

SAN DIEGO'S WEEKLY

Reader

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WHUPPIN', JUICEHEAD,
HAMFAT, GLEEBY,
MOGATIN', MOTORVATIN',
LICKIN' STICK,
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SPO-DEE-O-DEE,
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SHAG ON DOWN,
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SEE PAGE 22

1995 JULY

SEMI-ANNUAL

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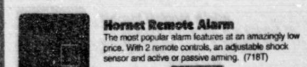
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MORE GREAT DEALS AND DETAILS ON PAGES 6 & 7

LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 235-3000, ext. 466; address them to Letters to the Editor, Box 88803, San Diego, CA 92186-5803; fax them to 231-0489; or e-mail them to s.d.readers@worldnet.att.net via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Please!

Regarding the review of the show *Cloud Techniques* at La Jolla Playhouse: the reviewer (Jeff Smith) says that "the production itself favors an assimilated, Anglo-coded version of Latino theater" (Theater Listings, July 13). I am mystified.

Is it because the characters speak English? Is it because the actors should have tanned a bit more? (Like Maria Tomei in *The River Family*.) Or is it that since the playwright happens to be Puerto Rican, along with all three actors, the reviewer has in mind a label he calls "Latino theater"?

Please! This is Jose Rivera, not Luis Valdez. And we do not label Neil Simon's *Old Couple* as an assimilated, Anglo-coded version of Jewish theater.

Javi Mulero
Actor, *Cloud Techniques*

Sick Sex View

This is in response to the July 13 article regarding the dominatrix Mistress Madison ("City Lights," July 13). Although I agree that freedom of expression is important on the Internet as well as anywhere else, I do not agree with Mistress Madison's apparent positive attitude toward the dominatrix profession. Men in positions of power and control over others often resort to a dominatrix to surrender themselves to submission and humiliation for a limited period of time, thereby easing the man's conscience. In other words, the dominatrix only validates the man's position of power and domination in his other spheres of life, thus aiding the perpetuation of male supremacy. Is this something to support?

Also, while the article mentioned bondage, sadomasochism, pedophilia, and bestiality as part of on-line porn, it failed to report that a great deal of the porn deals specifically with the rape, torture, and other abuse of women. While censorship is no answer to this, why don't we spend less time focusing on the quantity and profits from all this business and concentrate on dealing with the men who have such an unhealthy attitude toward sex and work on helping them? Why don't we work on what causes a sick view of sex, instead of simply

indulging their fantasies?
Wendy Florence
Mira Mesa

Duncan-Hate Bandwagon Now Boarding

I just took a moment to read Duncan Shepherd's "Customer Satisfaction Survey" (Movie Review, July 13), and I'm sorry for the bitter reality I'm about to lay on your esteemed movie critic.

Duncan, I know you tried, but in your survey you failed to alienate your readers any more than you have already. In fact, you simply won't achieve the impossible, to be the most arrogant person alive. There are plenty of higher-paid people out there with a smug attitude than you, so quit trying.

More bad news for you: While you pose as a man who doesn't care what the readers think, we know better. You're a writer, albeit a bad one, and what you write is distributed to a huge number of people. Of course you care.

The real tragedy is that you just didn't know better. You had no idea how possible it is to write intelligently and clearly. Now you're stuck in low gear, with no chance of losing the reputation of an incompetent and egotistical little pip-squeak.

Sure, the Reader is free, but we are still entitled to a little respect. Thanks to hacks like of Dunc, people use this otherwise great publication for lining their bellies, or they just quit reading it, even though it doesn't cost a thing. I will keep reading you, D.S., just because you are such an amusement. Also, because it's only a matter of time before you are fired and a true writer and critic takes your place and shows you how to do it correctly.

Good luck to you, Duncan. Don't let the boss catch you polishing up your résumé on the company's equipment.

Jeff Hurlbut
Escondido

Opincar: Funny But Ill-Informed

Mr. Opincar's article on Krishnamurti in yesterday's issue was funny but ill-informed ("Highlights," June 29). It delights, for instance, in bringing up the foibles of Krishnamurti's theological tutor, the least informed person on the subject to tell him that Krishnamurti began his adult teaching career by repudiating Theosophy's pernicious nonsense and renouncing from the movement. Thereafter he taught a way of life based on psychological self-reliance and freedom from dependence on any system or guru. His approach has been found by many to be too difficult and austere. I myself think it impracticable. But no one so far as I know has considered it insipid, except Mr. Opincar.

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Just call him Loophole Harry Cling a loophole in conflict of interest laws, the city attorney has ruled that Councilman **Harry Mathis** may participate in an upcoming vote that would affect a four-unit apartment complex he owns in Mid-City. The proposal would levy annual fees for lighting and landscaping in an assessment district near the Mathis-owned units. And while Deputy City Attorney **Orlando C. McGuire**, in a July 7 opinion, concedes "it is reasonably foreseeable that there may be some benefit to [Mathis'] real property," she gave him the green light to participate in the vote because the outcome "will affect a significant segment of the public in substantially the same manner." Local ethics watcher **Lisa Foster** says it's all up to Harry now. "As always, there are a lot of things that are legal, but not necessarily the right thing to do. And if his holdings are substantial, relative to the size of the district, and the amount by which he stands to benefit is substantial, then I think the better course would be to abstain," **Scott Tilson**, Mathis's chief of staff, didn't return calls.

Insures controversy A San Diego company that sells annuities through banks has been accused of "misleading and deceptive sales practices" by Florida state regulators. Florida Insurance Commissioner **Bill Nelson** has ordered James Mitchell and Company, a division of IMC Group, Inc., to change certain sales practices that might lead customers to think they were dealing with bank employees, such as calling annuities "tax advantage accounts" and referring to company agents as "tax advantage account specialists." Nelson also ordered the firm to apply for an insurance agency license if it wants to continue selling annuities, and revoked chairman **James Mitchell's** personal life insurance agent's license for a period of two years. At Mitchell's request, the order has been stayed for forty-five days. "We continue to believe that our program, including advertising and sales practices, is in compliance with federal and state banking and securities regulations," Mitchell says.

Thought the border wait was bad? It's not in the punchbowl, but Titania is set to host a display of real life horrors. The exhibit, sponsored by the Mexican Human Rights Academy, consists of nearly 100 vintage torture devices from France, Spain, Italy, and elsewhere, including thumb screws, tongue cutters, branding irons, and skull crushers. It's currently in Mexico City, at the Old School of Medicine, headquarters of the 16th-century Spanish inquisition. Since its April 21 opening, the exhibit has been so popular, drawing upwards of 125,000 people that its run, scheduled to end July 31, has been extended indefinitely. Word that the exhibit is headed for Tijuana's Casa de Cultura — exact date to be announced — comes shortly after the human rights group Amnesty International released a scathing report citing hundreds of cases of torture by Mexican authorities, some fatal. Cops allegedly beat, burned, and partially smothered victims with plastic bags, forced water mixed with chili pepper up their noses, and used electric shock.

The sheik in the widebody A European-built jumbo jet emblazoned with the flag and official seal of the United Arab Emirates buzzed in and out of Lindbergh Field recently, dropping off a colorful assortment of apparently royal denizens from the emirate's Persim Gull Sheikdom of Dubai. Observers who watched the plane's arrival say it was an Arab-garbed, bearded man, along with a similarly dressed young boy, deplaned late one afternoon, followed by three women, veiled in black from head to toe. They, along with other children and what appeared to be an army of household staff, piled into a motorcade of limousines and Mercedes and headed north on I-5. Insiders speculate the visitors were members of the Maktoum family, rulers of Dubai, one of seven emirates that make up the U.A.E. **Sheik Maktoum al Maktoum**, Dubai's ruler, along with various relatives, has lavished billions of dollars on the world's biggest string of thoroughbred racetracks, some of which spend the summer in Del Mar.

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 440. Or fax your tip to 231-0489.

Whose Party Is It, Anyway?

By Thomas K. Arnold

Question: What's the name of the national political party that hopes to field right-wing candidates like Pat Buchanan and Allen Keyes, features an anti-abortion plank in its platform, rails against big government, and is coming to San Diego for its convention next year? For the answer, you'll need to look somewhere to the right of the Lincoln-Jacobs old ones. Hint: Mayor Susan Golding didn't offer this party a fat city subsidy, and most of the action is expected to happen across the bay at the Hotel del Coronado.

On the last end of the GOP's national convention, as many as 2000 delegates from the renegade U.S. Taxpayers Party will be attending their national convention here. And Joe Slovence, the upstart political party's executive director, is up from about his and his followers' intentions to loot the Republican ranks if party leaders don't solidly affirm the GOP's previously strong anti-abortion stance when they draft their new platform.

The Republicans are going to be there a very short distance away, and if the convention leaves the platform, like we expect them to do, they can just walk across and join us," Slovence says. "I don't know if they will actually give up the pro-life plank, if they'll be crazy enough to really eliminate, as some of them want to do. So they'll probably keep it in but won't do anything about it. Even if that happens, I think there will be a big exodus from the Republican Party from the so-called Christian Right, and that would open up the doors wide for us, because they would have no place else to go."

Slovence concedes that a big reason the U.S. Taxpayers Party decided to hold its convention in San Diego in August 1996 is because the city will be here. It is a great opportunity for the party to not only boost its ranks with disenfranchised Republicans, but also to capture some of the international media attention that



Howard Phillips

to see what the Republicans are up to, well, that's their prerogative.

"I know I'll be in town three days earlier, on August 12, and I'm going to pop over there on occasion, just to see," he says.

Slovence's comments are in keeping with a report in the Washington Post earlier this month that Howard Phillips, the

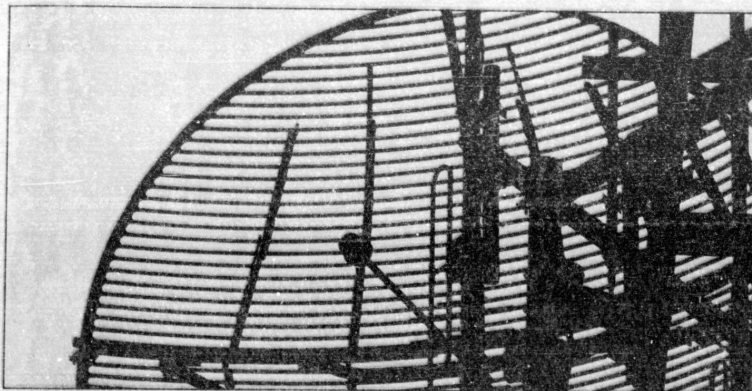
founder of the U.S. Taxpayers Party, had drafted a confidential memo in which he urged Christian leaders to be prepared to abandon the Republican Party if it compromises on the abortion issue and to back a solidly anti-abortion candidate on a third-party ticket.

Phillips wrote that pro-family conservatives need "a political insurance policy" because even though GOP front-runners like Senate Majority Leader Robert Dole and Texas Senator Phil Gramm have sounded themes appealing to religious conservatives, there is no guarantee those themes will be upheld if either candidate makes it to the White House. Phillips noted that with the exception of dark-horse candidates Patrick Buchanan, Allen Keyes, and Orange County Representative Robert Dornan, the contenders for the GOP nomination all have a "pro-abortion voting record." They have supported funding for Planned Parenthood, Phillips wrote, and have voted to confirm three Supreme Court justices who support abortion rights.

One possible game plan for the U.S. Taxpayers Party, Phillips wrote in his memo, would be to nominate Buchanan, Keyes or Dornan should the Republicans pass them over. Phillips would not comment on his memo to the Washington Post, and Slovence likewise is reluctant to discuss any correspondence that may have taken place between Phillips and Christian leaders — or the U.S. Taxpayers Party's potential nominees.

"Right now, I would probably stay away from saying who our likely nominees will be," he says. "Howard Phillips will run, just as he did in 1992, when we only had ballot access in 21 states. In 1996, we're going to be on the ballot in all 50 states, and about all I'm ready to say is that there are a couple of gentlemen who are very interested, and if they would run, I guarantee we would finish in the double-digit percentage of the total vote. They are not now in any political office; they are Christian men, but I wouldn't characterize them as religious figures, either."

The Republican presence is not the only reason the U.S. Taxpayers Party decided to hold its 1996 convention here. San Diego six years ago, Eger has succeeded in making himself an indispensable advisor to Mayor Susan Golding. Two years ago, Eger, now a



City of San Diego, San Diego State University, Kearny Villa Road and Aero Drive

Found Money on City's Info Highway

By Melinda Powellson

John Eger, San Diego's self-professed wizard of telecommunications, has an interesting history. A former CBS broad-

casting executive, Eger has advised the likes of past presidents Richard Nixon and Gerald Ford on telecommunications. And since moving to

professor at San Diego State, was appointed to the board of the San Diego Data Processing Center, a city-owned agency that provides the city with computer services. He also serves as chairman of Golding's City of the Future Committee, a group intended to make San Diego the "hub of information technology."

Now Eger is involved in another city project — but this time, he's getting paid. Last month, City Manager Jack McGinnis awarded a \$245,000 contract to a nine-member consulting team led by the Washington, D.C. law firm,

Keller and Heckman. Eger will serve as the group's "strategic advisor" for a fee of \$270 an hour.

The consultants' assignment: to help negotiate a deal that may be worth millions of dollars to taxpayers. Or maybe not.

Next year, big cable and telephone companies want to begin offering a new kind of "personal communication system," supposed to revolutionize the way America communicates. Tiny pocket cellular phones will be able to take incoming calls and pages and serve as an answering machine — all for a nominal fee.

But before telecommunications companies can proceed, they have to clear airwaves currently used by local government for police, fire, and ambulance transmissions. Cities have been ordered to find another frequency on the spectrum for their networks. By law, the new occupants of the frequencies must pay for the expensive equipment required to build new systems for the cities.

It's a mounting: the cities want to be compensated for moving, while communications companies, anxious to market their products as soon as possible, say they don't want to be extorted.

The Keller and Heckman team is being paid to determine how much money the city should charge for the move. The law firm will also evaluate unspecified "strategic partnerships" with telecommunications firms.

"That has John Eger's fingerprints all over it," says Michael Shames of UCAN

(Utilities Consumer Action Network), a consumer watchdog group. He points out that Eger has encouraged public-private partnerships in the past.

Other cities across the country are grappling with the same problem. But instead



Michael Shames

of hiring costly consultants, Los Angeles, San Francisco, Portland, and Seattle are all handling the negotiations on their own. "We don't want to waste the taxpayers' money," says Joel Harrington of Portland. "This is an issue of securing emergency communications — not about making Washington, D.C. lawyers rich."

The debate began when the Federal Communications Commission (FCC) decided to reallocate how it divided the radio spectrum. To accommodate the booming cellular industry, the FCC ordered the cities to move.

Telecommunications giants Pacific, Telesat and Cox Cablevision paid \$26 million to secure homes in San Diego for the new wireless services. Both companies say they want to be on the air and start marketing their services by 1996.

"We wanted to move quickly on this and not hold up the new technology," says Richard Wilken of the city's communications department. "The issues that we are facing are highly technical, so we are going to be very complex negotiations."

That's where Eger and the consulting team comes in. "We didn't have the expertise to participate in these negotiations," Wilken explains, "so we hired a consultant to come up with a plan." The city reviewed three applicants and ultimately chose Keller and Heckman. The team is led by Richard Jackson, who specializes in telecommunications. Other participants include Charles L. Jackson and Jeffrey Rohls, of the Strategic Policy Research Center in Maryland. Mark Crosby and Klaus Bender of the Industry Telecommunications Association and Eger, who heads up "strategic planning" (like Eger, Rohls and Jackson also charge \$270 an hour.)

Wilken admits that Eger's participation gave the Keller and Heckman proposal an advantage over the other consultants. "We liked the fact that they had someone who knew what the situation here was," Wilken says, adding, "I absolutely don't think it's a conflict."

Shames disagrees, saying Eger's participation raises some important questions.



The Crown Room at the Hotel del Coronado. U.S. Taxpayers Party is in the air.

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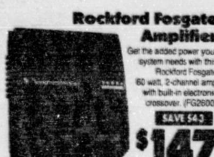
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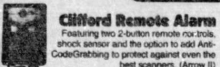
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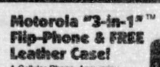
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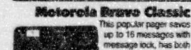
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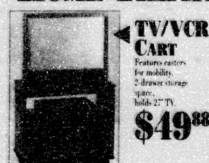


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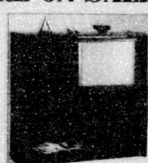
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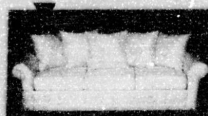


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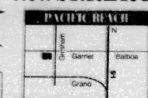
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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



To Whom It May Concern:

Why can the smell of popped popcorn, whether popped fresh or burnt, be smelled farther away than other foods? Is there a fact behind this question, or is it just a phenomenon?

— Jim Stuedahl, San Diego

Oh, there are. It's hidden everywhere. The place is crawling with them. They're even in the smell of popcorn. Along with a little lucksterism. For something to produce a smell, the odor-bearing molecules have to vaporize. The faster they are dispersed, the stronger the smell. And the warmer and moister the environment, the more the scent will linger. So popcorn has a lot of things going for it. Corn pops when water in the kernel turns to steam and explodes the seed coat. So there's your sudden release of odorants into a hot, damp environment. And as the corn pops, more and more of the scent is spread out — for two minutes, three minutes, depending on how much corn you've got. The oil the corn's popped in absorbs some of the scent, too. Popcorn is a regular nose fiesta.

But maybe you're thinking about the smell of popcorn in a movie theater or a store. Long ago, chemists devised a fake popcorn odor that only needs heat to be released. Add a fan and a ventilation system and you have the perpetual scent of popcorn in the air. There's even a fake bagel odor for bagel vendors to sew into the mall to lure in customers. In fact, the hottest trend in marketing these days is to tweak us into buying by appealing subliminally to our noses through scented printing ink, plastics, fabrics... It's all very sinister.

A few examples. A rocket manufacturer hyping its newest weapon placed an ad in a military journal, including a scent strip that smelled like gunpowder. A bank spritzed their auto loan brochures with a new car smell. Scented slot machines at the Las Vegas Hilton made people spend more. And several collection agencies (not in the U.S.) impregnate their past-due notices with an odor found in male sweat. It worked. They've scared 17 percent more payoffs out of their mailing list with the smelly bills. One of the biggest fake-smell markets is the microwave food industry. Much of the "tasty appeal" of those frozen-meal comes from fake odor (and color). And that includes nuked popcorn. Any buttery, "popcorn" smell that lingers after the corn has popped is all artificial. The topper, though, may be a Chicago scent-development lab that tested smells to see which got men hottest. The winner? Cinnamon buns, by a landslide. Pure erotica.

Dear Matthew:

Where the heck did the phrase "going to hell in a handbasket" come from? It doesn't make sense to us and has been hard for business.

— Handbasket Makers of America, Inc. Jello

Dear Mr. M.A.

When we casually take unsuspecting Fifi or Fido off to the vet to get them "fixed," why do we call it getting them fixed, when actually we're getting them broken?

— David, San Diego

"Broken" only from the pet's point of view. I guess. "Fixed" if you don't want to be overrun by kittens and puppies. But nobody seems to care as much as you do about the origin. Solid info is hard to come by. The Oxford English Dictionary quotes D.H. Lawrence from 1930 to illustrate one of the earliest uses of "fix," in your sense. "To be a gentleman or a lady? Neither, my dear. I had him fixed! It saves him from so many undesirable associations." "An early 20th-century euphemism? Looks like it.

But we have some good news for you handbasket makers. The original place people were inclined to go in a handbasket was heaven. According to the Dictionary of American Regional English, the expression "to go to heaven in a handbasket" was popular in the upper Midwest in the 19-teens, and it meant to have it made, to have your future secured, or something that is easy to do. (A handbasket is any small basket with an arched handle that, with its contents, can be carried easily in one hand.) Within a few decades, the expression spread to the East Coast and transformed itself into "going to hell in a handbasket," hell apparently being a more common destination for the average New Yorker.

Dear Matthew Alice:

Say I trap a fly in my car when I go down the highway doing 65 mph. Why doesn't the fly get smashed against the back window, assuming flies can't fly 65 mph?

— Todd Whitmore III, San Diego

That slapping sound you hear is every high school physics teacher in the county whipping palm to forehead. When they taught you this stuff, nobody cared. Now that you're out of school, it's a burning mystery. Youth and education is wasted on the young. Anyway, the Taddmobile is not only transporting Todd, that litter of sun-worship tapes, burger wrappers, old latrine tickets, and Big Gulp cups, it's also carrying along many cubic feet of air and our friend the fly. If the air inside your car were blowing at 65 miles an hour, among other things, your dog wouldn't have to stick its head out the window to reach that mysterious state of canine bliss dog achieves when bugs blow up his nose.

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 251-0489. Or e-mail to al.reader@world.com via the Internet.

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By Patrick Daugherty

GUERRILLA FRISBEE GOLF



I about. "Watch out for the dog hazard!"

This is the third hole.

Mark Quint and I are playing

frisbee golf along a bluff

overlooking a remote beach

in Baja, Quint, 42, owns the

Quint Gallery in La Jolla, but

that is of no consequence

here, because at this

moment, 30 yards ahead is a

rapping car. The bear has

spotted our frisbees and has

flipped into dog

lull, trembling and barking in anticipation

of canine run-and-hire motor activities.

The third hole consists of a 30-yard

chip shot to the spare tire hung on an

ancient 20-foot travel trailer, thence to a

pronged tank side on

to a clothesline, and

finishing inside the fire

pit. The fire pit is located

12 inches from the

bluff. Toss your frizz

two feet too long on

that leg, and you will be

in the rough.

Tree time: this

morning is 10:00 a.m.,

and conditions are per-

fect, not a ripple of a

breeze. Quint studies

his shot, focuses on the

spare tire as I speak

human at the dog, "No,

no, no, don't!" Mark

throws a beauty, a

35-yard toss, straight

and true, and the frizz

softly taps the center of

the tire.

It has been a long

time since I've enjoyed

the pleasures of frisbee

golf. I have played the

game at 40-below on

banks of the Arctic

Ocean, in the ghetto of

Oakland ("Okay, first

hole is off the porch, to

the dead rat, to the..."),

Hawaii, San Francisco,

London, South Africa,

and many points in between.

Ignore all that costs municipal

frisbee courses: they are boring and do not

require courage or imagination. Instead

gather two or three friends, find a quiet

neighborhood or an industrial area that's

shut down for the day. Play one to 18 holes,

depending on your mood. Each player keeps

track of his score: at the end of play the man

with lowest score wins. As in golf, honesty is

a highly regarded asset.

Players take turns calling a hole, and

each player designs a hole that plays to his

strengths. You're playing a round in your

neighborhood, and you know you have a

natural hook. You might choose, "From

here to the blue mailbox, to the fire hydrant,

back to the second telephone pole, ending at

the trash can." That could be a ten-stroke hole, and the hole always moves left, because you've called it that way.

There are some rules, of course. When taking your next shot, you must maintain body contact with wherever your frisbee has landed. This can be unpleasant, particularly when

you're playing on a roof or on top of a roof. Which leads to the second rule: each player must retrieve his own frisbee. If yours is on a roof, go get 'em, buckaroo. If your frizz lands in the village

roll's back yard, well, then, off you go.

Climbing onto a

stranger's roof or over a

back yard fence

develops a sense of

adventure and ability

to deal with the public,

which comes in handy

throughout life. And

knowing that you

must retrieve your

shots adds strategy to

the game. One won-

der, "Should I take

the shot that curves

over the roof while

going for the bus stop,

thereby picking up a

stoke but risking a

roof hazard, or should

I play safe and keep it

low to the ground?"

Games are won and

lost by these decisions.

If you have a nat-

ural slice when tossing

the frizz, you'll make

up holes that go right.

If you don't have

much of a distance

shot, you'll make up

short holes. If you like

to talk, you should

consider annoying

commentary while

your opponent is

preparing to throw. Stress the hazards, the

terrible things that might develop, if by

ill luck, your opponent misses the stop sign

and his overthrown frisbee slides into the

sewer.

Guerrilla frisbee golf is free and always

available; it can begin anywhere at any time.

Midnight frisbee, in a industrial zone, is my

favorite. These areas have many doors to

target, rusted equipment, muted streetlights,

parked trucks, and no people to deal with.

Mr. Quint and I finished 18 holes, the

high point was an out-of-control slice, sent

by Quint through an open door, into the

living room of a beach resident. Honoring

frisbee tradition, we both screamed,

"DON'T TOUCH IT!" at the concerned

homeowner.

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Rock 'n' roll music, any old way you choose it, is one of the things I know I'll most miss when I'm on my way out. I love it, and have from the beginning, even its attractive imbecilities. Growing up, I had in my room a favorite clunky red plastic radio, which I always kept low, listening to songs while I did my homework. Since I tended to concentrate on the lyrics, which I more or less took as a form of reading, it may have been a form of transferal. I didn't mind nonsense. There was no end to it, but deliberate lunacies often made a song what it was. I liked pretty much everything. (Nothing "country," of course, which to me, even in the eighth grade, was as sad and morose as the stupid hats and loud shirts worn by the people who sang it.)

What I particularly enjoyed—even found myself listening for over the years—were certain phrases and squibs in various songs, usually hip, that compelling in my mind could be read as a documentary of slang (and somehow parallelism's) progress, if not in modern America, then at least in my high school and among my friends. *Evangeline* and *The Highwaysman* were poetry. This was real life.

I remember, for instance, deliberating what Chuck Berry meant to us to understand in the song "School Days" when he sang:

Back in the classroom, open your books,
Chort, but the teacher don't know I mean she looks.

Unfortunately, that is exactly how the line goes. But my friends and I spent weeks debating other possibilities. I believed for the longest time it was, "Ah, but the teacher don't know how mean she looks," while several friends of mine insisted it went, "Even the teacher don't like her many looks." An article in *Goldmine* (January 29, 1988) cites Chuck Berry's "powerful facility for letter-perfect encapsulation," which is generally true, although for reasons of rhyme he is often forced to throw in not only the odd semi-enclosed phrase, such as in the word-salad cited above or the line "watch her look at her run boys" in "School Days," but as in the song "No Money Down" even to reverse them.

I want power steering and power brakes,
I want a powerful motor with a *gr* of axle,
I want air conditioning, I want automatic heat,
I want a full Murphy bed in my back seat.

Creative illiteracy, of course, goes back even before 1945, to the very beginnings of rock 'n' roll—long before pop music became whitened and mechanized. Coor's Williams's "Juiced Blues," Rufus Thomas's "Bear Cat," John Lee Hooker's "Crawling King Snake," "Rocket 88" by Jackie Brenston and His Delta Cats, Louis Jordan's "That Chick a Too Young to Fry," Elmore James's "Dust My Broom," The Clovers' "Your Cash Ain't Nothin' but Trash," Stick McGhee's "One Monkey Don't Stop No Show," Amos Milburn's "Chicken Shack Boogie."

But this was all part of a deep and heartfelt, soulfully and stylistically undiluted folk tradition, vocal harmonies and gentle wails and shouted blues, born of a slavery that prevented even a smidgen of education for 400 years. The romantics among us—or is it the romantic in each of us?—will add that such phrases can be properly turned only in a moment of true inspiration, when we have lost our self-consciousness, calculating natures, and thereby can express our authentic selves. (Though I'm still a bit doubtful about that line from the "Negro national anthem" composed in 1930 by J. Rosamond Johnson—his brother James wrote the words—"Lift Every Voice and Sing: Sing a song full of hope that the future has brought us.")

A whole vocabulary—in one sense, an entire language—has come from such music, and the pioneering black radio stations (like WRD in Atlanta, WYLD in New Orleans, WLOU in Louisville, WDHA in Memphis, known throughout the South as the "Mother Station of the Negroes," etc.) that in the late '40s and '50s pushed and played it, and consequently we've been left a lovely great catalog of finger-popping R&B words like hincty, zoo-zoo, whuppin', juicedhead, pountang, hamtat, gleebi, mogatin, motoratin', lickin' stick, jelly roll, scronch, poppa-stoppa, die, spoo-dee-o-dee, good booty, slag on down, and, among others, the word "meekin'" (cockabing would be my guess) as used in the Cadillac 1956 hit song "Speedo."

Well now they often call me Speedo,
But my real name is Mister Earl,
Al-ways meekin' brand new fills,
And takin' other folk's girls.

Meekin'. Other folk's girls. The slang and sass seemed called for, Spike. ("Thank" can't legitimately be listed. Charles Dickens was the first to use the word in *The Posthumous Papers of the Pickwick Club*.)

Chuck Berry's lyrics, charming and naive, represent a certain primitivism (what Richard Goldstein in *The Poetry of Rock* calls "accidental art"), particularly in his

innocent notion that poetry should rhyme and that all rhythmic spaces should be filled, even if filling them necessitates juggling words or even the creation of new ones. Berry's work is expressly functional, resulting in, because born of simplicity, in "Too Much Monkey Business," for example, every verse rhymes, and when words cannot fill the existing spaces, the artist fills them with a flexible "ah," which concludes each verse change each time it is verbalized. In one case it implies a sigh of disgust and in another a type of sullen indignation. The language of Berry's verses may be ordinary, but he employs it naturally and without phony attitude.

He had no education. Why would that matter? Many great songwriters hadn't. (Hank Williams read nothing more erudite than *Billboard* and comic books.) But he wasn't Lary, never repeated pronouns, and always looked for the identifiable and, above all, concrete detail. The coolerator was crammed with TV dinners and ginger ale.

And yet it's been pointed out that there's a very little black about Chuck Berry's songs. The lyrics are hard to be comprehensible because in a strange way he's as much country as rock 'n' roll. "School Days" and "Sweet Little Sixteen" have nothing to do with the idiosyncratic black experience—certainly not the black world of Louis Jordan or Wynonie Harris, Phil Flowers or Nat "King" Cole, Bessie Smith or Lu'Vern Baker, whom they used to call the "Yas-Yas Girl," which came from a song called "Ducks Yas Yas." It was a great jakebox race song, real low down, and went, "Mama bought a chicken, mistook it for a duck, stuck it on the table with the legs straight up. Yonder comes sister with a spoon and a glass, catch the gravy drippin' from the yas yas yas."

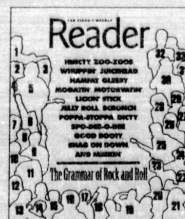
All the while we lucky whites had "Moon River" ("It all happened on the white keys," said Henry Mancini) and the Pat Boone version of "Tutti Frutti." "I had to change the lyrics to several of Little Richard's songs." Part of "Tutti Frutti" went, "Boy, you don't know what she's doing to me." I just couldn't sing that, the damndest, ever-creative Boone said later, "so I sang, 'Tutti little Suzie is the girl for me.' It worked just as well. The kids didn't care. I mean, they weren't listening to the words anyway."

Oh, and variety, we had that, too. Real reach. Creative stretch. The "Chimpunk Song" is a waltz. "Calendar Girl" is a march.

It was modish, especially in the litigious '60s, to speak of the lyrics of rock as "poetry." And to a degree a certain few lyrics—quixotic, inventive, careening or reflectively lyrical—came sufficiently close. We tend to listen to lyrics, ponder the words, heed and harken to their advice. "And rock is also educational," said Frank Zappa. "How to ask a girl for a date, what love is like." And on the deep, wide, far-ranging questions we faced, from Jimmy Clanton's "What am I gonna do on Saturday night?" to Jimi Hendrix's "Have you ever been experienced?" Do you wanna dance? Am I blue? Will you still love me tomorrow?

When I was a boy, since I was already confused enough about subject matter (why, I wondered, was every song about love?), my concern for the lyrics of songs became almost epistemological. I remember asking my mother, in all innocence, why they sang, "When the no-moonshine shines over the cow shed" in the song "K.K.K. Katy." My worries were cognitive and almost always concerned with words. Wasn't it a mistake to say "The Girl That I Marry"? And "Why Couldn't I Last Night Last Forever?" was too paradoxical and wrong. I was earnest. I also thought the title "The Aims-Uncle," chapter one of *Hells*, was a mistake for—a misspelling of—"The Aunt Uncle," though I couldn't explain why. Unfortunately, at seven or eight, I saw myself as the measure of all things. Whenever I heard the song "Moonlight in Vermont," I always thought the line "Falling leaves, a sycamore"—you can't hear the comma—was a sentence. (Widely, one I came to understand.)

Speaking of the unheard comma, I also entertained the belief that in the 1940s song, the refrain "Bell-bottom trousers, coat of navy blue" was a sentence, that the word "coat" was a verb. I had, even as a kid, the pedant's compulsion to know the exact lyrics to various songs like "My Little Grass Shack in Kelelekelea," especially the lines "I can hear the Hawaiians saying 'Komomai no kama ika lelakaka'" and "Where the *Humuhumu*, *Nukunuku* a *pua* go a-swimming by."



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10. DON HENLY 11. CAROL KING 12. JOHN LENNON
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19. JOE JOE 20. BARRY MANLOW 21. PAUL MICHAEL
22. RAY STEVENSON 23. THE ARTIST FORMERLY KNOWN AS PRINCE
24. JOHN LEE HOOKER 25. PAUL MC CARTNEY
26. JIM MORRISON 27. OLIVER NEWMAN 28. JIM HATHFIELD
29. OTTO RICHARD 30. TONY JOHNS 31. JIM CROCE
32. STEVE 33. CARLY SIMON

Hawaii" (words and music by Bill Cosgrove, Tommy Harrison, and Johnny Noble), especially the lines "I can hear the Hawaiians saying 'Komomai no kama ika lelakaka'" and "Where the *Humuhumu*, *Nukunuku* a *pua* go a-swimming by."

The Grammar of

Rock and Roll

by
**ALEXANDER
THEROUX**



PAUL SIMON, ALEX VAN HALEN, EDDIE VAN HALEN, SAMMY HAGAR, MICHAEL ANTHONY, STEVE WINWOOD, CYNDI LAUPER, ALEXANDER THEROUX, DEBBIE GIBSON, WALLACE STEVENS

bought the sheet music when I was in high school in order to check. I also had the equally strange need, sometime later, to learn the correct spelling of the words in that 1940s *chanson de merde* "Chickery Chick" (written by Sylvia Lee), the refrain to which, spelled as pronounced, goes:

Chickery chick chu la chu la
Check a la money in a banana.
Bollika wolika, can't you see
Chickery chick is me

Oh, it was all somehow deeply important to me, all that music, all those lyrics. I'll take a moment here to mention that the line from the Irish ballad "Danny Boy" — "It's I'll be here in sunshine and in shadow" — I'm still trying to figure out. That also goes for the bizarre line from "The Wabash Cannonball" — "can anyone make sense of it?" — From the queen of blowing mountains to the south belts by the shore. And even at age eight, when listening to "Home on the Range," I thought the lyrics "And the skies are not cloudy all day" ridiculous. I still don't know what a "beginne" is or have the foggiest idea what happens when one begins. And of course the line from the 1950s hit "Golden Earrings," "And let this pair of golden earrings, can their spell tonight," always bothered me. (Growing up in the Midwest, singer Bobby Short remembers radio announcers, stumped by New York terminology — and ignorant of the English Avenue

subway line to Harlem — who would introduce Duke Ellington's great record as "Take Three a Train.")

And as for the word "bromide," as in the Rodgers and Hammerstein lyric "I'm in Love with a Wonderful Guy" from *South Pacific*, "I'm bromide and bright as a noose? Happy right now my light on the dew" — bromide? — I can honestly say after a lifetime of reading, even with a special interest in words, I might

**"[I] FOUND HER CRYING NEED-
LESSLY," BOBBY GOLDSBORO
SINGS IN HIS HIT SONG
"HONEY," AND THEN IN THE
VERY NEXT LINE SHE DIES!**

add. I have never once come across that word any other time or in any other context, even studying chemistry. I might add, it doesn't make an appearance in Webster's International Dictionary (Second Edition), one of the most comprehensive dictionaries in the world. I was also convinced that when Dean Martin sang "If our lips should meet, Innamorato / Kiss me, kiss me, sweet Innamorato..." he was in love and having a blissful time in the

little Italian town of Amoretta. And in the Four Aces' "Garden in the Rain," I was rather startled to learn that the line "And Santa's happily on our way" was really "And sent us happily on our way."

And finally, I constantly wondered why the opening line in the old country classic "Oh, Bury Me Not on the Lone Prairie" was followed with a total disregard for logic — never mind the dramatic unities — by the line "When I die, you can bury me 'neath the Western sky on the lone prairie." There isn't the slightest indication that the singer has changed his mind, it's that merely by the time he gets to the end of the song, he's forgotten the opening statement. You can get away with almost anything if you set it to music. In "South of the Border," there's a line I love. — "Then for a tender while I kissed the smile upon her face." I loved Gene Autry and felt I could forgive him anything, even kissing a girl in the movies, but, having the high seriousness of the prepubescent, I strenuously objected to the incesticide here. Has anybody ever tried, in fact, to kiss a smile? Doubtful.

As a boy, I always thought Southern or Western accents, especially with country singers, were a speech defect, seriously, a flaw that made the speaker or singer seem a bit brightened and in need of remedial help. Hank Williams, Ernest Tubbs, Roy Acuff, etc., though good, seemed outlandish and gaudy to me, from a place where they never learned flash cards, definitely not from Boston. (Even Gene Autry pronounced the word *hair* *hair*!) I felt a secret scorn for the way Wyatt Earp, as portrayed on television by Hugh O'Brian, was glorified as "brave, courageous, and bold."

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He was vibrant, intrepid, and plucky, no doubt, but... I think it was in *The Count of Monte Cristo* that Robert Donat's final line, spoken directly to the camera, was something about how the enemies of Monte Cristo had been brought down by those two final flaws in their characters — dramatic pause — "Avarice...and Greed!"

There is, of course, such a thing as poetic license. No, it shouldn't be "Love Me Tenderly" or "All Shook Up." The song "Is You Is or Is You Ain't My Baby?" is exactly as it should be. You people. Same with Wilbert Harrison's "I'm gonna be stand on the corner / Twelfth Street and Vine" and Sam the Sham's epicomic "I don't think little big girls should / Go walkin' in these spooky old woods alone." The kind of hip jargon and hip soulfulness that as part of the cool aesthetic allows for Wilson Pickett to say, "Yes I is" and Little Richard to sing, "I ain't never," language that grows from inner cultivation, popular life, is a far different thing from artless boobery and almost malicious stupidity in a pop lyric that actually robs it of style — flat and unedited pretensions that provoke laughter rather than create mood. And there remains one of the major distinctions in rock lyrics.

Can the same be said, however, of Paul McCartney, who,

in his song "Live and Let Die," possibly gave us the greatest one-line tautology of the 20th Century. "...in this ever-changing world in which we live in" (It recalls the line "If I could take you up in paradise up above" in the *Crew Cut* hit from the '60s "88-Boom") Or — one of my favorites — Neil Sedaka's, "I'm living right next door to an angel, and she only lives a house away."

Redundancy in popular music, which shouldn't be confused with repetition, is not only one of its most glaring faults, but to my mind almost always less a problem of taste than haplessness. It is invariably the result of some poor word-choosing and trying to "fill" a line for rhythm the way old linotypists used slugs of lead, and often with much the same result, such as in Dylan's "I'm ready for you / into my own parade" or Paul Anka in "Diana" singing, "I don't care just what they say" or Junior Walker's "What does it take to win your love for me" or the Beach Boys with that line in "Surfer Girl" that goes, "And so I say from me to you."

And what about the glibberish-ese line "Since she put me down, I put I down" in the mid-'60s "Help Me, Rhonda"? (Or is it "I've been out down" in my head "that is, doing in," as in killing, my head? And of course there's the name tautology "You are the one love that I'll adore" in Kathy Young's "A Thousand Stars." In *Shep and the Limelights* of course "Daddy's Home," there is provided

not only the comforting assurance "Daddy's home to stay," but the laughable lites added by the singer in the final line, just in case we're not certain, "I'm not a thousand miles away."

But what about "...as I dropped my drink from my hand" in lay and the Americans' song "Come a Little Bit Closer," which matches in brainlessness the equally hopeless line in "The Twister Song" from the 1983 musical *Mormon* in *St. Louis*, written by no less a lyricist than Ralph Blane, who actually wrote "...as he started to leave / I took hold of his sleeve / with my hand..." As opposed to taking leave with, what, his foot or his ear or his medulla oblongata? In "Mack the Knife" can be heard one of pop music's great redundancies, "When the shark bites / With his teeth, babe." And in the song "Santa Claus Is Coming to Town," what else could "The kids in girl and boy land" be as kids, one may ask, but girls or boys? And I love the implicit misogyny in the song "Tonight" by the New Kids on the Block. Remember when we traveled round the world? We met a lot of people and girls. Nor should we forget the Stones' nutty "It is the evening of the day-as-in 'As Tears Go By.' Or 'Only time will tell if we stand the test of time' in Van Halen's "Why Can't This Be Love?" Or that gem from "Gloria," by Them:

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She's five feet four
From her head to the ground

As opposed to, say, from her nose to her clavicle?

Flame ungary seems precarious in matters of redundancy. "You put the spark to the flame," sing Elton John and Kiki Dee in "Don't Go Breakin' My Heart." And Debbie Gibson is right behind with the line in "Red Hot." "I need your love like a flame needs a fire." Isn't the title "Light My Fire," by the way, a tautology? Or is it poetry?

What about the goofy tautological phrase "last sole survivor" in "Eye of the Tiger"? Or the line in "Smoke Gets in Your Eyes" from *Bohème*, "So I chaffed them and I gaily laughed." So much more convincing than miserably laughing, no? Then there's the Animals, who sing in "House of the Rising Sun," "The only thing a gambler needs / Is a suitcase and a trunk." "Trunk's" not desperately there for rhyme? A gambler — of all people — needs both? One of the classic examples of repetition in pop music can be heard in the Drivers' "There Goes My Baby."

I love her and I need her
Besides my side
To be my guide

Ilogical lunacies proliferate. Meaningless paradox. Nonsense. In "America Is My Home," James Brown (who wrote the song) sings,

"The sun don't come out in rainy weather." But when you hold it down they're still together. "Oh the Doors, who, in their song 'Touch Me,' repeatedly sing, 'I'm gonna love you / Till the stars fall from the sky / For you and I.' (And what about 'Try now we can only love' in 'Light My Fire'?) Is that what Jim Morrison meant when he speaks of 'secret alphabets' in 'Soul Kitchen'?) But

PAUL ANKA MOOS. NEIL SEDAKA SHOUTS. LESLEY GORE WHINES. ROBERT GOULET MERELY TALKS. SEALS AND CROFTS SOUND LIKE DRUNKEN GRIGS OR MUNCHKINS WEEING AWAY IN HIGH REPORT.

Barachar birthily proceeds to assure us in his last song "What the World Needs Now" that we need only love — as opposed to? Why, "mountains, oceans, and hillsides," of course. You wondered? What exactly is a "dukedom"? By the way, as mentioned in Gene Chandler's "Duke of Earl"? A duke lives in a duchy. So does a

duchess.

And what about the line "I could never stay away without you near" from Rose and the Originals' hit "Angel Baby"? Could the stay away with her lover near? But it, in fact, he were near, where the device would she be staying away from? In the first part of Neil Diamond's "Brother Love's Salvation Traveling Show," we hear, first, there are "leaves hanging down" and then a few lines later, "there ain't no trees." And in his hit "Please Love Me Forever," Bobbie Vinton, the Polk Perry Combs, sings, "If I should die before I wake / I'll come back for you, that's no mistake." Pant, pant.

What about the ludicrous line, never mind the logic — is it a compliment! — when Engelbert Humperdinck in "After the Loving" sings, "Thank you for giving me a one-way trip to the sun"? Isn't it a contradiction for the Elegants in "Little Star" to sing in one line "You're the one I'm thinking of" and a few lines later, say "I need a love tonight"? Or in Tony Orlando and Dawn's "Knock Three Times," when he sings "Knock three times on the ceiling if you want me / Twice on the pipe if the answer is no," when he then proceeds to sing to this very same woman, "One floor below me / you don't even know me / I love you." If he doesn't know her, or she him, how can she know this code of his? What about the line, "Our share is always the biggest amount" — to share, as defined in Webster, means to divide and distribute in equal portions — in the song "In the Crowd"? Aren't such lyrics completely illogical?

"[I] found her crying needlessly," Robby Goldboro sings

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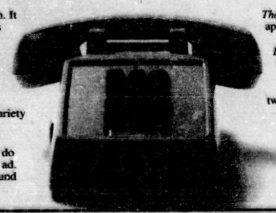
Lisa: He called me up and said, "It's a girl! It's a boy! It's a girl! It's a boy!"

Thomas: San Diego is a really tough city to meet women. It seems like there's a general attitude that all men are jerks and anyone who tries to start a conversation is putting the make on you. I just gave up on dating after a while. Then I started fishing in Phone Matches™.

Lisa: I didn't have time to meet guys because I was always working. You have to separate business from pleasure. Phone Matches™ allowed me to have a wide variety of choices outside of my job.

Thomas: I'm a professional astrologer, and I was able to do computerized charts on all the women who answered my ad. Lisa was my fifth compatible response. I knew it may sound too scientific, or cold-blooded, but it worked!

Lisa: I also knew exactly what I wanted. I had a list of all the things that are important to me. I was looking for someone who is tall, financially motivated, and Italian. A lot of men fit into my checklist, but the chemistry wasn't there. But I stayed with it, and it worked. I got it all, and I got a lot of bonuses, too!



Thomas: The week after we met she moved into my apartment. On the third date, I asked her to marry me.

Lisa: How could I resist? He was a lonely bachelor with a new mother and kittens.

Thomas: We got married on Christmas Eve. It's been two years and it only feels like days.

Lisa: We're a classic wrong-side-of-the-tracks romance. I'm from Los Altos Hills and he's from South Philadelphia. But I've never met another man or woman who can read me like he does.

Thomas: As soon as I found out she likes horses, guns, and Harleys, I knew she was mine.

Lisa: We're going to be DINKS — double income, no kids. We've already gone into business together, distributing nutritional products.

Thomas: When we put our heads together, and work toward a common goal, it happens.

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in his hit song "Honey," and then in the very next line she dies: "What are we to make of U2's logic (or a corpse's pride) in their lyrics." Early morning April 4th / A shot rings out in the Memphis sky / Free at last / They took your life / But they could not take your pride! (Martin Luther King, incidentally, was murdered in the early evening.) And what a great trick Don Henley offers in his song "The End of the Innocence" when he suggests, "You can lay your head back on the ground / And let your hair fall around me." In the Marvelleto's hit, "Please Mr. Postman," a song whose theme is urgency ("Deliver the letter / The sooner the better") the refrain — inexpressibly — goes, "Wait a minute, wait a minute! The heat was hot," sing America in "A Horse with No Name," a song in which this line also appears, "In the desert, you can't remember your name / 'Cuz there ain't no one for to give you no pain." "Though a million miles away," sings Frankie Valli in "My Eyes Adored You," "You couldn't tell my eyes adored you." What he's blaming her because she's not Wonder Woman? Everyone is beautiful in their own way," sings Ray Stevens, allowing not only for the legitimacy of bad grammarians, but people like Adolf Hitler, Vlad Dracula, and Pol Pot as well. In the thematically masochistic pop song "Angel of the Morning," both Merrilee Rush and Juice Newton, who had the cover version, blithely proceed to

sing with all seriousness the morosely buggered-up line, "It was what I wanted now." P.J. Sloan writes in "Eye of Destruction":
My blood's so mad, feels like coagulation
I'm sitting here just contemplating
One of the best examples of filler can be found in the Beatles' "Strawberry Fields Forever," when out of its mixture of hippie argos, classical allusions, and baroque music, comes this sequence of lines. "No one, I think, is in my tree / I mean, it must be high or low; that is, you can't, you know, tune in, but it's all right, that is, I think it's not too bad." "I don't want to forsake you out," sings Dylan in "Baby, Be Friends with You." And surely it's for filler that Kenny Rogers, as if alluding to a jolopy that doesn't work, refers to Vietnam as "that of crazy Adam was." Stevie Wonder is egregious in the forced rhyme and filler department. In "Part-Time Lover" he sings:

And if there's some emergency
Have a male friend to ask for me
So then she won't be, for you, my part-time lover

The last line should mean, "so that she [my wife] won't know you're my part-time lover." But it makes no sense the way he's written it, and we have no idea to whom he's speaking. Punctuation has never been more confusing since Evelyn Waugh parodied the postcards of English schoolgirls traveling on the Continent. And then to force a rhyme in the same song, he says "rang on the bell" for "called." In the song "Kisses Sweeter Than Wine," does the line "Our children, they numbered just about four" indicate one of them was feeble? And the Beach Boys, to fill out a rhyme, have to keep singing over and over all through their Christmas song, "It's the Little St. Nick." And the same sort of thing happens in Elton John's laughably flatulent "Your Song," where lyrical Berni Taupin's third stanza has the effect in a song's lyrics of an incorrect bite alignment:

If I was a sculptor,
But then again, no —
Or a man who makes poems
In a traveling show.

Should we really be surprised to learn that Cole Porter himself once advised four sons, one of Atlantic Records' guiding lights —

and author of the Drifters' "Money Honey," Joe Turner's "Shake, Rattle, and Roll," and the Clovers' "Your Cash Ain't Nothin' but Trash" — to purchase a rhyming dictionary, noting, "If you're going to dig a ditch, you use a shovel, don't you?"

The lyric tradition in America has long since gone by, according to Gene Lees in his book *Singers and the Song*; he believes it was destroyed by Elvis and the Beatles. No one in his view can write lyrics without knowing and revering the language, the crossing tonalities of its vowels, its aptitude for rhyme, its emotional vocabulary, the variety of its accents. And even if one thinks Lees is exaggerating or is unfair, a good case could be made for the proposition. Not only were lyrics once an integral part of music, and keenly listened to, they were read. It mustn't be forgotten that the record industry began as a stepchild of the sheet-music business. Popular tunes, prior to World War I, were consumed primarily through that medium. And yet it seems with a new sort of leveling we've gotten further and further away from the notion of that integrity.

It might also be pointed out that music videos, in giving a new dimension to songs, have made lyrics even less significant, even

though videos should really illustrate the lyrics. They almost never do. Michael Jackson is the worst — his song "Smooth Criminal" has no consecutive three words I understand. And how about the first line of "Bad" ("Your butt is mine...")? And what about rap music? You'd expect good lyrics in music that consists solely of lyrics.

THE TROUBLE WAS THAT AS SURREALISTS, MYSTICS, OR POLITICAL THINKERS, THE BEATLES WERE RATHER ORDINARY YOUNG MEN.

wouldn't you, I mean, since it isn't singing? But it's mostly just plain blabberchatter coming down the chime.

Even the talented but neurotic Phil Spector produced a Philles record for the Crystals called "He Hit Me (But It Felt Like a Kiss)," the lyrics of which, to say nothing of the sentiment, boggle

the mind:

He hit me and it felt like a kiss
He hit me but it didn't hurt me
He couldn't stand to hear me say
That I'd been to someone new
And when I told him I'd been untrue
He hit me and it felt like a kiss
He hit me and I knew he loved me
If he didn't care for me,
I could never have made him mad
But he hit me, and I was glad.

A sort of psychopathological bookend to this song was Goffin and King's "Please Hurt Me":

If you got to hurt somebody, please hurt me
And if you gotta break a heart, then
Please break mine
I won't cry if you deceive me
I'll take it with a smile

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I know someday you will love me
But at least I'll have you for a while

There is a list of howlers in popular music, so long, clunkers of such scope and magnitude committed so often—but usually in songs of the Sazie-In-the-Girl-for-Me school, a waste of diction, invariably logging along after all these C, A minor, F, and G chords—that one has to wonder whether the composers were merely in a rush, simply had no talent, or were just plain dumb, for half the time it's as if, when facing the problem of trying to decide between rhyme and reason, they in fact chose neither.

Neil Diamond, for example, one of the great fuglemen of vulgarity in pop music, may be famous for writing his own compositions, but I'm still trying to figure out the logic of the lyric in "Sweet Caroline" that goes, "Where it began / I can't begin to know." In his song, "I Am...I Said," a line goes, "And no one heard all, not even the chair." (Picture someone seriously speaking that—wouldn't he have just stepped out of a rubber room?) Then he describes a road in "Play Me" as being "thorned and narrow." But of course his greatest moment comes in a song all of his own devising called "Play Me," when he honestly begins moaning with all sincerity:

Songs she sang to me,
Songs she sang to me,

a couple that, I believe, had it occurred in a work of a hah or been spoken by a Hottentot from the rim of the world, would stand as a paradigm of comic English.

WHEN MICHAEL JACKSON IN THE SONG "I'LL BE THERE" TELLS HIS GIRL, "JUST LOOK OVER YOUR SHOULDERS," WHO IS HE TALKING TO, RUBBER WOMAN?

Such shoddiness—shamelessness, really—didn't always fly. For example, in the original recording of Nat "King" Cole's version of "The Christmas Song," he sang the last line of the bridge, "To see if reindeer really know / How to fly." After the first pressings were released and the song became a hit, Mel Tormé, who cowrote

the song, pointed out to Cole his grammatical error. Cole, a perfectionist, quickly rerecorded the song, properly singing "reindeer." The second version is virtually identical to the first, but those early first pressings have since become collector's items.

Folk singer Bob Dylan, troubadour of the '60s and nonconformist ("Everybody must get stoned"), whose satirical word salad of a novel, *Tarantula*, is without doubt the worst novel ever published—but what can you expect of someone who once said, "All the great books have been written?"—to my mind underscores the truth of the theory advanced in Psyche: Psyche's most famous poem "Seleniteum." One should hide one's thoughts in silence, since verbalization cheapens or simplifies them. Dylan sings in "Just Like Tom Thumb's Blues":

If you're looking to get wily,
You'd better go back to from where you came

a line that, at least to me, becomes the lyrical equivalent in music of having webbed feet.

It sounds even worse when heard, for Dylan has the voice of a grackle. Awfulness in music—listen to Israeli disco, for example (Israeli rock is not only bad, it's usually about Israeli

nationalistic rock), or French rock 'n' roll, which all sounds like someone's chasing Edouard Paf around in circles with a pair of electric hedge clippers—is often exacerbated not only by the way a song is sung but the voice singing it. And so does Senny Bono. And why has Cyndi Lauper, who squeals, adopted the singing persona of a seven-year-old? Somebody once apparently told the eloquent Jerry Vale a long time ago that if on every other word he cracked his voice—an archaic use of the glottis used to accent fervor that in Canova's day was known as the "Rubini sob"—it would somehow sound passionate and authentically Italian. But shouldn't someone tell him it only sounds like duckshit? And Willie Nelson, with those nasal peckered-like snorts, sounds like he's wandered in from a goose fair.

Finally, Barry Manilow, who has't even the rudimentary trace of voice, never mind a talent. Literally stumps—in the deathless song "Daybreak," he actually talks off-key—trying to make up in volume what he lacks in finesse. Listen to his version of "Memory," if you doubt that a song can actually be beaten up, virtually flayed.

Paul Anka mums. Neil Sedaka shouts. Lesley Gore whines. Robert Goulet merely talks. Seals and Crofts sound like drunken grigs or munchkins weeing away in high report. Olivia Newton-John alternately shrieks and then sounds like she's on Valium.

Frankie Avalon is nasal. (He recorded his first hit song, "Deedee Dinah," literally holding his nose.) And Engelbert Humperdinck, whose singing style gives one the impression he's inhaled massive doses of sulfur dioxide, once made me destroy a radio. Kenny Rogers moves from the low register of growls to an upper register of what I can only call Western quacking. Guys like Merle Haggard and George Jones, trying to sound virile and tough, come across only as angry, illiterate—almost IQ-less—simpletons. Andy Williams, when when one is worse, sounds like a dogging in heat. Cher's unbearably Philistine vocal tremolos, like Buffy Sainte-Marie's—it's even more depressing to know they're natural sounds—approximate the ululations of a dying mandrill. And Gene Pitney, who comes closer to braying than singing, is actually a cross between the sob of a stab victim and a broken ocarina.

The crudely racist anti-Palestinian lyrics to the theme from *Exodus*, written by Pat Boone, especially the line "This land, this land, God gave this land to me...," have always struck me as fascist and vile.

Dylan's lyrics are often so subjective and inaccessible and privately symbolic as to be almost totally meaningless, like the dim and unrelenting verses of Simon and Garfunkel who, having developed formidable defenses against logic at a very early age,

somehow manage to mix and mangle bombast, bathos, and platitude in equal measure all at once. But whether it's "Sad-Eyed Lady of the Lowlands" or "The Sounds of Silence," "I Pity the Fool Immigrant" or "Mother and Child Reunion," the irrational jabber in such songs never fails to remind us that while almost a moral fault, incompetence in bad lyrics does more to confuse than provoke.

What allegorical interpretation, for example, can give meaning to that hopeless concentration of images evoking the thief, the joker, the wildcat, and the watchtower in Dylan's "All Along the Watchtower"? Or Mrs. Robinson's connection to cupcakes and John? Joe? Or to Reid and Brooker's "Whiter Shade of Pale" with its pretentious muddle of allusions to playing cards, Chaucer's "Miller's Tale," and Roman verse? Can anyone say what's going on? The winner in this category, *Bathos*, or the Art of Sinking is, of course, the deliciously bad "Thelma Houston," a harsh emetic from 1966 where the melody is not only as bad as the lyrics (calling to mind what a friend once told me about Steve Lawrence and Eydie Gorme, that the best thing about them singing together is that you can ignore them both at the same time), but the lyrics are to music what gargling is to speech.

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A butterfly with footsteps? Footsteps run? And echo softly? Echo softly in the canyons? A mind has canyons? The speaker here's a complete schizo? Aren't "open meadows" and "ruined canyons" contradictory? There is a lot more to the song that I hate to ruin by recapitulation or diminish by detail, but what are we to make of the reference made later when the speaker, or pursuer, becomes utterly confused and proceeds to tell the listener that the long-abandoned ruins of her dreams have been left behind? "There is no more of the dreamer," he says. "Both create lethargy in different ways." Had he heard this song? This sleazebait sort of blunder has its vulgar and hairbrained correlation in warped pop art, such as in songs like Jan and Dean's "Baby Talk," which is supposedly sung by a five-year-old, or in Neil Sedaka's neoimpressionist hit of 1963, "Happy Birthday, Baby." The song of passionate andröid song to a girl — by a boy.

WAS CREAM HOPING TO BE CHARMING OR ANATOMICALLY PRECISE IN "TALES OF BRAVE ULYSSES" WHEN THEY SANG OF "CARVING DEEP BLUE RIPPLES IN THE TISSUES OF YOUR MIND"?

married who never had a single meaningful conversation.) On the subject of musical incomprehension, I still can't understand the last line of Jim Croce's "I've Got a Name" or half the lines in the Tee Set's "Ma Belle Amie" (where, ironically, the French is much clearer than the English), that line in the Eagles' "Take It to the Limit" — and so many songs of Elton John's, thanks to his inexorably refined pronunciations and fanciful elisions, that

Overstirring of course a major bother with a lot of songwriters. Do Vince once again that it took two artists to do a painting. One to do the painting, the other to take the brush away and wash it. Great turgid songs full of mixed metaphors and incomprehensible allusions, like "MacArthur Park," "The Windmills of Your Mind," "I Am a Rock," etc., always tend to sound far worse with all their heavy-footedness than those songs, such as "The Sound of Silence," "Hotel California," "Hotel New Orleans," "People," or (raised claps) "Feelings," the person or persons responsible for which—I want to kill when I hear it—in my opinion should be instantly dispatched to the nearest island and forced by pitchfork to listen to Barry Manilow albums for the rest of eternity. Strange to say, perhaps, but the best lyrics are often the simplest, it seems to me, that are the plainest or, better, simplest to say more than the slim frame of rhythm and image can contain.

Lennon and McCartney's early lyrics, like "All My Lovin'," "Please Please Me," and "I Feel Fine," for example, are thin and conventional, but are nevertheless quite effective. The boys' early success, in an opinion of Philip Larkin's I share, "was displaced by surreal lyrics, mystic orientalia, peace messages, and anti-American outbursts. The trouble was that as surrealists, mystics, or political thinkers, the Beatles were rather ordinary young men again. Their fans stayed with them, and the nuttier intelligentsia

Indisputably, the effect of crowding images in a lyric can play havoc with a song, giving it a weird effect, like glossolalia. ("Her half brother never let her out of his festive raised beard giving progresses" is one of Gertrude Stein's contributions.) You hear this sort of thing in Joni Mitchell. And Elton John, who has the added problem when singing lyrics of making it sound as if they were being chewed. Certain passages in even highly revered songs like Lennon and McCartney's "I Ain't the Walrus" sound like mad Hieronymus spouting nonsense in a gulf of high winds.

Corporation teeshirt, stupid bloody Tuesday, man
You been a naughty boy, you let your face grow long

Semolina pilchard climbing up the Eiffel Tower
Elementary penguin singing Hare Krishna, man
You should have seen them kicking Edgar Allen Poe

Inventive lyrics, even inexplicable lyrics, can work. But it takes style, a magic having to do with point of view. Take the lines in the Medallions' "The Letter," "Let me whisper sweet words of immortality and discuss the pomposity of love. Put it together and what do you have? Matrimony! Oh my darling..." They betray haste, but to me it's self-deprecating funniness, so great.

As Ezra Pound noted in his *ABC of Reading*, "Incompetence will show in the use of too many words." A popular defense of such stuff, of course, the notion commonly advanced, that it is the best way to express the disintegration of modern civilization—Lennon, Springsteen, Joni Mitchell, Joan Baez, Dylan ("folk" music especially lends itself to the disease) all have made noises in that direction—is what critic Yvor Winters calls "the fallacy

of expressive form." The irony is that, more often than not, it's a virulent form of anti-intellectualism. It's big on nature mysticism. "We learned more from a three-minute record, baby / Than we ever learned in school," sings The Boss in his song "No Surrender." And what better proof could be offered than the following bit of *haemorrhagia purpurea*, wherein he proceeds to prove it:


Madmen drummers bummers and Indians in the summer
with a teenage diplomat
In the dumps with the mumps as the adolescent pumps
his way into his hat

Wizard imps and sweat sock pimps, interstellar moral nymphs

Real education, as they say, is the Nebraska album or in songs like "Thunder Road" and "Jungleland" where Springsteen takes on to spend the quality — and randomness — of automatic writing. Almost none of his songs are hummable, and his articulation is so tortured and simian that you can barely understand him. The lyrics are a chaotic jumble of "Blinded by the Light," asked John Lombardi in his article *Springsteen called "St. Boss,"* "really" "Wrapped up like a douche / In the rumor of the night?" It's honestly hard to imagine a more pretentious, artless, awful song, and I mean awful in every way, lyrics, melody, drive, than "Blinded by the Light," and frankly I'm something of a Springsteen fan.)

MacLies said MacLies pointed out in his insightful poem, "Art Poets."

A poem should be palpable and mute



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Speaking of romantic, there will surely be unanimous agreement that the Annual Anaphrodisiac Award should go to Jethro Tull for the lines in their aptly named song "Thick as a

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EXHAUSTED."**

sorry he has to leave her, the singer says, "Angie, oh Angie, ain't it good to be alive?" This, to a background of desolate minor chords. No, I'm not asking for High Seriousness. Nor am I asking

I'm asking only for a workman's true art.

Take the matter of "agreement," the formal correspondence in grammar of one word to another, the failure of which, a constant trapfall in popular songs, ranging all the way from the line "I knew we was fallin' in love" in Manfred Mann's "Do Wah Diddy," to the Beatles' "The long and winding road / They'll never disappear," to String's "If you love somebody / Set them free," to the Supremes' "These precious words keep me hanging on" in their hit "You Can't Hurry Love." The endearing but illiterate dip in the road heard in the 1961 hit of the semi-cretinous Little Caesar and the Romans.

And so castles made of sand
Melts into the sea, eventually.

And so castles made of sand
Slips into the sea, eventually.

Life can never be
Exactly like we want it to be

not only appeared in the song "Dedicated to the One I Love" by the Five Royales in 1958 but was sung the same way by the

It should be pointed out, finally, if not out of fairness, then for the sake of relief, that the lyrical mode not only can be done right, but admirably. One of the most brilliant lyricists for me has always been Buck Ram Nash (an unlikely name), but the Lord, as Mailer points out, is a great novelist who was the manager-songwriter for the Platters. Buck could write metaphor like nobody else, a baroque master unique in rock literature—"When purple-colored curtains mark the end of day, I'll see you, my dear, at twilight time," and

Deepening shadows gather splendor as day is done,
Fingers of night will soon surrender the setting sun.

But what Buck Ram does that very few others do — Dylan Thomas in "Do Not Go Gentle" is another example that pops to mind — is to play, to pun, with the syntax of words. In Chomskian terms, he varies the deep structure of a syntactical element. In "Remember When," the title tag introduces many of the lines:

I loved you then, and I still do,
I can't remember when I didn't love you

It's wonderful. The verb's mood has changed from imperative to indicative, further suspended by the negative of "can't" (What! After all this, there's something the speaker can't remember?) which

He does another "deep structure shift" in his huge hit "Only You," where the title tag is used as the grammatical subject in a number of different lines — "Only you can make this change in me," for example — but concludes by shifting it, almost chiasmus-like, to a predicate nominative, as well as easing it into a cliché, thereby bringing the cliché back from the linguistic dead:

You're my dream come true, my one and only you.

I realize this approach to pop music leaves me open to various charges, that I'm breaking a butterfly upon a wheel. It's considered reductive to ask intelligence of it and snobbish to


seek an altitude of sense, clearly. And in this failed world of ours, there certainly can be found examples of richer and much ampler incompetence. But there is already too much bad taste around and it's getting worse. Industry tamperers with both nature and art — accepts anything — until one ends up, sadly, preferring prints to paintings, department stores to the Cape Cod dunes. Mine is not a plea for the stunningly mental, merely an attempt, as Nabokov said in another context, "to ensure a dignified beat of the mandarin's fan." If you think it's asking too much, so be it. I say It takes a concerned mind to make an analysis of the obvious; and ungrammaticalness, like the word, while grammatical, is nevertheless ugly. ■

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By Allan Peterson
PHOTOGRAPHS BY NATALIE FIOCRE

I was transfixed by the photo on the driver's license, my mind raced to put clues of the man's identity together. Hispanic male, cowboy buckle, immigration papers, CDL — maybe a ranch worker? A drunken party fight? A passion play? A stabbing or shooting? My wallet matched the dead cowboy's, and I shuddered as I looked out the sixth-floor window at the storm-agitated clouds to the south. If I were murdered, I thought, my effects would come through this room.

Heading out of the evidence-processing suite, O'Donnell stopped to glance into the photo studio. Suspects are brought here, their pictures taken against a floor-to-ceiling screen. Overhead, high-powered lights on a tie-tac-toe grid bisect the ceiling. A technician worked with a high-resolution camera to photograph and magnify evidence.

Next up was the fingerprint recovery lab. More butcher paper lined the counters along with tubes of ultra-fine black powder, brushed onto objects for study. Though there wasn't any evidence on the counters, O'Donnell warned me not to touch anything, so I placed my hands behind my back and leaned forward. My eyes were pulled to the ventilation hood with a 15-gallon fish tank inside. The tank's sides were a bluish white, the aftermath of Super-Glue. Cyanacrylate fumes expose certain types of fingerprints. O'Donnell often releases a giant jacket of the glue inside a car to search for latent prints. The process destroys the car's interior, but you figure, if a murderer or rapist's prints are inside, it's all part of the job.

Next to the tank, another drying hood held newspapers hung out like clothes in a closet. This technique, O'Donnell explained, allows fingerprints to be pulled off newspaper. Fingerprints retain an ink that can be transferred for allowing criminalists to reconstruct the print. Fingerprint lifted from newspapers — even Hollywood

has thought that way.

Fingerprints are the primary way suspects are identified. As O'Donnell shows me the latent fingerprint lab, Ed Palma, who works there, overhears and begins ribbing O'Donnell, suggesting that the next time someone wants to tour the DNA lab, he'll do it. Palma takes over, explaining how each fingerprint contains a reservoir of information, which is digitized by marking down the junctions between the ridges on each finger. This data is then fed into the computer that searches relevant databases and prints out a ranked list of possible matches, finger by finger. The fingerprints are then entered into another computer database that can search locally, statewide, even interstate. The amount of concordance is displayed as a number — in the thousands if it's close, in the hundreds if it's not so close.

Only on the 12-year-old fingerprinting program, Palma says, suspects would give different aliases every time they were fingerprinted. The computer might then find matches for multiple individuals. Fingerprints match, but "different individuals usually means bogus names were given."

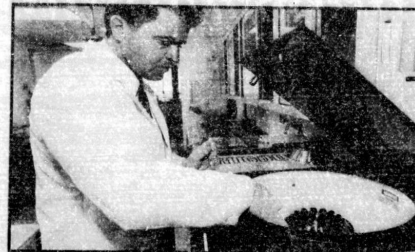
Palma says his system is better than what the FBI presently uses. Before the FBI will bet taxpayer bucks on new

"In order to find someplace on the bandana that might be tested for DNA, we had to find where their saliva was."

technology, they want to see how the industry sorts itself; they don't want to buy the next Sony Betamax. Japan was the first country to successfully implement this kind of fingerprint-matching technology. Palma says the system can match latent fingerprints something like 15 percent of the time.

O'Donnell takes me past the polygraph department. He steps in, thinks better of it, and leads me to the handwriting lab. The analyst there, Randy Gibson, is working on a note left on a mirror, written in soap. Whether the murdered or the murderer wrote, "Joe is trying to kill me," is not clear. Gibson claims that if he has enough evidence, identification is 100 percent accurate.

We move onto O'Donnell's lab. He takes a quick meeting at 10:30, so he hands me off to Steve Cordes, who prepares evidence for analysis. Cordes looks like a short Dan Akroyd; he even has that bemused smile Akroyd has. He takes a quick meeting at 10:30, so he hands me off to Steve Cordes, who prepares evidence for analysis. Cordes looks like a short Dan Akroyd; he even has that bemused smile Akroyd has. He takes a quick meeting at 10:30, so he hands me off to Steve Cordes, who prepares evidence for analysis.



Patrick O'Donnell at DNA separator

on it, the other two don't show anything to the naked eye. Cordes also has a shopping bag containing some of the boy's clothes. He'll put them under different light spectrums to check for fluids.

The content of the rape kit seems pretty compared to the horror of the crime. This case will go to trial. Working priorities for the department are court first, homicides second, sexual assaults third. Anything that isn't tied to an arrest comes last. "We'd love to be able to work on 'em all," Cordes says, "if we had enough personnel or money."

Serologists, those criminalists who match blood in the crime scene with blood from the suspect, used to be able to remove some of the doubt as to who did what to whom. Criminalists still do this kind of testing, but it's not as powerful as DNA

evidence. The most common DNA test, the PCR — polymerase chain reaction — makes the odds of a suspect randomly (wrongly) being accused 1 in 200, leaving a 1999-out-of-2000 chance that the match between the suspect's blood and the blood at the crime scene is accidental. That Cordes points out, is devastating evidence.

A PCR test is essentially a copy machine. It takes a small piece of the suspect's DNA (from a hair or some sperm or some blood cells) and copies a section of the DNA sequence, which is unique to each individual. Then it makes millions of identical copies. It's not a perfect system, but it's more precise than relying on blood types.

Cordes tells me about one case where the murderer used a kitchen knife without tangs (the prongs that, on a hunting knife, limit how far the blade can enter the wound). When the murderer's hand slid up the blade as he stabbed, his blood was mixed with the victim's (the blood all over the kitchen, too). In the past, blood-mixing would have made the evidence sketchy; now it all but ends the case before it's started. "So, how did your blood get inside the victim's body, eh?"

Proving that a certain person's fluids weren't left behind — known as "exclusions" — is much of what DNA identity work is used for. A classic example is the Nordstrom case, where a woman claimed she was assaulted in a dressing room of the Fashion Valley store. The case was unraveled by DNA evidence. Cordes is proud of what the lab brought to bear in that case. After the DNA evidence contradicted the woman's story, it was easy to ask her, as Cordes puts it, "Excuse me, but would you like to

change your story?"

Cordes is the first to agree; he identifies areas on the suspect where cells might be available for a PCR test. Semen (as long as it has sperm), saliva, blood, hair, skin — all offer the promise of DNA. And Cordes is looking for DNA.

Deoxyribonucleic acid (DNA) is a sequence of amino acids that organizes the proteins that make up each individual. Except in cases of identical twins, everybody's DNA is different. The cells of our body — blood, bones, hair, sperm — each have DNA inside their walls, in effect marking everyone with an identifiable code.

Curious about his career decision, I asked Cordes if he ever thought he'd be doing this.

"No, I never thought I'd be looking at dirty panties for a living."

Perpetrators are in an intense emotional state when they commit crimes, often too involved to cover their tracks.

The microbiology degree Cordes got from San Diego State opened doors, but mostly in hospital labs, and that got old fast. Without an M.A. or a Ph.D., research seemed out of the question. A forensic alcohol job beckoned; then he became an evidence technician. If the police department requires his expertise, he still gets called to do "the less pleasant ones" — multiple homicides or a crime scene with lots of blood but no body.

"Sometimes you can tell what happened [when the body's missing]. String a line back and calculate the blood-splatter angles. There's a whole [science] called forensic bloodstain pattern interpretation. You go out and look at patterns, come back and use geometry, and then re-tell the story the suspect says — claims about it being self-defense or such."

"People don't realize that when they're hitting someone,

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scanning electron microscope. Car paint, usually left behind in hit-and-run crimes, can be narrowed down to make, year, and model. The microscope is the most expensive piece of technology in the lab, used primarily to detect gunpowder residue. Even more interesting is the ballistics lab, housing some of the most advanced, terrain-hugging technology that matches shell-casings spent from assorted firearms. Lighters, hundreds of guns reside in there, along with Robb Limbaugh on the radio.

The rape kit for the boy's attack contained a penile shaft swab, a rectal swab, a swab from his throat, and one from the buccal area. By using a black light, investigators fluorescented a place on the child's thigh that might have been touched by the perpetrator's fluids. They took a swab of that, too.

Looking for semen is central to sex crimes. If Cordes finds some, he'll fill out a DNA request and then one of three DNA testers takes over. Cordes has many ways to find the stuff, one

"If I have a quarter-sized blood stain, and defense attorneys push the issue, that blood stain will be split."

method is using the Alternate Light Source, an adjustable illumination device. Wearing red goggles, he'll look at the boy's clothes at about 450 to 480 nanometers (bluish-purple light). The fluids he's looking for will give off a yellowish-green fluorescence under those conditions. (Fluorescence is just a fancy term for using light — black light in this case — to make dried-up liquids shine.) He can then mark off the area on the clothing and use a chemical test.

Another method of identification is an amylase test. Amylase is an enzyme found in saliva. Saliva has cells, and cells are what DNA criminalists want.

"Just had a case like that — robbery suspects. They had bandanas on. In order to find [a] smudge on the bandana that might be tested for DNA, we had to find the area where their saliva was. So we map it out on plates, you make a map of the amylase, and where the starch is missing it shows you where the amylase actually is, because it digests starch."

Looking back at the rape kit, I wonder how the constant reminders of man's inhumanity play out in the minds of these scientists. I asked Cordes how he stayed imaginative.

"You have to keep an open mind, because the absence of



DNA sample



DNA sample

something can be indicative of what did or didn't take place. Anytime you have a transfer between two people, or between one person and an item, you expect to find traces of one on the other. If you're getting a complete absence, then it might lend credence to the story that it didn't happen. You're looking for traces, you're looking for other debris that might be indicative of someone else.

"While you're trying to be meticulous about what you're doing, at the same time you're looking for something out of the ordinary — the lack of something you'd expect to find. And you

annotate that in your notes so you can testify to the full questions.

I imagine criminals must be getting hip to these methods of evidence-gathering. "Are we educating the criminals with this new knowledge?" I ask.

"We're educating people [who do] sexual assault that they wear a condom," Cordes answers, "and they don't just throw it down, they take it with them."

The used condom has all the evidence a criminalist needs to link the rapist to the assault. It can't prove consent, but that's another story.

"Once they've gone through the system once, they learn what not to leave at a crime scene. They become educated very rapidly."

O'Donnell returns. He points out that perpetrators are in an intense emotional state when they commit crimes, often too involved to cover their tracks. They tend to leave their own genetic calling cards. "Fifty percent of our homicides involve narcotics," he explains.

"Either the person was using narcotics, buying narcotics, or was on narcotics. Maybe a former husband comes back, posed off, stabs her, stabs her roommate, totally out of control."

"We hear what the scenario is... because in a lot of cases it leads you to areas you might not look for what happened," adds Cordes. "If the person's been sodomized you're going to spend more time looking at the back of their clothes."

"You'll hear a story — and I think everybody is guilty of this — and you kinda get an idea of how the thing is going, and [then] you get surprised... occasionally."

"You need to know something about what went on," O'Donnell says. "Certain questions are important — to know where the victim was, to know whether she had sex in the last 48 hours... At the same time, you don't want to frame it. For example, in a lot of homicide cases we're starting to do the analysis, and we'll [DNA-identify] the evidence, then we'll go back and type the references, and lo and behold we get this strange DNA type on the

victim's reference blood sample. Then we call up the detective and it turns out this guy was shot and was given ten units of blood at the hospital."

"Now we're looking at a reference blood sample that was taken at the morgue after this guy died, after going through the emergency room and receiving 12 units. We're looking at the donor's DNA type. At that point, we need other blood samples."

While discussing certain cases, O'Donnell and Cordes avoid specifics, letting words like "stuff" and "things" and "it" and "evidence" stand in for the gory details. (I notice the pronoun "he" is generic for perpetrator.) And the work they do is not just for the prosecution. O'Donnell says he searches for the truth of his science, not just to identify bad guys for the cops.

"In general, 20 percent of the tests run are exonerations. We're viewed as a prosecution tool because we work at the police department. But one in five DNA tests we run, we arrive in court and say, 'This person could not have contributed to the body fluid.'"

"Do defense attorneys come to you?" I ask. "Do they say, 'I want this done?'"

"Either it's driven by the detective down at homicide or sex crimes or an attorney over at the district attorney's office," says O'Donnell.

"The defense has a right to part of the sample," says O'Donnell. "If I have a quarter-sized blood stain, and they push the issue, that blood stain will be split. We'll get half to screen, and they'll get the other half and go to these other labs and perform the test."

Cordes mentions another type of DNA testing, which virtually eliminates the possibility of a chance agreement. It's called RFLP, which stands for restriction fragment length polymorphism. It doesn't copy a little piece of the DNA, it uses all the DNA from the actual sample. (PCR tests a piece of the bar code, while RFLP tests the whole code.) Since a much bigger strand of DNA is used, the odds that the DNA randomly matches another person on the planet increases by a factor of 10,000. In other words,

the odds that two different people will show a matching RFLP test are 1 in at least 20 million.

It takes a few months to get RFLP results back, while the PCR test is much quicker, maybe four or five days. Another downside to RFLP is that you need a good-sized glob of blood to do it, whereas a PCR test can be done with an infinitesimal amount of material.

Either way, O'Donnell feels strongly about the quantum leap DNA offers in accountability, demonstrated in gang-rape cases.

"I've handled a couple of [them], one in particular where three suspects were involved. Using traditional [blood typing], it would have been impossible [to go to trial]. You've got the victim's secretions and potentially three others' secretions all mixing together — and you're gonna try to resolve whether there is Type A present? Hopeless."

"The suspects were arrested shortly after the incident, and they hadn't showered, [so we took] penile swabs from all three of them. Most people think we're going to get sperm [but] we do the other thing — we look for her type on their swabs we look at [her cell] first."

"What if you're looking at number one in a gang rape?" O'Donnell asks me, pop-quizzing like a teacher. "You're only gonna have one sperm on the penile swab. Number two and number three — what are they gonna have?"

"They're gonna have the other guys," I suggest. "Then you can sequence them."

"That's exactly what happened," O'Donnell says. "[We] looked at two of the people, and they definitely had sperm types that were not consistent."

In this case, all three suspects pleaded guilty to attempted rape. There were O'Donnell says, some "mitigating circumstances" because the woman was intoxicated. "But if you had this case five years ago, these guys would've walked, no question. Because there would have been no physical evidence to resort to."

PCR testing is adequate for most cases — it has to be, the more powerful RFLP requires

much more DNA. "We're hoping to purchase [updated PCR] technology over the next six months," O'Donnell reports. When they do, the SDDP crime lab will be the first in the state to have such technology.

I condole my tour of the crime lab by talking to an old veteran of the evidence game. Larry Turner's been working as a criminalist for a long time; he was spending his last day working in the DNA crime lab when we met. Turner worked on the Cleophas Prince case, which shook this city. But the case that remains in his memory is the first crime scene he worked, a multiple murder that took place in Mississippi. "I remember it just like it was yesterday," Turner says.

The killer was the mentally unstable half-son of a wealthy man. Unable to fight his father into giving him money, the son took the father into a secluded wood and shot him in the head. Turner found the sisters. The older one, about 14, had been raped, then shot. The younger one was curled into a fetal position, eyes still open, hands covering her head. Turner remembers those eyes, fixed in death. "It was like she was saying, 'Why me? What did I do?'"

Turner doesn't have to go out to crime scenes anymore. And every time he takes a shower, he remembers how Cleophas Prince snaked into the unlocked home of his female victims while they showered. Larry makes sure to lock his bathroom doors now, and the outside door as well.

Solving sexual assault cases — positively identifying potential suspects — is what drives DNA use. The San Diego Police Department's DNA lab, in operation since 1992, is largely Patrick O'Donnell's scientific creation. He's glad to put his knowledge to practical use, though sometimes he thinks about moving into the private sector. But O'Donnell enjoys applying science rather than theorizing about it. And besides, as colleague Turner points out, once you start speculating about why a particular crime happened, once the "what ifs" start, you're already deeply involved. ■

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By Jory Farr

You Soon Forget Her

**RADICAL FEMINISTS
BE DAMNED IN TIJUANA**

The one armed bartender eyed us dubiously when we entered Las Cuatro Reinas, a dive with black-red walls not far from Boulevard Revolución. A black-nosed fortune teller looked up from a back table as the turned over her cards and then ignored us, muttering something to the bartender.

We sat down and ordered beers. The moment they arrived, the whores swarmed over us.

"Hi Mariela," the raven-haired mestiza, dressed in a black chemise, stroked me with one finger. Instinctively, my knees tensed and I pushed her hand away.

"Hi married," I said, looking into her dark brown eyes. She fingered me more insistently, smiling. Her skin was smooth, the color of pecan wood. She was 35, maybe 40. Her eyes were old and tired. Again I pushed her hand away and I looked across the table at my friends.

An enormously fat whore with dyed blood hair busily mauled Hector, who jabbered with her in Spanish as if they were old friends. Daniel was getting the same treatment from another hard-eyed woman who looked like Mexico's answer to Shirley Maizel.

"Have a wife. Have her," I told Mariela. I felt naive, ridiculous, and only semi-verbal.

"Is no problem. You soon forget her."

I bought Mariela a beer to get her off me. It arrived in seconds and was, at \$5, half the size and twice the price of mine. I paid the unsimiling bartender, who brought my change back with barely concealed contempt.

What was I doing here? Mariela, thoroughly bored and disappointed, slipped her beer.



Daniel, Jory, and Hector with friends, Las Cuatro Reinas.

Eight hours earlier I'd felt exhilarated and wild. I'd decided to head for Tijuana to see if I could reconnect with some pre-1980 midwives. I was tired of reading feminist tracts slugging all men as potential rapists and blaming half the world's nightmares on us. I'd heard enough of how powerful and pathetic women were.

Sure, the world was full of men wielding absolute power. But most men knew we're cigar-chomping, whiskey-drinking, no-punching dogs. They were just guys, living out the archetypal impulses of their day.

**In Tijuana, it seems,
everything is a transaction,
nothing left to chance.**

assigned gender and having a damn hard time of it.

"This is a man's world," sings James Brown. I wasn't so sure. Men were on the run, and women were trying to squish what was innate in us. Which could explain why I had no trouble convincing three of my friends — Hector, who'd grown up in Medellín, Colombia; Daniel, a New Yorker; and Pat from Pacific Beach — to come with me to the infamous border town, the hustler's paradise.

In Tijuana we'd carouse and stay up late, swelling beer and smoking cigars. We'd take in a bullfight if we felt like it or bet on a dog race. We'd shoot pool, stay filthy, and fart all night.

For two days there'd be no screaming kids. No one to tell us to put our clothes away or take out the garbage. Radical feminists be damned, we'd go to a few tiny bars and grin wolfishly, soaking up the decadence.

Driving south, the radio played busy songs singing the praises of old Mexico, a kind of down and dirty equivalent of Delta blues. We crossed the border just past noon, wending our way through a twisting concrete tunnel where beautiful little Indian girls, reduced to beggary, held out paper cups for coins or sold Chichis.

Tijuana had a sour reek, an aroma of urine, land, dust, beer, and sweat. It pervaded everything. But once we stopped for beer and steaming tacos doosed with green chiles and hot sauce, I got used to the stench and it mingled with my own first breath.

Tijuana for visitors. The shopping kiosks jammed with blenders, ceramic poodles, machine-made masks, shiny faux folk art, and bits of Mexican and American kitch and crap are for the tourists. But the pool halls, the ballgames, and the bars off the beaten path are for those fallen souls who crave titillation. That's us. That was the Tijuana we were seeking, a place of sensual dementia.

We checked into the Hotel Nelson, a rundown Bophemian with a great view of the main drag. "This is perfect," said Hector, surveying the two beds and the grimy green walls, our home for the weekend.

Most Americans instinctively stick to Revolution, with its familiar mélange (Donny's, the Hard Rock Cafe) and relentless pitchmen. But we headed for side streets, the dense, poor, decrepit, altogether beautiful city, full of open-air mercados, low-rent, formal, and mysterious downspouts.

We wandered past vendors selling dozens of different chiles. Chickens and racks of beef sized on pushcarts, mingling with the

decadence.

"A friend spent a week in a Mexican prison," I said.

"And our wives would miss us."

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scents of cilantro.

"A pool hall," I said. "Let's shoot some pool. That's a manly thing to do."

A minute later, walking into a pool hall with no name, we were catapulted back in time. No more music blared. There were a dozen pool tables, all of them taken, and maybe 50 men mulling about or bent over broken (part) bottles of Tecate at the long bar, all of them looking like desperadoes — grumpy and ready for violence. I half expected some shit-faced *federate* to march in and shoot up the place, shake all of us down for our money. But we found a place to sit, ordered beers, and watched the game in front of us.

For a moment I felt a wave of camaraderie. I nodded and smiled at a tall, lanky Mexican who'd just made a good bank shot. My gesture elicited a mean look. When Pat, a photographer, asked if he could take some pictures, the hunter's stare turned vicious. He came at us with his pool stick raised, teeth bared.

"Not You take no pictures!" he snarled, daring us for the chance to kick some gringo ass. I warily pulled on my beer, wondering if Prop. 187, California's racist answer to a bad economy, and the peso fiasco hadn't worn out the last vestiges of friendliness down here.

But things calmed down. A minute later, a wiry youth wearing a baseball cap stopped at our table. "Hey, man, you want some weed?" Daniel, always ready, smiled eagerly.

"How much?"

"Ten dollars, man."

Pat shook his head. "Not down here. No way. Too dangerous."

"We wouldn't like Mexican prison," I said.

"And our wives would miss us."

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Pool hall

"Here, men and women respect each other and know the boundaries. Women can't come to the cantinas or the bars. Their place is at home or at the park."

were old jeans, rumpled chinos, black cowboy hats. It was like a giant men's club. I felt getting up a game of eight ball.

Instantly our table was surrounded. Two men — an ex-singer called into Blanca, dressed neatly in black slacks, a gray jacket, and a black cap, and another dude named Lorenzo, a construction worker — asked if we wanted to play doubles.

"Sure," Daniel and I flinched ourselves pretty good sick men.

"Ah, but they want to play for money. Two dollars a game," Hector said, translating the offer.

"How about a dollar a game?" I countered, sensing a hustle.

Now pool is a game central to the male mystique. In the early days of New Orleans, the bawdy jazz and blues musicians also had to be great pool and card players. It was an unwritten code. Any deficiencies brought an automatic loss of respect.

I was a musician and a decent poker player. And in high school I used to cut class and play nine ball down at the local pool hall, occasionally winning \$10 or \$20, though more often losing. I thought

of those hours I spent at the tables as I lost the first game to the Mexicans. When Pat Blanca mostly ran most of the table, I knew he would hustle us.

"Hey, this guy is really good," I whispered to Daniel. "Maybe we should play for fun."

"Don't worry, we can beat them," Daniel said, grinning, sucking down some beer and chalking his stick. In fact, we did win the next game, but only after a suspicious flub by Pat Blanca.

"Okay. Now they want to play for \$2 a game," said Hector. "And they want to play Last Pocket."

Last Pocket requires you to sink the winning eight ball in the pocket where your last shot was made. It's a specialist's game, calling for crafty leaves and a knowledge of banks and spins.

I knew it wasn't my game. And it wasn't Daniel's either. But, shit, we were in Mexico, so why the fuck not?

Five games later, we were down ten bucks, and a large crowd had assembled to watch our demise.

"He wants to play you alone now," Hector told Daniel, pointing to Pat Blanca. I gladly bowed out. Daniel, addict by nature and still convinced he could whip this guy, agreed to the match.

"Can women come here?" I asked of the man next to me, Santiago Huerta, a 64-year-old photographer, who was following the game intently.

"No, women don't come here. Only prostitutes."

"Are there feminists in Tijuana? Do they ask for things to change?"

"Here, men and women respect each other and know the boundaries," Santiago said. "Women can't come to the cantinas or the bars. Their place is at home or at the park. Women don't question the rules, and there are very few feminists. It's young girls, mostly, influenced by American culture. There's a lot of women's liberation in the United States, but it's bad, because no one respects the family anymore. Families are being destroyed."

Lorenzo nodded and jumped into the conversation. "I think there's an abuse of liberty," he said. "The women abuse the freedom, and the

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family suffers. For any problem, they separate. And they get money from the men. I know of women who married three men and divorced each one of them to get their money. For them it's a business."

"What does it mean to be macho nowadays, Lorenzo?"

"Some understand it in a bad way. Some men think it's to fight, to get drunk, to sleep with a lot of women and abuse them. But that's a bad concept. The good concept is to respect women and men and to be responsible."

By now Daniel had dropped five straight games. "He's too good," I said. "You're gonna lose your ass."

"How much you wanna bet I win this game?" Daniel was relentless.

"The best thing about macho is that it's contagious," Santiago said, deadpan, as Pata Blanca sank another eight ball.

"I could've bet him, but I lost my confidence," Daniel said of his consecutive defeats.

What next, we wondered. A bullfight? The season wouldn't start for another month, we learned. Pat ignored a barber shop. "Why don't you get a haircut? That's a macho thing." He looked at me and pointed through the doorway of the Santa Fe Barber Shop. Three men sat inside this ancient-looking salon that smelled of exotic colognes and cigarette smoke.

I refused. Wasn't there a chance I could end up looking like some "70s low rider? But then I saw the naked women staring out from faded calendars and realized this was meant to be. And I did need a haircut.

We were met with curious, friendly glances. No haircuts, please around. No copies of *Elle* and *Vogue*. No blaring, crappy disco. And no perms. Just stubby barbers of varying ages.

"It's only \$3," Hector encouraged me. "And you get a shave, too. It's a deal!"

At the barber's comb and snipped. I looked at pictures on a poster—"Official Hair Styles for



Barbershop

The barber trimmed around my ears with a razor. I stared at the naked, Anglicized pinup girls on the walls.

Boys and Men," flat-tops, duck-tails, slug cuts, disco-and-siddeum Elvis de's, and some concave style I hoped to God I wouldn't get.

Fragrant memories of my New York barhood flooded back, of barber shops filled with old men, places where you could get a haircut for 50 cents and leave smelling like you'd been dipped in a vat of bad after-shave.

The barber trimmed around my ears with a razor. I stared at the naked, Anglicized pinup

girls on the walls, then checked out my new look in the mirror. This was the best goddamn haircut I'd gotten in years.

By now it was dark as we headed deeper into the Zona Norte, past young, sad widows and old men and women with leathery skin and troubled faces. We walked down a quick dinner of roasted chicken with rice and beans and then hit the streets again, ready for action.

We might have gone to the dog races, but

every voice beckoned us into dark dives and bars. At night, in Tijuana, being manly meant being in the company of women. And the only women we were going to find were whores.

"We got lesbians, guys—anything you want," said a caddy, who probably got a piece of the action. But we passed him by and stopped down into Las Cuatro Reinas, the Four Queens, where Mariela had promised to make my banana being.

"In Mexico, if a man says to a woman, 'Eat my shit,' she will have to eat it," said Christina—fat, 46, with a crucifix around her neck. "The women can't look at any other men. But the men can look at any women he wants."

And the men who are not macho? "Men who are not macho are *mandulinos*. They take care of the babies and send the women to work."

"But macho is worse," said Lupe. "The macho want to be the boss even when the women work."

"Are the macho men good lovers?" I asked. Maria giggled. "Women are always complaining about the macho men. But they want it between the legs." Maria, 20 years younger than Christina, 10 younger than Lupe, was truly pretty.

"Mexican women say that if the men don't hit them, they don't love them," said Lupe.

For me men and women should be equal. In other places they would only jack you off with their hands. There's no love. But here, there's tenderness," said Christina, whose nickname was the Loving One and who charged the highest rates.

At El Barrio, to a back yard of *ranchera* music, we were greeted by Iida, a sweet-faced woman who sat between Hector and Daniel. As Iida sang lustily to a rickety song, we debated asking what her price would be to come to our room and dine.

"She's missing four front teeth," I offered. "Teeth aren't everything," Daniel sounded

like some Eastern sage.

In Tijuana it seems everything is a transaction, nothing left to chance. And those who are lonely and poor have no alternatives. At the next bar, to dance with any of the women we would have to pay a dollar a song. Hector, a master of salsa and cumbia, found the prettiest woman in the place and danced four straight before we yanked him away, an addict ripped from his fix.

We turned down other streets and everywhere the girls, some of them barely 16, with their sad, terrible eyes, lurked in doorways.

No doubt Tijuana is better off than some lost cities of Mexico, where poverty, addictions, and government corruption have created ecological disasters and places burning at the seams with the rural unemployed.

What would subcommander Marcos think of our frivolous expedition? His Zapatista rebels fight for survival, land, food, and justice. For us, Mexico was a simple weekend diversion. A wave of shame came over me. I put it out of my mind.

Just after 1:00 a.m. we blundered into a large, expensively appointed club. A gorgeous woman dressed in a white leotard greeted me. Her name of thick, curly black hair fell over her shoulders. Her teeth were a dazzling white. Her eyes promised endless pleasures. Her face was radiant. Estrella and I danced to a slow ballad, her hips pressed against me.

Strange, erotic thoughts jumped around in my head. Yes, I love my wife, children. But the harm would it be to have her back to our room? To hear her stories and see her naked?

Hector asked her price. One hundred dollars. We had no intention of following through. And anyway, we would have to wait until 3:00 a.m.



Pool hall

"We should go to the rodeo," I said halfheartedly. No one was up for another manly adventure.

when she's off duty, according to her pimp.

Men are dogs. Our eyes are always roving, our genitals always aimed and ready to fire. (Unless overcome by fear.) Sex for us is a manic thing, an obsession, up and down. We chase, woo, and pounce.

At a liquor store, Hector bought a bottle of

whiskey. Daniel bought vodka and poured it into an Evian bottle so he could bring it into clubs.

Walking the streets, we took swigs and howled at the bite. Hector threw his arms around me, drunkenly. "This is life!" he shouted. "I love this city." And then he took a piss on the street.

We heard music drifting out of a corner

bar, El Ancla, the Anchor. Inside, we watched a strange scene unfold. A chunky, mannikin-looking woman wrapped her arms around the slender waist of a tall, beautiful, black-haired femme in front of a giant poster of Marlon Monroe.

Another woman, dressed in tight jeans and a shirt, dancing with what looked like an off-duty construction worker, stared at us, her lovely eyes lingering on Pat, the youngest of our group.

"She's beautiful," Pat was talking about the tall woman sensuously miming the lyrics to the popular *corrido* that was playing.

But there was something about her mouth, her eyes. I suddenly realized Pat's admirer was a man. Utterly androgynous and beautiful, but a man.

"She's gay," I announced. Pat and Daniel couldn't keep their eyes off the beautiful transvestite, who danced with Hector.

Pat shook his head. "No, it can't be."

"Believe it," I said. "Look at him carefully."

Reluctantly, Pat gave me the benefit of the doubt. Cutting his losses, he asked the luster beauty for a dance. A few minutes later both are back at the table.

"I got a wood the size of Texas," Pat boasted. "She was chewing on my goddamn neck!"

The woman looked longingly at Pat, but I asked her to dance to the next tune, a salsa. Her arms were strong and heavy. A telltale sign. I cut the dance short and returned to the table. "She's a gay, too."

"No way," said Pat. Hector laughed uproariously.

"What's the matter with you? All of them are transvestites," Hector seemed amazed by our

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novelties. "But they're beautiful. They are feminine, too."

"I thought she was just an ugly girl I could cop a feel off of. She was chewing on my neck, for chrissake." Pat was clearly disturbed by this erotic treachery.

By now, everything Pat said made as he told. I slumped my knees, doubled over, unable to stop laughing. Pat cracked a worried smile.

"Just think of it as your first gay experience," said Daniel. "She's still looking at me."

Hector stared at the table behind me. "Switch places with me," he said. "And you will see a macho drama unfold."

A ruggedly handsome, bearded man sat with a wild, punky-looking transvestite wearing pinkish lipstick and zanked on some kind of drug, maybe speed. Her eyes darted madly, the anxiety looked around the club. He stared hungrily at her.

"Macho is about impotence, about frustration," said Hector. "This bar is macho."

It was almost 3:00 a.m. when we got back to our hotel. "What about Estrella?" said Hector. "Should we have her come here?"

"Okay," I said. I was sure Hector would collapse any second, like the rest of us. We put the lights out. Hector mumbled something about the beautiful transvestite. Then the door opened, closed.

Wrenched rock blasted from the Hard Rock Cafe. We couldn't sleep. And we worried about Hector.

"What if he's robbed?" said Pat.

"Hector can take care of himself. He grew up in Modesto."

Hector did return and finally collapsed, exhausted, on the bed next to Daniel. The music let up at 4:30, and we slept a few dreamless hours. When I woke, the sun was shining, and Tijuana outside our window seemed almost innocent. Fresh papers with lime juice and honey helped take the edge off my hangover.

"We should go to the rodeo," I said halfheartedly. No one was up for another manly adventure. We pressed Hector for details about his expedition the night before. "Where did you go? What did you do?"

"Did I go out again? I don't even remember."

One detour before we crossed the border. Daniel hit a few pharmacies to try to buy cocaine, with Hector along to translate. They finally scored some white pills. Two days later the little souvenirs would make Daniel deathly sick. He never did find out exactly what was in them.

As we zigzagged back through the concrete maze, leaving Tijuana's beautiful poverty behind, we replayed our strange adventure.

"Where are we heading?" Daniel lamented. "As you feel yourself rise, you feel their contempt rise." Pat still worried over the transvestite encounter.

"Well," I say, "these things happen to men."

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LETTERS

Continued from page 3

Nor can I find in my reading any evidence that Krishnamurti came into contact with the ideas of G.I. Gurdjieff. Certainly the two men taught very different things. Gurdjieff stated unequivocally that nothing could be achieved without the help of the system, each as the one he taught. His former disciple Ouspensky did visit Krishnamurti, but this was late in Ouspensky's life, at a time when he had rejected Gurdjieff's system altogether. Krishnamurti was fond of expensive suits and Mercedes convertibles. When someone wealthy insisted on giving him something, he replied, "You may give me a Mercedes-Benz if you like. Yet in other respects, his life was remarkably free from luxury. He enjoyed these things innocently, like a grown-up child. Perhaps it was this childlike quality that attracted people like Aldous Huxley, Henry Miller, and

Christopher Isherwood, or perhaps they were intelligent enough to listen to what he has to say before examining his personal habits. Mr. Ouspensky ought to read more and write less.

Ian Elliott
Oceanside

Opincar: Malicious

The article "Highlights," June 29, which is ostensibly on Krishnamurti, is actually a review of a book by Peter Washington. Thought it might be helpful for you to read a portion of a letter which I received from Arthur C. Clarke, C.B.E., dated 20 June 1995.

"I've finally read Krishnamurti: 100 Years What's more, I did so very slowly and carefully. (I can't remember when this last happened!) You've certainly done a marvelous job of organizing what must be an awesome amount of material about this extraordinary man. I'm only sorry now I didn't meet him when he was in Caylon.

"As a die-hard skeptic, I've always regarded with amused contempt that crowd of nut-

ters who flourished at the turn of the century, and whose descendants are now, alas, even more numerous. I've always greatly admired Krishnamurti for escaping from this suffocating milieu."

At the reading at the Earth Song Bookstore on June 30, your reviewer suggests disruption from the audience by posing specific questions which he assumed were humorous and might cause embarrassment. The truth is, they were heavy-handed and utterly irrelevant. One could say they were childish — but children are rarely so malicious.

Krishnamurti is the author of some 50 books, most of which are published by Harper Collins. They have been translated into some 35 languages and are available in bookstores, libraries, and universities around the world. He has founded eight schools, and adult-education centers exist in North and South America, Europe, and Africa. To dismiss this body of work as "silly" calls into question not only the motive but the mentality of the writer.

It appears from the tone of the article that your reviewer has not researched his subject nor read any of Krishnamurti's books. You do your readers a great disservice by printing writings by such an

ill-informed source.

Evelyn Blau

John-Roger Is Caring And Kind Man

It was a travesty to read the very long interview of David Lane by Dodie Bellamy in your publication "Hi Hubbs, This Is Galko," June 22. The article went on for 17-plus pages, with front-page coverage, on what sounded like a day in the life of Ms. Bellamy and David Lane. That would probably be fine, as it is certainly your privilege to print what you want in your paper. However, the article contained many defamatory statements about our church, the Church of the Movement of Spiritual Inner Awareness (MSIA), and John-Roger, the founder of MSIA.

John-Roger is a very down-to-earth, caring, and kind man who has inspired thousands of people to live happier, healthier lives. He founded the Church of the Movement of Spiritual Inner Awareness, a legitimate church whose members pursue authentic spiritual goals that harm no one. It has a large body of spiritual teachings that are very practical and applicable in daily living. Since John-Roger founded it in 1971, MSIA has been a church that teaches Soul transcendence, a person's becoming aware of himself or herself as a Soul and as one with the Divine.

The precepts of the church are simply stated and, I believe, quite profound. Out of God comes all things. God

loves all of His creation. Not one Soul will be lost. The Kingdom of Heaven is within, and each person is a heir to that Kingdom.

The guidelines of MSIA are also simply stated: "Take care of yourself so you can help take care of others. Don't hurt yourself, and don't hurt others. Use everything for your advancement, upliftment, and growth."

MSIA is a church that refrains from telling people what to do, and it does not require anyone to believe anything, as they are encouraged to check everything out. It does not deserve the pejorative term "cult," which has been used as a rhetorical weapon to try to invalidate the authenticity of our spiritual lives. Rather, MSIA is a church that tells people they have within themselves the answers to their questions and the ability to know those answers and to experience the Divinity. If John-Roger had wanted to create a group of people dependent on him, whom he could manipulate and exploit, he has consistently taught people to experience these spiritual truths for themselves and to make their own decisions about their lives.

Jean Lawrence
Public Representative
The Church of the Movement of Spiritual Inner Awareness

Dodie Bellamy replies: The focus of the John-Roger section of my article was Lane's personal experiences with John-Roger. The article was not an exposé of MSIA as a whole. However, Lane did not say anything that wasn't corroborated in the Playboy article, or Peter McWilliam's book, Life 102.

Ms. Lawrence says the house is not a mansion but in fact a modest, functional home. According to Life 102, the house is on seven acres of land, is 6000 square feet in size, and has a pool, and gym. It is located in Mundeville Canyon, which is an exclusive neighborhood in the Pacific Palisades.

Boo
First I would like to thank the Reader for writing the article "My Home Is the Catcombs" (Pop Music, June 22). Second, I would like to address a letter written by a Miss Ortega Herrington, "God Bless All You Goths!" (June 29). Many things in the article were taken out of context by the woman writing the letter. I'm a 27-year-old Goth who is a L.A. Goth for over 10 years. Your Goth has obviously been ignorant. I was never beaten or mistreated as a child, and a person's preference for whips or blood is his own. So, thank you but no thank you for the blessing. Oh, one more thing to Miss Herrington: Boo.

Ryan Sparks
Banker's Hill

Swiss Scientists Discover New Energy Product

Lugano, Switzerland—After 25 years of research, Lightning 88 was developed with the help of Swiss Laboratories. After extensive testing with amazing results, Lightning 88 is now available in the United States. Scientists are amazed at a Lightning 88's results on improved memory, attitude and athletic performance.

In a double blind crossover trial on university students in Italy, Lightning 88 was given twice daily for 12 weeks. The results were astounding. Students obtained higher scores in math, logic and physical education.

This new discovery has been a windfall for working and active people that seem to run short of energy around mid-afternoon and need a little extra lift. Lightning 88 when taken in the morning gives a sustained, balanced form of energy throughout the day.

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With a Victorious Howl

24th Annual Coronado Sports Fiesta

As a native Southern Californian, I was born with uncanny athletic prowess. Unlike hobby, Eastern layabouts, my body was designed to test the absolute limits of human physical potential. As was my family's tradition, I start my day with a brisk jog from my home in Imperial Beach to the lush hills of Fallbrook where I pick a selection of fresh citrus fruits and organic carrots grown by friendly farmers, which upon my return I whip into a healthful breakfast cocktail in my Juice-Meister. Another day, I would like to thank the Reader for writing the article "My Home Is the Catcombs" (Pop Music, June 22). Second, I would like to address a letter written by a Miss Ortega Herrington, "God Bless All You Goths!" (June 29). Many things in the article were taken out of context by the woman writing the letter. I'm a 27-year-old Goth who is a L.A. Goth for over 10 years. Your Goth has obviously been ignorant. I was never beaten or mistreated as a child, and a person's preference for whips or blood is his own. So, thank you but no thank you for the blessing. Oh, one more thing to Miss Herrington: Boo.

LOCAL EVENTS

A quick glance into my parachute-equipped wet suit, I'm off again, trotting merrily up the Strand to the base of the Coronado Bay Bridge where I, ignoring those ridiculous WARNING: DANGER signs, nimbly scale a 15-foot chain-link fence and proceed to my hand-over-hand ascent of the catwalk that spans the bridge's underside. This is always a particularly relaxing portion of my otherwise hectic day, and the rhythmic, hand-over-hand exercise soothes me, gives me time to reflect upon my life's many

quandaries and allows me to appreciate the spectacular view that dangles by my hands from the catwalk affords. When I reach the bridge's zenith, I always pause to enjoy the bracing breeze and whisper a prayer of thanks before I release my grip and plunge toward the chilly water below. Counting to three, I pull my parachute's ripcord and float gently downward into the bay where I begin my leisurely swim up and around North Island, across the bay to Point Loma. It is not mere fragility that forbids me to release the submerged parachute billowing behind me but, rather, the exquisite challenge that towing several hundred yards of wet silk provides. (A physicist friend at UCSD once calculated that with my parachute, I'm actually pulling 1.32 tons of water across the bay.) Nor do I release it when I clamber onto the rocky shore beneath the Point Loma lighthouse. Without a break, I start running, dragging the parachute behind me, northward to the tide pools, up the trail to Loma Portal, and down Rosecrans to Talbot Street where I turn east and head back to the bay. I jog and jog and wave happily to the many fishermen and merchants who,

over the years, have come to recognize me and appreciate my remarkable, native Southern Californian stamina. Passing the airport, I continue along the bay, past the Star of India, Anthony's Star of the Sea, Seaport Village, the convention center, and up to Chicano Park, where pausing to repack my parachute, I once again ascend, hand over hand, to the zenith of the Coronado Bridge. After plunging for a second time into the bay, I swim toward the ferry landing on Coronado, along the way catching as many snails as I can between my teeth for a nutritious snack. The ferry's jolly captain often rings his bell when he sees me, and that is my signal for our breakneck race toward the landing. As we race, tourists aboard the ferry will frequently squeal with glee and call out their encouragement to me. We parachute or no, I am a swift swimmer and at many mornings as not, ferry passengers who've wavered on the success of their jolly captain have regretted it. No hard feelings, though. It's all in good sport. With a victorious howl, I pull myself up onto the landing, salute the poly-ferry, and head off on the final leg of my morning jump, down Coronado's

Orange Avenue, back down the Strand, to my Imperial Beach home.

By the time I've showered, tossed my parachute into the dryer, and dressed, it's 7:30 a.m. and I'm eager to start my productive workday, already looking forward to my early-evening exercise regime. There's really nothing like being blessed with a native Southern Californian's Herculean endurance! That's why I'm so looking forward to Coronado's 24th Annual Sports Fiesta sponsored by the sunny island's Optimist Club. With its action-packed week of 10K runs, triathlons, one-mile sanctioned cable swims, sailing regattas, and more, I expect to be busier, and more vicious than ever! I plan on participating in, and winning, each event while wearing my water-drenched parachute. (Given my superhuman athletic talents, the handicap of wearing my water-drenched parachute is the smallest bone I can toss to the fiesta's other less-talented participants.) If you choose to join in the fun, you'll easily spot me by the adoring throngs who will be singing and carrying me aloft on their shoulders.

—Ale Opincar

24th Annual Coronado Sports Fiesta
Tuesday, July 25 through Sunday, July 30
Call for schedules or entry forms, 623-0058



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San Diego Reader July 20, 1995 53

READER PHONE MATCHES ADS OF THE WEEK

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Calendar LOCAL EVENTS

tem while getting some fresh air and exercise in a guided tour called a "Walk through the Solar System" (part of the Hubble II. Fleet Space Center Space Week Celebrations) set to depart from the fountain in front of the center in Balboa Park at noon, 12:30, and 1 p.m. on Saturday, July 22. Free. Call 238-1233 for more information.

Big Out. There's a big bag planned at Sweetwater Marsh National Wildlife Refuge on Sunday, July 23, at 9 a.m., hosted by the Chula Vista Nature Center. Participants will "bag man" about 1,000 lbs. of trash. More than 100 volunteers will be on hand to discover some of the interesting insects that make their home in San Diego County. The walk is free, but advance registration is necessary. Call 422-2483 for those directions and those required reservations.

A Beginner's Walk through the west end of the Canyon area of Los Penasquitos Canyon Preserve will take place from 8 to 10 a.m. on Sunday, July 23. Look for white-tailed birds, kestrels, and three kinds of hawks.

Meet in the new parking garage on the south side of Sorrento Valley Boulevard in Sorrento Valley (one-half mile east of its intersection with Vista Sorrento Parkway). For more information, call 488-2119. Bring a flashlight and insect repellent.

The Waning Crescent Moon class on the current lunar-phase cycle early next week (Monday through Wednesday, July 28-30). Early users may spot the increasingly thin and delicate crescent by looking above the east horizon at around 8 to 9 a.m. on those mornings.

Summer Bird Walks take place every Tuesday at 7 a.m. at the Tijuana River National Estuarine Research Reserve (501 Captain Way, Imperial Beach), learn about the many birds that call the area home. Free. Call 375-5613 for information and reservations.

View Cultural Objects through the 21-inch Butler telescope and see a slide show in the auditorium at the San Diego State University astronomy department's Mount Laguna Observatory, which is open to the public on Friday and Saturday nights at sunset through Sunday, September 2. Visitors should bring their own telescopes from the U.S. Forest Service visitor information office on Sunrise Highway in Mount Laguna. Tickets are free and distributed on a first-come basis for viewing the same evening the office is open from approximately 7 to 9 p.m. on Friday and 8 to 9 p.m. on Saturday.

To reach the observatory from San Diego, drive east on I-15 to the Sunrise Highway (S-1) off-ramp, drive northeast on Sunrise Highway about nine miles to Morris Ranch Road. Turn right (east) onto Morris Ranch Road and follow it to the observatory's visitor parking lot. Bring a flashlight and sweater or jacket. The observatory is closed to special functions from time to time through the summer; to check the schedule and obtain additional information, call 394-1413.

DANCE

"Fresh Off the Boat" Dancing is promoted when Lower Left Dance presents "Available Space" — a dance class with performances by Mary Brady, Green, Ritchie, Karen Schaffman, Jane Wurman, Stacey McKinnis, Nina Martin, and Kate

Stevenson — Friday through Sunday, July 21-23.

Catch the dancing at 8 p.m. each night at the House, 5555 Fifth Avenue, in Hillcrest. General admission is \$10 for one night, or \$15 for two nights. For information and reservations, call 461-7907.

Happy Feet. Flies in the Charming provides music, while Graham Hempel calls for the New England-style contra and square dance, held for Friday, July 21, at 8 p.m. Newcomers are welcome; an introductory session begins at 7:45 p.m., and all dances throughout the evening will be taught. The dance will be held at the Trinity Methodist Church, 3030 Theron Street, North Park. Admission is \$5. Call for additional information, call 273-5353.

Balkan Dances will be taught by Steve Kotansky at the Folk Dance Center from 8 to 10 p.m. on Sunday, July 22, with request dancing from 8 p.m. to midnight. The cost is \$5 for the workshop. Find the center in Normal Heights at 4909 16th Street, E. Call 461-7907 for additional information.

"Birth, Death, and Hand-Me-Downs" is a folk dance theater's premier program in San Diego, featuring on various dates through July 30 in studio 501 at the Harbor Arts Center (740 15th Street, downtown). Organizers promise "a tradition, a feeling, a theater combining ritual, gothic truth, and the supreme communication of movement."

Catch the show at 7 and 8 p.m. on Saturday, July 22, and at 2 and 7 p.m. on Sunday, July 23. Tickets are \$5, \$10, and \$25; call 238-1153 for more information.

FILM

One of the Planet's Scariest Films Ever Made! You Made the Call when Billy Wilder's 1964 classic film, *Dial M for Murder*, starring Barbara Stanwyck, Fred MacMurray, and Edward G. Robinson screens at the Garden Cabaret at 8 p.m. on Sunday, July 23. Garden Cabaret, 4040 Goldfinch Street, Mission Hills. Admission is \$6. 293-4221.

The Documentary Film Series at the San Diego Museum of Art in Balboa Park continues on Friday, July 21, starting at 7 p.m., with *Habs*, following a vignette on a 1900-mile journey, and *San Diego's Dinosaur*, looking at the history of agriculture in developing countries. Admission is \$5 general, \$3 for members. 232-7811-1713.

Rudyard Kipling's Story Captain. Courageous comes to the big ball when the statistical film series on the deck of the Star of India continues Friday through Sunday, July 21-23. San Diego, drive east on I-15 to the Sunrise Highway (S-1) off-ramp, drive northeast on Sunrise Highway about nine miles to Morris Ranch Road. Turn right (east) onto Morris Ranch Road and follow it to the observatory's visitor parking lot. Bring a flashlight and sweater or jacket. The observatory is closed to special functions from time to time through the summer; to check the schedule and obtain additional information, call 394-1413.

Tickets are \$10 for adults, \$7 for children 12 and under and Maritime Museum members. For additional information and advance tickets, call 238-9113. The ship is located at 1300 North Harbor Drive, along the Embarcadero at the corner of North Harbor Drive and Ash Street, downtown.

Interesting scenes from the early days of Vista are highlighted in *Iron House* and *Amateur Cinema's* new video, *The History of Vista*, premiering at the Vista Historical Society in

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Some features

LECTURES

Photographic Workshops: the Museum of Photography, Arts and Community College are co-sponsoring a series of workshops for artists and educators that include a public lecture, followed by two days of intensive instruction at Grossmont. The third is scheduled for tonight, Thursday, July 20, with the workshop through July 22. Ben Seftles examines "Computer-Aided Visual Design" with the workshop continuing through July 22 in the Grossmont Lecture Hall at the Redwood High School Theater and Science Center, in Balboa Park.

Next Thursday, July 21, Keith Carter will present "Ballistics and Tuning." The Photography Portrait at the Thornton Theater at the San Diego Historical Society in Balboa Park, with the workshop continuing through July 29.

Admission to the lecture alone is \$5 general, \$4 students and seniors, \$3 MOPA members. For workshop information, call 238-5282.

"Portrait of Mrs. Simpson," by 19th-century portrait painter Sir Henry Bathurst, will be discussed by Ellen Willmerton (from the San Diego Museum of Art) in Balboa Park's education department on Friday, July 21, at noon. The talk will be repeated at noon on Tuesday, July 25. The lectures are included in museum admission (\$6 general, seniors \$5, active military with I.D. \$4, children 6-17 \$3; free for those 5 and under). 232-7913.

Arden Arts Committee Lectures: head to the San Diego Museum of Art in Balboa Park for a lecture on "Theresa Hubbard Art" by Carolyn Fere, who will introduce many details in northern Balboa Park. The talk is scheduled for Friday, July 21, commencing at 6 p.m.

On Monday, July 24, "Statistical Modeling" will be examined by Maria Finnegan at 6 p.m. Finnegan will give an understanding of how the field of Buddha. Both talks will be highlighted by pieces from the museum's collection. The cost for each talk is \$4 for members, \$6 for non-members. For reservations and additional information, call 232-7913.

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Reuben H. Fleet Space Theater

America's oldest and largest national park, captured from season to season, is highlighted in *Yellowstone*. The film portrays the history, geology, and wildlife of the park, so get ready for grizzlies, geysers, and geobears.

Explore the last frontier — outer space — with narrators Leonard Nimoy in *Dinosaur in Space*. The film includes the 1993 space mission to repair the Hubble Space Telescope. Beavers of Mars and Venus and trips outside the space shuttle far from Earth.

Paul Ford: The Park Side of the Moon continues, featuring popular Ford's series. Also, join Jay Leno, painter, with music by Pearl Jam, NIN, Living Colour, Jane's Addiction, and many others, and Leonard Maltin.

For ticket prices and daily showtimes, call 238-1233. The theater is located in Balboa Park.

Stiffness of Mind

specifically mentioned, will be discussed when Ron Bathurst talks about his new book, *The Way It Was* — A Spiritual Journey, and conducts a meditation session at Mission Diego (2022 State Street, Carlsbad) from 7 to 9 p.m. on Friday, July 21. For additional information, call 720-1966.

An Eight-Day Trek in southern Utah last October by a group of Sierra Club backpackers is highlighted when Pat Denney and Nick Egan present a slide show called "Traveled Utah Wonders!" Exploring the Red Rock Wilderness Under Attack in the New Cougars for the Sierra Club on Friday, July 21, at 7:15 p.m. Take in the program in the auditorium of the Davis Administrative Center, at the corner of Chatsworth Boulevard and Narragansett Avenue in Point Loma. Call 299-1744, x1040, 585-3773, or 299-1743 for more information. The talk is free and open to the public.

"The Red and the Beautiful: Microorganisms and Food" will be discussed by microbiologist Betty Ford in room 3001 at MiraCosta College from 1:30 to 3:30 p.m. on Friday, July 21. She will discuss subjects including food poisoning and its symptoms, correct food storage, and beneficial microorganisms. Find the campus at One Barnard Drive, in Oceanside. For more information, call 757-2121 or fax free.

Hunter Safety Education Courses sponsored by Ducks Unlimited are scheduled on an ongoing basis throughout the year, with the next class slated for Saturday, July 22, from 7 a.m. to 5 p.m., at the Community Center, 2088 Bell Street, in Pacific Beach. The course is for four sportsmen who are determined to eliminate gun accidents. The curriculum covers gun safety, gun handling, archery, ball powder, and the handling of firearms and archery equipment.

The series is approved by the State of California Department of Fish and Game. Bring a notepad and a number 2 pencil; a sack lunch is recommended. The fee is \$10 for reservations and further information, call 488-7882. Do not bring firearms to class.

Building Blocks

a workshop for experienced writers and those who'd like to write short fiction is planned at the Writers Center on Saturday, July 22, from 9 a.m. to 4:30 p.m. Find the center at 416 Third Avenue, between Island and J, in the Gaslamp Quarter. The fee for "Building the Short Story Sentence by Sentence" is \$45 for members, \$60 for non-members. Call 236-0670 for information and registration.

Make a Gathering Basket when Carol Lang conducts a basket-weaving class at Quail Gardens on Sunday, July 23, from 9:30 a.m. to 5:30 p.m. The basic structure will be made of straw reeds from various plants, materials used for weaving will include natural fibers of plants including New Zealand flax, palm trees, dragon trees, and grass plants. The garden is found at 230 Quail Gardens Drive, in Encinitas. The fee is \$40 general, call 436-3036 for information, reservations, and a list of necessary tools.

Therian Art, Part Two: Cornelia Fere will discuss how Therian art expresses Buddhist philosophy through slides, videos, and artifacts at the San Diego Museum of Art (in Balboa Park) on Saturday, July 22, from 10 a.m. to 1 p.m. Participants will gain an understanding of how the various art forms reflect this spiritual

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Calendar LOCAL EVENTS

tonight, Thursday, July 20, 11 p.m. Discovery Channel, Cox Channel 35, Southwestern Channel 24.

Stay Awake! Stay Awake! 1990's excitingly entertaining *Adler's Crossing* is a quirky take on Prohibition-era gangsters. Excellent period detail. Wonderful dialogue. Worth staying up for. Air tonight, Thursday, July 20, 11:30 p.m. KTTV, Channel 69.

The Old Black Magic The hows and whys of zombie-making and voodoo spells are explored in this installment of *Discovery's* *Magical World*. Air tonight, Thursday, July 20, 11:30 p.m. Discovery Channel, Cox Channel 35, Southwestern Channel 24.

Splash of the Blues Dolphin, this episode of *Discovery's* *Next Step* takes a gander at a pop-powered dolphin and for exploring lakes. Air Friday, July 21, 7:30 p.m. Discovery Channel, Cox Channel 35, Southwestern Channel 24.

The Q.I. Industry AKE's *Inventor* depicts the life of the man who invented the Q.I. machine. Air Friday, July 21, 10 p.m. AKE, Cox Channel 36, Southwestern Channel 25.

Twins and Sluts The very exciting *Twins and Sluts*, an award-winning documentary on the lives and symphonies of people with Tourette Syndrome, airs Friday, July 21, 11 p.m. KPSB, Channel 15.

SPORTS

Professional Soccer Soccer is played by the San Diego Red Bulls who continue their season at the San Diego Sports Arena at 7:05 p.m. tonight, Thursday, July 20, with a game against the Oakland Stars. The Sacramento River Rats are in the arena for a match-up on Sunday, July 23, at 6:05 p.m. Tickets range from \$5 to \$14; call 231-9617 for information and advance tickets. Find the arena at 3500 Sports Arena Boulevard.

Take a Long Caballo Bike Ride with the San Diego Cycle Touring Society on Saturday, July 23, starting at 8:45 a.m. in the De Anza Center parking lot. There will be a stop on this 10-mile ride, which heads north on an island route and back on the coast. Free call 488-6236 for more information.

Vroomers, organizers at Cap Speedway plan races in the sportsman, grand American models, benders, and pony-walk classifications on Saturday, July 22. The 3.8-mile track is located near to Gillette Field in El Cajon. Race time is 7 p.m., with qualifying runs at 5:15 p.m. and practice runs at 2 p.m. To reach the track, take I-8 to Highway 67, and get off at the Bradley exit. Go left two blocks to Wing Street, then right one block to the track entrance. Adult admission: \$10 (week end) and \$12 (week day); \$5 for those 6 to 12; free for kids under 6. Free call 488-6460.

The Sockers have a game against the San Jose Grizzlies on Saturday, July 22, at 7:55 p.m. La Raza de Mon-

RAYMOND CARVER: AN ORAL BIOGRAPHY



Raymond Carver was son of an alcoholic Yakima, Washington, saw filer. When Carver died of cancer at the age of 50 in 1988, he had turned himself into one of the great American short story masters. Carver began writing as a youngster, convincing his father to enroll him in a Palmer Institute of Writing correspondence course. Even now, almost 50 years since Carver did his first Palmer Institute exercise, Yakima isn't pretty. For people as poor as Carver's parents, life there must have been bare-to-the-bone. That a boy from such a family in such a town could have imagined himself as a writer amazed. But he did.

After high school, Carver, 18, married Maryann Burk, 16. A son and daughter were born before Carver turned 20. In 1968, the Carvers moved to California. For much of the next two decades Carver lived in California, working blue-collar jobs, going to school, drinking. Fame came slowly, and money slower. His first story collection, *Will You Please Be Quiet, Please?* published in 1976, was nominated for a National Book Award, but sales were trifling.

In 1977, Carver separated from Maryann. That summer he took his last drink and met poet Tess Gallagher, with whom he'd live the rest of his life. During Carver's years with Gallagher, fame came and so did more short stories and more money.

Raymond Carver: An Oral Biography
Editor: Sam Halpern
University of Iowa Press, 1995; 196 pages; \$32.95 (paperback) \$15.95

Russell Banks, titled *When We Talk About Raymond Carver*, as "a kind of wake, a night-long vigil kept over the body during the cold, dark hours that lie between death and burial." This second edition is little different from the first. In addition to interviews with Mrs. Carver #1 and the Carvers' daughter, Chris, Halpern offers interviews with writers Stephen Dobyns, Richard Ford, Jay McInerney, Leonard Michaels, Robert Stone, and Geoffrey and Tobias Wolff, all talking about Carver.

Sam Halpern was born in New York in 1920. Talking by telephone from his Miami home, Mr. Halpern said that he left New York as soon as he could and hasn't been back since. During World War II Mr. Halpern was a navigator on a B-17, flying 35 missions over Germany, and until retirement, worked as a typographer.

The first time Mr. Halpern read a Carver story, he said, "I felt, 'This man knows my story.' I felt close to the characters. Around 1986 I was reading a literary journal and saw an ad for a writing conference in Port Townsend, Washington, at which Carver was to appear. I didn't know what a writing

conference was, but I was a writer, I was a reader, but the idea of being in the same room with Carver was stimulating to me. I wrote, saying, 'I would like to attend your conference.' They sent me back an application and noted you had to submit a story. I'd never written a story, but I wrote one then."

Conference organizers asked Mr. Halpern, "I met Carver there. I told him, 'I came here all the way from Miami to meet you.' He shook his head from side to side, almost like a lion, saying, 'Miami, gee.' The following summer I went back to Port Townsend and the teacher was Leonard Michaels. Lennie and I became friends. He wrote a story—'Viva La Tropical'—that was selected for *Best American Short Story* for 1991. One of the characters is called Sam Halpern. But anyway, that summer Lennie was having lunch with Ray and asked me along. Carver said, 'Hi, Miami,' and asked me, 'How's the writing going?'

"I realized how much time I'd wasted, not writing. I decided I'd attend every writer's conference I could. In 1989 I was at Squaw Valley. Everybody was talking about Ray, his death, how much they missed him. Driving home, I decided I'd interview writers and get their thoughts on Carver."

"First, I interviewed Tess Gallagher."

"But," I interrupted, "there isn't an interview with Tess Gallagher in your book."

"As Mr. Halpern went about interviewing, Bill Kittredge and Lennie Michaels encouraged him to interview Maryann Carver. Mr. Halpern telephoned Maryann. 'She said she would meditate about it. I called her two weeks later. She said her meditations were over and she'd be willing to be interviewed. I drove up to Blaine, Washington. Took me six days. When I got to her house I almost did a U-turn and left, because her house was a sign half the size of a billboard. 'Welcome to Mariposa!' the sign read. 'Home of the Blue Butterfly.' Enter all you who seek salvation or who are suffering spiritually. If there's anything that can turn you off, it's that sort of thing. I don't go in for touchy-feely stuff. I thought, 'This will be a dud. I won't be in sympathy with her.' But she was standing in the yard and I couldn't escape. I went in there and the interview I had with her was the best interview in the book."

"Ray and I had our own party every single night of our lives," Maryann Carver told Mr. Halpern. "Year in and year out we were crazy in love with each other. . . . I was his lifelong muse, from the time we were first together." She added that even after the divorce, "We always were letters and called up—nearly every week."

When Tess, who already has a name inscribed next to her husband's on his black granite tombstone, discovered Maryann was to be in the book, she asked that her interviews be removed, which they were. The *Washington Post* said Mr. Halpern "got wind of the controversy and wrote that Maryann and Tess both presented themselves as the writer's muse—and there's probably room for only one of those." Certainly, there's no love lost between those two people. The hostility and animosity, it's said even to contemplate."

July 20, 1995

READING

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SPECIAL

Suppose They Crown a Sand Queen! A sandcastle parade from 10 a.m. to noon on Sunday, July 23, kicks off the 15th annual U.S. Sandcastle Days in Imperial Beach. The children's sandcastle competition takes place from 2 to 4 p.m., with 45 teams participating. Free fireworks begin on the pier at around 8 p.m.

Teams may register at 7 a.m., with the competition on Sunday, July 23, starting at 9 a.m. Award will be given at 5:30 p.m. (the entry fee is \$50 for professionals, \$35 for other categories). There will be live entertainment on stage both days, and trolley service from downtown to Palm Cam for spectators by 7:30 p.m.

The 20th Biennial Conference of the Association of Southern Latin American Handworkers is being held at Arts Center on the San Diego campus of the University of California. The public is invited to shop at the 40 commercial booths and view the artist's work and guild booths from 9 a.m. to 6 p.m. on Saturday, July 22, and from 9 a.m. to 4 p.m. on Sunday, July 23. Admission is \$5 per person; for more information, call 284-4971.

Over 135 Dealer Tables offering all manner of computer equipment may be found at the San Diego Computer Show, taking place from 10 a.m. to 5 p.m. on Saturday, July 22, and from 10 a.m. to 4 p.m. on Sunday, July 23. Admission is \$5 per person; for more information, call 284-4971.

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INFANTICIDE

Sometimes they were put in baskets, little nests of rushes and leaves. (Someone had to weave these water-cradles for them—the threading fingers of grandmothers, aunts, midwife.) They were placed in their cradles, bathed and launched, and if they couldn't swim, whose fault was that?

Some were curled, heads touching knees, in their womb positions inside clay jars, then set along temple porticoes in case some passing worshiper might want a baby for a slave. Their fretting voices in the corridors were as common and hoarse as dry cicadas, till they died.

Some were burned for expiation to the gods in ceremonies, shrill trumpets and cymbals covering their cries. Some were placed naked, still bloody, on icy pinpicks in dark snow. Some were strangled, some tortured to death, some eaten, a few hours old. After all, nobody knew them yet.

Some were flung off canyon cliffs, even on a spring afternoon, the prairie colored with clover and milkweed, or even on a damp autumn morning, the plums red and sweet and fragrant.

Mary, Hamilton bore her baby alone in the King's forest, leaning back, pressing against an oak, her skirts pulled up, and all the while watching the patterns above her, layered leaves, sky pieces, branches and boughs constricting, widening with the wind. Then she killed it with a knife.

Gone, murdered by deliberate acts—I don't think anyone ever counted them all—those cursed, born during lightning storms or under a bad

deed, Apollonian, Adonis, and fire and open to the public, did 738-3802 for more details.

Bounty by the Bay is the theme for the American Institute of Wine and Food event planned from 11 a.m. to 5 p.m. on Sunday, July 23, at the Sheraton Harbor Island Resort. Organizers promise farm produce and products, tastings, wine lectures and sales, cooking how-to demonstrations, and children's events. Admission is \$10 general, children under 12 free. Call 492-9620 for more information.

Books to Good Homes, the "books of the READ-TO-Go Literacy Program" is sponsoring a book sale on Saturday, July 22, from 10 a.m. to 3 p.m. at the San Diego Area Recreation Center (at 3500 and Adams Avenue, near Mission Hills). For more information, call 284-5401.

Dress "Island Style" for the Pacific Islands Festival planned at Encinitas Marina Park North (next to Seaport Village) from 10 a.m. to 5 p.m. on Saturday, July 22, and 10 a.m. to 4 p.m. on Sunday, July 23. A highlight of the fes-

Montebello and Man's Best Friend, the Canine Companions for Independence will hold its summer graduation ceremony at 10:15 a.m. on Saturday, July 22, at USCS's Main

"Jane Eyre" Charlotte Brontë's best work, will be discussed during the next meeting of "Let's Talk About Books," an informal book discussion group meeting at 10:15 a.m. on Saturday, July 22 (and on the fourth Thursday of every month), in Conference Room One at the Chula Vista

Public Library, 365 S. Street. Call 691-3163 for additional information. Free.

A "Fine Wine Affair" is planned by the San Diego Center for Children's Center Thursday, July 27, from 5:30 to 8 p.m. in the Emerald Ballroom at the San Pacific Hotel (462 West Broadway, downtown). Approximately 20 wineries and some local microbreweries will be featured, and numerous San Diego restaurants will offer wine and savory samples. Tickets are \$40 in advance, or \$45 at the door.

For information and advance tickets, call 277-9550-5195.

All Aboard, the Lemon Grove Library hosts the annual toy train display sponsored by the All-Gang Toy Train Association through Sunday, July 30. The library is located at 8073 Broadway, in Lemon Grove. Library hours are 10 a.m. to 6 p.m. Tuesday and Thursday, 11 a.m. to 7 p.m. Wednesday, 10 a.m. to 4 p.m. Friday and Saturday. For more information, call 463-9819.

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moon or feetfirst or blind, born during war or a hard journey, into starvation, those with the wrong fathers, the girls, the unwanted. It was the custom, and there were reasons, burdens. Even mothers said so.

From every stone-cut or gnarled umbilical, from every bud-sized fist, every thumb and finger pelted inward, from every part of the stitched violet thread, every temple pulse, every rib shudder of this elegy, relieve us.

— By Pattann Rogers, from *Firekeeper*, Milkweed Editions

Pattann Rogers was born in 1940 in Ioplin, Missouri. She took her B.A. at the University of Missouri in 1961, a year after she married geophysicist John Rogers. She received her M.A. from the University of Houston in 1981. Princeton University Press published her first book of poems, *Expectation of Light*, in 1981.

She is author of five other books of poetry. She has been recipient of two NEA grants, a Guggenheim Fellowship, and a Lannan Poetry Fellowship. She lives in Castle Rock, Colorado, with her husband. They are parents to two grown sons. In her essay "Degree and Circumstance" in *Where Women Poets on Liberty* (Tradition (N.W. Norton), Mrs. Rogers writes: "I chose to have my children, and I knew they deserved a mother devoted to them, a mother willing to give them all the time they needed. While they were growing up, there was a conflict, writing came second. . . . My children are the very dearest things in my life. . . . If I could go back and were offered it, a bargain with Mephistopheles, I wouldn't trade a Nobel Prize in Literature for either one of them. I wouldn't trade the experience of living with them for Shakespeare's talent."

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Calendar LOCAL EVENTS

over two years old, free for those under two. For more information, call 443-5443. The show continues through July 30.

Take Part in the Native Plant Garden Project when participants select a pair of the estuary's native plant garden and learn about these plants to help protect and maintain them. Join, July 20, at the Titiana River National Botanical Research Reserve visitors' center, Next Thursday, July 27, it's Freer Day, with bird watching.

The center hosts three mini-workshops for kids from 3 to 5 to 4:45 p.m. each Thursday. Children are welcome to come with or without an adult. Parents are required for preschool-aged children. Fee, \$4. 573-3433 for information and reservations. Find the center at 101 Capitan Way, in Imperial Beach.

The Goodenough Fan Club—with children's activities and story readings from K.L. Stone's Goodenough series—convenes at Old Louis Theater, 1001 Fletcher Parkway, La Mesa from 11 a.m. to noon Friday, July 21. He'll return from 1:30 to 3 p.m. on Monday, July 24. Call site visit for more details.

Men's Bureau, Lurana George Skyles will be told and the mischievous monkey will put in an appearance at Bookers (800) Fletcher Parkway, La Mesa from 11 a.m. to noon Friday, July 21. He'll return from 1:30 to 3 p.m. on Monday, July 24. Call site visit for more details.

"Oblivion" is the season finale for the San Diego feature Theatre, with shows beginning on Friday, July 21 and continuing on various nights through Sunday, August 6. The production is performed and technically directed by Junior Theatre students aged 18 and can be enjoyed in the Casa del Prado Theatre in Balboa Park. Tickets range from \$6 to \$8. Shows continue on Saturday and Sunday, July 22 and 23, at 2 p.m. both days. Call 239-8355 for additional information and advance tickets.

Learn about North American Indian bead techniques and make beads and a necklace during a class for the museum. Participants will examine animal fibers, learn to card wool,



Adam of the Television Age by Abe Opincar

Behind Homo talkshowers.

Or, talkshow man.

The 120,000-year-old remains of Homo sapiens, the first rattle out of the modern-man box, were discovered in Africa. I am confident, however, that someone or very few Carabals will be identified as ground zero for humanity's next evolutionary leap—talkshow man. Or, as he prefers to be called, Francis Kazerski.

Yes, Francis Kazerski.

Forty-one-year-old Kazerski, a Canadian resident, is the apparent genetic repository for all inchoate longings and preoccupations manifested in talk-show television. You've got the Elvis thing—Kazerski's adoring spirit, not his psychic connection to the king. Ever since January 8, Kazerski has been doing Elvis impersonations at North County bars and nightclubs. He has been performing a song he feels God gave him on Elvis's birthday. "I have," Kazerski says, "been singing my ass off."

Then you get the flag-burning thing, an issue, perhaps a conspiracy, an omerté in its talk-show-style underpinnings and implications as to daily easy description. Let's just say Kazerski's involvement with the flag-burning thing concerns a number of Republican senators and a handful of attorneys. Let's just say it involves a song. Let's just say it involves real or perceived persecution.

of Man on Saturday, July 22, from 9:30 a.m. to noon. Participants will be 10 to 12 years old. This fee for one child is \$17. General admission is \$15. For information and registration, call 239-2000.

"Wah! Yales" is the theme for a preschool story time planned at the San Diego Natural History Museum from 10 to 11 a.m. on Saturday,

and sex trivials from many cultures. This fee for one child is \$17. General admission is \$15. For information and registration, call 239-2000.

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Then you have, most significantly, the Maury Povich thing that indicates beyond any doubt that Kazerski is on human evolution's next step.

Kazerski's 17-year marriage was, you see, in trouble. Early this year his wife, Amparo, had been invited to the White House to meet President Bill Clinton, and the Prince of Monaco. This gala event was, according to Kazerski, his marriage's final straw.

Amparo returned from the event dazzled by the chichi dress, immaculately groomed Washington. She took one look at Kazerski, who, unemployed for some four years, had let his appearance go to seed, and said, "Frenchie, you have no hope. You have let yourself go. If you don't shape up, I'm going to divorce you."

This was the last thing Kazerski, already despondent over being unemployed, needed to hear. He loves Amparo. There, he says, was a stophob romance. And now this. He admits, that he maybe had not been taking the best care of himself, but he was depressed.

"I just telling her," he says, "that it's what's on the inside, not the outside, that counts."

Amparo was unimpressed. Unlike an old-fashioned Homo sapiens who would have resorted to psychotherapy or drink in the face of such circumstance, Francis Kazerski, Homo talkshowensis, the Adam of the Television Age, made a bee-line to the Maury Povich Show.

This is how it happened. On a late July of this year, Kazerski saw on television a 30-second spot for the Maury Povich Show, which asked, "Is your marriage or relationship in trouble? Do you think a makeover could help?"

Yes! Kazerski cried and immediately dialed the show's 800 number.

Out of thousands who responded, Kazerski was one of a few chosen to have his destiny fulfilled on Povich's "Dumped Because of Their Looks" show, which aired last week on KOGO Channel 9.

But before any makeover, we were introduced to the young man who dumped his sweetie because she had hurt on her face and wore a baseball cap, the other young man who dumped his girl because she had dirty fingernails, the two avers who were the catering to issue their respective husbands because they were cowardly attire. We saw them all. We saw the makeovers. The audience went wild. And then we were introduced to Amparo, who said Francis's hair looked like a bird's nest, that he'd lost his mind, property, that he was, in short, a mess. Amparo said she would prefer



Maury, Amparo, and Homo talkshowers

Francis to look like a man she admired, someone she could look up to, like Julio Iglesias, for example.

And then, after this long wait, from the wings and into the spotlight, Homo talkshowensis, a.k.a. Francis Kazerski, burst onto the stage like an inevitable force of nature. Amparo squealed and stopped her palms to the sides of her face. Francis cracked and launched into a heartfelt rendition of "Amor, Amor." The Homo sapiens audience gasped with delighted awe.

"Amor! Amor! Amor!" Francis sang and wielded his hips in Amparo's direction.

Behind Homo talkshowers.

O, humanity, look upon him and tremble.

Francis Kazerski continues to search for gainful employment. He can be contacted at P.O. Box 1513, Carlsbad, CA 92018.

town Center, at 12835 51 Camino Real in Del Mar 481-4008. Free.

Come Out of Your Shell to see live tortoises and turtles at the Discovery Chumley Zoo on Saturday, July 22, at 1 p.m. The San Diego Turtle and Tortoise Society will bring live specimens and advice. Find the store in University Towne Center, 4300 La

the "Flippers, Flukes, and Fossils" exhibit.

Design a Native American Vest and headband during the children's craft time planned at Barnes and Noble Bookstore from 11 a.m. to noon on Saturday, July 22. The bookstore is located in the Del Mar Highlands

When: Saturday, July 22, 1995
Time: 9 am-12 noon
Where: 3020 Clairemont Dr., San Diego
For registration call TERRY NOLEN 275-7273 (limited seating)

Seminars held monthly. If you miss this one, the next one is scheduled for 7/26, 8/29 or 9/26, 9/16.

◆ Government ◆ Grants (free money) Available
◆ Low Down Payments ◆ Free Financial Consultations

Presented by: Coastal Home Loans & Century 21 1st Choice
California Department of Real Estate, Real Estate Broker

Isola Village Drive, suite C-13, in La Jolla. Call 948-3212 for more information on this free event.

Along Came a Spider, head to the Old Louis Theater Bookstore from 2 to 3 p.m. on Saturday, July 22, when Miss Spider's Tea Party by David Kahl provides the theme for games and activities for young children. The bookstore is located at 1000 Riverway Place, in the Midway area. Call 233-0463 for more details. Free.

Mr. Frizzle, the recent science teacher from the KIDS series, The Magic School Bus, will be at the Natural History Museum in Balboa Park every Sunday this summer with science programs for various age groups. The program for kids aged 3 to 5 begins at 10 a.m. and again at 2 p.m., ages 6 to 8 at 11:30 a.m. and again at 2 p.m., and ages 9 to 10 at 2:45 p.m. The program is included in regular museum admission (\$5 general, \$4 seniors and active duty military, \$2 for those 18 and over, \$17 for those under 18, 232-8921).

Magic and Storytelling is planned by Adam Kereks at the East San Diego Library (1001 Fairview Avenue, City Heights) on Monday, July 24, at 7 p.m. For more information, call this free program, call 533-3805.

Children's Songs in Spanish and English will be sung at Carlsbad City on Tuesday, July 25, at 10:30 a.m., at the Pacific Beach Library (1806 Ingraham Street, SB 9944). Free.

"Mountain Makers" is the theme for a dog-docking program planned by Adam Kereks at the East San Diego Library (1001 Fairview Avenue, City Heights) on Monday, July 24, at 7 p.m. For more information, call this free program, call 533-3805.

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North Pacific Street, Oceanside. Take 1-5 and exit at Mission Avenue. Head west approximately one mile, and turn right on Pacific Street. Hours are from 10 a.m. to 4 p.m. Monday, Thursday, and Friday. 11 a.m. to 4 p.m. Saturday, and Sunday. Admission is free. 721-0476.

Chula Vista Nature Center, an interactive living museum devoted to the endangered southern California coastal wetlands, is located in the middle of Sweetwater Marsh National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mudflats and marshes of the San Diego Bay. Visitors can use a Boscawen to view animals, microscopically, use a Wentzscope to view microscopic organisms, and interact with computerized videos exploring how to take care of the bay and the "Moons, Tides, and the San Diego Bay" exhibit. At other exhibits, visitors can pet sharks and rays, see burrowing oaks and migratory birds, and enjoy the scalypture gardens.

See Reflections, an exhibition of the Japanese art of yatai (fish impressions) by San Diego artist Cherry Swigg is on view at the museum through Sunday, September 17. Gonzo is a development of the 1800s by samurai fishermen to record the size of a piece of catch, and evolved into a highly prized art form. Original impressions are made in ink, directly from the fish as the fish imparts the prints, and are made of scales and fins.

On Wednesdays, Saturdays, and Sundays at 2 p.m., there are behind the scenes tours of the center. Free bus-riding tours are offered on the second Wednesdays and first and third Saturdays, while education events are every second Saturday, and nature talks are on the fourth Saturday of every month.

The center is open from 10 a.m. to 5 p.m. Tuesdays through Sundays. Hours are 10 a.m. to 4 p.m. Friday through Sunday, and group tours are available during the week. Call 440-1480 for more information.

California Surf Museum, a show featuring Lou Blau and John "Doc" Blau, top surfboard historians, features authentic wooden boards, vintage photographs, personal memorabilia, and artifacts currently on display. Blau is known as "the connoisseur of the modern surfboard" and created the first surfboard to receive a patent. Blau also created early surfboards on film. See this show through summer.

The museum features selling art objects and memorabilia—such as surfboards and clothing—of local legends Phil Edwards, John "L.I." Richards, and Peter Johnson, and that way cool migrant from Hawaii, Duke Kahanamoku.

The museum is located at 308

national environment for children through art, science, and social activities, targeted for children 2 through 12. Look for a medieval castle, a magic mirror, mini-city, and children's marketplace. Hours are from 10:30 a.m. Tuesday through Friday, 10:30 a.m. to 5 p.m. Saturday, and 11:30 a.m. to 5 p.m. Sunday. Find the museum at 300 Carlsbad Village Drive, suite 103, in Carlsbad. Admission is \$3.50. 720-0737.

Children's Museum of San Diego, look for "Virtual Hoops," an interactive, virtual reality basketball game for kids of all ages, and lots of other fascinating activities at the museum. Museum hours are 10 a.m. to 4:30 p.m. Tuesday through Saturday, 11 a.m. to 4:30 p.m. Sunday. Regular admission is \$4 for adults and children two and older, \$2 for seniors. Find the museum at 200 West Island Avenue, downtown, 233-8921.

MUSEUMS

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

Bancroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spanish Valley Historical Society. The house, built in 1981, was registered as a National Historic Landmark in 1982 and is a spot where Keweenaw Indians camped more than 1000 years ago before the spring that later gave the area its name. The museum is located at 8000 Memory Lane, Spring Valley. Hours are 10 a.m. to 4 p.m. Friday through Sunday, and group tours are available during the week. Call 440-1480 for more information.

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

Six months after its grand opening last winter, the state-of-the-art visitors' center at Mission Trails Regional Park remains a very cool spot to while away a hot summer day and learn something

Calendar LOCAL EVENTS

struction and early days of the Hotel del Coronado. Tent city, the first school and restaurant, and the ferry boats. One room is devoted to the story of early aviation at North Island. Find the museum at 1125 Loma Avenue, in Coronado. Hours are 10 a.m. to 4 p.m. Wednesdays through Sunday. Call 433-7242 for further information. Admission is free.

Gaslamp Museum of Historic San Diego. glimpse San Diego's colorful past of the museum, where displays highlight Wyatt Earp's San Diego days, the Peg Leg Gold Legend, the first maps and photographs of Old Town and "New Town," early history, the Naval disaster in 1922 at Point Huelo, and more. Hours are noon to 9 p.m. daily, and admission is free. Find the museum at 413 Market Street (between Fourth and Fifth avenues), in the Gaslamp Quarter. 231-1492.

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

Find the museum on the Coronado College campus, 2937 Jamacha Road, Rancho San Diego. Hours are 10 a.m. to 4 p.m. Tuesdays through Friday, 1 to 5 p.m. on Saturday. Admission \$5, seniors \$2, students with ID \$2, children 12 and under free. 476-1594.

Isidoro Serris Museum. permanent exhibits concentrate on the pre-American era of San Diego's history and include one of the finest collections of Spanish Renaissance furniture in the West. The museum is located at 2727 Prospect Drive, Prospect Park, on the original site of the San Diego mission. Hours are Tuesday through Sunday, from 10 a.m. to 4:30 p.m., and Sunday from noon to 4:30 p.m. Adults \$5, children under 13 are free. 297-3258.

Museum of Death. the people who brought us the Rita Haydon gallery now offer a museum housed in one

of San Diego's first courtyards, with art by serial murderers including Charles Manson, John Wayne Gacy, David "Son of Sam" Berkowitz, and Richard Ramirez. There are also exhibits entitled "Execution Tools and Techniques," with a full-sized electric chair, gallows, a guillotine, and more. The viewing area is not designed as the interior of a casket. Museum hours are noon to 9 p.m. Tuesday and Wednesday, noon to 11 p.m. Thursday through Saturday, noon to 4 p.m. Sunday. Admission is \$5. Find the museum at 548 Fifth Avenue, in the Gaslamp Quarter. 538-8153.

Rancho Penasquitos Historical Society and Guy B. Woodward Museum is a complex of historical buildings, including the Yerkes House (the only Western adobe home of French provincial design still in existence), wagon, antique exhibits, and artifacts. There is a cowboy bank house, a ranch blacksmith shop and tack room. The Casey Tibbo Memorial Exhibit is dedicated to Tibbo, a local resident who was a world champion rodeo rider. Women's clothing and accessories from 1700 to 1800 are also on display. The Rancho Memorial Rose Garden is on the grounds. Rare documents, historical exhibits, books, photographs, and a research library are also part of the complex. Find it off at 443 Main Street, at Rancho Penasquitos. Admission is \$5 for people 12 and over. For more information, call 799-7444.

San Diego Aerospace Museum. the museum offers exhibits of approximately 85 aircraft, 1400 scale models, 10,000 aviation related items, and a museum of the Mustang fighter jet. Includes an interactive laser air-balloons on the space age and includes an International Aerospace Hall of Fame. The Spad, a World War I fighter, has returned to the museum. The aircraft part underwent extensive restoration and was found to be approximately 90 percent original, a discovery that makes the Spad the most rare aircraft in the museum's collection. It remains on permanent display. The museum's latest acquisition, predicated in front of the museum is the Blackbird, a four-engine of the airplane that held the world's altitude and speed records for more than 28 years.

The museum is located in Balboa Park's Palisades area. Hours through Labor Day are 9 a.m. to 5:30 p.m. daily.

There are "Behind the Scenes" tours given at the afternoon on Monday, Wednesday, and Friday, and Tuesday and Thursday on an hourly basis. Admission is \$5 general, \$4.50 seniors, \$1 for kids 17 and under. For more information, call 234-8291.

San Diego Hall of Champions Sports Museum. its permanent exhibits dedicated to Throughout the museum, including trophies from some of the world's great tennis, horse races, a pair of Bill Shoemaker's boots, and other artifacts, as well as artifacts from a wide variety of other sports. The museum is located at 1449 El Prado. Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$5, under 12 \$1. 234-2444.

San Diego Model Railroad Museum. four large scale models of railroads of the Southwest, past and present, and other toy train layouts are on view, as well as a working steam locomotive. The museum is located at 1740 El Prado. Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$5, under 12 \$1. 234-2444.

The museum, located at 1449 El Prado, Balboa Park, is open 11 a.m. to 4 p.m. Wednesday through Friday, and Saturday and Sunday from 11 a.m. to 5 p.m. Adults \$5 per person, student, senior, military with ID \$2.50, children under 13 are free. 234-2444.

San Diego Natural History Museum. "Fossils, Fishes, and Insects" provides a look at the intelligence, behavior, and diversity of whales, dolphins, and porpoises. The exhibit includes underwater diorama to create the illusion of diving with seven species in their natural habitat. Hands-on interactive exhibits and displays explore their behaviors and biological make-up. The show continues through Sunday, September 17.

The museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology. The museum, located in Balboa Park, is open daily from 9:30 a.m. to 4:30 p.m., and until 5:30 p.m. on Thursday and Friday.

HELL.A.

Places of Magic and Wonder in Smogland By Adam Parfrey

Q: When is a swastika not a swastika?

Strangely, that's what officials in Glenide can't decide. Swastikas are a symbol to their country of Jews. The city is totally shattering me, claiming the swastika is an Indian good luck symbol, but that's a bogus explanation. It's always been a symbol for the Aryan Sun God. What if I did forbid some concentration camps survivor should see the disgusting thing, which is forbidden in Israel and Germany? Would it be a good luck symbol for a victim of Nazi torture?



The great Glenide light future debate heated up last Thursday on KPRC radio. A city that invoked the late 1920s, which is years after the Nazis adopted the swastika as a symbol to their country of Jews. The city is totally shattering me, claiming the swastika is an Indian good luck symbol, but that's a bogus explanation. It's always been a symbol for the Aryan Sun God. What if I did forbid some concentration camps survivor should see the disgusting thing, which is forbidden in Israel and Germany? Would it be a good luck symbol for a victim of Nazi torture?

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Is Gustavo Romero Really That Good?

In his creative power, Chopin belongs with Bach, Mozart, Beethoven, and Brahms.

Gustavo Romero returned to San Diego for his most ambitious concert ever. At Parker Auditorium, in a benefit for the San Diego Chamber Orchestra, he performed an all-Chopin program, consisting of the 24 Preludes, Opus 28, and the 12 Etudes, Opus 10.

(as usual with this outgoing pianist) a generous supply of encores. An austere experience for the audience, who, since the

PREVIEW
JONATHAN SAVILE

Preludes and the *Etudes* were played as integrated groups, were permitted to applaud only twice in the body of the program (Romero's last in fact) excited to pitch unprecedented even for them — made up for the deprivation during the encores.

But this mode of performance had the great advantage of presenting the composer's musical imagination in its full scope. Most of Chopin's works (including all the ones Romero played at Parker) are short, and relatively simple in main structure. This fact, as well as the inevitable association with piano pieces and with encores after programs of longer pieces, sometimes obscures Chopin's towering status, for in his creative power he belongs with Bach, Mozart, Beethoven, and Brahms (see Charles Rosen's exceptional new book on Romantic piano music, if you are in any doubt about this). When the *Etudes* are played as a group, however, we can hear not only the astonishing stylistic brilliance of what are supposedly didactic studies, addressing particular technical problems of piano playing, but also the extraordinary range of harmonic and rhythmic inventiveness by which Chopin converts exercises into stunning dramatic compositions covering a great deal of territory in very little space. The *Preludes* plunge even deeper into the composer's genius. Modeled on Bach's *Well-Tempered Klavier*, these 24 brief pieces traverse not only all the major and minor keys but also an immense emotional landscape, ultimately comprising a total exploration of the Romantic temperament, with its exuberance, its nihilism, its melancholy, its playfulness, its grandeur, its dreaminess, its

irrepressible imaginative experiments.

As for Romero, the seriousness of the enterprise seems to have aroused him to an even greater degree of emotional depth and identification with the composer's soul than we San Diegans have become used to over the many years.

(20) He has been performing for us. The beauty, shapeliness, expressiveness, and subtlety of the individual performances com-

pounded as he made his way through each of the series, so that at a certain moment in each (most notably in the *Preludes*, which are the more mature works) sensitive listeners found themselves drawn beyond the particular context, beyond the performer, beyond even the composer, into the very heart of music itself, its ineffable fusion of form and feeling, of the abstract laws of acoustics and the most profound human experience.

Having reviewed Gustavo Romero dozens of times, I have become used to the ever richer thrills and illuminations his playing has provided me, and by their repetition my characterization of him as a "great" pianist has become something of a cliché. Sometimes I have asked myself, "Is this just a habit? Am I deceiving myself, exaggerating because I want to justify having tracked this young artist so closely? Is he really that good?"

I can't say that I felt any such skepticism after the recent concert, which was so overwhelming that it can have left no room for doubts in anyone paying attention to what he was hearing. But it was encouraging to have my fixed opinion confirmed in an even more indubitable way by the evidence of Romero's Chopin recital on CD, which has just been released by Koch International (Chopin: *Complete Impromptus & Other Works*). Listening to this collection four times, sometimes alone and sometimes with friends, I think I succeeded in excluding the factor of immediate, over-the-top enthusiasm that occasionally makes a concert (or a movie, or a meal, or a romantic evening) seem considerably better than it

really is. In addition to the *Impromptus* (including the popular *Fantasia Impromptu* in C-sharp minor), Romero's disc offers the *Ravenscroft*, the 8-minute Scherzo, the E-sharp Minor and A-flat Polonaises, and two of the *Etudes* he performed at Parker, including the "Revolutionary."

A lot of the big Chopin pieces that every pianist performs — the works that test whether a pianist has Chopin in his blood or not (Arthur Schnitzler's *Polonaise*, Murray Perahia's *DOES*, Vladimir Ashkenazy's *DOES*).

And yes, Gustavo Romero really is that good.

Listen to yourself. What is remarkable, in addition to the noble, ringing, floating tone, the easy technical mastery, and the commanding musical presence, is that Romero does not sound like Rubinstein or Perahia (or anyone else), but that in this exceedingly well-known repertoire, he has established a distinctive style of his own, as well as countless personal touches of rhythm, shading, and articulation in the individual pieces, so that — just as in his concert — we are not hearing "standard" Chopin but Chopin brought to life (and very fully to life) as Gustavo Romero. The style — once again, just as at the recent concert — is a disciplined, "classical" one, full of passion and whimsy, yet never bombastic or sentimental. This is less Chopin the contemporary of Schumann and Liszt and Meyerbeer than Chopin the heir of Bach and Beethoven and Brahms. When he plays like this, you know that's the real Chopin.

One question remains. If Gustavo Romero is one of the great Chopin pianists, willing to un-

dertake such highly ambitious recitals of the composer's music, why did he stop at the Opus 10 *Etudes*? There is the second set, Opus 25, as well. If you're going to blast the audience away, you might as well go whole hog. ■



Gustavo Romero

Gustavo Romero: Chopin recital
Benefit for the San Diego Chamber Orchestra (Parker Auditorium)
Chopin, *Preludes* in C-sharp minor, Opus 45; 24 *Preludes*, Opus 28; 12 *Etudes*, Opus 10

der take such highly ambitious recitals of the composer's music, why did he stop at the Opus 10 *Etudes*? There is the second set, Opus 25, as well. If you're going to blast the audience away, you might as well go whole hog. ■

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Calendar CLASSICAL MUSIC

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music will be received by mail no later than the Friday preceding the Thursday issue for publication. Items listed are given Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the place, the address, where it is to be held (including neighborhood, a contact phone number, and a photo number for public information at the event. Classical Music, P.O. Box 8000, San Diego, CA 92108-0800.

Spent "A Night in Vienna" when the San Diego Youth Symphony presents its annual fund-raiser in the Ballroom at the Hotel on Friday and Saturday, July 21 and 22. Tickets are \$100. A light hot dinner is included in the admission charge of \$100 (at the door for \$25 on admission). For more information and reservations, call 233-3232.

Civic Organist Robert Plimpton plans a program including George's Henry, March, Mozart's Fantasy in E Minor, a Segued Fantasy and, and a Vienne's Lullaby. He will minister during the week concert at the Spreckels Organ Pavilion in Balboa Park on Sunday, July 23, at 2 p.m. Free. 236-0819.

Tokyo Native Kyo Watanabe — who recently received his doctorate from the Manhattan School of Music — will present music by Beethoven, Bach, Chopin, Liszt, Debussy, and traditional Japanese melodies when the Summer Organ Festival continues Monday, July 24, at 8 p.m., at the Spreckels Organ Pavilion in Balboa Park. Question? Call 236-0819 for answers. Free.

Great Performance Series, the San Diego Symphony Orchestra, with Andre Watts playing piano and Samuel Wong conducting, will present the Hungarian Dances and Piano Concertos No. 2 and 3 by Franz Liszt on Wednesday, July 26, at 7:30 p.m. in Copley Symphony Hall.

Find the ball at 1240 Seventh Avenue, downtown. Tickets range from \$25 to \$60. The box office is open Monday through Friday, 10 a.m. to 6 p.m. For more information, call 699-4205. Tickets may also be purchased by calling 226-7755.

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Calendar ART



Callot, A View of Mountains Across a Lake

Minimalism in the Service of Maximalism

Callot is not concerned with what things are but with what they look like.

When I was at the J. Paul Getty Museum in Malibu recently, the two major shows — in addition to the permanent collection — were the medieval choir books (which I've been writing about for the past few weeks) and, in an adjacent room of the same size, a selection of French landscape drawings from the 17th and 18th centuries. Both were splendid exhibits. ("Drawn Toward Nature: Landscape and Gardens in Ancien Régime France" continues through the end of August), but the art they displayed could not have been more unlike. Only to be expected, considering the several hundred years separating the two styles. But what was particularly interesting was that each kind of art demanded to be looked at in a completely different way. Each, to put it

in other words, created its own kind of viewer. At the most fundamental level, this is a matter of speed. If you want to look at a medieval or Renaissance manuscript illumination with any satisfaction, you had better set aside a quarter of an hour at the least. It will take you half that time simply to notice the various scenes, frames, vines, flowers, birds, beasts, grotesques, letters, words, structures, relationships, and decorative patterns that compose the page. A watercolor such as Jacques Callot's *A View of Mountains Across a Lake* (c. 1632) can be grasped in an instant. It offers a single, immediate experience of great sensual vividness. The artist's strategies have been chosen to make you feel that you are there, on the spot, surrounded by space, light, and atmosphere.

at a specific moment of intense presence. The sense of space is established right away by the strong contrasts of light and dark, such as the dark mountain silhouetted against the lighter one. The space is articulated by the systematic and instantaneously intelligible equation of total gradation with distance: the lighter the wash, the farther the mountain, with the most distant ones at the left almost fading into the paper. The vastness of the scene is all the more powerful because we perceive it in the blink of an eye: the size of the solid, upthrusting masses at the edge of the lake, their relentless spiral recession from right to left, the central peak rising majestically through the drifting clouds, the ocean of light that defines the forms and fills the space with palpable atmosphere. Because we perceive the entire picture so

rapidly, the dramatic quality of its grandeur bursts upon our consciousness with explosive force. The energy of the dark-light contrast reinforces the awesome physical confrontation between the immensity of nature and the smallness and vulnerability of humanity. The mountain in dark shadow looms over the tiny village at its foot, the minuscule buildings at the lakeside dwarfed by the heaving cliffs above them, and other tiny civilized structures standing precipitously on the foothills as though they might easily be shaken off. The theme is delicately reiterated in the small boat drawn up on the near side of the lake, at the left, with its poignant allusion to the little human beings who live in this grandiose setting, laboriously plying their way across the chilly water, through the reflections of the indifferent peaks, in pursuit of their everyday goals.

"Drawn Toward Nature: Landscape and Gardens in Ancien Régime France"
J. Paul Getty Museum
(17985 Pacific Coast Highway, Malibu;
call 310-455-2003 for reservations)
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This is not to say that a close inspection of the drawing would not enhance our appreciation of its art. It might indeed reveal some features we had not consciously noticed at first glance. But there are no surprises in store, no unexpected monsters peering out of the foliage, no paradoxical manipulations of levels of reality and illusion, no flat pattern turning into solid tubes, which are then metamorphosed into bird heads, no repertoire of witty devices to gradually become aware of. The intended reaction is a single heart stopping "Ah!" as you take the whole landscape in, or as to characterize the experience more accurately) it sucks you into itself like a sudden gust of wind.

There is another salient difference (closely connected with this one) between the decorated medieval page and a 17th-century landscape drawing such as Callot's. The medieval illuminator loves precisely rendered details, on a minute scale. He shows you the border vine (for example) as you know it must be, with every twisted tendril or seed pod prickly or visually insect sharply depicted in its individual identity. Callot, in contrast, is not concerned with what things are but with what they look like. He uses his black chalk and brown wash with consummate mastery to suggest objects to the eye rather than to delineate them for the intellect.

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Calendar ART

Look closely, and you will see that those riffs, those houses, those glimmers in the water are made up of nothing but entangling little strokes of the brush. Step away a bit, and—by the miracle of the artist's craft—the disorderly strokes and puddles resolve themselves into objects that seem to be real, solid, and existing in the world rather than on a sheet of paper. With an illuminated manuscript, you can cut out part of the page, as some cross collectors used to do, and you will still have something that makes visual sense: the historical initial D, or a spear-carrier riding a human-headed lion backward. Step off a square corner of the Callot drawing—a building in shadow, the rough struts of a cliff, the prow of the boat—and the whole illusion of light and shade, solid and liquid, form and texture, simply disappears.

Callot knows how the eye sees things, and he knows how to deceive the eye into believing it sees things. That, in fact, is all he considers himself obliged to do. Any aspects of the landscape beyond the immediate visual impression would be superfluous, for in his drawing—and in his sense of what is knowable about visual reality—we relate to the world of nature through our senses alone, rough, limited, and approximate as they are.

The medieval miniaturist doesn't care how the eye sees things. A bird is a bird, not a group of light and dark spots (implying on the retina). And since it is the artist's firm concept of the avian essence that determines his picture of a bird, he can alter his concept at will (out of sheer playfulness, for example) and paint a perfectly lovely and distinct bird whose tail becomes the neck of a bear. But Callot feels—and wants us to feel—that what he is showing us is not invented but belongs to nature as it really is, independent of our whims. His job as an artist is not to make up things (for nature has already made them up) but to translate the darks and lights of the visible world into strokes of the brush and the chalk, which will produce on the viewer the same effect. (I should mention, by the way, that Callot was an artist of numerous talents, and that the sort of landscape drawing I am describing is by no means his only mode. In particular, his etchings of grotesque street figures and his famous depictions of the horrors of war exercise his capacity for artistic invention in a way not needed by his naturalistic landscapes.)

A final important difference between the way we look at medieval or Renaissance illustrations and the way we look at the sort of drawing represented by Callot's *Law of Mountains* is that the latter is on a spectrum between image and idea, with particular works and particular genres participating unequally in these two constituents. The specific balance between the two varies a page, you have not come across a characteristic signature, like DNA.

What exactly are these two basic components? An idea is a thought that can also be expressed in words or in some other medium of meaning; the image is the irreducible substance of the very nature of the art. So the story of Noah also belongs to religion, myth, history, poetry, theater, sculpture, while the depiction of an apparently solid branch on a square of gilded velvet belongs exclusively to the art of painting, as does transforming a few dots of brown wash into lake-side villages. Idea and image are intimately linked in most art, but they can be considered separately. Pure decoration is pure image, untainted by ideas. At the other extreme are works of "conceptual" art where the idea is everything, the actual execution of the image nothing (some may question whether these are works of art at all).

Medieval manuscript illuminations, while filled with striking images like the intertwined bird-necks, the entrant chalice, and the golden throne, the wild hair in the image, regularly use those images to convey ideas of various sorts. Some of the ideas, such as those associated with the text being illustrated, are relatively fixed (Christ's emotions, Saint Peter's obedience to the divine summons, the story of Noah).

Others, including the possibly symbolic meanings of her creatures in the margins, are more obscure. But on looking at such a page, you have not come across a characteristic signature, like DNA.

And yet, if you are sensitive to great art, you do not merely glance at the Callot drawing in the Getty exhibit and pass on to the equally beautiful drawings by Claude Lorrain, Hubert Robert, Boucher, Fragonard, Chardin, or Larmet (some of which I will discuss in a later article). A view of Montaigne's *Art of Lake*, once you have admired its astonishing technical mastery and artistic power, propels you into a state of meditation that can be as prolonged—as and as profound—as any analytical contemplation of the *Initial C with Benedicite* monks singing. Your time will be occupied, however, not with Gospel stories and Church doctrine (and certainly not with 17th-century natural philosophy), but with poetic, reverent, personal associations, memories of the mountains and lakes of your own past, evoked physical-spiritual sensations of altitude and silence and clear mountain air, semi-conscious intimations of the self serenely expanding into a liberation from time and space, and inchoate but potent feelings of floating in the illimitable ocean of Being.

No medieval painting will ever do any of that for you (nor would it want to). The two adjacent galleries at the Getty, each exhibiting some 30 small-scale masterpieces, speak radically, divergent artistic languages—and part of the

pleasure in looking at these wonderful pictures is the ability to pop at will from one aesthetic universe into the other, letting the art itself tell you how it expects you to experience it, and opening your soul to two such different visions of artistic truth.

ART LISTINGS

Contributions to the Reader's Guide to Art must be received by mail no later than the Friday preceding the Thursday issue for publication. Do not phone. Send complete information to Reader Art, P.O. Box 454003, San Diego CA 92164-0403.

GALLERIES

Assassinated Petroglyph Images on handmade paper and gourd vessels by Mark Vranich will be on view during a reception for the artist at *Twigs Street Gallery* from 6 to 8 p.m. on Friday, July 21. Find the gallery at 3600 Twigs Street, Old Town, 683-2403.

"People of the Book" is an exhibition of large-scale oil paintings by Doris Rutter incorporating Old Testament figures along with the complex patterns of Arabic calligraphy; the show opens at the David Zapf Gallery with a reception on Friday, July 21, from 6 to 8 p.m. The show continues through Saturday, August 19. Regular gallery hours are noon to 5 p.m. on Fridays and Saturdays, and by appointment. Find the exhibition at 2400 Kenwood Boulevard, 450-9000.

"Reflexiones del Coran/Reflections from the Quran" promotes their native New Mexican artists expressing a cohesive message can be readily received in the briefest period of time, as opposed to a

medieval manuscript painting that you have to study if you want to be in a valid relation to it.

And yet, if you are sensitive to great art, you do not merely glance at the Callot drawing in the Getty exhibit and pass on to the equally beautiful drawings by Claude Lorrain, Hubert Robert, Boucher, Fragonard, Chardin, or Larmet (some of which I will discuss in a later article). A view of Montaigne's *Art of Lake*, once you have admired its astonishing technical mastery and artistic power, propels you into a state of meditation that can be as prolonged—as and as profound—as any analytical contemplation of the *Initial C with Benedicite* monks singing. Your time will be occupied, however, not with Gospel stories and Church doctrine (and certainly not with 17th-century natural philosophy), but with poetic, reverent, personal associations, memories of the mountains and lakes of your own past, evoked physical-spiritual sensations of altitude and silence and clear mountain air, semi-conscious intimations of the self serenely expanding into a liberation from time and space, and inchoate but potent feelings of floating in the illimitable ocean of Being.

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the Centro Cultural de la Raza in Balboa Park with a reception on Friday, July 21, at 7 p.m. The show continues through Sunday, August 13.

The Centro is located at 2604 Park Boulevard, in the Pepper corner area of Balboa Park, north of Presidio. Regular gallery hours are noon to 5 p.m., Wednesday through Sunday, 235-6155.

"A Place for All Seasons" is the theme among the work by photographer Roland Olson on display at the El Capitan Art Association's Works of Art Gallery through Saturday, August 12, along with a new exhibit of art by other members of the association in a variety of media. There's a reception planned from 7 to 9 p.m. on Friday, July 21.

Find the gallery at 780 Jackson Road, in El Cajon, 588-8875. Regular gallery hours are noon to 5 p.m., Monday through Saturday, 10 a.m. to 5 p.m., and by appointment.

The 20th Biennial Conference of the Association of Southern California Handicrafters is being held at Korte Center on the San Diego State University campus. The public is invited to shop at the 40 commercial booths and view the juried show and guild booths from 9 a.m. to 5 p.m. on Saturday, July 21, and from 9 a.m. to 4 p.m. on Sunday, July 22. Admission is \$5 per person; for more information, call 444-7116.

"Dimensions Two and Three" are explored in the stone sculpture by Joan Acemehere and abstract acrylic paintings by Lois Berner on view at Gallery 21 (Spanish Village, Balboa Park), 11 a.m. to 4 p.m. daily, through Thursday, August 19. The artists show their work on Sunday, August 19. There's a reception for the show next Thursday, July 27, from 6 to 8 p.m.

Chaco Hills Artist is a spring depiction scene around the world, often in even documented ecological change. Many of her acrylic paintings are being shown in an exhibit entitled "The Art of the Earth Environmental Issues," continuing at the CSLC San Marcos library through Friday, July 21.

The CSLC, San Marcos campus is found on Twin Oaks Valley Road, in San Marcos, 762-7046 for more details and hours.

"Complex Interactions"—Three Painters' promotes work by Dan Camp, Janet L. Coeling, and Frances McCormack at the R.B. Stevenson Gallery through Saturday, July 22. Find the gallery at 7427 Grand Avenue, La Jolla, 459-3801.

Realist Oil Painter Bob Beverly presents paintings in "The Grand Tradition" at the Stephen Carlton Gallery, of Colorado through Monday, July 24. The gallery is located at 1201 First Street, Suite 115, at the Ferry Landing in Coronado. Gallery hours are Sunday through Friday, 10 a.m. to 6 p.m. Friday and Saturday 10 a.m. to 9 p.m., 435-6474.

"Portraits Plus" portrait and oil paintings by Ruth Vintur at the Vintur Gallery, 101 in the Garland District. Hours are 11 a.m. to 6 p.m. daily, with hours extended to 9 p.m. on Fridays, 537-8003.

"The 25 Years" retrospective of Gary Hansen's work by Gary Hansen, including over 100 etchings, lithographs, and relief prints. Find the gallery at 2424 San Diego Avenue, in Old Town, 491-0166. Hours are Thursday through Sunday, 1 to 5 p.m. and 7 to 9 p.m. The show continues through Sunday, July 23.

"The New Mexico Art Squad" presents an exhibition of New Cognitive Malvolence, featuring Artist Beth

Love and the artist at the El Paso Center for the Arts, 1260 Morena Boulevard, Bar Park, hours are Monday through Thursday, 9 a.m. to 5 p.m., 726-1221.

The gallery is located at 548 11th Avenue, downtown, 538-8155. Hours are noon to 8 p.m. Tuesday and Wednesday; noon to 11 p.m. Thursday through Sunday; noon to 5 p.m. Sunday, 444-6444. Regular hours are 11 a.m. to 4 p.m., Sunday 9 a.m. to noon, 288-9978.

"Mangoes" a group sculpture exhibition sponsored by C.O.V.A., continues at the MBS Sculpture Court with work by Jon Barries (brushed metal), Dan Fritz (neon sculpture), Mark Thompson (found metal), and T&Z (business boxes), and a collaborative piece by several San Diego artists called "City Gate." See the show through Friday, July 28.

The courtyard is located at 7441 Street, downtown, and is open daily from 9 a.m. to 5 p.m. Call 234-0929 for additional information.

"Creations in Poetry" by Diana Koller are on display at the Mune Hand Cooperative Crafts Gallery through Friday, July 28. Find the gallery at 102 Island Avenue, suite 101, in the Garland District. Hours are 11 a.m. to 6 p.m. daily, with hours extended to 9 p.m. on Fridays, 537-8003.

Photographs by Carolyn Green are displayed in a show called "Heather, Thither, and Yon," on view through

Friday, July 28, at the Shmily Gallery in the Church of Religious Science, 1260 Morena Boulevard, Bar Park, hours are Monday through Thursday, 9 a.m. to 5 p.m., 726-1221.

California Fibers, selected works of fiber art can be seen in the Bird Hall Gallery of the First Unitarian Universalist Church (4100 First Street, Hillcrest) through Saturday, July 29. Gallery hours are Monday through Friday 8 a.m. to 4 p.m., and Sunday 9 a.m. to noon, 288-9978.

Summer Pleasures, plein air still-life paintings by Louise DeMotte can be viewed through Sunday, July 30, at Comptulipian Fine Arts. Find the gallery at 7932 Grand Avenue, in La Jolla, 456-9506. Hours are Tuesday through Saturday, 10 a.m. to 5 p.m., and Sunday and Monday, 10 a.m. to 6 p.m., 456-9506.

Group Show of Mexican Artists, paintings, prints and sculpture by Ben Cabeza, Zungu, Juan Manuel Sison, and Luis Sotil, and etchings and monographs by Rufino Tamayo are on view through Sunday, July 30, at the Fingert Gallery (1203 Prospect Street, La Jolla). The gallery is open seven days, from 10 a.m. to 6 p.m., 456-9912.

"Out West" is the show on exhibition at the Innes Gallery through July. The gallery is open from 10 a.m. to 5 p.m. Monday through Saturday, and by appointment. Find the exhibit at 7643 Grand Avenue, La Jolla, 459-1370.

"Visions and Voices of the Future," exploring the boundaries of the SD gay and lesbian communities, continues at the Art Union Building (12521 Broadway) through July. The gallery is located at 510 North Highway 101, in Encinitas; it's open daily from 9 a.m. to 5 p.m., 942-3636.

"Abstract: Industrial/Organic," a group show of mixed-media works integrating both industrial and organic materials and themes, is on display at the Susan Street Fine Art Gallery through Monday, July 31. The show includes work by Cynthia Stone, Naomi Tashiro, Schreier, and Joseph Ptasnik.

Regular gallery hours are Monday through Friday, 9:30 a.m. to 5 p.m., Saturday noon to 4 p.m., and by appointment. Find the gallery at 444 South Cedros Avenue, studio 100 (between Via de la Valle and Lomas Santa Fe, Solana Beach), 760-4442.

Work in a Variety of Media by Barbara Ingelke, Corinne Cortez, Laurette Hengland, Kristina Kallie Wolf, and Debbie Weetman is on view at Gallery Vada through Monday, July 31. The gallery is located in the Village Vase, 500 Carlsbad Village Drive, suite 204, in Carlsbad, and is open from 11 a.m. to 5 p.m. daily, 434-8411.

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Friday, July 28, at the Shmily Gallery in the Church of Religious Science, 1260 Morena Boulevard, Bar Park, hours are Monday through Thursday, 9 a.m. to 5 p.m., 726-1221.

The gallery is located at 548 11th Avenue, downtown, 538-8155. Hours are noon to 8 p.m. Tuesday and Wednesday; noon to 11 p.m. Thursday through Sunday; noon to 5 p.m. Sunday, 444-6444. Regular hours are 11 a.m. to 4 p.m., Sunday 9 a.m. to noon, 288-9978.

"Mangoes" a group sculpture exhibition sponsored by C.O.V.A., continues at the MBS Sculpture Court with work by Jon Barries (brushed metal), Dan Fritz (neon sculpture), Mark Thompson (found metal), and T&Z (business boxes), and a collaborative piece by several San Diego artists called "City Gate." See the show through Friday, July 28.

The courtyard is located at 7441 Street, downtown, and is open daily from 9 a.m. to 5 p.m. Call 234-0929 for additional information.

"Creations in Poetry" by Diana Koller are on display at the Mune Hand Cooperative Crafts Gallery through Friday, July 28. Find the gallery at 102 Island Avenue, suite 101, in the Garland District. Hours are 11 a.m. to 6 p.m. daily, with hours extended to 9 p.m. on Fridays, 537-8003.

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San Diego Reader July 20, 1995

Calendar THEATER

Mistakes Were Made

As for overnight, Portia's IQ has dropped at least 100 points. Shakespeare's "learned lady" has become a control freak.

The best scenes in Stephen Metcalfe's *Pilgrims* just happen. Act one takes place November 1909; act two in June 1970. The shift to a new decade is significant, we hear again and again.

Too often a character will stop, step out of his role, and be philosophical. "We are living in a time when dreams are being replaced with disillusion," says Mr. Cook, a teacher monitor after-school detention students.

REVIEW JEFF SMITH

Although the line could apply as well to 1170 A.D. or B.C., we're led to believe it has special relevance as the 40th wave.

Characters define themselves in ways that suggest they've done therapy. Frank D'Angelo — a cross between the Ford and Vinnie Barbarino — is a class clown. He swears he was "born old."

Actors sometimes "indicate." They demonstrate rather than feel emotion. *Pilgrims*, in its world premiere at the Casius Carter, suffers from these tendencies, indicating, instead of allowing them to emerge from circumstances of his characters, as he does in *Strange Snow*. Metcalfe heralds them so much he qualifies as the play's central character.

Pilgrims follows the coming of age of Lily O'Brien. It's her senior year of high school. Because her father's too introverted for his, she also inherits her family's moved around a great deal, and she has no settled identity. Lily's so shy she squinches into ostrich-like postures. In act one she shares detention duties with Frank D'Angelo and Dan Hackett, B.M.O.C./Jock Mr. Cook, using another mousetrap line, urges her to "tell me you're pretty, and you'll believe it."

Act two, set in Dee D'Angelo's pizza parlor, shows that Lily's closer to believing Mr. Cook, but not much. Metcalfe introduces a new cast of characters: a basketball player who missed clutch free throws in the big game the class president, who may have bought votes with drugs, and a snobby

beauty queen. People drift in and out of the restaurant (enabling others to have heart-to-hearts). And, as Dee bakes a pizza for lunch and characters play scenes from Shakespeare, *Pilgrims* makes half-baked observations about the times.

What's frustrating is that when he isn't stamping "author's message" on his lines or using shorthand to delineate character, Metcalfe writes scenes that glow. When Mr. Cook leaves the room in act one, Frank D'Angelo expresses what a date with Lily would be like. Lily can't imagine it at all, she says, because she's not "his kind."

Frank describes Evertine, they'd go to a movie, yeah, get a soda after. Yeah. Then — maybe — they'd go "back," explore the mysteries of reading "first base," and hope cops don't cruise the area. It helps the Old Globe production that Tracy Middendorf and Gregory Vignola make the scene purl like greasing a glimpse of sexuality. Frank discovering sensuality. But the setting, where already, a deft cecid.

But there's too much clutter. *Pilgrims* strangles amalgam of Dee D'Angelo. In 1970 you were part of the solution, or part of the problem. Dee's both. He derails the Vietnam War. JFK, and George Wallace.

You'd think, having lost a son, Dee would be angry. You'd also think, given the temper of the times, *Pilgrims* would be angrier. Dan Florek, who plays Dee, could blow off the roof if called upon. Instead, and without glint of actorly irony, Florek must spout greeting-card philosophy. "We don't know anything," Dee tells Lily. "That's what makes it so wonderful" and "hurling," he adds. So they acknowledge some grief, then dig into a nice pizza.

The best lines in *Pilgrims* were written 400 years ago. Characters either quote Shakespeare (*Henry IV*; Cassandra's "Tos, Crym, cry" speech from



Gregory Vignola, Tracy Middendorf in *Pilgrims*

Pilgrims, by Stephen Metcalfe
Old Globe Theatre, Casius Carter Centre Stage, Simon Edison Centre for the Performing Arts. Directed by Thomas Ballard, scenic designers, Gred Lucas and Robin Sanford Roberts costume designer, Michael Krass lighting designer, Ashley York Kennedy, sound designer, Jeff Ladman. Playing through August 12; Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 239-2255.

Overtime, by A.R. Gurney, Jr.
Old Globe Theatre, Simon Edison Centre for the Performing Arts. Directed by Nicholas Martin, scenic designer, Robert Morgan, costume designer, Michael Krass lighting designer, Kenneth Posner, sound designer, Jeff Ladman. Playing through August 19; Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 239-2255.

Trifida and Cressida or perform whole scenes (*Romeo and Juliet*). A.R. Gurney, Jr., goes a step further. His *Overtime* turns Shakespeare's *Merchant of Venice* on its ear.

Overtime picks up where *Merchant* left off, only we're in the 20th century. Everyone's out of touch with his feelings and ruled by stereotypical thinking. *Merchant*'s happy ending was "like" and "fatuous," we learn. The problems of Venice and Portia's 54-acre estate in Belmont are more ingrained than ever.

If *Overtime*'s correct, nothing in *Merchant* was as it seemed. Belmont, once the site for possible utopia, is falling apart. Foreclosure could happen any minute. Portia's new husband, Bassanio, has second thoughts about marriage and his sexuality. As if overnight, Portia's IQ has dropped at least 100 points. Shakespeare's "learned lady" has become a control freak, but with enough honesty to admit that she's manipulative and "shallow." I've always suspected it, and now I'm sure.

And Shyllock? The merchant who demanded a



Tom Lacy, Lucy McNamara in *Overtime*

pound of Antonio's flesh in a court of law? He's a pussycat. Shyllock has "bowl-neck" and abandoned hatred. He quotes Nixon, "mistakes were made," and assures everyone "what's over is over." Shyllock's transformed he wants to make Antonio, his mortal enemy, a business partner.

In a program note, Gurney announces four possible meanings for his title: (a) the sudden-death penalty for a tied game; (b) having to work overtime; (c) "over time the old attitudes and stereotypes are beginning to give way," and (d) the play keeps back and forth over time from Shakespeare's Venice to Gurney's Belmont.

The playwright says the third on his list is the most important. But you'd wonder, given what he does with stereotypes in the play.

In *The Constant State of Desire* and *We Keep Our Victims Ready*, Karen Finley performs a

kind of homeopathy: to cure the disease of sexual victimization and trafficking, she uses the disease itself. Finley spins labels at us to the point of nausea. Her hope is a ritual purification.

Under the guise of a send-up, *Overtime* comes similar ground give us to stereotypical thinking and it goes away. So Gurney supplies catalogues of typing, and even the "ethnic riffs" — plots for appreciating cultural diversity in act two — can't overcome one's sense that, as Gurney exposes his subject, he also exploits it for laughs.

He could use a stronger second act. The playful energy of the first gives way to long speeches and a static stage. The humor disappears, and, except for predictable transformations of the characters, act two is near dead. The talents of Kevin McMurtry, who makes Portia direct and sympathetic, and director Nicholas Martin, can't keep act two from playing like a hangover — with the playwright now contrite for lapses of social decorum.

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

**Brendan Behn, *Conversations of Irish Rebel*
The Fritz Theater presents Shaw Duffin's new play, based on the life and times of Brendan Behn, member of the Irish Republican Army. ("Impressed nine years on his behalf")
FRITZ THEATER, THROUGH JULY 28, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 5:00 P.M. FOR INFORMATION CALL 738-0106**

Columbo Without a Clue
Murder Mystery Dinner Theater
The Lawrence Park Resort Theatre presents a musical tribute to America's most famous detective. Featuring Irving Berlin, George Gershwin, and Rodgers (and a hint of Gershwin).
LAWRENCE PARK RESORT THEATRE, THROUGH JULY 28, THURSDAY THROUGH SATURDAY AT 8:00 P.M.

Henry IV, Parts 1 & 2
Falstaff probably bought more drinks for the house than companies have performed both parts of Shakespeare's *Henry IV*. Each part is a five-act play running over three hours. Dylan Matthews's superb adaptation for the Old Globe Theatre condenses the act into three-plus hours. Instead of choosing snippets from each scene, Matthews retains much of the text, saving for long, developed scenes, and exciting other complete. This choice, combined with Jack O'Brien's expert direction, allows the actors to flourish. Mark Hamill's violently spontaneous Hotspur spouts out words like sparks, and his passion

prompts the premiere of its latest audience participation piece, set in the dining room of Clue Mainline. Greg Carlson, who co-authored with Mark Bingham, has directed.
THE HANDSLEY HOTEL, 301 HOTEL CIR. CLUE NORTH, MESA VALLEY OPTX. ENDED MON, FRIDAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 277-0805

e-mail Affair
Lawrence Park is offering Robert Hirschman's drama about a love affair the 50-year-olds passing themselves off as in their 20s, conducted via e-mail. ("On the Net")
LAWRENCE PARK, THROUGH JULY 28, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Gotta Sing, Gotta Dance
The Lawrence Park Resort Theatre presents a musical tribute to America's most famous detective. Featuring Irving Berlin, George Gershwin, and Rodgers (and a hint of Gershwin).
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Now entering our SIXTH YEAR in San Diego, Mystery Cafe keeps going and going...

"THE SHOW IS ALWAYS FUN"
J. Smith - San Diego Reader

"A HILARIOUS PLAY"
D. Weinik - San Diego Union-Tribune

WHERE THERE'S A WILL... THERE'S A WAKE!
"Speakeasy, Die Hard: A Roaring '20s Romp"

Directed by Will Holbrook

An exciting interactive dinner theatre, Mystery Cafe takes on the Roaring '20s - this time at a mobster's speakeasy filled with gangsters, games and dames!
FINAL MONTHS! New show opening soon. Watch for details.

Recognized by CONNYS and the S.D. Chamber of Commerce for outstanding service and an entertaining spirit

Check out our review in the Reader. We're listed!

Current show closes soon. Mind your mallet and make reservations now!

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"GO AT ONCE! THIS IS A GREAT, GREAT SHOW. IT IS AS BRILLIANT AS JELLY'S MUSIC AND AS DAZZLING AS JELLY'S SMILE AND THE MOST ORIGINAL MUSICAL TO HIT BROADWAY IN YEARS!"

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Calendar MUSIC SCENE

Just as Power-based
pop-band Blink
prepares to leave on a five-
month tour this August,
they've been issued a cease
and desist letter. The letter,
which arrived earlier this
month, tells the band to

there's a kid up in San
Francisco that's got our
album and he tells his friend
in Nevada and he gets a copy
and wants to see the band
when they come to Nevada,
but now he's going to see
Blink 182 and he's not going



PRICK

July 5 issue that local
promoters were "squeamish"
with the word "sex" and
renamed the event "Ecstasy
Ball."

to think it's the same band."
—L.H.

It wasn't hurt, you'll only
feel a bit of a
Prick.
A bi-monthly
Phenix-based
entertainment
newspaper, *The
Planet*.

reported that the
national "Sexxy
Ball."

which also mentioned that a
Louisiana promoter had a
problem with the band name
Prick and so had promoted
the band's appearance under
the name "Prick."

Although the July 6
SOMA show was billed under
thrill kill cult, the
release of Rice's debut album.
Actually, it was a re-release of
songs from two Rice singles
(one a split with
Bumblersump, both
originally issued a few years
back on Chula Vista's long-



THRILL KILL CULT

which also mentioned that a
Louisiana promoter had a
problem with the band name
Prick and so had promoted
the band's appearance under
the name "Prick."

Although the July 6
SOMA show was billed under

standing punk rock imprint
Vinyl Communications)
packaged with unreleased
material and put out by the
popular East Bay punker
label Lookout! Records. The
LP has already sold out of its
first pressing, and plans call
for another.

"Oh yeah, the Lookout!
connection has helped,"
figured guitarist Jason Soares.
"That's the label Green Day
was on [for years, before
signing to major Repulse and
becoming a household
name], and now all these kids
are tuned in to whatever
Lookout! puts
out. And the
label is really
good about
getting promo
around — when
I was on tour all
over with Three
Mile Pilot
(through much
of this past
spring, as a
roadie), every
radio station
we'd go to had a
copy of the Rice
record."

Soares credits the
"year-in-review" band's
initial formation to singer
Rop Vazquez, who eventually
moved to the Bay Area
(followed by Rice bassist
Carlos De Barrios, both
currently playing up there in
local group the Feet Here's)
and now works for Lookout!
"It was at the Heron house
in Claremont, where Rop
would go on about how cool
rice was, the people's food,
and make up slogans like
"Rice Is the Fuel of the
Revolution!" (Matt Anderson,
singer for defunct local punk
squad Heron and
proprietor of Gravity

Records, rounded out Rice's
lineup on drums.) So we got
together, played our first
show live over the air on
KSDT, recorded some stuff,
and even toured in the
summer of '92. We were
surprised at how good a
response we got back then,
especially at Berkeley
theater.) Gilman Street, where
we played our last show. And
now we're going back." —D.S.

It's a shock response
from songwriters, of course,
when pressed about what



their words mean: "Well, I'd
rather not say, y'know, so
people are free to get their
own meanings out of the
lyrics...but yeah, those are
definitely some of the things I
put in that you could pick up
from that song, sure."
Thus spoke No Knife
singer-guitarist Mitch Wilson
last week about "Ephedrine,"
a tune on the local band's
brand new debut LP *Drunk on
the moon*. Wilson was
referring to the song's
allusions to Diego Armando
Maradona, the Argentine
soccer superstar (arguably the

sport's greatest player since
Pelé) who was booted out of
last summer's quadrennial
World Cup tournament and
suspended from international
play after testing positive for
ephedrine, an antiasthma
also used as a stimulant. The
tune's "Come at me! With
sharpened teeth! I know
you're wrong!" lines assume
Maradona's perspective on
being hounded for years by
various authorities (he was
also banned from play for
coercive use and for soliciting
a prostitute) and the press (he
once unloaded a shotgun at
reporters snooping around
his estate). The "Clench a fist/
Shit yourself!" lines allude to
Maradona's infamous "Hand
of God" goal against England
in the 1990 World Cup (also
said to have inspired the
New Order song "I Touch
by the Hand"), and lived
English fans and others
maintain that the plucky
Argentine illegally used his
fist to direct a header into the
net, a crucial tally in the tense
match that was the nations'
first soccer meeting since the
Falkland Islands War.

The United States shut
out a shocked Argentina 3-0
in a Copa America
tournament game down in
Uruguay last Friday. The
aging but capable Maradona,
still ineligible to play, was on
hand to graciously
congratulate the Yanks on
probably their greatest
victory to date; meanwhile,

analysts wondered if the
outcome would've been
different had the former
captain of Argentina's
vaunted side not gotten
pumped for hitting the eph
a year ago.

—D.S.

Cristina Orin
tries very hard
to be a role
model for
sponges.

Not the cleaning
or sea
varieties, but
the children
she tries to
educate
through her
interactive
bilingual
musical
performances
at county
schools and
libraries.

"I'm trying
to educate. I
know I have to
be on my best
behavior, and I
know these
kids are little
sponges and
they're
absorbing
everything.
Especially the Hispanic kids.
Since I'm Hispanic, I try to be
a role model for them. They'll
hear me speaking Spanish
and they'll say, 'You're
Mexican' and I try to make
them feel good about

knowing Spanish because
some of them feel
embarrassed about knowing
Spanish and not speaking
English very well. So that is
very important to me.
Making them feel good about
who they are and their
differences, and that makes
them very special." Orin said.

Orin

consists of
original songs,
most with an
environmental
theme, and all
of her songs
can be
performed in
either English
or Spanish to
suit her
audiences.

"I get the
kids really
involved. I'm
always asking
them
questions. For
example, the
song called
"The
Wildbeest," I
saw a movie last year at the
space museum. It was called
"The Serengeti," and it was
about the wildebeest going
through Kenya looking for
water as they're migrating.
That really got to me, so I
wrote this song. Before I do
the song, I show the kids a
picture of the wildebeest. I
show them exactly where it
lives and what it's so special
about it. Then I go into the
song. I have another song
called "The Centipede," then I
have 10 cards with a stick that
go by 10 up to 100, and I
invite kids to come up and I
tell them that the centipede
has 100 legs and we're going
to count to 100 by 10s." Orin
said.

Orin, who also works as
an ESL aid for the Chula
Vista School District, began
performing at her own
children's day-care center,
then at elementary schools.
Once her kids were too old
for children's entertainment,
she started volunteering in
the libraries. Eventually she
was added to the Friends of
San Diego Public Library's
list of entertainers.
Sometimes Orin's act is
broadcast live by and taped
on XEXX radio, 1420 AM in
Tijuana, for their weekend
children's show.
"They play my songs
down there, so I go to
Tijuana and do presentations
with them. They have a
children's hour Saturday
morning. It's in Spanish. I
make phone calls and speak
on the radio with the kids.

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on the radio with the kids.



CRISTINA ORIN

The kids call in and say hi
and request songs," Orin
said.

—L.H.

Wariness sprouts
overnight whenever one of
yesterday's unknowns
becomes a candidate for the
office of instant spokesperson
on the basis of one song. In
the case of the young
Canadian Alanis Morissette's
"You Oughta Know" (as
splendid an illustration of
how a woman suffering from
post-dump syndrome
metamorphoses into
Vindictive Bitch as Marianne
Faithfull's "Why Do Ya Do It?"
or Millie Jackson's "For Men
Only"), it is of little
consequence that MTV has
"buzz-clipped" its video to

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**Calendar
MUSIC SCENE**

companions and the audience.
Speaking for myself, I was
happy from the start, but it was
during the fifth or sixth song,
"Being With You," that I first
knew for sure something
thrilling was happening. Wow.
It wasn't like just being im-
pressed by a great showman. It
was like being present at a mo-

*It was during the fifth or sixth song,
"Being With You," that I first
knew for sure something
thrilling was happening.*

ment of true and supertative
creation. That's what I get from
Dylan, too, why I go to his con-
certs, any chance I get, any-
where. He's a working artist.
And if most of his creations on
the run are good, a few are truly
great. Smokey's Del Mar show
was right up there at that "truly
great" level. I could never have
predicted it. But I sure wish I
had a tape. And I could have.
I would've needed off to Santa
Marta to catch him and his crew
at another county fair.
I got better. And better
and better. One thing Smokey
did very effectively (not very
Dylan-like) was talk. Not that
what he said was brilliant. But
it felt very natural and genuine,
it fed into the flow, it strength-
ened the connection, and
possibly helped the artist with
the feel and momentum of his
own creative process. "I wanna
be Beethoven," he said, con-
fessing his satisfaction as a
songwriter that there were
youngsters in the front rows
singing the words to songs that
were his before they were born.
I believe what the true per-
forming artist creates, consciously
or unconsciously, is among other things a picture
of what's going on inside him-
self (and, in a human sense, the
collective unconscious) at this
moment. And that's why we
go to concerts — to have
the veil ripped away. To have an
experience of that higher real-
ity that we know we're a part
of... but we can't get in touch
with it very often. So we turn to
the artist for help.
Like I said, I knew Smokey
Robinson was (or had been) a
"truly great songwriter. I knew
he'd achieved performances in
the studio, even on obscure
masters like "I'll Try
Something New" (1962) and
"From Head to Toe" (1965),
good enough to stop my heart
and start my life again in the
better, good enough to get him
up there in my pantheon of
great living artists. But I didn't
know, till the other day on the
fairgrounds, that he could also
be a great live performer, wor-
thy (yeah, you can prove it in
one shot) of my very short list
of great living performing

artists. Don't miss this guy! He's
not just some legend from the
past. He is, if we're lucky
enough to be there, a vital part
of our present.
What did he do? He
reached out and grabbed the
love and attention that was
coming at him from the audi-
ence, combined it with his own
joyful response to that love, and
created a transient all live per-
formance (a performance is a
short-lived phenomenon) mas-
terpiece. And while the
audience and that mutual sense

pected, the spontaneous, to
spirit. And commitment to-
daying the work necessary to
communicate that spirit, in-
cluding the very hard work
required to get it across with-
out getting in its way. And part
of that is staying open, not
closed down by vanity, spirit
loops carrying away and hang-
ing with it and work with love to
be worthy of it and you might have
a chance at greatness. Maybe
not every night. But one or two
nights out of three or four is
more than enough reason to

stay on the road (better reason
than the money), and also
more than enough reason to
be the road to follow you.
Smokey, Dylan, Aretha, the
Dead, whoever's around and
performing with this degree of
commitment and openness to
the music. It takes talent too, of
course. But not many guys or
girls out there on the road have
bands they've been working
with and exploring the mean-
ing of music and life with for
seven long continuous years.
And a reputation of course re-
member this song! and a
history, a history meaningful
to him as well as to the audi-
ence, so that when he re-
minisced about the cana-
dianeradic on the Motorown
Revue, 31 years ago, we could
all feel the real feeling behind
his banter.
And most of all, he had
what he's always had, a com-
bination of humility and
self-confidence that allows him
to be filled with wonder at all
the stuff he has to work with
and at the way it's coming to-
gether into something, satisfying
and occasionally awe-inspiring
before his own eyes and ears
as well as ours. The artist at
work. And we get to buy a ticket
for this. What a privilege. And
he let us know, directly, and in-
directly, that he felt the same.
"When you can live your life
doing work you love, that's a
blessing. We're blessed!" It
wasn't what he said that moved
me. It was his obvious joy and
sincerity.



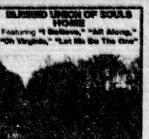


And I have a theory, be-
fore I describe a few more little
bits of business included in the
show, in regard to what for me
is a sincere and never-ending
question: How could a guy
write songs as good as this?
Where does great music and
great performance come from?
My theory is that when we look
really close at the work of an
enduring artist like Smokey, we
find a sometimes overlooked
common thread: a combina-
tion of openness and commit-
ment. Openness to the uncon-

known, the spontaneous, to
spirit. And commitment to-
daying the work necessary to
communicate that spirit, in-
cluding the very hard work
required to get it across with-
out getting in its way. And part
of that is staying open, not
closed down by vanity, spirit
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Calendar MUSIC SCENE

ley it turned out to be one of the exhilarating high points of the show. When a performer gives himself not just a job but also some freedom, there's no telling just when the spirit will descend. No surprise that "Ooo Baby Baby" was another spectacular moment. It started a little show for me as he seemed to sing to the saxophone. And then suddenly the song, as I got used to a slightly different arrangement from the classic I remember, evolved into a showcase of extraordinary vocal intensity. I had an idea of what a great soul-singing performance from Smokey Robinson might sound like. How much better to get something easily equal to but truly different from what I anticipated.

Near the end of the show, before ending with his late '80s hit "Just to See Her," Smokey acknowledged that all the songs in the show had been arranged

by his long-time "tour music director" Sonny Burke, who was also conducting the guest musicians (string players and maybe one horn player, versatile and able local musicians called to sit in for an evening). And of course all the songs and the honey chats from Smokey and the hits like the Temptations medley were well rehearsed, but somehow in Smokey's hands (and with his musicians and singers and conductor playing it his way) that preparation also left a lot of freedom and space for the kind of spontaneity, even in the chats, that allows soul and spirit to enter the proceedings.

Another (well-planned, but very natural and moving) high point was Smokey's "surprise" introduction of the man whose "fingers gave first life" to great songs like "Ain't That Peculiar" and "The Love I Saw in You Was Just a Mirage" and "The Tracks of My Tears" and "Cruisin'." longtime Smokey friend, guitarist, and collaborator Marvin Tarplin, heartfelt words from Smokey segueing into Smokey singing "The Tracks of My Tears" backed for the first third by Tarplin alone. Sunday, if I live long enough and my audience is savvy enough, I'll be able to boast of watching Robinson and Tarplin performing "Tracks" together, like I boast of catching Jim Morrison and the Doors in a club or, a kid in another club, grinning a few feet away at Mississippi John Hurt.

Great moments stay with us because they make us feel alive. Now I can do a lot more than say that I've (finally) seen Smokey Robinson. Much more important, I've learned there's another great artist working out there, worthy of being considered one of the few who are truly working. Maybe I thought I knew what soul was. But I'm thrilled (that word again) and surprised and grateful to have gotten a refresher course. Nice work, Ivory Stone, Richard and Patrice Henley (vocals), Larry Ball on bass, "Boogie" Bonles on guitar, Tony Lewis on drums, and all the rest. I don't know the names of more than two of the people in the audience, but they deserve credit as well. See you at the fair! You never know where the next miracle's gonna happen. ■

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Calendar MUSIC SCENE

Too Freaky for the Freaks

The whole point is to make it up as you go along.

Let's say I build a junk sculpture. You don't know what the pieces are or where they come from, but if the sculpture works when it's done, who gives a fuck? You don't have to know that's Denny and Marie.

—Frank Zappa

The angelic boy/man whippers to his sleepy date, but his his of disbelief carries nicely to surrounding tables.

"Maan. This is too freaky for the freaks." Head nestled deep in the crook of his arm, the mode agreement, eyes closed, and bounces the litany back, her voice so spaced out that each word stands shivering alone. "Too Freaky. For. The. Freaks."

It's after midnight at the Wikup. The audience is scattered about the vast room, some planted on metal folding chairs, others sprawled on couches, a few standing along the walls. They're motionless — hypnotized, even — as swirling blots of green and purple sweep across rapt faces, eyes fixed on the apocalyptic vision making sounds that emanate from a land far beyond the outer shores of Freaksville.

The *afterlife* behind the unearthly reverberations sits smack in the middle of his "20th-Century Artifacts Sound Station." Nearly ten years in the making, it's a cumbersome tower of found objects strung together in seemingly random combinations by a driven, green-eyed man identified by a neat metal sign as "Peter Z.O."

Voider 311 of Sector N, SOL 3.

In conversation before the show, Peter Z.O. has the agitated air of a rumpus scientist teetering on the brink of deep-depressed madness. He's vague and benign, pausing frequently, as if he can only catch hold of his thoughts by remaining very, very still.

"It all just depends on the moment," he says nebulously. "I start off by feeling what is the atmosphere. That will dictate the pace of the performance."

This is the kind of explanation you come to expect when you seek out some concrete definition of experimental music, or expect to nail down the meaning behind improvisation. After all, the whole point is to make it up as you go along.

Eric Glick Riemann of an improv band called DodecaPhonic, also playing the Wikup this sultry June evening, is enthusiastic when talk turns to Peter Z.O. "He's really cool. He plays music from another planet. It has this extremely odd sensibility that's somehow really accessible."

His bandmate Matt, who has the intense eyes of a psychedelic substance aficionado, is equally excited by the mention of Z.O. He burbles nervously, "Peter's the dude. He's the guy. I totally get off on what he does."

Naturally, much of what Z.O. does revolves around the aforementioned Sound Station. It's a massive structure whose genesis is an elliptical as the persona of its creator.

Peter Z.O. Voider 311 of Sector N, SOL 3 is



Wendell

an off-world name, sort of a futuristic science fiction personality. Z.O. explains with utter seriousness. "The elements are parts of machinery that I call 20th-century artifacts. I find them everywhere. I'll go to industrial surplus places, find them in thrift stores, junkyard, on the street."

The resulting monument to technological ef-
fluvia is certainly impressive. Recognizable parts of the bizarre nonmaker include a metal rack once meant to hold 45s, giant springs, neatly wrapped chicken wire, straight and bent steel rods and graduating sizes of cymbals. All struck with war-cage spines of force by Z.O. and his ever-changing crew of collaborators.

"I play the percussion board with various objects," he elaborates. "I have an engine rpm and a stick with metal wrapped around it that has a rubber mallet head. I can use the whole stick in different ways, sometimes striking with the metal part, sometimes the rubber head. And sometimes I'll rub the different artifacts to get a textured sound."

And while the sounds it makes may indeed be a tad freaky for the average freak, the crowd tonight at the Wikup, an all-ages coffeehouse and art gallery, is about as diverse as it gets. Gathered together for a CD release party of an experimental compilation called *Trummerflow* (Accretions), nearly 100 patrons mosey about restlessly before the show gets underway.

Some are fresh-faced youths in various combinations of wire-rim glasses, baggy overalls, stocking caps, vintage dresses, flannel shirts, and neat rows of dreadlocks. Others are considerably older with carefully coiffed curls and cloth caps holding thinning hair. Alongside six three kids with huge purple and a young woman in kinder-where garb who carries a Seaside Street lunchbox as a purse. As it approaches showtime, an ambient DJ mix edges subtly toward tribal rhythms and wailing voices.

"We start off with seeing how the crowd feels and what the ambience of the whole place is," Z.O. reiterates. "We deal



DodecaPhonic

with the environment. It all just depends on the moment."

Play the Piano Drunk! Like a Percussion Instrument! Until the Fingers Begin to Bleed a Bit — a book by Charles Bukowski

"Z.O. Voider is a performance art group, which is kind of a band way of putting it, but there's no other term for what we do," Z.O. says. "We don't want to be referred to as a band, because it can always change personnel and we apply ourselves as well to different visual things and dance/theater type of stuff."

"Then, much later, I was looking for people to do percussion, which became difficult. That's when I started to build my own. I started adding more and more and getting more in-

one tortured nerve, or even a full-scale anxiety attack... (T)he point of all this, of course, is that tedious racket is liberating. — Lester Bangs, "A Reasonable Guide to Horrible Noise"

Just now, the world's tiniest face of death is dancing about, kicking the pointy toes of his cowboy boots in glee. Of course, the frenetic toddler is wearing a mask, but it's still a bit spooky to keep tripping over a knee-high specter of doom. Perhaps the wee grim reaper is meant to provide some sort of relief from the din blasting from the front of the room, where DodecaPhonic is starting off the *Trummerflow* festivities by shredding our inner cardiums like so much soggy Kleenex.

To say that this group has minimal stage presence is like saying that Kurt Cobain had a little problem with melancholy.

More accurately, the band — Matthew Kerr on bass, drummer Perry Purtee, Eric Glick Riemann on keyboards, and guitarist Scott Froman — show so little evidence of interaction that they might each be playing in separate states. The point seems to be to make as much noise as possible for the sheer hell of it. In between blats and squeals, Matt offers up ambiguous commentary from behind the mike.

"This is a song we should all recognize," he says with a smirk. "Every single morning when you wake up, you look into the mirror of callous ne-

glect." This bleak introduction is followed by a clamorous assault of atonal screeches, fingered feedback, and inchoate walls, which builds to a near-crescendo, then abruptly stops. Frankly, the only way the listener knows the song is over is because the din pauses and Matt offers up another peculiar declaration.

"This song is called 'Dots and Lines Arranged to Form a Pleasantly Disconcerting Package,'" he says, straight-faced. "It was just conceived today, by Eric, the male seahorse that he ate." Oh my. Tweets and blats and twinks and thumps tumble out of the speakers in an unrelenting stream of aural debris.

Matt flails at his bass as if his hand isn't attached to his wrist, which looks painful if he isn't double-jointed. "This next song is called 'Stoniest of Rivers,'" he sighs. "And boy, do I wish I was right now. This is probably the straightest I've played live in years." The phrase "noisy as fuck" comes to mind.

During the long drum solo, the smokers clump together outside like pariahs. One mutters unkindly, "If this is free jazz, no wonder they're not charging for it." People are standing in the parking lot taking bets on who can guess the exact moment that a song will end. But inside, the crowd is intent, respectful, they may not get it, but they're damn well trying to.

John Kenney wears a ZZ

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Thursday, August 3	Donna Summer	8:00	
Friday, August 4	Howie Mandel	7:00 & 9:00	
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Thursday, September 7	Jerry Lee Lewis	8:00	
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Sunday, September 17	David Benoit	8:00	
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Sunday, September 24	America	7:00 & 9:00	
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Thursday, September 28	Gino Yannelli	8:00	
Friday, September 29	Tower of Power/Michael Hedges	7:30	

OCTOBER

Thursday, October 5	Smother's Brothers	8:00	
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Calendar MUSIC SCENE

Top hat and a full band. He's mingling with the smokers, but it's not because he doesn't dig the sounds. The grizzled 43-year-old is a former DJ at cable radio station KCR — his on-air name is Apocalypse — and a huge fan of experimental music and all the bands playing tonight.

Apparently it was his enthusiasm for the avant-garde that led to a recent three-month suspension from the air. When he got a request from a listener to play a track off a virtual audio CD called *Cyberpunk*, he didn't think twice, just popped it into the rack and mixed it with some music. But then someone complained — loudly — about the explosion sounds of a full-blown orgy coming through their speakers.

I told them to go ahead and suspend me so the FCC wouldn't have anything to say about it," he says brightly. Kennedy is sanguine about the whole affair; he's certain he'll get his show, *Apocalypse*, back in the fall, once the dust has settled.

"I had the only show of its kind in the country," he says excitedly. "I played music that you could get only through mail order, mostly acid jazz and experimental. I had 200 people listening every week. It doesn't sound like much, but in cable radio it's a whole lot. I got an immediate response from my listeners. People loved it."

Well, maybe not all people. "I did have people call me up and say they were going to kill me because of some of the stuff I played," he says, laughing. "For a while, management was worried that someone would actually try to bomb the station." Oh, come on — why would they do such a thing?

"One time, I mixed gospel music with the Black Mass. The satanists said I was ruining the Black Mass! Also I mixed the Monkees' 'Last Train to Clarksville' with the Jim Jones suicide rant." His eyes gleam. "People take this stuff so seriously. I say, why not have fun with it?"

Inside the Wikiup, there's a new vibe. The percussive groove of Wormhole, the next group up, has got the diminutive apparition of death running around in circles. He's joined by a little girl in a white skirt who grabs him by both arms and spins him like a Frisbee about to be flung.

On-stage, Marco Ferrandis, Mark Hutton, and Robert Montoya play a dizzying array of drums, bells, congas, wood blocks, cowbells, and cymbals. They play together frequently and punctuate the beat with twitches of their bodies, swinging hips, and pumping chests in unconscious joy. Toward the end of the set, prolific ambient musician Marcello

Radulovich jumps in and joins the fray. Behind the players are a tangle of cords and more lead-in to monitors and mikes, but if you close your eyes and listen, it's easy to imagine that you're deep in the bowels of some undiscovered culture. And maybe you are.

Music is, by its very nature, essentially powerless to express anything at all. — Igor Stravinsky

It's approaching midnight when Ultra 7 takes the stage. Even though guitarist Mike Kennedy is a former colleague of undisputed sound maestro Frank Zappa, the explosion from the amplifiers sends a chunk of the audience scurrying for the nearest exit.

The formerly crotchety children are suddenly engulfed in tears, waiting. "Take me home! I want to go home!" They hold their hands over their tiny shell-like ears and sob until their parents finally relent and carry them off to bed. Odd. There's not a sign of the death mask anywhere.

When Z.O. Volter climbs into the middle of his sound station, it's getting late. Still, a large percentage of the crowd remains, motionless and attentive, as beams and blazecroft, sounding like they're bubbling from some long submerged tube of algae-covered metal. Cap'n Peter Z.O. looks like king of the techno-tribal gods, tapping gently at various parts of the Rubik Goldberg contraption with utmost seriousness and a total lack of pretension.

He's barbed in green and purple light, a clinical figure cranking what looks like an overgrown pencil sharpener with great solemnity. He's rewarded with plinks and plunks and a burst of vaguely sinister sampled vocals. It's a bit like watching a particularly disengaged artist kill himself over and over and over and over and over and over without pausing. In spite of (because of?) the pain.

Z.O. reaches out and plugs just this exact thing right here. Then that price goes up and there. It's unceremoniously, meandering weirdness. A heartbeat rhythm builds, pauses, builds again. He nods. It's time. Finally. But, oh, wait. Stop. Tweak this. Tap that. Spin the other thing. There. Like that. The crowd is impossibly still. Watching. Thinking. Working.

The sound's like a man with a perpetual hard-on, building and building until verging on frustration. (Come on, already!) There is the sense that — very possibly — this evening might never end. A whisperey, there's the sense that — very possibly — it might be time for the experiment to be over. Stamina is needed simply to sit and experience the blizzard of sound.

Engulfed and overwhelmed in this music, which is slightly, most superbly weird with a capital Wuh. Indeed, too freaky for the freaks. ■

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JAZZ REISSUE REVIEWS

However useful as indicators of quality, star ratings are woefully problematic. And not because they're "subjective." (What attempt to determine "nd, then, designate value isn't subjective?) No, the problem with stars isn't assignment—doling out grades. It's interpretation—how to respond to critical judgments.

For example, Blue Note's Rare Groove Series is indisputably a three-star project (well, four if you're a soft-touch; two if you're a curmudgeon). It boasts titles—some reissued, others never before released—much coveted by acid-jazz fans in the U.K.: **Lou Donaldson's** *The Scorpion and Everything I Play Is Funky*, **John Patton's** *Boogaloo*, **Ronnie Foster's** *Two-Headed Frog*, **Lonnie Smith's** *Live at Club Mozambique*, **Donald Byrd's** *Kofi* and **Grant Green's** *Caravan*. None, however, is likely to provoke anything resembling critical adulation. Why? Because on one level, these records from the late '60s and early '70s are inter-changeable. They're respectable creations of journeyman musicians. They represent the ultimate popularization of modern jazz: the language of bebop translated into fodder for mythically greasy chicken-shack jukeboxes.

But while awarding an album three stars amounts to a refusal to canonize, that rating is not



calculated to ward off listeners. After all, the pleasures granted by a record are not necessarily proportional to its uniqueness. Ignore **Wes Montgomery's** *Impressions: The Verve Jazz Series* (Verve, *****)

Dizzy Gillespie's *The Complete RCA Victor Recordings* (Bluebird, *****) and **Duke Ellington's** *The Far East Suite—Special Mix* (Bluebird, *****) and your record collection resembles swiss cheese. All three are benchmark recordings, absolutely essential. Miss out on **Ronnie Foster's** *Two-Headed Frog*? Sharp-suited jazz police won't buttonhole you, but the pleasure principal (wearing sharpshooting) might just nail your butt. Dint is, anybody with a modicum of knowledge can identify historical significance; it's simply a matter of consensus. Pleasure is whole lot more slippery.

And that's a roundabout way of declaring, soul jazz—at least to these ears—sounds better today than it did 25 years ago. It's now receivable as the jazz equivalent of exploitation movies: socially conscious, self-aware, campy and arch—the very stuff Beatnik Boys and Blues Explosions dote on. George Clinton would probably chalk its increased allure to funk getting stronger. Ishmael Reed would consider it an instance of "jes grew," the creeping, indomitable spirit that sustains African-American music. His poems inform *Music for the Texts of Ishmael Reed* (American Clave, *****) and *Cah Calloway Stands in for the Moon* (American Clave, *****). The former recording is a jazz-blues sort of throwdown, with most vocal duties covered by Taj Mahal. The



latter blends soul-jazz melodies and Afro-Cuban rhythms (Bobby Womack clocks in for several cuts). Both are credited to *Conjure*, a loose aggregation of gun-slinging birds hired by Kip Hanrahan and held together by a cadre of rhythm aces: Steve Swallow, Allen Toussaint, Leo Nocentelli, Milton Cardona and Robbie Ameen. David Murray, Don Pullen, Olu Dara and Lester Bowie provide requisite brashness.

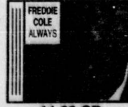
That quality, foisted by restraint, makes **Woody Shaw's** *The Moontrane* (Muse, *****) undeniably vibrant. Situated on the cusp of mainstream and avant-garde jazz, it looks forward to the late trumpeter's best mid-'70s work for Columbia. Finally, there's **Glenn Miller**, king of three-star records. *Swinging Instrumentals* and *The Essential Glenn Miller* (both Bluebird) may not swing as mightily as sides recorded by Basie or Lunceford, but no lie, they sometimes rock. —By Michael Jarrett



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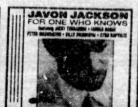
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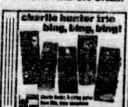
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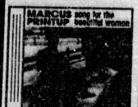
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35mm camera • Focus free • Auto film loading • Motorized film rewind • Built-in electronic flash

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Compact • Weather-resistant design • Self-timer • Auto exposure • Perfect for any season

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Compact and lightweight • Underwater operation at depths to 16.4 feet • Sporty design • Large viewfinder • Large, easy-to-use controls

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Comes with Sigma 28-70mm lens • Start taking great pictures • Easy to learn • Unique display makes taking pictures "push button" fun

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A Nikon you can slip into your shirt pocket • 28mm Nikon lens • Completely automatic operation • Built-in flash with red-eye reduction

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Built-in 35mm-120mm 3.4x zoom lens • Weatherproof • Versatile, easy-to-use functions include spot metering, auto room, night scene, infinity and continuous shooting modes as well as various flash modes.

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Integrated system 35-180mm zoom lens reflex • Shoulder strap • All-in-one automatic • Red eye reduction

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Auto focus for Nikon and Minolta only • The lightest, most compact lenses ever made • Standard 52mm filter size • Outstanding versatility

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Ultra slim 35-50mm power zoom lens • Passive 5 point auto focus system • Multi-metering • Auto intensity control flash • Red-eye reduction • Switchable panorama • Full range macro

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Beaches

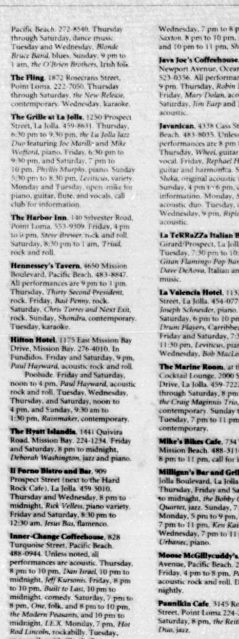
Avant Restaurant, 875 Prospect 454-6288. Thursday: 6:30 pm to 12:30 am. Tris San Diego, jazz. Friday, Saturday, and Sunday: 5 pm to 9:30 pm. John Cato, jazz. Saturday: 9:30 am to 12:30 am. **Arave and Company, Latin and Brazilian music.** Monday through Sunday: 9:30 am to 12:30 am. **John Cato, Wednesday:** 6:30 pm to 12:30 am. **Arave and Company, Latin**

The Bubble House, 908 West Mission Bay Drive. Mission Beach. 498-0551. In the Tangier Bar. Wednesday through Sunday: 8:30 pm to 12:30 am. **Arave and Company, jazz.**

The Vacation Bar and Grill, 1404 West Boulevard Road, Mission Bay (off the San Diego Freeway) Sunset Cliffs

Brothers, rock and roll. Thursday: 7 pm to 11 pm. **Hot Monkey Live, blues.** Friday: 8 pm to midnight. **The Siers Brothers, rock and roll.** Saturday: 2 pm to 7 pm. **The Bannan Republicans, reggae.** and 6 pm to midnight. **The Mustangs Music, blues.** Sunday: 2 pm to 11 pm. **Arave and Company, Republicans, reggae.** and 7 pm to 11 pm. **Small Dads, rock and roll.** Sunday: 2 pm to 11 pm. **Quiet Stars, blues.**

Blind Melon, 710 Garnet Avenue,

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5:00-9:00 PM

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FRIDAY NIGHT • 10 PM

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Dave Matthews Band
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DIABLO 44
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The Charcoal House
4654
Drive, La Mesa
through Saturday, 8
Friends, karaoke. Tu
Wednesday, 10 pm,
Cheers N' Beers Co
Wintergarden Boule
961-3494, Thursday
Saturday, 8:30 pm, 8
karaoke
Coo Coo Club, 8203
Drive, El Cajon, 563
Wednesday through

Experience Cuddles
Boulevard, La Mesa
Carl Robinson, co-owner
Fannie's, 9143 Carls-
Valley, 698-2204, Fri-
day, Sunday, 11 a.m.-
Sunday, 11 a.m.-11 p.m.

Fliesn Springs Inn.
Highway 80, El Capitan
Friday and Saturday
Sunday, 7 p.m. 805-
437-6366

The Grand. 4357 E. 44-
444-0949. Thursday
8 p.m. to midnight

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AT THE NATIO

TUES., AUG.
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MICHAEL SCHE
ANDY PARKER • PAUL RAYMOND
AL ORANGE SHOW **8:00 A.M.**

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ORIGINAL
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PETE WAY

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LEMON - **GUESTS**
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ST 9
NEWS BAND
ST 8
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TOWNS

The Charcoal House. 7000
Drive, La Mesa. 465-7070.
through Saturday, *Jersey
Friends*, karaoke. Tues-
Wednesday, 10 pm, kar-

Cheers N' Beers Cocktails.
Watergardens Boulevard
561-3494. Thursday, Fri-
Saturday, 8:30 pm, *Perf-*
karaoke.

Coo Coo Club. 8203 W.
Drive, El Cajon. 561-1111.
Wednesday through Sat-

Experience Coffee. 37
Boulevard, La Mesa. 6
Carl Robinson, country

Fannie's. 9143 Campo
Valley, 698-2204. Fri-
Saturday. *Crashlanding*

Flinn Springs Inn. 153
Highway 80, El Cajon.
Friday and Saturday, 9
Sunday, 7 pm. *Rockin'*

The Grand. 437 East
444-0949. Thursday th
8 pm to midnight. Am

**FEATURING: M
PHIL MOGG ★ A
AT THE NATIONAL**

TUES., AUG.
THE OR
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MICHAEL SCHEN
BY PARKER • PAUL RAYMOND •
ORANGE SHOW **WILL A/W**

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— **SLASH** —

“**Slashed**”
Character: Punkish
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July 27/28: at local venue
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near road
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EXCISE
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DATE
K-140 for loading
loading bag 2 cm

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112. **Day Heaven:** Bole Room
113. **The Druggers:** Henry's (San Diego)
114. **The Drive:** Bole Room
115. **Drives:** Bole Room
116. **Drives:** Bole Room
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Julia)
Guy Norcross: *Alan's Band*
Carles Okonko: *Wakap Cafe*
James Parvick: *Hotel del*
Commodore
Dale Pearson: *Kelly's*
Remembrance and *Irish Pub*
Walt Pordkume: *Irish Pub*
Emporium Garden Cafe
Peter Quabaker: *Dakota Grill*

The Prisoner
Richard Robinson: More Into
It
Mike Ruck: Southern Street
John Sandercock: Sittles
Reunion
Ted Sides: Dill's Pub
Alan Siders: Back to Travel
Alison Siders: The Concession
Knox, Humphreys
Joe Tarantino: Pop Psychology
John Tash: The Concession
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Joey Welch: Pop Psychology
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Gold & Keith, Bone Country
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One Car and the
Orange Band: Don's Little Bit
of Country
The Country Independent: The
Big Stone Lodge
Don Dale: Don's Real Eye Sights
Paula Marsh: and the
Bells: Day Trip

The Flowers: The Otis Tyle
Twelve
Grassley: Five Tally Horse
Harvey: Mean: P's County
 Connection
Just Reward: Hutch's
Kenward and Millie: Revenge
 Is Mine
Midnight Gambler: Once Upon
 A Time
Johnny Psychick: It's a Little
 Bit of Country
Rumblin' Bones: Don's Last
 Ramps
Running Horses: Into the
 Wind
Rumblin' Wagon: Buffalo Joe's
 Roaming Gail and Susan
Sid Gentry and the Gold:
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New Road: For the Brave
 New Road
Old City, New City, Sweetest
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Silverdaze: Joe Country
Smith and Western: Sweet
 Cook
Steak Mover: The Country
 Club
Thunder Road: Visions
 and Tuff Club

EXTENSION 400R	
POLY-ETHNIC	
An Fier Rides: Heavy	
Brison Beyer: The Devil Sold	
The Contract: In	
Joe Pernice: The New State Pub	
Brian Cramley: Memory Lane	
The Corvair Inn: The	
Country Doctors: Heavy	
and Coffee Company:	
Farm Country: Heavy State Pub	
The Low and Various Critics	
Carl Edwards: Wikipak Cafe	
Kristen Caffery: Japp	
First Grade: Valley Station	
Edison College: Valley Station	
Revised Reading: Valley Station	
Kid Heavy: Memory Lane Pub	
Sam Haines: Union Restaurant	
Tracy Lindsay: The Coffee Shop	
Jim Lemley: Japp's Cafe	
The O'Brien Brothers:	
Promotion Pub and Cafe, Key's	
Snack Pub, Key's	
Wines Into Pub and Restaurant	
Joe's Heavy: Coffee Shop	
Heavy: Heavy: Heavy: Heavy:	
Dave Skelton: Ciro's Inn	
Don Shuster: Valley Station	

Sensle 3 de Gases: Murnst's Italian Delfo Club
Spurs Change: Macho Market Place
Square Aways: Twigg's Tea and Coffee Company
The Strange Woods: The Green Room, Hillman; The Camelot Inn, JJ's Jolly Boat, MOP's Irish Pub and Gail
Twirling: Caffe Tiamo
Tea: Tied Jane
Town: Targhera; The Camelot Inn
John's Wardens: Caffe de Caffe

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Hot Monkey
Bar and Grill
Cory's Top Notch
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The Joint Club
Jaws
The Juice Stand
Top Notch and Grill
King Biscuit
and Grill
The Lafayette
New Orleans
Lady Macdonald
Knight's Seat
Rennie Lane: Sea
Lee Rocker's B
Top Lounge
84.7
94.7
Hotline Hot
Johnny M's R&L
R&L MacGee
Showdown: S
and Nightclub
Billy McCloud
Miles: Carter: C
Lounge

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Wheel: American

EXTENSION 4010

REGAL

Adrian and the Sweet
Azzie's Pub, Salem, N.J.
Kiss: Worcester, W.
1,527

The Remedy Republic
The Remedy Republic
Olivette K: The Viceroy
9,076

Common Sense: The
Tweens
Cord: Monksnight Night
Newburyton
Paul Horn: Syracuse, G.
Center

The Island Jam Band
Modesto

Red W: Kiss: The Viceroy
H: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802,

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Raymond: M's
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Grey Marianne: Bonded
Kayman:
Cherry: Lily Grey:
Richard:
Mike Marks: Humphrey's
The Royal Polytechnic: She Is
Robert Sam Jones: Death's
Joseph Schindler: Is Violence
Mike:
David T. Smith: The
Joe:
Jo Freeman: the Willpower
Red Velez: 3 From Bitch

EXTENSION 4012

ACOUSTIC

D.R. Aron: The Ocean Life
(California)

999 **Reddy Barb:** Reddy Barb, Page
One Village West, The Ocean Life
(California)

963 **Brave Ende Barb:** Village
One Village West, The Ocean Life
(California)

949 **Drum Circle:** Mike Jones
(Michigan)

945 **Circle:** Village Ocean and Leaf Circle



Chris and Allene Kuby's Life Common Grounds: Love Is Paradise

	Ray Garono: <i>The King & Queen</i>
	John Gorman: <i>My Remarques</i>
	James Cawthon: <i>Inside Church</i>
	Coffeyhouse
940.	Steve Wright: <i>Joe's Cafe</i>
	Starbuck's
949.	Mark Dole: <i>Joe Joe's</i>
	Joe's
	Mark Dole: <i>The Hungry</i>
	Humor (Hudson Valley)
970.	Jim Fargo: <i>Joe's</i>
	Campground: <i>The Living Room</i>
	Espresso: <i>Arthouse Coffee and</i>
	Coffee, Roasting Plant Coffee Co.,
	Tradeoff Coffee Inc. (Pacific)
	Roast Coffee Inc. and Coffee Company
973.	Malibu Grocers: <i>The Dotted</i>
	Coffee: The Westwood
	James Greenough: <i>Joe's</i>
	to the Madison Hotel
	Joe (New York)
975.	Paul Hargrave: <i>2-Don Joe's</i>
	Joe's and Restaurant, Hilton
	Joe's, Hollywood
	Mike Hargrave: <i>Joe's</i>
	Phonetic
976.	Joe's and Humank: <i>Tango Joe</i>
	Joe's
	C.J. Hordless: <i>The Dots Cafe</i>
	Coffee
977.	I.E.E.: <i>Inside Coffeehouse</i>
	Dan Israeli: <i>Inside Coffeehouse</i>



998 **Judy: Jane Jangle, Miley's**
Coffeehouse: 88 Coffee World
 950 **Daherah Liv Johansen: A**

[illegible]

and Grille
Gen Warrone: *The Old Towne*
 Espinoza

TRAVEL

America Sings Kerry-oke:
 The Grand, Aut. Jaws
Judy Ames and Karaoke
Monter: *Clanton Home Video*
 Karok & Restaurant and Cocktail
 Lounge, Jack's Cocktails, Mr. D's
 Cocktail Lounge, Ray's Landing
Anchor: Judy's
Brands: For Cat's
Californa Club and Karaoke
 Chordier, Diamond Jim's
 Nightclub
Country Karaoke with Kiki:
 Remoade Inn
Country Devils: *The Country Club*
 Bill Rogers: *Don's Laundry*
East and Hawaiian: *Farmers Club*
Evergreens: *Freakable and*

Piano
Eric Eric: Monterey Bay Cannery
Jazzercise Place: The Agency
(Marina)

Late February: The May's Rock
Boutique

Heart Grooves: To Let's (Miss)
Monroe, The Miley, Mary's
A Farewell to Arms

A Karaoke Affair with Double Indemnity: Frank's
Furniture and Cardinal Lounge

A Karaoke Affair with Michael Heart: Capital Cultural
Lounge, The Hangover, Cafe La
Calle

A Karaoke Affair with Tommy Vawter: Frank's Cocktails

Kelly On The Rocks

Radioside Days: Tom Horn's
Clubhouse

Mark Lee: Studio 54

John Lawler: Crazy Bones

Mary MacLean: — My Way
Karaoke: The Red Room

Irene May: Art's Board

Bobby Miller: Gentlemen's
Room

Dale Parker: Loco's
Restaurant and Cocktail Lounge
Pierhead Pacific Ocean B Room
Cocktails

David Qiz's Les' Landing

Wayne Schmitt: To Let's (Miss)
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Think Small

Cackles and snickers, while not dying out entirely, grow uneasier.

A little off the beaten path... Or more decisively on the offbeat path... Todd Haynes's *Safe*, although a personal baptism in the commercial mainstream, starts out as if it might be an extension of one of the three plot strands in his 16mm black-and-white laconic undergrounder, *Poison*—the science-fictional strand to do with a "Leper Sex Killer on the Loose." An AIDS metaphor, unmistakably. And now in *Safe*, a well-off, well-insulated, self-described "housewife" (catching herself halfway through "housewife"), while running her ungrueling gauntlet of backyard gardening, aerobics classes, hair appointments, and fruit-salad lunches (major crisis when the new couch is delivered: "Oh, my God! This is not what we ordered! We did not order black!"), is unaccountably running low on energy. Her sinuses bother her. She gets a nosebleed. She coughs. She

even vomits. (On the beige bedroom carpet!) She intermittently spaces out. Doctors are baffled. A flier on the health-club bulletin board finally provides an answer. Well, first it provides some leading questions: "Do you smell funny? Are you allergic to the 20th Century?" Then the answer, "Environmental illness" or "chemical impairment." Another AIDS metaphor, surely. Possibly weakened, or just as possibly in some deviously inverted way strengthened, by the subtle implication that this soulless suburbanite somehow deserves it—or at any rate does not deserve much sympathy. How do you like it, lady?

The first half of the movie works quite well as a quiet, sedate, low-key key satire on the lifestyle of the rich and famished. Julianne Moore plays the heroine as an ambulatory—better yet, somnambulatory—Barbie Doll. (An extension, on this front,

of Haynes's cultish puppet film, *Superstar: The Karen Carpenter Story*.) And the director, editorializing non-stop through his compositions, places her at a ten-foot pole distance in chilly, empty, geometrized interiors—a pa-

per-thin figure pinned against a backdrop of Mondrian-like, Rothko-like rectangles. The second half of the movie—once the heroine checks her sell into the Wrentham Center, a "chemical-free zone" or "safe haven"

in the New Mexico desert—is more problematical. The low-low-low key is unfalteringly sustained, if not even undetectably lowered a notch. The tone becomes difficult to pinpoint. The New Age inspirationalism—the folksy pop talk of the AIDS-afflicted indie guru, the folkie guitar-and-vocal musical interlude—is offered up perfectly deadpan. Cackles and snickers, while not dying out entirely, grow uneasier. And the greatest suspense that begins to build is not over the fate of our heroine, but over the seriousness of the filmmaker. Nothing (perhaps appropriately) seems quite safe to say, but I would venture that the major drawback of the movie is the degree to which it is not an extension of the "Leper Sex Killer" plot, nor science fiction, nor a metaphor. When it talks about environmental illness (E.I., for short), it seems to mean, whatever else it may mean, environmental illness. And it takes few, or no, fictional liberties. That would be all right if we were able to follow the heroine on her inward journey to redefine herself sans cosmetics, sans aerosol sprays, sans couch, sans Mercedes. But we are kept tenuously on the outside. At a distance. In the dark.

Grosse Fatigue (translated *Dead Tired*) is, in sharp contradiction of its title, a frisky and reckless bit of cinephiliac fun, written and directed by, and starring, Michel Blanc. As himself, Mathilda May, Charlotte Gainsbourg, Philippe Noiret, and Roman Polanski appear as themselves, too, in cameo parts, along with Carole Bouquet in the female lead. ("I'd working with Bunuel turn you into a mystic.") The premise sets up like so: Blanc's life and work have started to be disrupted (a middle-of-the-night roasting by the cops, etc.) as a consequence of scandalous escapades of which he himself has no memory. Has he become some sort of Jekyll-and-Hyde split personality, with one half not knowing what the other half is up to? No, it's not that old gag. It's instead the old doppelgänger gag, often known as the Prince and the Prisoner-of-Zenda gag, otherwise known as the Tale-of-Two-Cities gag.

Calendar MOVIES



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Calendar RESTAURANTS

Hospital AWOL

A great squelch of tuna — fresh, she says, from the roiling waters off American Samoa.

Help!" It's Carla. At the top of her stairs. I'm just on my way to see her. To ask her out to lunch.

"I've broken my foot. I can't get down!"

I get to the top of the stairs. This is real. She's in a chair, she's got one leg bared down to an angry red foot with a horrible-looking lump popping out at the side. Says she fell over carrying — walking. Rolled on a piece of uneven sidewalk.



TIN FORK
ED BEDFORD

"Hey! How about a lawsuit?" I say. "I could be talking to a potentially rich woman."

"I'm in pain. I've got to see a doctor. I had to sit my way up these goddamned stairs. Now I can't get down. Are you going to help, or are you going to be as helpless as most goddamned men in these situations?"

Carla's, frank as such moments.

"There's a Yellow Cab pulls up below. 'Pete' Carla yells to the driver. 'Don't bother! He's here! He can carry me down!'"

Oh, fine. So we're thinking Taran and Jane are well? Two problems: a) there are no vines to swing on; b) I'm not a hunk and she's not a shrill. And I'm not going to try the fireman's lift down those stairs.

Carla raises her eyes to the heavens and picks up the phone. "Operator? Give me the fire department."

Ten minutes and six firemen later, Carla's heart-catted down the stairs and out into the cab by four bulky boys in blue. They bundle her into Pete's cab. "Thanks, boys," says Carla. "Ed! You've gotta come with me. Who's going to help me hobble to the doctor's office?"

So here we are, 20 minutes later in the offices of Dr. Heinz Hoeneske. Carla's "Doctor Bones," up by Sharp Memorial and the Children's Hospital.

Uh, actually, I'm outside. Sitting under an umbrella chomping into a huge tuna sandwich stacked with cucumbers, sprouts, mushrooms, lettuce, tomatoes (\$2.95), Flax a 75¢ coffee. Healthy, huge, and heaven-sent. I never could stand doctors' waiting rooms.

Inside there, just a couple of doctors up. Carla's sitting in a wheelchair surrounded by every kind of injured person, staring at one of those warped plastic aquariums with that blank "I will not panic" look.

Inside there, just a couple of doctors up. Carla's sitting in a wheelchair surrounded by every kind of injured person, staring at one of those warped plastic aquariums with that blank "I will not panic" look.

striped fish forever picking up colored stones and spitting them out again, and some other black fish, lips suckered against the transparent wall, nibbling away for bacteria. I couldn't decide if I want to throw up — or leave and pig out.

My stomach gurgled.

Me. I tried looking at the

Carla said, "You go out. I'll be fine."

"There's a place right next door," said a blue-eyed nurse named Meg. "P.J.'s. Ask for the chicken Caesar salad sandwich. \$2.99. Fab You-Luss!"

Fact is, I had noticed these cafe tables coming in. "P.J.'s Sandwich Shop. For Fast Service FAX Your Order by 11:00 a.m."

Inside, the menu's on the wall. Good cheapies like chili con carne (\$1.85), baked potato (\$1.90), pasta salads (\$2.00), "gourmet sandwiches" (like the chicken breast sandwich [marinated chicken breast, lettuce, and tomatoes, \$3.75] or even a cheeseburger [quarter-pound patty with your choice of cheese and sauce, \$2.95].

I was about to go for that chicken Caesar salad sandwich deal Meg told me about when I spotted a tuna salad sandwich on the menu, \$2.95. The lady stacked it with sprouts, tomatoes, lettuce, green peppers, and a great squelch of tuna — fresh, she says, from the roiling waters off American Samoa. I got my coffee and took the lot outside.



Meg (center) and friends at P.J.'s Sandwich Shop

The Restaurant: P.J.'s Sandwich Shop
The Location: 7910 Frost Street, Suite 204; 277-1007
Type of Food: American — sandwiches plus hot food and salads
Prices: Meg's favorite — ham, bacon, sausage with egg and cheese on a crisp English muffin, \$1.25; Reubens (corned beef or pastrami with Swiss cheese, sauerkraut, and 1000 Island dressing) \$3.85; punche hot dog, \$2.95
Hours: 7:30 a.m. to 4:00 p.m., Monday through Friday
Bus Routes: 25
Nearest Bus Stop: Frost Street and Health Center Drive

Yes, I'm feeling bad. Yuck yuck. All those people still in there, staring at the sucker fish. Suckers! Besides, if I'm to get Carla back up those stairs, I'll need all the energy I can muster.

Out of the corner of my eye I see a couple of shadowy figures whip into P.J.'s, two minutes later they come out and sit at the table next to me. One has the vegetable soup (\$1.85) and a hot chicken corned bleu sandwich (grilled chicken breast with provolone cheese and ham, \$3.85).

The other has a steaming French dip sandwich (roast beef on a French roll with au jus). That's when I notice: pajama trousers sticking out beneath street clothes. Slippers, not shoes.

They seem to be looking "Hospital food," says one man. "Couldn't stand it another day," says one woman. "He looks up at the great hospital building opposite. 'Please don't tell... come here every day.'"

"Actually, I'm kind of AWOL myself," I say.

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eileen Wladauer and represents a selective listing of recommended San Diego County and Imperial County establishments. Individual restaurant listings appear here or in a month. Price guidelines are based on the latest information available for a mid-range dinner. Late hours: \$10 moderate; \$15 to \$16, expensive; more than \$16, Phase call restaurants in addition for operating hours, reservations, and other specific information.

NORTH COASTAL

THE ARDENIAN CAFE 7106 Carlsbad Boulevard, Carlsbad, 720-2233. Both the service and the physical setting here are exceptional — you may move in on the beach and watch the sunset. Don't overlook the menu: omelets, beef, and potatoes topped with cheese. The prepared and the homemade, and a variety of combination plates. Rack of lamb is a fine choice. The soup and dessert are terrific. Unique breakfasts include omelets with steak and sausage served Saturday and Sunday from 10 a.m. to 10 p.m. Open daily, Monday through Friday and Saturday. Closed Monday and Tuesday. Lunch and dinner. Wednesday through Sunday. Located near the beach.

THE BRASSERIE LA COSTA Resort & Spa, 1401 San Marcos Road off 161 Camino del Mar, Carlsbad, 436-9111 x5000. The hotel dining room offers breakfast, lunch, and dinner. 10 particular items are on the all-day menu: omelets, fish, and cold dishes. The cold fish and omelets are excellent and so is the smoked salmon. The buffet is very substantial and includes King crab legs. All you can eat Sunday buffet brunch with champagne is \$29.95. Service is outstanding. Continental and American menus are served other nights at the week. Open daily, breakfast, lunch, and dinner. Reservations recommended.

CHUNG KING 502 Stevens Avenue, Solana Beach, 847-0184. Hong Kong food at its best is served here by professional, sophisticated management. The food is excellent and the atmosphere is very relaxing. Open daily, breakfast, lunch, and dinner. Reservations recommended.

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D. & B. HICKORY 101 Highway 101, Encinitas, 436-1182. This simple dining room is an impressive looking, but the food is not. Open daily, breakfast, lunch, and dinner. Reservations recommended.

FLORIS CAFE 2003 Carlsbad Boulevard, Carlsbad, 720-9800. A nice restaurant to the venerable establishment. The food is excellent and the atmosphere is very relaxing. Open daily, breakfast, lunch, and dinner. Reservations recommended.

or early to the restaurant and let us know. Open daily, lunch and dinner. Reservations recommended.

JACK'S DEL MAR 1000 Coast Boulevard, Del Mar, 735-3800. Jack's is the archetypal of a people's restaurant when they say "Southern California." Most of the food here is made in-house and even has a good time, which counts as much as the food. Fresh fish is the best here and is accompanied by rice or pasta. Steak lovers won't be disappointed. Nothing fancy, but high quality. Open daily, lunch, Tuesday through Saturday, dinner nightly. Sunday brunch from 10 a.m. to 11 a.m.

OSCAR'S 1401 Encinitas Boulevard, Encinitas, 436-0223. Oscar's is a place to take children or to enjoy a low-cost, sophisticated meal. The menu consists of pizza, barbecue chicken and ribs, sandwiches, salads. The best bit is the chicken rib combination for two with salad in a bowl large enough for four and for \$14.95. This place is unpretentious and without frills — you place your order at the counter and a waiter brings it to your table — no menus, no fuss. It's a few minutes above

San Diego but for a casual meal. Some menu lunch and dinner, continuous service. Open daily, lunch, continuous service. Open daily, lunch, continuous service. Open daily, lunch, continuous service.

DIVERSIA RESTAURANT 3010 Rosewood Street, Carlsbad, 720-0408. This superb Chinese restaurant offers specialties from Hong Kong and Singapore as well as Mandarin and Szechuan dishes. Some of the best appear on a menu printed in Chinese ask the owner to translate the offerings from that language. Some of the best in the house include: Chinese Supreme (chicken, shrimp, beef and cashews placed in a ring of deep-fried mashed potatoes) and

also a few served with lettuce cups. So preparations are also interesting. Complete presentation includes carved vegetables. Open daily, continuous service, lunch and dinner. Moderate.

RED TRACTOR'S 350 Via de la Valle, Del Mar, 735-8600. If you like truly magnificent portions of prime rib, roast chicken, or fish that's fresh, plump, and unadorned, served in a lovely setting, this is the place. A family restaurant. Diners come with cars on the sub (bikes in storage) or baked potatoes or vegetables — salads are a must. Each portion is enough for two people.

especially the salads and breads. The pan-fried chicken is a best bet. Open daily, lunch, Monday through Sunday, dinner nightly. Moderate to expensive.

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SUNNY'S SOUTHERN COMFORT RESTAURANT 2415 Vista Way, Vista, 436-2233. It's a place where you can find a good meal, a good drink, and a good time. Open daily, lunch, Monday through Sunday, dinner nightly. Moderate to expensive.

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Star of India Indian	2102
Pachanga Mexican	2103
Cafe Nevilla Spanish	2108
Butterfly Inn's American	2107
Sally's Seafood	2108
Dick's Last Resort American	2110
La Cita Restaurant Mexican	2111
Marcel's Mexican	2112
Karl Strauss' Bakery & Cafe	2114
Cabo Cabo Mexican	2116

UPTOWN & NORTH PARK

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Veneto's Gourmet Italian	2177
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Sally's Steak & Seafood	2239
Broken Yolk American	2278
Pizza Nova Italian	2281
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Shanghai Chinese	2285
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Mitsuru Japanese & Chinese	2289
Luna Pasa Italian	2289
Santana's Mexican	2340
Pacific Beach Bar & Grill American	2341
Tarantino's Italian & Seafood	2343
Embers Italian	2345
World Curry Restaurant	2346

LA JOLLA

Hop's Bistro & Brewery American	2400
Star of India Indian	2401
So Casa Mexican	2402
Moongie's American	2403
Ashoka Indian	2407
Avanti Indian	2409
D'Lish Gourmet Italian	2410
Shanghai Chinese	2411
Marcel's Mexican	2412
Pizza Nova Italian	2413
El Forno Italian/Mediterranean	2420
The Shack American	2421
International House of Pancakes	2422

EAST COUNTY & STATE UNIVERSITY

Dunk Restaurant Scandinavian	2850
Amari Ethiopian	2851
Carolina's Mexican	2852
Little Italy Italian	2854
Lady's Italian Restaurant	2861
International House of Pancakes	2862

CORONADO & SOUTH BAY

D'Lish Gourmet Italian	2475
Te Menden Continental	2476
International House of Pancakes	2477

To list your restaurant's menu call the San Diego Reader at 235-8000.

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**Calendar
RESTAURANTS**

SAMMY'S CALIFORNIA WOOD-FIRE PIZZA 382 Pearl Street, 456-5212. You have a choice of 26 wood-fired pizzas, most with exotic toppings. Among the best are barbecue chicken, New York-style pepperoni, sausage, salami, and vegetable (eggplant, mushrooms). Many come here just for the salads. Caesar, chopped salad, Thai chicken salad, or grilled beef or chicken salad with balsamic. Each portion is large enough for two. Half orders are served for most salads. Since the place is always crowded, the service may be slow. Cheese or house. Continuum service. Open daily 11:00 am-11:00 pm. Friday and Saturday, 12:00 am-11:00 pm. Del Mar location, 258-0607.

SANTO RISTORANTE 781 Herschel Avenue, 453-1110. Though the weathered facade suggests a place, the room is something else quite and the pasta dishes outstanding. Terry Rostomian, owner and chef, has a great sense of humor and doesn't mind a little banter with his customers. The food is a blend of Italian and American. The restaurant is located in two floors above and offers an ocean view and patio as well as indoor dining. There are also a few tables outside. Open daily 11:00 am-11:00 pm. Friday and Saturday, 12:00 am-11:00 pm. Del Mar location, 258-0607.

TRIANGLES 4790 La Jolla Village Drive, 453-6670. If you're looking for low-calorie, low-fat food at its greatest, here's an excellent California cuisine restaurant. The food is light and healthy, and the service is excellent. Open daily 11:00 am-11:00 pm. Friday and Saturday, 12:00 am-11:00 pm. Del Mar location, 258-0607.

MANDARIN WOK 4227 Balboa Avenue, 453-6670. The chef here is a master of the wok. The food is light and healthy, and the service is excellent. Open daily 11:00 am-11:00 pm. Friday and Saturday, 12:00 am-11:00 pm. Del Mar location, 258-0607.

EMERALD CHINESE SEAFOOD RESTAURANT 2700 Camino San Marcos, 453-6670. The food is light and healthy, and the service is excellent. Open daily 11:00 am-11:00 pm. Friday and Saturday, 12:00 am-11:00 pm. Del Mar location, 258-0607.

THE GOOD EGG 740 Balboa Avenue, 453-6670. The food is light and healthy, and the service is excellent. Open daily 11:00 am-11:00 pm. Friday and Saturday, 12:00 am-11:00 pm. Del Mar location, 258-0607.

THAI 453-6670. The food is light and healthy, and the service is excellent. Open daily 11:00 am-11:00 pm. Friday and Saturday, 12:00 am-11:00 pm. Del Mar location, 258-0607.

KATZ 4229 Camino San Marcos, 453-6670. The food is light and healthy, and the service is excellent. Open daily 11:00 am-11:00 pm. Friday and Saturday, 12:00 am-11:00 pm. Del Mar location, 258-0607.

KATZ 4229 Camino San Marcos, 453-6670. The food is light and healthy, and the service is excellent. Open daily 11:00 am-11:00 pm. Friday and Saturday, 12:00 am-11:00 pm. Del Mar location, 258-0607.

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HARBOR EDGE 1380 Harbor Island Drive, 453-6670. The food is light and healthy, and the service is excellent. Open daily 11:00 am-11:00 pm. Friday and Saturday, 12:00 am-11:00 pm. Del Mar location, 258-0607.

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CURRIES FROM AROUND THE WORLD...
ALTERNATIVE FOOD FOR GADU & GADU
THAILAND • JAPAN • INDIA
HAPPY HOUR 5:00 TO 6:30 • ALL BEER 1/2 OFF
DRAFT BEER
KARL STRAUSS • ROLLING ROCK • FOSTER'S
"COME AND TASTE WHAT WE'RE TALKING ABOUT"
CHICKEN CURRY • SPINACH CURRY
SINGAPORE SATE • SATAY TANTONI
ANY ENTRÉE \$3.75
1433 GARNET AVENUE • 270-4455
WE DO TAKE-OUT

THAI Orchid
4510 Camino San Marcos, 453-6670. The food is light and healthy, and the service is excellent. Open daily 11:00 am-11:00 pm. Friday and Saturday, 12:00 am-11:00 pm. Del Mar location, 258-0607.

CAJO CADO Grill
203 5th Ave, San Diego, CA
(619) 232-2272
MUSIC • DANCING • FOOD • FUN

COASTAL MEXICAN EXPERIENCE
On Takeout of any of our lunch & dinner specials
Island Only, Bring in this Ad, Expires July 31, 1995

ISLAND BAR 1411 Camino San Marcos, 453-6670. The food is light and healthy, and the service is excellent. Open daily 11:00 am-11:00 pm. Friday and Saturday, 12:00 am-11:00 pm. Del Mar location, 258-0607.

ISLAND BAR 1411 Camino San Marcos, 453-6670. The food is light and healthy, and the service is excellent. Open daily 11:00 am-11:00 pm. Friday and Saturday, 12:00 am-11:00 pm. Del Mar location, 258-0607.

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MIDWAY, OLD TOWN & MISSION VALLEY
BART'S LATIN AMERICAN RESTAURANT 3524 La Jolla Village Drive, 453-6670. The food is light and healthy, and the service is excellent. Open daily 11:00 am-11:00 pm. Friday and Saturday, 12:00 am-11:00 pm. Del Mar location, 258-0607.

BART'S LATIN AMERICAN RESTAURANT 3524 La Jolla Village Drive, 453-6670. The food is light and healthy, and the service is excellent. Open daily 11:00 am-11:00 pm. Friday and Saturday, 12:00 am-11:00 pm. Del Mar location, 258-0607.

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SHERMAN'S CAJUN CREOLE BUFFET
ALL YOU CAN EAT & DRINK.
LUNCH
11:00 AM - 4:00 PM
\$6.95
DINNER
4:00 PM - 9:00 PM
\$8.50
SUNDAY LOUISIANA BRUNCH
10:00 AM - 1:00 PM
\$9.95
1350 EL CAJON BLVD. • 697-8895 • CLOSED MONDAYS

7TH ANNIVERSARY DINNER SPECIAL
\$39.90*
Includes bottle of wine
...Appetizers / Choice of one per couple...
...Entrees / Choice of one per person...
...Desserts / Choice of one per couple...
...Wine / Choice of one per couple...
A bottle of Chateau-Mirador or one of our other bottles.


cooking is done by the mother of the

**Any 2
Entrees
\$8.95**

- LASA
- NACHOS
- BURRITO
- COLESLAW
- PASTA
- MEAT




**SECOND
NATURE**
Vegetarian Café
Recycled Fashion
Boutique
4652 Mission Blvd.
Pacific Beach
(2 blks. north of
Garnet)
979-7399



PEKING PALACE II

EARLY BIRD SPECIAL \$5⁹⁵
COMBINATION PLATE per person

SUNDAY thru THURSDAY 4-6 pm

*Choice of Chinese Children Salad
 or Soup - Eggroll - Peking wrapped
 Chicken - Fried Wonton*

*Fried Rice and choice of one:
 Chow Mein • Chop Sui • Sweet
 & Sour Pork • Almond Chicken
 Beef with Broccoli*

Mission Valley Center • 298-2181
 Opened by 10:30 a.m. • Reservations by 8:00 p.m.

[illegible]

BEST BRUNCH IN TOWN

**Sunday Champagne
Buffet Brunch -**

**Beat the Clock \$10.95
and Save ...**

**FROM 10:00 AM-2:30 PM
THE PRICE IS ONLY \$13.95**

Featuring: Peel & eat shrimp, crab legs, baked salmon, sashu, gyms, carved roast beef, carved ham, roast turkey, lamb, tapa bar, omelette bar, Belgian waffle bar, pastas, salads, desserts, plus more!!!

**THE MEAT
AFRO SQUADRON!**

100% MEAT. 100% VEGAN. 100% DELICIOUS.

[illegible]

SUSHI CLUB

OPEN EVERY DAY • 5 PM-MIDNIGHT
1154 GARNET AVE. • PACIFIC BEACH
272-2497

VEGETARIAN DINING

*Absolutely delicious food
for vegetarians & non-vegetarians alike*

COMPLETE MEAL

With the art and
pursuits of
another world

27%

Enjoy the high
arched ceiling,
wooded

**Try Our
Delicious
Mexican Food
& Seafood**

- ◆ \$1.50 Margaritas
- ◆ Monday & Tuesday
- ◆ Sunday Champagne
Brunch

**Breakfast Special
Only \$2.95*** Mon-Sat 7 a.m.-11 a.m.

**Sunday Champagne
Brunch for 2
Only \$11.95***

Choose from 20 delicious egg dishes, meats, fresh fish, warm seafoods, & more. Includes Champagne. *One-in only. Offer expires 12/31/99. Open until a both locations.

**CASA
SANCHES**
Mexican & Seafood

◆ Weekday
Lunch & Early
Dinner Specials
\$4.99 (Phone
orders before
5 pm.)
◆ Chicks to go

SAN DIEGO
1312 Adams Rd.
(Adams at Fifth)
293-0705

EAST COUNTY
1570 Jamacha Rd.
(Jamacha at Chase)
444-7713

Sun., Thurs. 9 am - 9 pm,
Fri., Sat. 9 am - 12 pm
Checks & major credit
cards accepted

**OUR PASTO
IS NOW OPEN!**

Good
2-F
DINER, LULU
For the dinner crowd, 11:30 a.m.
(12.00 minimum total) and
Mid. (except 3.95 with
12.00 min. total) and
The Complete

LATE NIGHT
Sun.-Thurs. till
11:00

3768 MISSION

COMING

STEAK and SEAFOOD

- Fresh Filet Mignon
- Stuffed Potatoes
- Shrimp Cocktail
- Stuffed Eggplant
- Teriyaki Chicken
- Linguine & Marinara Sauce
- New York Strip Steak
- Tenderloin of Beef
- Teriyaki Steak
- Wild Algonquin

BRUNCH
 • Breakfast 7:30 to 11:00 a.m.
 • Lunch 11:30 to 2:30 p.m.
 • Lots of coffee & juice when you dine.
 • Specials with any other offer.
 • Eat before you drink.
 • No large parties.

DINING!
 Fri.-Sat. 11:30 am
 Sun. 12:00 pm

D. • MISSION BEACH • 408-7311

Reservations Accepted

*You will, however, need it
to punch a new hole in your belt.*

WYNNDHAM GARDEN HOTEL
Snooze, snore, snore. After a lovely night's sleep, you'll be ready to take on the day. The hotel's breakfast is a lovely surprise. The hotel is a lovely surprise. The hotel is a lovely surprise.

WYNNDHAM GARDEN HOTEL
Snooze, snore, snore. After a lovely night's sleep, you'll be ready to take on the day. The hotel's breakfast is a lovely surprise. The hotel is a lovely surprise. The hotel is a lovely surprise.

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Snooze, snore, snore. After a lovely night's sleep, you'll be ready to take on the day. The hotel's breakfast is a lovely surprise. The hotel is a lovely surprise. The hotel is a lovely surprise.

St. Mark's, 100 Madison Ave., 2000, 500-5000. Open daily 11 a.m. to 11 p.m. For dinner and drinks, this gourmet room's dark wood paneling and 18th-century French provincial moldings served in elegant surroundings. The \$49.00 four-price menu that includes soup, second helpings, entrée, dessert, salad \$50.00 per person (12% of appropriate wine). Call to discover weekly specialties. Closed Monday and Monday, open Tuesday through Thursday. Expensive.

TIJUANA

(The prefix for all Tijuana numbers is 011-52-66, from the United States use the prefix 011-52, from Mexico use the prefix 52. The following Tijuana use only the number 52 as their city digit number.)

HELP WANTED

NOTICE TO READERS: Advertisements classified in the "Help Wanted" section of the Reader are accepted on the basis of space and business interest. No payment is made for the advertisement. Advertisements are accepted on the basis of space and business interest. No payment is made for the advertisement. Advertisements are accepted on the basis of space and business interest. No payment is made for the advertisement.

CLASSIFIED ADS

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BUSINESS ADS

BUSINESSS INCLUDE: paid services or functions, rentals and ongoing, profit making enterprises. For rates and discounts call 235-8200, 9am-5pm, Monday through Friday.

DEADLINES: Business classifieds are accepted until 6pm Tuesday, two days prior to the issue. Ads may be placed by phone using a credit card (235-8200) or in person (1703 India Street, Downtown). Hours are 9am-5pm, Monday through Friday, and 10am-4pm Tuesday.

FREE ADS BY MAIL

ONE FREE CLASSIFIED ad per week is available to private parties and nonprofit organizations that do not charge for their services. The ad must be on a 3x5 card or on a postcard, and is limited to 25 or fewer words. Additional words cost 6¢ each. The ad must be mailed and must arrive at our PO Box 85803, San Diego, CA 92186-5803.

\$6 ADS BY PHONE, BY FAX, IN PERSON

QUICK, EASY, AND CHEAP: Now private individuals may place their ads as late as 6pm Monday for only \$6. (You do not qualify for the \$6 rate if you are advertising a service, a rental, lessons, or any ongoing for-profit enterprise. See instructions for business ads above. Other rules apply to Roommates and Phone Matches.) Ads are limited to 25 words and run in both the San Diego Reader and the Reader Classified Supplement. You may pay with cash, check, or credit card; multiple ads may be purchased.

BY PHONE: With a touch tone phone and a Visa, Discover, or MasterCard, you can use our 24-hour Ad Line. Just fill out the form below before calling; then be ready to dictate the information into the system when requested. Call 233-9797, ext. 8055.

24-Hour Phone: 233-9797, ext. 8055 24-Hour Fax: 233-7907
Deadline: 6pm Monday

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number. Each phone number counts as one word; ads over 25 words will be classified under "Help Wanted."

NAME _____ DAYTIME PHONE _____

EXP. DATE _____

CATEGORY _____ SIGNATURE _____

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

HAIR CUTTER: Small, semi-qualified hair cut in busy part. Long standing shop. Complete training. Good pay. \$100/week. Call 235-8200, 9am-5pm, Monday through Friday.

HAIR STYLIST/MANICURIST: Cosmetology school graduate. Excellent pay. \$100/week. Call 235-8200, 9am-5pm, Monday through Friday.

HAIR STYLIST: Hairdresser. Excellent pay. \$100/week. Call 235-8200, 9am-5pm, Monday through Friday.

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
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
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Includes: Check valves, pressure check, Check all valve lifters, head gasket, replace exhaust manifold gasket, replace water manifold gasket, replace valve cover gasket, oil, & 8-qt. oil change

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4-cylinder includes timing belt

Engines • Transmissions • Starters Water Pumps • Alternators

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