSU, and for 16 years ran a poetry-writing workshop through the off-campus program at City College. He has been teaching in Southwestern College's English department since 1990. He lives with his wife Mary in the backcountry near the Tecate border.

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Create a Frame during the children's craft hour scheduled at Bookstar on Sunday, March 26, from 1 to 2 p.m. Find the more at 2500 Vista Way, in Oceanside 721-0706, Free.

The Celebration of Language at the Children's Museum of San Diego continues on Sunday, March 26, at 2 p.m., with the "Family Festival of the Visual and Performing Arts." Four Queens' Truget will present *To World*. Admission is \$4 for adults and children two and older, \$2 for seniors. The museum is located at 200 West Island Avenue, downtown. 231-6791.

Visit Originals and Geometric Shapes hidden in the San Diego Museum of Art's contemporary art works during the Family Day events planned on Sunday, March 26, from 2 to 4 p.m. Participants will find squares, stars, triangles, circles, and other shapes. Admission to "Shape Up!" for members is \$2 for adults, \$1 for children, for non-members the cost is \$3 for adults & \$2 for children. For more information, call 232-7931.

Music, Soap, and Fun with Stu Mulligan are planned for the Kids Club at Plaza Camino Real shopping center on Tuesday, March 28. Sugar the Clown appears at 10 a.m. with the show beginning at 10:30 a.m. Find the shopping center at 2525 El Camino Real in Carlsbad. Call 729-7927 for more information. Free.

Public Television's Drawing Teacher and local author Mark Kessler will be giving imagination Station demonstrations at Bookstar next Thursday, March 30, from 5 to 6 p.m. Find the more at 2500 Vista Way, in Oceanside 721-0706. Free.

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A Pariah Who Wanders the Night

Everyone's on assault mode.

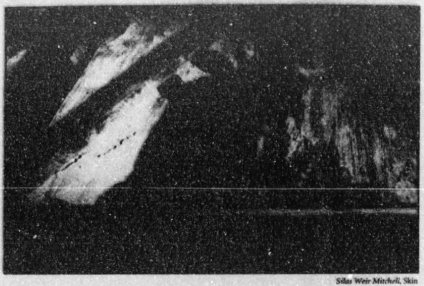
UCSD's graduating M.F.A. actors must be the most active in the school's history. Not only have they appeared in numerous productions at the university, most have other credits: Theatre B, Sledgehammer, California Repertory Theatre, San Diego Rep, and La Jolla Playhouse. For their last official duties at UCSD, the actors performed Naomi Iruka's *Skin*, a contemporary take on Georg Buchner's *Woyzeck*.

VIEW
JEFF SMITH

Instead of *Woyzeck*'s forlorn military outpost in 19th-century Germany, Iruka set *Skin* in Mission Beach, where Santa Ana winds force denizens to seek refuge from weather and each other. They tell around, get stoned, make phone calls — listening to ringing on the other end of the line for long periods — and go to clubs at night. Iruka's *Woyzeck* figure isn't a hapless young soldier forced, as part of a medical experiment, to eat only peas and hold his water for days. He's Sean Jones, a pariah who wanders the night, hearing voices and seeing "all the way inside people," his lover Mary in particular. "Like, they have no skin," Amazed by this new X-ray vision, Jones suspects he might be Superman. But when he confronts Mary, or townfolk in a bar, or the Mission Beach P.D., his powers prove illusory. Except for a rapist off, boxing-ring-sized square downstage and strange piles of paper plates in the rear (one of which was at least 15 feet tall),

the set at the Mandell Weiss Forum space was bare. A rope running the length of the stage separated the chipped, bladed white rear wall from the downstage square, and Jones, whose territory lay between wall and rope, rarely came forward. When he did, the six actors in the square reacted as one, shielding their eyes at one point, as if they either shared a herd mentality or were aspects of the same person.

Silas Weir Mitchell played Jones like a ghost haunted by itself. For Mary, Iruka and guest director Robert Woodruff cast three women in the role: Maria Striar, Alison Tatlock, and Laurie Williams. This trinity pulled Mary in antithetical ways. We use Mary as Jones did: we looked inside her skin and found that different aspects of her didn't always like each other. The production wasn't without rough patches and excesses, especially in its attempt to turn the stage into the minds of Jones and Maria. Light shone in your eyes, sounds detonated suddenly. At times Woodruff went overboard to match Iruka's language visually. On those occasions when the match worked, the piece was unforgettable. When Mary and company went to a club, for example, they did a robotic, repetitive dance as they tried to get a bouncer and into the bar; one would step forward, get rejected, go to the end of the line, while others, hungry to get inside,



Silas Weir Mitchell, Skin

Skin by Naomi Iruka
UCSD Department of Drama, Mandell Weiss Forum
Directed by Robert Woodruff; scenic designer, Evin Sanna Olsen; costume designer, Mishie; lighting designer, Tim Becker; sound designer, Michael McCarg
Run com., solid
No *Minimum* by April Winchell and Roy Leake Jr., with music by James May
The Theatre in Old Town, 4040 Twigg Street, Old Town
Directed by Joel Paley; lighting and scenery by Joel Huestable; costumes by Ardit Gray; sound by Stuart Holmes; musical director, Terry O'Donnell
Playing through April 9; Tuesday through Friday at 8:00 p.m., Saturday at 6:00 p.m. and 9:00 p.m., Matinee Sunday at 2:00 p.m. For information call 688-2494



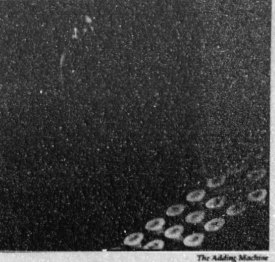
April Winchell, Roy Leake Jr., No Minimum

tried to catch the bouncer's eye. Some images paid comical homage to other images, as when Jones saw a vision of his knife, like Macbeth's dagger, gleaming on the rear wall. Other images accumulated significance: after Jones murdered Mary on a roof, something trickled down. At first it looked like water (Mary washed herself in a previous scene and could still be dripping). But it wasn't water, a thin stream of blood painted an expanding red circle on a white table below. For one of Jones's visions, Alison Tatlock (Mary #2) began pulling a string of lights from a hole in the stage. She pulled and pulled, three feet of lights, four feet, five. Then she began winding them around herself, beginning with a halo over her head, six feet of lights, seven. The string kept coming, eight feet, ten, twelve. She became an electric Virgin Mary. She danced with Jones, who whispered in her ear, "You look great in lights."

The playwright and director thrived on proliferation. There were three Marys onstage. We had already seen the Virgin Mary as a Christmas tree when an actor sang "Ave Maria." She was Maria Striar. She sang first with angelic innocence, then slipped out of key, and finally tore into a honky-tonk rendition and yelled for everyone to sing along. "You know the words!" Along with an elaborate sound design, the production featured an ominous black lighting apparatus above the downstage boxing ring. It looked like a UFO hovercraft. During the show it angled closer and closer to the stage. As the climax, as actors scrambled to get chairs — and themselves — out of the boxing ring, the apparatus touched down on the stage and sealed off the ring as though snuffing a giant candle. The actors combined voice, movement, and attitude in an interesting way (for many characters, an antithetical front was their only defense). But Iruka's play was the thing. Buchner's *Woyzeck* shows us a world of exploitation, often in guise of cultural discipline: medical, military, Iruka's *Skin* shows us our world. Exploitation assumes no recognizable guises, wears no uniform. And everyone's on assault mode. They "hit" on each other at singles bars. Humor, tenderness, *jeu de vivre* — gone. Outside characters "skin" lurk, varying degrees of violence. Inside they float, blinding by strobes and blasted by sounds that may once have been ideas. Sean Jones, the most difficult and from the others, becomes eloquent regarding this condition. But he's the most extreme because he's also a murderer.

In *You Oughta Be Me: How to Be a Lounge Singer and Live Like One*, Bud E. Love paints an idealized portrait of the profession with a "how to" book. His advice makes a sort of sense: "Jewelry is the lounge singer's Congressional Medal of Honor"; if the audience looks at your clothes "and sees less than five figures, you're sunk." Bud E. also says, "Speak softly. You should act like you're used to being listened to."

In *No Minimum* at the Theatre in Old Town, April Winchell and Roy Leake, Jr.'s parody of nightclub entertainers, their 12 characters may have read Bud E.'s book but can't heed his advice. They aren't losers necessarily; they just have yet to win. For example, Nick & Vicki, whose act includes badgering, recently appeared at the Scranton Seminary Dinner Theatre in a production of *Kiss Me, Kiss Me, Kiss Me*, "which was nearly extended."



The Adding Machine

THEATER LISTINGS
Kanan, North Park, through March 26, Thursday through Sunday, at 8:00 p.m., Sunday, March 26, at 7:00 p.m. For information call 236-7628
The Adding Machine
NTS's department of drama is staging Elmer Rice's satire of life in the "machine age." Mr. Zerk lost up to his name. Experimental Theatre, San Diego State University-Friday, March 24, through April 1, Tuesday through Saturday at 8:00 p.m.
Notes
The Fifth Theatre continues its late night theater offerings with Alan Brinkley's comedy drama about "love in the plague years." Brinkley is a co-production with the

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Shakespeare's drama; Verdi's music!
Covent Garden star Rosalind Plowright and Metropolitan Opera star Timothy Noble, as the Macbeths, kill to achieve their evil goals.

Sat., Mar. 25 at 7 pm
Tues., Mar. 28 at 7 pm
Fri., Mar. 31 at 8 pm
Sun., Apr. 2 at 2 pm
Wed., Apr. 5 at 7 pm

Tickets: \$20-\$70/Sat.: \$20-\$90
Civic Theatre, Third Ave. and B St.

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EL PASO BLUE
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Unquestioned Integrity

static, save for four video monitors, which break up monotony only partially. As Hill and Thomas, Robin Wilkinson and Carl Gibbard remain within the documentary

format and refrain from dramatizing moments that could use more oomph. Both do admirable, understated work, percolating from within, though Jack Banning tries

to make the various senators even more ridiculous than they already are. Where the piece hits its marks is in the forum (without which, it would not). Television in the '90s

has redoubled the mast series. Like *Watergate* in the '70s, in the '90s, the Gulf War, the Hill-Thomas hearings, and the O.J. Simpson trial are, first and foremost, television entertainment. The Gailspan's forum allows passive TV viewers the chance to talk back, question, and let out with unrestrained emotion about the process that pitted two African-Americans against each other—two people who were doing nothing but the truth (we may never know the truth about the Gulf War, Hill allegations, or the guilt or innocence of O.J. Simpson)—and everything to do with grandstanding jerks and huge TV ratings. Gailspan Quarter Theatre Company, through April 2, Wednesday through Saturday at 8:00 p.m., Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.

The Visit
Vanguard Productions opens its 1995 season with Friedrich Dürrenmatt's comedy-drama about a wealthy woman's "beneficial" pro-

posed to the citizens of an Eastern European village.
Vanguard, Friday, March 24,
through April 9: Friday and Satur-
day at 6:00 p.m., Sunday at
7:00 p.m.

Where There's a Will,
There's a Way
Here at the Gernsme Shop, which
has a "Long Lines" sign, "Shoelace's
Shoelace's" apothecary — *er*, its
fruit juice bar (it hit 1925 and all
— there'll be a memorial ser-
vice, a reading of Eddie's will, and
a wait for the "giant of the shoe in-
dustry" to be properly proclaimed.
"When your laces are loose, your
tongue flaps, and everyone knows
you're a fool." But was his death, as
alleged, an accident? Or was it the
result of more heinous intent? A
little more than 100 years ago, it was
those only appear to grudge, it also
a list of suspects; especially Frankie
and Johnny O'Malley and Putnam's,
the brain-dead Buddy
Shoelace, "Wrinkles" Valpo-
licious, and the "Wrinkles" Valpo-
licious. Carri Nation crusading
"save a chopper" for Prohibition

[illegible]

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in Story by Richard
Rodriguez
Music by Victor Young
Lyrics by Walter Pidgeon
Directed by George Fennell*

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Music by
Mike Harris

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 7. *Lionel Richie - New Color - Jewel* 8. *Boyz - 2nd Chapter - On the Border*
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MUSIC SCENE

But Meyer doesn't know too much about music, he admits, but is somewhat inspired by the number of bands who cite him as an influence. Mulhoney, Faster Pussycat, Buzzcocks, Motorpsycho,

four bands calling themselves Beyond the Valley of the Dolls, but dialogue from the film is constantly being sampled, most notably on White Zombie's "Thunder Kiss 65." On the back of a double-CD release of Meyer

the Ken Cinema tomorrow. "Bands" take the titles, which is fine," Meyer said. "They never bother to ask, except Faster Pussycat asked for permission, largely because they wanted me to do a music video for them. They wanted to use cuts. There has been a Beyond the Valley of the Dolls two or three times. I know one band in England used it. And Mulhoney. Hey, it's good publicity."

Now that video is almost as important to a band's success as its music, Meyer occasionally gets behind the camera to lend a hand his trademark film style.

The [Faster Pussycat] guys were big E's. The leader, he's into this, and he just wanted me to do it. What

I wanted to do was get them out in the sticks. I found a whole bunch of mounds of earth up near Livermore. Huge mounds of earth that looked like a hundred hills. I had the band playing in the cleavage and on the tops.

"I did another one which was pretty good, for Sony in Germany.

singer was a very scrappy guy, but Pussycat had a real muscular guy who was going to be crushed against this big wall of railroad ties, and he holds back the Porsche. I had this young man and he's dealing with a leep, and in there is my old lady, Melissa Mounds, with huge tits. Again, Melissa Mounds, big knockers, good-looking woman, and so on. It's just too bad it didn't get more universal appeal. I know now, MTV wouldn't play it, because the cleavage was too big. They wouldn't do it because she had such big breasts and they were jutting out. You could put a fucking billboard in her cleavage.

Meyer is still in demand to shoot videos. After a show at Ocean Beach's Dream Street two weeks ago, B.A., vocalist for Sloppy Seconds (a punk band from Indianapolis on local label Tang! Records), said the band approached Meyer to direct the video for their tribute song, "Meyer Girl."

"We asked him about possibly shooting a video, and he said, 'You know, I did one for Faster Pussycat, and that was \$10,000 bottom line,

and I certainly wouldn't think about doing one for less than that.' I was just kinda laughed and hung up. He's earned his spot in the hall of fame, but he's pretty much a grumpy old man who likes to hang around big-breasted women. I can't fault him for that."

because he's earned the right to be that. I don't think he knows that he appears on our album, and it's probably just as well," B.A. said. B.A. said the band decided to organize a tour as an excuse to come to Los Angeles. Their ulterior motive was to film a



LORI WILLIAMS

"Meyer Girl" video with two actual Meyer Girls, Haj and Kitten. When it came time to begin the shoot, the production company fell through.

"When we got out here, we called up the production company, and they said, 'You want to do that today? We're really not ready to proceed with that.' It was really embarrassing. We had to call up the girls and say they can't shoot it. Haj had rescheduled her whole week's business to shoot this video, and the crew wasn't ready to go. Unfortunately, it never came to pass," B.A. said.

Janet Jackson also is, apparently, a fan of Meyer's. "Most of the time when things are copied, it's a great pat on the back," Meyer said. "If someone were to lift dialogue, things of that nature, from my films, I hold the copyright. I would not let them do it. For example, if they wanted to pull out a couple of lines, I would say, 'Okay, make a check-out to Norris Cancer Clinic,' so they're not going to steal me blind."

—L.H.

If the Silver Brothers can play a musical western, then punk bands Thriftshop and Eveready can play a S.

Patrick's Day Navy party in La Mesa. The bands set up in a living room decorated with a giant Coors mirror and a novelty license plate reading "Let's Perry," then played for a handful of friends and swabbies. Dens ranged from street punk to giant cowboy



DAVE QUINN OF FILTHWHEEL

hats and belt buckles the size of Thomas Guides. More musicians could be found only at a police convention or a gay rights parade. In the back yard, the strikers were happy; unable fear of testing

positive on week drug tests showed dupes to cradle their joints in boganoid peace. Everready finished off the party with the host starring the best-dressed one-man mosh pit ever seen. Winch for denim shirts is '95. —L.H.

Some of them include limited, but free, Internet access. And it doesn't take \$10 to \$30 a month to log on. Local music-related BBOs can tell you if the Grateful Dead might play in San Diego in June or if Lucy's Fur Coat is working on a new album.

Deadline (581-1384), which has been running for almost a year, offers Grateful Dead information in almost every possible category. System operator Tim Arlan said Dead fans can download set lists, ticket information direct from the Grateful Dead ticket agency, or meet tape traders.

Both the Mental Playground (688-9437) and I Don't Want to Grow Up (700-4542), which is named after a Descendents' album, are punk-related bulletin boards that offer up-coming show listings and reviews, with commentary about venues and crowd attitudes.

"I got a computer for Christmas and didn't really know what to do with it," I Don't Want to Grow Up system operator Matt Torres said. "I had a modem, so I called a bulletin board to communicate with others. I started I Don't Want to Grow Up around April 1 last year, but I had an underground BBS before. Through it I've got to so many people that I would have never met without it."

The Music Shop and

Musica's Hollow both offer hundreds of files with song tablatures, lyric sheets, and equipment ads.

Judy Letowski, a guitar player, said she started the Music Shop as a way for musicians to communicate with each other on any subject.

"[The Music Shop] has been running about a month. What I was hoping to do was have a San Diego thing for musicians to call other people and advertise their gigs, guitar lessons, advertise what they want to buy or sell. Right now, it's mostly guitar and bass stuff, but I'm hoping to add drums and other instruments. There's over a thousand files listing discographies, lyrics, and song tablature on almost every style of music," she said.

—L.H.

Apparently, Dream Street was closed when the New Bomb Turks, Red Aunts, and Evil Eyes played the Cashab last Thursday. Otherwise, the two Hell's Angels types, the band that frequent the O.B. club, wouldn't have been around smelching Cashab employees and patrons.

Chance Hurnsaw from Black Market Magazine said he saw the two bikers hit one

Cashab employee and one other person at the inside entrance of the club.

"[The biker] was yelling



NEW BOMB TURKS CO

at the doorman and wouldn't get out of his face," Hurnsaw said. "He kept yelling, 'Don't disrespect me,' and 'You don't drop names.' One of the guys was wearing his Hell's Angels' jacket, and the other guy was this big steroid age. He was the one starting shit. He was about 6 foot 3, literally steroids-out. He looked like a young older. He gave down his chin and a baseball cap with the bill flipped up. He finally walked off, storming down the street, after a coxing."

—L.H.

Contributors: Larry Hurnsaw. Got a tip to Matt? Call 255-3006, ext. 486.

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...the expectation and interest were violations of their intelligence.

Howl, Hot Mama, Howl

"Sometimes I feel like I can't pour piss out of a boot without reading the instructions on my heel."

At 47, not instant Strangelove should Butch Lacy be back in town. A half-hour later, the 47-year-old jazz pianist and composer is at my door. With him are two young men, students from the music conservatory in Denmark where Butch teaches. The night is black, raining, and gusts of wind blow this way into my house.

Butch Lacy is the inquisitive man ever to march out of Richmond, Virginia. He's open, loving, and when he starts to hug and kiss his men humming sounds, as if vocalizing strains of music crowding his head. My house almost crumbs as he envelops me in one of his famous hugs.

I've known this man for 15 years. We used to hang out in jazz dives in East San Diego with the late Ella Buth Piggie and at inexpensive cubs, at musicians' homes. At that time he had a Federal Reserve note and would not accept anything that came his way as long as it contained mounds of chiles with Tabasco sauce. Down an I-5 out, counting his pennies, he played all-night gigs for \$50.00. Once he told me, "Sometimes I feel like I can't pour piss out of a boot without reading the instructions on my heel. You know, there's a whole world out there, and I want to know and experience it." Like the musician hero in the movie *Green Card*, he "are up life with both hands."

Then "Bum," as he often says, he made it big in 1980 to become Sarah Vaughan's accompanist and conductor and cross-country the United States and the capital of Europe. He met his second wife, not in her native Denmark, but at UCSD. He then decided to go for both experiences—a new marriage and a career in Denmark.

He played his last concert in California with Sarah Vaughan in 1981. To see it, I drove to Huntington Beach with Denise Jeter, a local jazz singer. The club was difficult to find, but it was worth the effort—we didn't know when we would hear

Butch play again. When the final set was over, none of us made smooth good-byes. Butch's face was wet against our cheeks as we tore ourselves away. Rough, rough night. No wonder Denise and I got lost on our return trip and didn't pull into San Diego until 3:30 a.m.

Diego until 3:30 a.m. But the quintessential "Butch Moment" had taken place a month before. Butch came to play in my guest bedroom, where Brigitte (his soon-to-be wife) had stayed with me. The French horn was the first instrument Butch played when he studied classical music at Ilhusa College in upstate New York, and this horn was with him. He insisted that I leave him by himself when he played. I heard bits of Mozart's horn concerto, his own composition "Jazzman," and what he calls "my own shit"—improvisation. He played deep in the throat of his horn. Haunting stuff. When he was drenched with sweat and couldn't produce another note, he warned to me and belted out.

He has lived in Copenhagen more than 12 years, and in Denmark he's famous, not as a pianist but as a composer. He has had commissions to write for ballet, rock concerts, music for big bands, for chamber choirs, for the Nordic Music Festival where 900 musicians had gathered from eight Scandinavian countries. For the conclusion of the event, they played Butch's "Nordic Tunes for 900 Fingers," which combines folk, classical, and jazz themes. In 1994 he told me on the phone, "It was FANTASTIC."

Butch is invariably modest about his commission from Denmark's Queen Margrethe II. To honor the opening of the Danish National Museum, the commissioned an eclectic piece that would include two horns (ancient Viking horns, played always in twos). To these instruments, Butch added French horns, viola, cello. Two pre-consonants, one from Africa, the other from Brazil, played, and the orchestra was conducted by Butch.



Butch Lacy

The Queen and her consort, Prince Hendrik, and the Queen Mother were so delighted with the played composition, with its jazz, Brazilian, and African motifs, that she personally thanked the composer-conductor. Six months later in 1992, when she visited the King of Norway, Queen Margrethe invited Butch and the entire orchestra to come with her. On her last night in Norway, she gave a private party for the King at which Butch and his company played "Ode to the Queen." "That was one cool happening," he told me.

But now he's standing before me, 50 pounds lighter and with his Southern drawl hardly noticeable. His jazz agent is still intact. "We're hanging

tonight, hot mama, making music like we're living at the edge of the spoon." Then he bundles me into his rented car. His students, Henrik Pedersen and Ole Andersen, follow in a second car driven by a classical violinist who was dying to meet Butch. We are on our way to the musicians' union auditorium on Morena Boulevard, where Butch hopes many of his buddies will show up to play.

In 48 hours he is heading for New York, where he will conduct his concert for horns and big band. A *Theme of Friendship*, premiering at Lincoln Center on February 20. The French hornist Robert Rensch, "the greatest and the most," whom Butch met some years ago in San Diego, helped obtain the

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MUSIC SCENE

grant for the concerto. Roush is a permanent member of the Lincoln Center Chamber Music Society. When he received the 1994 Danish compact disc *Eller's Big Band Plays the Music of Butch Lacy* on which the horns concerto was recorded, he stored it in the appropriate committee. Lincoln Center has a program that introduces new composers to its audience. They selected this ten-minute concerto, which allows time for a three- to five-minute improvisation on the French horn. When I ask Butch how he feels about his debut as a conductor-composer in New York, he shrugs. "Sometimes cool, sometimes not. I thought my first new students in 15 years, give it my best shot. Straight ahead."

We are almost at the door of the auditorium when his reflective moment passes and he says, "San Diego, this city is still in my blood, and the music we made here — and hope to make again — is a real part of who I am. This year I maybe made a sideways career move, because I'm teaching and writing in a small fishing village on the west coast of Denmark." He steps my thigh and points out the window. "You call this rain! Man, in Ljubljana we get like hurricanes, giant storms, big big snow. The wind is HOWLING."

Words like HOT, FANTASTIC, and HOWLING are always pronounced in capital letters. "Life is quiet there, slow. Here in San Diego things seem to be happening every minute. I call my friends, they are talking gigs, recording sessions, hot career moves, so many talents, so many opportunities. San Diego is FANTASTIC."

Then he jumps out of the car, opens the AUDITORIUM door, and starts setting up chairs and tables as if the Danish wind were at his back. Gunter Biggs, carrying his bag, is first to arrive. Gunter teaches in San Marcos, instructs the cello section of the Youth Symphony, and has more gigs than he can handle. I've heard him play with Butch dozens of times, and as he walks in he cries, "Does this weather remind you of Denmark? Gunter pumps the hands of the two students from Ljubljana, of my friend the violinist, and hugs and kisses for Butch, me, Denise Jones, Peggy Claire. At least a half dozen people show up who are



Gunter Biggs and Butch Lacy

remind you of Denmark?" and Butch laughs and hugs and is clearly HOT tonight. The crowd is, as they say in New York, "chance" (choice) because their admiration for Butch is pinging off the walls.

He senses it, tears off the pi-

there aren't enough keys for him to play, and he's forever sliding to the edge of the piano seat, almost falling off. His improvisations are devastatingly brilliant. Gunter is also in top form — he seems to have attained a new level of playing

but with such ravishing intensity. The young violinist leans over and whispers, "I think he's the Mozart of jazz."

The mood is so infectious that Denise Jones jumps up to the platform and sings. "Some- where there's a music / It's where you are, somewhere there's heaven / How near how far."

As Butch remarked later, "Denise bawled her butt singing, lower and easy." The only flaw in this evening of extraordinary rhythm is that no one had the foresight to bring a tape recorder. This jam session, which went on until midnight (and beyond, for talk), has no witness except those present. Peggy Claire, who has a radio jazz program at City College, says one of her signature songs,

"If They Asked Me I Could Write a Book," the two musicians from Denmark playing piano and guitar. Everyone was given standing ovations, and when Hank Dobbs joined on drums and Denise sang, "There is no greater love," the walls shook.

Alas for reality. My young friend designated to drive me home had classes the next day, and Denise and Gunter both had to teach. Butch Lacy has the staying power for several all-nighters, but after another zillion hugs and kisses, most of us left.

On the way home, I played the Danish CD with Butch's horns concerto, possibly influenced by Benjamin Britten's *Sonata for Tenor and Horn*, possibly the four Mozart horns concertos. Mostly it was pure Butch Lacy. *La Jolla* had wedded seamlessly to the classical past. I'm not a music critic, but I think the concerto will be a success. It's a solid curtain-raiser, and it has drive and staying power.

At exactly midnight New York time on February 20, Butch calls me, as he promised. I answer on the first ring. "How did it go?" I ask. "Hot Papa scrambled them," comes the buoyant reply. "HOT! FANTASTIC!" The audience was very intellectual, and maybe they didn't expect the jazz part, but man, they know how to listen! And the musicians from the Coates level it. He pauses. "Hey, hot mama! I made it happen. I really did. See you in July, fingers crossed. We'll really hang then." ■

Butch came to play where Birgitte (his soon-to-be wife) had stayed... When he was drenched with sweat and couldn't produce another note he bolted out.

working musicians — not budding ones. Butch, but fans of his who got word through the union that he would play. Also some from the San Diego Symphony. Everyone asks, "This weather

is so hot, it's not even a joke. I heard him a few years ago, and the two of them are breathtaking. You want to hear corny? I think God that I have lived to hear Butch play, not just again,

and the two of them are breathtaking. You want to hear corny? I think God that I have lived to hear Butch play, not just again,

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- UNDERGROUND ROCK** Cutting edge of alternative rock.
- METAL** Cutting edge, heavy metal & hard rock.
- SOLID GOLD OLDIES** Sounds of the golden age of rock 'n' roll.
- SOFT ROCK** Hits of hit music from the '70s, '80s and '90s.
- JAZZ PLUS** Special features in jazz.
- CONTEMPORARY JAZZ** Contemporary jazz instrumental and choice vocals.
- NEW AGE** Best in new age and modern instrumental.
- ELECTRIC ROCK** Adventurous music with an acoustic flavor.
- MODERN ROCK** Music born from the new wave invasion.
- LOVE SONGS** Favorite melodies from the past three decades.
- PROGRESSIVE COUNTRY** Newest view of country music.
- CONTEMPORARY COUNTRY** Country hits from today.
- COUNTRY GOLD** The artists and legends that made country great.
- BIG BANDS/ NOSTALGIA** Great vocal and big band performances.
- EASY LISTENING** Instrumental versions of familiar melodies.
- CLASSICAL INTERLUDES** Classical music's greatest hits.
- CLASSICS IN CONCERT** Full-length masterpieces.
- ECLECTIC ROCK** Adventurous music with an acoustic flavor.
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- PROGRESSIVE COUNTRY** Newest view of country music.

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MARCH 1995

MUSIC SCENE

Indie jazz, Saturday, Sherry Niall, coverpage.

Spinal Tap's Club, 15717 Bernardo Heights Blvd, Rancho Bernardo, 92085. All performances are 9 p.m. to 11 p.m. Friday, Jim Sherry, jazz. Saturday, Carol Ann and David, folk-rock.

Clubs

Anchor Restaurant, 875 Prospect Drive, La Jolla, 92037. Thursday, 6:30 p.m. to 11:30 p.m. The Sea Dogs, jazz. Friday and Saturday, 6:30 p.m. to 11:30 p.m. The Sea Dogs, jazz. Sunday, Wednesday, jazz. Monday and Tuesday, 6:30 p.m. to 11 p.m. The Sea Dogs, jazz.

The Bahia Beach, 998 West Mission Bay Drive, Mission Beach, 92051. In the Tanager Bar, Wednesday, 8:30 p.m. to 11:30 p.m. Bruce Fendley, piano.

The Beachline Bar and Grill, 1401 West Vacation Drive, Mission Bay to the San Diego Palomar Center, 92051. Thursday, 8 p.m. to midnight. The Herkules, rock and roll. Friday, 8 p.m. to midnight. The Herkules, rock and roll. Saturday, 8 p.m. to midnight. The Herkules, rock and roll. Sunday, 2 p.m. to 8 p.m. The Herkules, rock and roll.

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NOTE

By Stephen Easdale



THROWING MUSSES

Convincing emotional performance is no easy task for any rock performer. For Throwing Muses, it's still a challenge. Her old-time songs bypass ambiguity and meander between vague and meaningful. Muses has cultivated a quiet confidence that plays with existential woe—she's always been there, but her songs don't always make sense. One must be charmed by her slight insouciance, her water fixation, and her psychosomatic convulsions to keep listening. She's an obsessed sketch composer who does interesting work that isn't about anything.

Sometimes Muses's music can be baffling, but the music's nursery-school, happily casualness is not enhanced by heart-drum and guitar backing. Though there are edge, suggestive cracks (especially on the new *University*, a recovery from the constant *Mus* and *Males*), without needed textual specifics, the intertextual poems are just added dreamscapes. Throwing Muses perform Sunday night at the Blackboard with the Sea Dogs, who also stare at wet paint and get anxious during art-house movies, but they have yet to become legends.

THROWING MUSSES, Blackboard, Sunday, March 28, 9 p.m., 225-7023, 627-26.

NOTE

By Gine Arnold



ETTA JAMES

Everyone has a song that informs some starting moment of their past. Recently, I created such a moment when I drove into the Grand Teton National Park in Wyoming at sunset while listening to Etta James. Honestly, I was listening to "I'd Rather Go Blind" — not a sentiment one can condone when heading into Jackson Hole — but with a piece of music as emotionally entrancing as the setting (hence, no to HCA, which has reassured Ms. James's Chess recordings, thus making her early work more accessible than it ever was in her heyday (especially 1961 to '64). She is one artist who has benefited mightily from the CD revolution.

Discovered by Johnny Otis, James is one of the few serious female artists to have achieved even a modicum of mainstream success in rock 'n' roll prior to Motown's mid-60s girl-group deluge. Although undoubtedly one of the seminal blues artists of the '50s, her career was curtailed by a decade of debilitating heroin addiction — during which time Aretha Franklin seems to have usurped James's place in rock 'n' roll history. The Rolling Stones — whose early bluesy little roots — brought Etta on tour in 1978, and she's enjoyed extensive touring ever since. Go see her at the Body Up. You will not regret it. **Body Up** and **Big Red** only open.

ETTA JAMES, Body Up Tavern, tonight, Thursday, March 28, 9 p.m., 225-7023, 627-26.

Protest Club (opposite the Hard Rock Cafe), 888 Prospect Street, La Jolla, 92037. All performances are 9 p.m. to 11 p.m. Friday, Laci and Friends, jazz. Saturday, all clubs for information.

The Bohemian House, 1870 Carlsbad Way, Marina Village, 92037. Thursday, 9 p.m. to 11 p.m. Laci and Friends, jazz. Friday, 9 p.m. to 11 p.m. Laci and Friends, jazz. Saturday, 9 p.m. to 11 p.m. Laci and Friends, jazz. Sunday, 9 p.m. to 11 p.m. Laci and Friends, jazz.

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MAR 23 L.A. GUNS
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COACH HOUSE • 1800 PROSPECT

MAR 24 COUNTRY MUSIC
9 PM
COACH HOUSE • 1800 PROSPECT

MAR 25 THE OUTLAWS
9 PM
COACH HOUSE • 1800 PROSPECT

MAR 26 THE OUTLAWS
9 PM
COACH HOUSE • 1800 PROSPECT

MAR 27 THE OUTLAWS
9 PM
COACH HOUSE • 1800 PROSPECT

MAR 28 THE OUTLAWS
9 PM
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MAR 29 THE OUTLAWS
9 PM
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MAR 30 THE OUTLAWS
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MAR 31 THE OUTLAWS
9 PM
COACH HOUSE • 1800 PROSPECT

APR 1 THE OUTLAWS
9 PM
COACH HOUSE • 1800 PROSPECT

APR 2 THE OUTLAWS
9 PM
COACH HOUSE • 1800 PROSPECT

APR 3 THE OUTLAWS
9 PM
COACH HOUSE • 1800 PROSPECT

APR 4 THE OUTLAWS
9 PM
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The Lee's, 10787 Camino Ruiz, Mira Mesa. 695-1461. Tuesday, *A Karaoke Affair with Michael Hunt*. Thursday, *Danzy Schultz*, karaoke entertainment. Friday and Saturday, dance music.

The Lou's, 6333 Mission Gorge Road, Mission Valley. 280-9980. Friday and Saturday, 8 pm to 11 pm, 8 pm to 11 pm. *Jinneh Williams*, contemporary music.

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UPCOMING EVENTS
Friday, March 11... **THE CREEPY DAMNED**

MOVIES

rising, but just barely, Philip Davis and Lesley Manville, the decent liberal bearded chap and the snooty affected uptown neighbor, respectively, from *High Hopes*. They couldn't be more different here. The nallen Davis, with his hunched shoulders, his scruffy blood mustache, and his sinian post, which, at his most animated, can be upgraded into an obscene beard, and the luscious Manville, with her barrette-studded lank hair, her green eye shadow, her stoplessly ruined brows and woe-is-me writhed forehead—the Unhappy Couple. But hardly less lucidly realized are the portraits of the older couple next door by Sam

Kelly, with his thick lenses, his rodney down-the-nose angle of vision, and those old throat tones that had led his students to believe he was a drunkard (in addition to a homosexual), and Lindsay Duncan, with her pale, wrinkled complexion and her softly pleading, urging, encouraging manner of speaking, as if to detour or to persuade.

The eventual explosive payoff when Gloria is expelled from the home by force would not be nearly as powerful if the lead-up to it had been any less gently graded. I have the same trouble these days with ninety-nine percent of comedies as I have with ninety-five percent (or maybe ninety-five) of thrillers: their impatience, their inability to modulate their effects, their indifference to issues of scale and proportion, their unfamiliarity with the concept of a crescendo. Everything

tends to be full-throttle and fortissimo. And to my taste instantaneously tiresome. I laughed more in the grand stretch of *Crown-Ups* than in any entire one of last year's comedies. And I laughed harder over the ten-minute stretch at its summit than in all of last year's comedies added together.

Who's Who, from 1978, is a bit of a comedy, certainly not the place to start for the uninitiated, but not stingy with rewards for the devotee. It's nice, as a matter of satiric principle, to see Leigh set his sights on a "higher" class of people ("Sherry, oh, Sherry"), more exactly on the employees of a London stockbroker, and hence at higher-class accents and such ("Yah" in place of "Yeh"). But the humor in general, not merely in the noncurrent explosive payoff, seems to have suffered in the result, or perhaps it has just gone higher over my head. One of the lower men on the office totem pole—a middle-aged autograph hound and idolator of royalty and celebrity—and his cat-breeder wife are undeniably entertaining. And the scene in which this man changes into an actor and then into a comedian to converse with a "lady" client of his wife is prime Leigh. There is also some good stuff to do with life in an office: the overhead matches of sex talk in the hall outside the door, the sordid notice posted in the coffee lounge; etc. And things pick up tremendously with the appearance of a girly punkish party girl (Catherine Hall), not to trot at a yuppie supper. With this vignette, Leigh moves into or close to what Silliman territory and it restores some perspective to observe that even second-best Leigh is still better than Silliman at his best.

Four Days in July, 1984, and apparently the last feature-length project prior to *High Hopes*, brings us down further: the realism unaltered, untransformed, uncareened by any

notable caricature. Unless maybe the joke is the lack of resemblance of Northern Irish dialect to the English language. (Stephen Rea, of *The Crying Game* et al., has a small part as a witness in the scenes of *Four Days in July*.) These scenes of dialogue were never so prone to fall into the rhythms and structures of TV shows. "Shooting, yes. But then doesn't mean Americans are more violent than other people. [Pause.] We're just better shot." ("Can I laugh that?") And the not quite perfect dialogue of Taylor Nichols and Chris Egan, the occasionally still twirling young man and his arching, encephaloid partner, only accentuate the scenes' realism. But at the same time, those people, in their actual emotions, in their responses to their sloughing brains to their philosophical irritants, talk the reality of life in movies or on earth. And so characters (not as anyone you might want to have own for dinner), the sitcom long-term relationship of a couple is greatly enriched by a sense of old-time religiosity, and the film's subtle sense of humor is similarly enriched by a sense of old-time religiosity. The director's moderate self-presentation visual style is nothing more than a spin-off from the simple sight of a young man studying his Bible while studying his feet to Glenn Miller's "Pennsylvania 6-5000" on the phonograph is not something you ever going to see any where else. And the visual, however little most of it does, never do anything to disrupt the smooth, even tone of the writing and acting.

Both *Crown-Ups* and *Who's Who* are currently available at both of the video stores already cited, with *Four Days in July* available exclusively at Tower. And the helpful people at the Kensington store have advised me that a couple of additional unearthed Leighs have just now come in, unearthed by the names of *Home Sweet Home* and *Kiss of Death*, and that another by the name of *Hard Labor*, along with *Allegory*. Perry and *Four Days in July* are presently on the way. You first? Or shall I?

MOVIE LISTINGS

All times are by *Damon Shephard*. *Printings* are indicated by one or five stars and *anticipations* by the black spot. *Unrated* movies are for those uninterested.

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SPECIAL SNEAK PREVIEW
"SATURDAY NIGHT"

"A beautifully told love story."
"A Star Is Born" performance from young Minnie Driver.
—*Jack Dugan, GOOD MORNING AMERICA*

"Circle of Friends" is a "joy to behold..."
Minnie Driver's performance (it's utterly luminous).
—*Richard Dinkof, TIME*

"A funny and touching romance."
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"Chris O'Donnell is perfect as a young heart-throb."
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Circle of Friends
Halle Berry
Losing Isaiah

Starts Friday
SNEAK PREVIEW SATURDAY NIGHT

WHO DECIDES WHAT MAKES A MOTHER?

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"A beautiful performance from young Minnie Driver." —*Jack Dugan, GOOD MORNING AMERICA*

"A POWERFUL, PROVOCATIVE AND MOVING A FILM AS YOU'RE LIKELY TO SEE THIS YEAR."
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PAWNEERFUL FUNNY
Damon Wayans gives a hilarious performance.

"MAJOR PAYNE" IS A MAJOR PLEASURE.
Damon Wayans delivers a fighting machine of laughs.
—*James Wolf, JEANNE WOLFE HOLLYWOOD*

"WACKY AND WILD."
Pure entertainment. I loved it!
—*Richard Dinkof, TIME*

"LAUGH A MINUTE..."
"Major Payne" is a major comedy.
—*Janet Maslin, THE NEW YORK TIMES*

DAMON WAYANS MAJOR PAYNE

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MOVIES

1995.
 1R (DEL MAR HIGHLANDS; HILLCREST CINEMAS;
 LA JOLLA VILLAGE; NICKELODEON 10; OCEAN
 SIDE 8; PLAZA BONITA; RANCHO BERNARDO 6;
 SANTEE VILLAGE 8; WEGANO PLAZA;
 FROM 3/24)

Forrest Gump — Three decades in the life of a mental midget (I.Q., 75) who leaves gi-

100

Disney's
TALL TALE
THE UNBELIEVABLE ADVENTURES
OF PECOS BILL

Where legends come to life.
And every boy is a hero.

NEP'S
TALE
THE ADVENTURES
OF BILL

separate plane from the unspooling story- Christopher, not the city in Ohio) as micro- day's faculty. He, however, is at least the ve-

[illegible]

The Hungarian Nominee for Best Foreign Film 1995

Immortal Unloved — An historical Unsolved Mystery worthy of Robert Stack and his trenchcoat. Among the papers of the deceased Ludwig van Beethoven is found a document bequeathing his entire estate to somebody identified solely as his Immortal. Who was she? Writer and director Bernard Rose (*The Paperhouse*, *Ganymede*), utilizing a *Citizen Kane* narrative structure of flashbacks from differing viewpoints, rounds up several suspects, but notably not one of the actual libelers on, a singer called Amalie Sebald, nowhere to be found among the cast of characters. Rose does not pussyfoot as to his own preferred hypothesis.

slightly hysterical pitch at which the whole business is conducted. The filmmaker's solution to the puzzle is one designed, above all else, to excuse and reduce the level of Beethoven's lunacy. But where's the fun in that? (See Paul Morrissey's surprisingly sedate *Beethoven's Nephew* for some, though still not enough, of that.) With Gary Oldman, Isabella Rossellini, Johanna Ter

The Jungle Book — Comic-book version of Kipling: Mowgli the Wolf-boy, the Jungle, the Monkey City. The is

Just Cause — Copycat thriller *lence of the Lamb* (Ed Harris in thiny Hopkins role), part *It Is the Night* (Northern cosmopolite no cracker backwater, with the race reversed), part *Cape Fear* (lawyer's daughter immortalized by a most

Legends of the Fall — Edward Zwick, one-time director of *Glory*, has

able indeed, especially for an actress previously inclined toward light comedy. And her cause is helped mightily by the demeanor of Jessica Lange as the supposedly advantaged suburbanite: wan, string-haired, abstracted, overworn in every murmur, overdrawn in every furrow, the very picture of instability, as though at any second she were about to swoon into an impression of Billie Holiday singing "Willow Weep for Me." But true to its TV affinities, the movie that had so brazenly shouldered

The Madman of King George — Curiously disjointed and jumpy for something that originated as a theater piece (by Alan Bennett), with little in the way of sustained dialogues and developed scenes. George III of England, but no longer of the American Colonies, is given a distinctive way of talking ("Yes! Yes!" "What! What!" "Hey!"

● (STUDIO 3 CINEMAS, FROM 3/24)

"SPELLB

**Even More
Amazing Than Her
Oscar-Winning
Work In 'Misery.'™**
- Mike McKay,
WBTV-CHARLOTTE

ENDING AND GREAT FILM

RIPPING!
!"

**"A Thriller As
Absorbing As It
Is Unnerving."**

UCSD UNIVERSITY EVENTS

brothers (Brad Pitt), with strong

send him packing, why can't we?"), and the



Watch The Academy Awards March 27

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Like a Grand Hemingway Goddess

The exterior scarcely hints at the pleasures that await inside.

In La Mesa, many restaurants are housed in former residential cottages, but few cottages are older than the one housing Casa Blanca, built in the early 1900s. The building served as a front stand and home until the 1920s, when it became La Fiesta Restaurant. Since 1951 it has been alternately La Casa Blanca, Don Carlos, and now, Casa Blanca.

The present chef and owner, Ofelia Altme, has been the sole proprietor for about a year and a half. At the risk of sounding like Ernest Hemingway, who often referred to women as "grand," Ofelia is a grand woman with a grand artistic sense, and her food is also grand. Though the cottage has undergone many renovations in its almost century-old existence, the outside is still rather nondescript with white walls and red-tiled roof. The exterior scarcely hints at the pleasures that await inside. Upon entering, you see a blazing fireplace and a mural showing matadors playing for a dancing couple. Paints normally not associated with Mexican decor decorate the restaurant's walls. Matine's famous painting of a bullfight, a van Gogh, a Miro. Over the tiled bar hangs a poster from the Humphrey Bogart/Judy Hepburn film *Casablanca*.

Ofelia, who is thin and attractive, led us to an interior room, which had a tiled floor and a second fireplace. Near our table was the self-portrait of artist Frida Kahlo (wife of Diego Rivera), whose biography-cookbook, *Frida's Recipes: Recipes and Reminiscences of Life with Frida Kahlo*, is a bestseller. A discussion of Frida's art segued to a discussion of the cookbook. Ofelia remarked that she found Frida's paintings sad

but that some of the cookbook's recipes had been adapted for Casa Blanca. The restaurant's menu and style of cooking are completely Ofelia's. She learned to cook from her grandmother in Mexico, and she still uses an old-fashioned grater and a mortar and pestle rather than a

timesaving appliance. These days many items come prepackaged or canned. Mole sauce is one of them. The very thought of pouring mole from a can makes Ofelia shudder. A large slab of chocolate has a prominent place on her kitchen counter, and her mole is rich with authentic flavor. The sauces at Casa Blanca taste just as they do in Mexico, but they are much lighter and are low fat because they are made with nonhydrogenated canola oil and extra-virgin olive oil. Dishes are prepared when ordered — except for the soup, which is cooked hours in advance.

We began with a tasty abondiga soup with vegetables (\$2.75). The hearty broth contained large, fresh carrot slices and meatballs mixed with rice. Since several people have written asking me for a "special quesadilla," prepared from yeast dough that puffs up like a soufflé, I asked Ofelia if she would make one. This style of quesadilla is very popular in El Centro and Mexicali, but it's difficult to find in San Diego. Casa Blanca will prepare it, but you must call ahead. I settled for the quesadilla special, with beef, avocado, fresh tomatoes, onions. It costs \$6.50 and, with either abondiga or black bean soup, makes a terrific meal. My ex-cout and I shared a wonderful sliced broiled-chicken salad (\$7.95) served over a vari-



The Restaurant: Casa Blanca

The Location: 7804 La Mesa Boulevard, La Mesa (466-9375)

Type of Food: Low-calorie, low-fat contemporary Mexican

Price Range: \$2.50 to \$11.95 (for steak and shrimp)

Hours: Closed Monday. Same menu opening to closing Tuesday through Thursday and Sunday 11:30 a.m. to 9:00 p.m.; Friday and Saturday, lunch specials Tuesday through Friday, 11:30 a.m. to 3:00 p.m.

ety of farm greens; red and green oak leaf lettuce, harvested locally; avocado slices; bell-shaped tomatoes; and pistachios. This chicken salad is as good as any that you will find in a California cuisine restaurant, and as low in calories. However, the highlight of the evening was the buachinango a la Veracruzana (\$9.95), a red snapper baked in a sauce of dried tomatoes, herbs, olives, and capers. My friend, who lived in Mexico City for many years, proclaimed it to be excellent because of the freshness of the sauce.

Jump!

It's the surroundings: The Border Patrol jocks, the jumpers, the old boy barnstormers — that's all the spice your food needs.

Work snack! I'm Going Skydiving. Following this T-shirt is like following the White Rabbit. The guy wearing it disappears into a small room in the old airport control tower building at Brown Field. I follow.

First thing I see inside is... a street sign. "Bulldog Boulevard."

Ah! This looks like my kind of place. It's a big 'ol bar filled with giant wooden propellers, bear skins, bear heads, Bighorn sheep trophies, longhorn steer horns, stuffed raccoons, buffalo heads, and through the windows, small planes and choppers whirling in and out of view. You kind of expect Chuck Yeager to swagger by any moment soon.

Nearby on the wall, a bunch of notices tell you who'll drink and eat here. "Wing and a Prayer" Tour 1995; Charlie "Chaz" Denny and his famous Pitts (managers) Special Available for air shows. "Hanger for Sale." "Student Pilot (recently laid off) Has Time To Spare." "Come Flight Service: Pass Your Written Exam Guaranteed! \$150."

I caught the skydiver in my sights when I was coming out of one of those auto-wreckers' outfits on Quay Mesa opposite Brown Field. Hatch, I've been looking to see if there are any auto wrecks I could pick up for my kind of place. I came away discouraged. And hungry. All I could see was an airfield and strawberry fields stretching forever to Mexico.

Except for one sign, "Argus Restaurant and Cocktails."

It's in there when I arrive, talking with a young man and woman about "accelerated free fall" and "hard rush."

Rud, a wrinkled face in a blue mechanic's suit, is chatting about what it took to get his pilot's license back after he had a heart attack. A pilot in a green flight suit bearing the insignia "Border Patrol" on his sleeve sits sipping a soda nearby, eyes straying to a half-don green and yellow blinde-

canopy Border Patrol helicopters parked outside. The board menu has items like the "747," a half-pound burger with fries for \$3.99. "DC-3" quarter-pound burger, \$3.29. Even the steaks (such as the \$6.99 New York steak) come with toast slices so you can slap them around the meat and chew. This place is used to people in a hurry.

"Take the 747," advises the owner, a big friendly guy named George Merriam. "It's twice what you'd get at Boll Weevil." To prove it, he's eating one himself. But I order fish and chips, \$4.50.

When it comes, it's half a dozen fish sticks with packets of Tartar sauce and french fries and some shredded lettuce and tomato. I get a \$1 coffee, and slurp and chew and watch Customs pilots armed with cool dark glasses and sinister-looking pistols come and go. And all the time, little planes taking off, tazing pilots getting out with light plans, four-foot propellers whirling around right outside. It's like being on the set of *Honey I Shrunk L.A.S.*

The thing about the food here is that it may be kind of... burgery, but it's the surroundings: The Border Patrol jocks, the jumpers, the old boy barnstormers — that's all the spice your food needs. It takes two (free) coffee refills to down the fish 'n' fries — crisp, sharp, and vinegary, true to the Lineage. By this time I'm talking to the parachute, Buzz Funk.

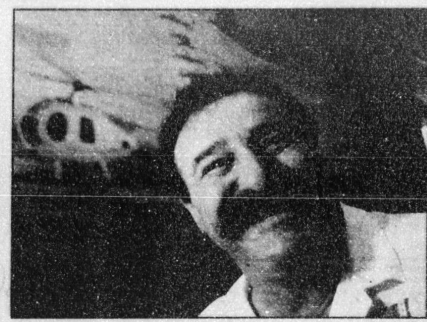
"You ought to jump," he's saying. "I do ten a week, 500 a year. On my 33rd birthday I did 33 jumps in one day! Even a 77-year-old first-timer who did it — Paul Harvey, the columnist — he said there was only one word to describe it: 'or-gasmic!'"

So Buzz — he's never been nervous "Oh sure. My first jump was a night jump and a water jump: I had my eyes closed and I wet my pants on the way down."

He says most of his customers are 18 to 30. They do it for all sorts of crazy reasons, like birthdays, wedding anniversaries. "Once we had a

TIN FORK
ED BEDFORD

Calendar RESTAURANTS



George Merriam

The Restaurant: Argus Restaurant, Deli and Cocktail Lounge

The Location: 1424 Continental Street, Brown Field, Quay Mesa; 661-6637

Type of Food: American

Prices: breakfast (two eggs w/ bacon, \$2.75); DC-3 burgers \$3.29; turkey and ham sandwiches, \$4.25

Hours: restaurant 7:00 a.m. to 4:00 p.m.; bar (sandwiches always available) 3:00 p.m. to 12:30 a.m.

Bus Routes: No service

Nearest Bus Stop: None

couple went up, except after the wife jumped the husband decided not to. But usually if the wife goes first, the husband will follow."

He says the "high anxiety" moment is when you're ordered to "get in the door" at 13,000 feet. "But once you commit to go, all your adrenaline peaks out. People get hooked on the feeling."

Okay. Who won't go up and do it?

"Pilot," says Buzz. "They're like sailors. They just don't like the idea of abandoning ship."

He looks up. "And of course, Wussy Sal," he says in a loud voice, pointing to the cook. "He keeps saying 'next week' to me and never does."

"Next month!" shouts Sal from the kitchen.

"Uh huh," Buzz says. "But man! Once you've

done it — you should see the people in the Argus bar late Friday, Saturday afternoons. They are so hyped."

"Hey," says George, "come see tomorrow night. And bring your girlfriend. Out here, nobody bothers you, if you don't want to be seen..."

"Ooops. Got a schedule," says Buzz.

"Uh-oh. Three o'clock — got to open the bar," says George.

"Montana," says Bud, the old guy in the blue mechanic's suit. "Thinking of flying up, do a little fishing. Five hours. Better get it," he says.

"Uh, couldn't drop me off at Lindbergh, could you?" I ask. "It's a ways to the bus."

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RESTAURANTS

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by **Patricia Valdez** and represents a subjective listing of recommended San Diego County and Imperial County restaurants. Individual restaurant listings appear on a weekly basis. Price estimates are based on the latest information available for a mid-range restaurant. \$10 to \$15 per person, including tax and tip.

NORTH COASTAL

CHIEF'S HOUSE 1355 Camino Del Mar, Del Mar. 481-9988. This traditional French restaurant is reasonably priced and has good reason. You'll find excellent food and French music along with a whole fish baked in salt, fish mignon with or without green peas, and various chicken preparations. Specials are highly recommended. Tuesday, omelette (white) with duck, chicken, and mushrooms. Thursday, you'll choose fish with fish, duck, and mushrooms. Both cost \$29.50 for two. On Friday, the four-course fixed-price menu. Sunday through Wednesday, \$15.50. Open daily, lunch Monday through Sunday, dinner nightly. Moderate to expensive.

EPICURE'S 3010 West Imperial, San Diego. 524-1111. This is the sister restaurant of Chateau's, so if you've enjoyed the latter, you'll know what to expect here: high intensity, some, serving professional chefs, a variety with a view. You can make a meal from the Southwestern-style appetizers, most of them \$6.00 or over. On Tuesday, fish mignon, duck, omelette, and mushrooms. Sunday through Wednesday, \$19.95 (specialty menu) or \$29.95 (four-course menu). Moderate to expensive.

CHAD LUNA 87 Esplanade Boulevard, Escondido. 845-1111. The top price at this Italian American restaurant is \$9.95 (specialty menu) or \$29.95 (four-course menu). Lunch, dinner, and Sunday brunch. Open daily, lunch Monday through Sunday, dinner nightly. Moderate to expensive.

JAVA JAZZ 234 North Highway 101, San Marcos. 239-8308. A variety of non-alcoholic drinks to serve here and the sandwiches and salads are fine. The cafe could use improvement. Pleasant outdoor seating area as well as large indoor room. Open daily, early morning until late at night. Call for hours. Food served until 10:00 p.m. Low.

REMY'S RESTAURANT 745 First Street, Lumberhead Shopping Center, Encinitas. 441-4414. For low cost and high quality. Remi is the best Vietnamese restaurant in North County. From the overwhelming, extensive menu, try spring rolls, stuffed grape leaves, stuffed chicken, whole roasted Cornish hen, lemon grass chicken, steamed fish. The food is fresh, beautifully prepared, and highly satisfying. Open daily, lunch and dinner. Continuous service. Low to moderate.

THE BANGBOU 2434 Del Mar Heights Road, Del Mar. 239-4138. Horevite Vietnamese cuisine is prepared here that's fresh, light, delicate. But the portions are small and two people should order three courses for a satisfactory meal. Suggests continuing food for the special rolls, lemon grass chicken, stuffed chicken, vegetable rolls, and breaded pork dumplings. The menu has been expanded and the value for \$10 items is great. First service and excellent, surroundings. The management tends to be somewhat aloof. Closed Monday. Lunch Tuesday through Sunday. Open daily, lunch 11:00 a.m. to 2:00 p.m., to 6:30 p.m., to 10:00 p.m. on Sunday after 2:00 p.m. In the Café when the buffet brunch is concluded. During the week, convenient outdoor seating is available for dinner only, nightly. The high peaked roof is with its beams does much to enhance the proceedings. The Café, in the bar, also offers a lunch and dinner menu. Moderate to expensive.

PETER CHANG'S 1441 Esplanade Boulevard, Escondido. 845-5555. This restaurant has been voted one of the 25 best in the United States. The chef, Douglas Organ, does a remarkable job in contemporary French cooking and the food is usually excellent and a delight to the palate. The Sunday night fixed-price dinner is an especially good value at \$17.95. Lunch Tuesday through Sunday, 11:00 a.m. to 2:00 p.m. To 10:00 p.m. in conjunction with the restaurant's hold during the same hours. Open daily, lunch Monday through Sunday, dinner nightly. Low to moderate.

BRASSERIE AND WINEBAR 850 North San Marcos Avenue, San Marcos. 239-8308. This restaurant has been voted one of the 25 best in the United States. The chef, Douglas Organ, does a remarkable job in contemporary French cooking and the food is usually excellent and a delight to the palate. The Sunday night fixed-price dinner is an especially good value at \$17.95. Lunch Tuesday through Sunday, 11:00 a.m. to 2:00 p.m. To 10:00 p.m. in conjunction with the restaurant's hold during the same hours. Open daily, lunch Monday through Sunday, dinner nightly. Low to moderate.

LA JOLLA

AVAILON 494 La Jolla Village, San Diego. 524-1111. This is a restaurant where you really get your money's worth in fresh fish, prime rib, and seafood. Almost every night there are low-cost dinners and entrees. These change frequently so all to discover what's available the night you wish to dine. Free-course buffet dinner (soup, salad, lobster, steak, dessert) for \$13.95 served Thursday through Sunday. Simple surroundings.

CAPI RANCHO 1000 University Center Lane, Escondido. 845-5555. The decor is stunning and the Pacific Rim food — from Japan, China, Hawaii, Thailand, and California — is beautiful to behold and taste. It's possible to make a meal from such exciting appetizers as a grilled terrapin chicken, barbecue, and shrimp, and a lobster with mushrooms. For entrees, try roasted duck with orange vegetables on the side or a whole roast beef. The prices — if you get carried away you may be in for a large bill. Open daily, lunch, Monday through Friday, 11:00 a.m. to 10:00 p.m. Open daily, Friday and Saturday nights, 11:00 a.m. to midnight. Friday and Saturday nights. Expensive.

HOPE RESTAURANT 6703 La Jolla Village Drive (north of the Boulevard at University Towne Center), San Diego. 587-6677. Hope serves the best food of any brewery in San Diego. Top price \$9.50. Even if you don't drink you will

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PASTA

HOMEMADE FRESH PASTAS

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DEAL GOOD 4-10PM-BRING FAMILY

FREE MUSIC! NO COVER, BUSINESS 300 BLK. 5TH AVE. IN GASLAMP QTR. 231-9100

THE FORTUNE COOKIE 4425 Bernardo Center Drive, Rancho Bernardo. 481-9988. We are fortunate to have a Chinese restaurant of such quality in North County. The chef, Henry Yang, comes from a family of restaurant and home cooking and he is now in San Diego with his wife, Linda. Open daily, lunch 11:00 a.m. to 2:00 p.m., dinner 5:00 p.m. to 10:00 p.m. Open daily, lunch and dinner. Moderate to expensive.

LA JOLLA

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UP TOWN & NORTH PARK

NORTH COUNTY

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RESTAURANTS

appreciate the room with its exposed ceiling and the airy feel. The same menu is served continuously from lunch to dining. Among the best dishes are a split roasted chicken and potato with artichoke and shrimp. All beers are brewed on the premises and include a regular price and a regular price and a regular price.

THE PANCAKE CAFE 7607 Grand Avenue, 424-1411. The outdoor seating area is almost always crowded with food and coffee. The menu is a mix of traditional and modern. The outdoor seating area is almost always crowded with food and coffee.

PAPELARI 1589 Governor Drive, University City, 454-4444. If you're searching for an ethnic menu, try Papele's. Italian, French, Mexican, Italian, French, Mexican, Italian, French, Mexican.

CLAIREMONT & KEARNY MESA
ALABAMA 5420 Clairemont Mesa Road, 571-8888. This is a full-service restaurant with a menu of Turkish, Italian, Indian, and Mexican. The menu is a mix of traditional and modern.

WIDYOMI JAPANESE RESTAURANT 11444 Highland Village, 494-1144. This is a full-service restaurant with a menu of Japanese, Italian, and Mexican. The menu is a mix of traditional and modern.

THE BIG TASTE OF SICILY
ZAGARELLA Italian Restaurant
16515 Highway 170, 494-1144. This is a full-service restaurant with a menu of Italian, Mexican, and American. The menu is a mix of traditional and modern.

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11655 Duane Road, Rancho Bernardo, 674-5616

2-1
Lunch or dinner
11444 Highland Village, 494-1144. This is a full-service restaurant with a menu of Japanese, Italian, and Mexican. The menu is a mix of traditional and modern.

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Gourmet pizza, pasta, ravioli, calzone & salads
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PACHANGA
Mexican Bar & Grill
214 Fifth Avenue, Gaslamp Quarter, 231-4545. This is a full-service restaurant with a menu of Mexican, Italian, and American. The menu is a mix of traditional and modern.

Early Bird Specials
Lorna's Italian Kitchen
11444 Highland Village, 494-1144. This is a full-service restaurant with a menu of Italian, Mexican, and American. The menu is a mix of traditional and modern.

LORNA'S ITALIAN KITCHEN 3945 Governor Drive, 494-1144. This is a full-service restaurant with a menu of Italian, Mexican, and American. The menu is a mix of traditional and modern.

SORRENTINO'S RESTAURANT 11444 Highland Village, 494-1144. This is a full-service restaurant with a menu of Italian, Mexican, and American. The menu is a mix of traditional and modern.

THE BEACHES
Chateau Orleans 525 Torrey Pines Road, 494-1144. This is a full-service restaurant with a menu of Italian, Mexican, and American. The menu is a mix of traditional and modern.

WIDYOMI JAPANESE RESTAURANT 11444 Highland Village, 494-1144. This is a full-service restaurant with a menu of Japanese, Italian, and Mexican. The menu is a mix of traditional and modern.

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Cafe India
11444 Highland Village, 494-1144. This is a full-service restaurant with a menu of Italian, Mexican, and American. The menu is a mix of traditional and modern.

WIDYOMI JAPANESE RESTAURANT 11444 Highland Village, 494-1144. This is a full-service restaurant with a menu of Japanese, Italian, and Mexican. The menu is a mix of traditional and modern.

WIDYOMI JAPANESE RESTAURANT 11444 Highland Village, 494-1144. This is a full-service restaurant with a menu of Japanese, Italian, and Mexican. The menu is a mix of traditional and modern.

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TAKES

Q Are you impatient, restless, never sleeping? Q Do you have difficulty with three of the medically

THIS TEST.

Q Are you easily tired? Q Are you
or an edge? Q Do you have trouble
suffer from muscle aches? Q Do you
constantly? If you worry a lot and have
problems, you may have clinical anxiety,
a condition. If you are interested in being

Consider volunteering for our free research, evaluating medications for anxiety. Suitable for old or older, benefits from medical evaluations and board-certified physician. A \$75 travel payment provided. Call for a confidential evaluation.

PERMUTER RESEARCH INSTITUTE

RESEARCHER IN PSYCHOPHARMACOLOGIC RESEARCH STUDIES

Need extra cash?
Alpha Plasma Center will pay you up to \$150 per month. It's safe, easy and you'll be helping others.

Restrictions apply, call
Offer with this ad only.

PLANNED GIVING
NATIONAL CITY
8750 Hollander Rd., 424-4800
Attn: Plann. 7 am-5 pm
Mo., Sat. 10 am-7 pm-5:30 pm

USAA
6075 University Ave.
363-7300

Domestic: Mutual products
Help: same place, 800-
we'll pay you for

San Diego Reader March 23, 1995 115

BALISE Real estate 1970/81 on an equal opportunity employer is seeking salespersons to recruit investors. Apply today to: Poughkeepsie, N.Y. 12601. (914) 875-1100. No experience necessary.

BALISE/RECRUITING If you're really motivated and want to know how you can help the poor state of our environment, you may have the perfect opportunity for this. Compensation commensurate with your experience and education. \$10,000/month plus commission. Call 605-224-1100.

BALISE/RECRUITING International health and nutrition company now accepting 1st and 2nd Party. Call for info. Contact: M. Smith & P. Smith.

BOSCH REPAIRERS Fast income needed to assist women with a valuable career training. See a Consultant and receive a complete training in 4 weeks. No experience necessary. Call 605-224-1100.

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FREE & Paid Classified Ads

Free Classifieds

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

MAILING DEADLINE Free classifieds must be received by 7am Monday, three days in advance of the intended issue. Reader Classifieds, PO Box 85803, San Diego, CA 92186-5803. No free ads will be accepted at the reader office or over the phone.

LATE CLASSIFIEDS Private parties and nonprofit organizations may print classifieds over the phone or at the Reader office, 1700 India Street (at Van), at the rate of \$16 for 25 words or less plus 60¢ per extra word. The deadline is 4pm Tuesday.

DON'T CALL US Due to the large volume of free classifieds, the Reader cannot handle calls or phone inquiries concerning them. Please do not call us to ask how to place free classifieds. We cannot mail most classifieds from free ads sent in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

PAID CLASSIFIEDS Business (including paid services or functions, Rentals, and ongoing, profit-making enterprises) must pay in advance for classified ads. Rates and discounts will be quoted upon request by calling 355-8200 during the phone hours below. The Reader will not be responsible for failure to run an ad or for errors in an ad except to the extent of the cost of the first insertion of the ad.

PHONE DEADLINE Paid classifieds may be placed over the telephone before 6pm Tuesday, two days prior to the issue. Those orders with Visa, MasterCard or Discover. Phone hours are 8:30am-5pm, Monday through Friday, except Tuesday when hours are 8:30am-5pm, 235-8200.

WALK-IN DEADLINE Paid classifieds may be brought to the Reader office, 1700 India Street (at Van), before 6pm Tuesday, two days prior to the issue. Office hours are 8:30am-5pm, Monday through Friday, except Tuesday when hours are 8:30am-5pm, 235-8200.

MAILING DEADLINE Paid classifieds can be mailed to the address and must be received by 7am Monday, three days prior to issue. Reader Classifieds, PO Box 85803, San Diego, CA 92186-5803.

BUSINESS OPPORTUNITIES

A BROTHER'S DREAM "Real great. Daytime. Low capital. High income. Work from home. 100% profit. No experience necessary. Call 605-224-1100.

ALTERNATIVE COMMERCIAL Business with no experience. High income. 100% profit. No experience necessary. Call 605-224-1100.

BE YOUR OWN BOSS "Real great. Daytime. Low capital. High income. Work from home. 100% profit. No experience necessary. Call 605-224-1100.

BIGGEST BLINDS Manufacture Blinds. Sales and installation. Home based. No experience necessary. Call 605-224-1100.

CLASSIFIED ADVERTISING National 800 toll-free number. High income. 100% profit. No experience necessary. Call 605-224-1100.

CREATE YOUR OWN BUSINESS "Real great. Daytime. Low capital. High income. Work from home. 100% profit. No experience necessary. Call 605-224-1100.

DISPOSABLE BABY DIAPERS "Real great. Daytime. Low capital. High income. Work from home. 100% profit. No experience necessary. Call 605-224-1100.

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Wanna Make Fun, Fast Money? People and Earn Cash! Call 605-224-1100.

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TIME
E! 

Trade It In!
No pay on delivery
No credit to
be required
No cash

Tues., March 28

PURCHASE
(on run up camera)
every dollar to maximum
of \$1000 gives you 27¢ off

- \$1000 gives you \$27 off
- \$2000 gives you \$54 off
- \$3000 gives you \$81 off
- \$4000 gives you \$108 off
- \$5000 gives you \$135 off
- \$6000 gives you \$162 off
- \$7000 gives you \$189 off
- \$8000 gives you \$216 off
- \$9000 gives you \$243 off

MINI-MAX COMP. AL.
1 cup over 100 with Minis \$1.07
\$1.02 **\$10.00**

- 100% pure, 50% white
- 100% pure, 100% white
- 100% pure, 100% white

**Roof Racks To Carry
Almost Anything!**

We have automobile racks and carriers for:

- 2's
- 3's
- Canoes
- 1's
- Boats
- Surfbords
- Sportbikes
- and more

TAYLOR
INCORPORATED
1200 N. 10th St.
P.O. Box 101
Off Monroe Blvd.

[illegible][illegible]

M
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NORTH PARK MILLCREST 2700 Newly
renovated 4 bedroom apartment View
of the city 2117 Georgia Call for view-
ing 266-5624

454-2074

3 bedroom apartment Beautiful Spar-
tanicourt 3 bedrooms Great view New
pet free laundry Off street parking
Call 334-0446

WINDOW TINTING
ALL CARS
\$79.95

SHEEPSKIN
\$33.95

CAR ALARMS

VIPER
\$199 INSTALLED

LIFETIME WARRANTY

270-2340

CLASSIC SHEEPSKIN
GARNET AT 7-5 • 2707 GARNET AVE. • PACIFIC BEACH

581-0099

PRO CAR AUDIO

**WINDOW
TINTING**

297-TINT
23-ALARM
3770-B HANCOCK ST.
377-4444



AUTO TINT SPECIALISTS

99⁹⁵

ANY VEHICLE ON THE ROAD

AUTO-ALARM SPECIALISTS


\$199⁹⁵




6129⁹⁵



**Now Servicing
German and
Swedish Cars**

  
 **SAB**  


Timing Belt Special
A BROKEN BELT WILL LEAVE YOU STRANDED.
DON'T LET THIS HAPPEN TO YOU!
SAVE YOURSELF THE FRUSTRATION AND TOW BILL!
Call us for a free estimate. All cars and light trucks.



WHY PAY DEALER PRICES?




TIMING BELT SPECIAL
Starting at **\$99.00** Parts & labor included.
Most 4-cyl. cars and trucks. Expires 4/95.



LUBE, OIL & FILTERS, FLUIDS, INSPECTION & BRAKE
\$19.95
Most 4-cyl. cars and trucks. Expires 4/95.



BUMPER-TO-BUMPER SPECIAL
\$78.00 Parts & labor included.
Most 4-cyl. cars and trucks. Most 4-cyl. multi-valve and 6-cyl. slightly higher. Air and fuel filters additional. Does not include platinum plug. Expires 4/95.



BMW SERVICE SPECIALS I & II
Included at no additional cost
BIANNUAL BRAKE SYSTEM FLUSH
(ABS included) Expires 4/95.



SAAB VOLVO AUDI
FACTORY-TRAINED MECHANICS
Call for weekly specials.





CLUTCH SPECIAL 10% OFF ALL CLUTCH PARTS
Expires 4/95.








MAJOR SERVICE SPECIAL 30-60-90K \$175.00
Parts & labor included. Most 4-cyl. cars and trucks. 4-cyl. multi-valve and 6-cyl. slightly higher. Air and fuel filters additional. Does not include platinum plug. Expires 4/95.

FREE LOCAL SHUTTLE

Factory Trained Master Technicians



100

NORMAL HEIGHTS 1 bedroom home with fireplace for sale. 2 beds, 2 bath, full kitchen, central air conditioning, heater, double doors, tile floors, hardwood floors, 1st floor finished, 2nd floor laundry room. 2400 sq. ft. Call: 240-1100.

NORMAL HEIGHTS 1400 sq. ft. 2 bed home in great location. 2 bedrooms, 2 baths, full kitchen, central air conditioning, heater, double doors, tile floors, hardwood floors, 1st floor finished, 2nd floor laundry room. 2400 sq. ft. Call: 240-1100.

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
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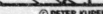
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