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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 235-3000, ext. 406, address them to Letters to the Editor, Box 85803, San Diego, CA 92186-5803; fax them to 231-0489; or e-mail them to letters@world.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

One-World Socialist Government

Were it not so misleading, the article "Susan in the Kitchen (Cabinet) with Newt" ("City Lights," August 24) would be an amusing diversion. The author would have us believe that Newt Gingrich is a conservative. While Gingrich may be more conservative than a Tip O'Neil, he is certainly not a true conservative. A little background is essential to understanding the current political situation.

There is a small group of highly influential men and women called the Council on Foreign Relations (CFR). This group was founded in the early '20s when the Senate failed to allow the U.S. to join the League of Nations. Although the CFR membership includes respected industrialists, bankers, military leaders, church leaders, educators, and politicians, its goal is a one-world socialist government under that cesspool of socialism known as the United Nations. The members of the CFR control the two major political parties. They have put their men in the White House on numerous occasions (Eisenhower, Nixon, Carter, Bush, and Clinton come to mind). Members of the CFR control the big tax-free foundations and are thus able to throw millions promoting whatever cause they choose (a good example is the environmental movement and the monstrous waste it is causing). They promote candidates who are either friendly to the CFR's goals or are actual members.

Back to the article. As you may have guessed by now, Newt Gingrich is a member of the CFR, and no true conservative would consider him being one of them. True, he has backed some causes espoused by conservatives, but when it comes to the nitty-gritty, he is with the CFR (his promotion of NAFTA and GATT/WTO are just two examples of his true stance). Susan Golding was a promoter of NAFTA, so don't count her among the conservatives. If the author wishes to discredit Susan Golding, fine, but don't try to pin the problem on being one of embracing conservatism, which is the belief in our limited constitutional republic.

Incidentally, the CFR has a little over 3000 members. Bill Clinton has appointed at least 325 CFR members to high offices including Secretary of State. Bush appointed even more. It should concern us all that so many of these people are in high positions and are able to promote the goal of the CFR—a one-world socialist government. We deserve better than this.

Richard Sutton
La Jolla

I Really, Really Miss Lynda Barry

I've been reading the Reader for a real long time, and I always enjoy it. This week, August 24, I enjoyed the "Sporting Box." I enjoyed the article about the TI dump. I enjoyed the article about the sucking sound, and I enjoyed the first part of the article about the kid who got in trouble his whole life, but I'll tell you what I really, really miss. That's Lynda Barry. I look for that first every week, and this is two weeks in a row that she's been gone. Please tell me she's coming back. Other than that, keep up the good work.

Janet Miller
Serra Mesa

"Ernie Pook's Comeback" by Lynda Barry has been moved from the inside back page. Look for it in the Classifieds section.

Language Took Skin Off Patton Tank

My letter of August 24 was much longer and had quite a bit in it relating to San Diego's corruption. Also, the language was more explicit. Editors have a right to edit, but I simply want to tell your readers that the language I originally used would take the skin off a Patton tank. The last paragraph was edited and may have given readers a wrong impression. The sentence "Head for the hills!" is addressed to the rotten politicians of San Diego, not to anyone else.

Re: Susan Golding ("City Lights," August 24). To defeat Golding we need to study her background. We need to know who Brage Golding was—formerly president of SENS, Wright State (Ohio), and Kent State (Ohio). We need to investigate the web that includes Helen Copley, Silverman (Golding's former husband), and the whole network that has been set up.

Michael Praetorius
Downtown

Sadistic Neo-Nazi Drive

In your advertisement for Reader music writers, you say you'll "publish the best of what we get... the most detailed, intelligent, and not unusual." Which of these was Gina Arnold's Jerry Garcia article (Pop Music, August 17)? If this is an example of the best of what you get, maybe you should just change your criteria to read, "We'll take anything, especially if it's sadistic drive by a neo-Nazi."

Don Kell

Reader

SAN DIEGO'S WEEKLY

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Pete's new clothes Despite Maidgate, Pete Wilson apparently hasn't learned a cardinal rule of politics: make sure you're clean before you attack someone else. Last Friday the California governor laid the blame for the notorious El Monte sweatshop—where that workers were virtually imprisoned—on Democrats. "The nation has the right to know why the Clinton administration allowed slavery to exist for years in the United States and ignored it," he proclaimed in a letter to Attorney General Janet Reno. But financial disclosure forms show that attorney Alex Powell, the registered agent for Excess Sportswear Inc., one of 16 garment manufacturers subpoenaed by the California Labor Commissioner's office in connection with the sweatshop probe, contributed \$18,000 on a single day last March to Wilson's gubernatorial reelection campaign. Says Powell of Wilson, "I support his principles, but when asked why he gave so much money to the governor he curtly replied, 'It's my business.' As for his relationship with Excess Sportswear, Powell says, "It entails if they get sued, they can serve me. But they're out of business—they have been for some time. There's really nothing else to say." In addition to the Powell money, Wilson has collected millions more from other representatives of the state's troubled garment industry. —T.K.A.

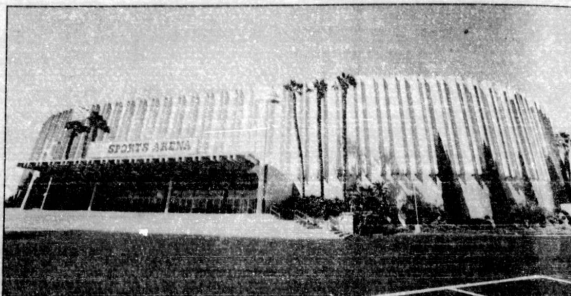
Somebody still loves him While Pete Wilson is courting the GOP's controlling conservatives by reversing his stand on affirmative action and softening his pro-choice views on abortion, the former San Diego mayor is still a favorite among liberal Republicans to be their party's presidential nominee in the 1996 election. In a straw poll of contributors to political action committee MODERNAC and other "progressive Republican groups," Wilson emerged as the favorite, garnering 27.5 percent of the 1138 "votes" cast. He outdistanced both Senate Majority Leader Bob Dole (26.1 percent), currently the frontrunner for the nomination, and Pennsylvania senator Arlen Specter (17 percent). Other names that surfaced in the poll include retired General Colin Powell (7.6 percent), Indiana senator Richard Lugar (7 percent), Texas Congressman Phil Gramm (4.3 percent), and former Tennessee Governor Lamar Alexander (also with 4.3 percent). Way at the bottom: conservative commentator Pat Buchanan, who pulled just 1.2 percent of the tally. —T.K.A.

Harry's politics of the latrine Having lost his gig with Councilman Harry Mathis over a toilet, veteran local political consultant Bob Glaser is now fighting for a garbage dump. Glaser last week set up shop in Ventura County, where he will be working over the coming months as a consultant to the Weldon Canyon Landowners, who want a landfill and recycling facility on their property. Glaser says he will oversee the group's petition drive to get an initiative on the March 1996 ballot. The move north came shortly after Glaser was named by Mathis for using the city over the lack of women's restrooms at San Diego Jack Murphy Stadium. "He just called me and said he didn't think that with all the publicity focused on me, that it would be good to use me in his next campaign," says Glaser, who had engineered Mathis' November 1993 council win and was already gearing up for the March 1996 reelection primary. Glaser has gotten plenty of press, including a guest shot on *Phil Donahue*—for his suit, which stems from an incident earlier this year at the Elton John-Billy Joel stadium concert in which several women walked in on Glaser as he was relieving himself in the men's restroom. The consultant promptly filed a \$5.4 million damage claim against the city for "embarrassment and emotional trauma." Glaser says his intent is to force the city to build more restrooms, but one unfriendly columnist called him "the apostle of weenie-ismo." —T.K.A.

Feeding the elephants National Republican Landowners are set to be in town today on a very important mission: hitting up local business types for money to help subsidize the GOP's '96 convention. Donors have several choices, all of them pricey. In addition to donating contributions, ranging from \$250,000 to \$500,000, the donors, including Qualcomm, SAIC, and Cox Communications, will each be encouraged to put up enough cash to wine and dine an entire state delegation during the four-day gala.

Contributors: Thomas K. Arnold, Melinda Powellson

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



San Diego Sports Arena

Ashes to Ashes, Arena to Dust?

By Thomas K. Arnold

When she took office over two and a half years ago, Mayor Susan Golding put development of a new downtown sports arena high at the top of her civic wish list. In March 1994, she announced the formation of her Coalition for the San Diego Entertainment and Sports Center, packed with high-powered establishment figures drawn from the ranks of local business bigwigs and chaired by broadcasting tycoon John T. Lynch. "San Diego is going to build a state-of-the-art entertainment and sports center downtown," proclaimed the mayor. "The city is serious about bringing major league indoor sports and the top level of entertainment to our community."

A year and a half—and at least half a million tax dollars—later, however, Golding's drive to build the mother of all sports palaces has gone distinctly low profile, and the city's much-buzzed development deal with Ron Hahn, son of the late shopping center czar Ernest Hahn, appears to be coming apart.

Golding has stopped her regular public endorsements. The Lynch committee hasn't met in more than a year. And two weeks ago, without any public disclosure at all, the city council quietly passed a new amended "memo of understanding" to long-running development deal with Hahn's Arena Group 2000.

The amendment frees Hahn's Arena Group 2000 from the tight completion schedule called for in the original agreement and even revokes the mandate that the new arena be built downtown. The new memo also makes it clear that if the Hahn group fails, the city can negotiate on its own with professional sports teams and build a new arena itself—wherever, and whenever, it chooses.

"There's no way we're going to be opening a new arena by 1998. The amendment frees Hahn's Arena Group 2000 from the tight completion schedule called for in the original agreement and even revokes the mandate that the new arena be built downtown. The new memo also makes it clear that if the Hahn group fails, the city can negotiate on its own with professional sports teams and build a new arena itself—wherever, and whenever, it chooses."

"It's not at the top of the list of things to get done downtown," adds Donna Alm, director of marketing and communications for the City Entertainment Development Corporation (CEDC), charged by the city to oversee the project.

John Lynch, the chairman of the Noble Broadcast Group and the owner of XTRA-AM 600, San Diego's only all-sports radio station, says he would still very much like to see a new downtown arena deal by the end of the century. He concedes, however, that he hasn't heard a peep from the mayor's office about the arena deal in more than a year, and that his colleague, assembled amid much hype at Golding's inauguration, has had a grand total of one meeting—back when it was first formed.

Both Lorge and Alm say that the downtown arena deal is on the rocks because the developers have been unable to come up with the money. "It's basically a financing question, and there is still a financing gap, which is the key issue that needs to be resolved," Lorge

says. And that's a heady hurdle to overcome. To get the money to build a new arena, backers say, the city needs to have a lock on a professional sports franchise. But to lure a sports team to San Diego, the city needs to have a new arena. "I think that's the thing that's been holding it up from the beginning," Lynch says. "The league argument on one side is, 'Build it and they will come,' while the other, more conservative argument is, 'Let them come and we will build it.'"

One possible way out of the financing quagmire would be to locate the new arena someplace other than downtown. Lynch says building the arena near San Diego Jack Murphy Stadium could save between \$20 million and \$30 million off the total cost. But even he is "surprised" that the city's new "memo of understanding" essentially cuts loose the downtown concept by saying that both parties "shall continue to review all assessments, analyses, feasibility studies, and additional information that becomes available to confirm the appropriateness of the site," and then determine "the extent to which they will commit funds and staff to the continued assessment and processing of the site." There is no new deadline for reaching an agreement, and the memo uses the word "if" rather than "when" to characterize execution of a "definitive agreement" to develop a new arena on the downtown site.

As of April 1995, city staffers reported that nearly \$500,000 of taxpayer money had been spent on the sports arena project. The amount includes \$67,000 spent on attorneys fees for both city and the city, \$157,000 for economic and financial consulting, and \$248,200 to have a firm to study seismic, and soil testing on the proposed site.

The city says it can't provide figures on subsequent costs, but officials confirm they're still spending money on the project, despite its uncertainty.

Says Lynch, "I thought downtown was an important part of what the city wanted done. By putting it downtown, the city would come to life. They used the model of Phoenix, whose big new entertainment center brought the whole downtown there to life, and held it up as a great deal."

Lorge says a downtown site for a new sports arena was never Arena Group 2000's idea. "It was always the city's preference that this project be downtown," he says. "The city has known from day one how much more expensive it is to do it downtown, but the city was looking for a project big enough to be a catalyst for a wave of development activity downtown on the east side, similar to what Horton Plaza did on the west side. But it was never Arena Group 2000's decision, in fact, we made no bones about it that some other sites might be better from the developer's standpoint."

The new memo also softens the city's previously ironclad commitment to do business only with Arena Group 2000. Though the memo says the Hahn group still has the "exclusive right" to negotiate with the city to build a new downtown sports arena, the city may cut its own development deal with National Basketball Association or National Hockey League owners "without Arena 2000 participation" on the condition the city "act alone as developer... and alone as operator." Then, after the agreement expires on March 28, 1997, the city can strike any deal it wants with whomever it wants, provided the city offers the same terms to Hahn and his partners and gives them 90 days to turn it down.

Lorge is nonplussed that the city wants the freedom to offer it alone or negotiate with other potential arena builders. "Let me

continued on p. 5

Bury My Olla in Anza-Borrego

By Laura McNeal

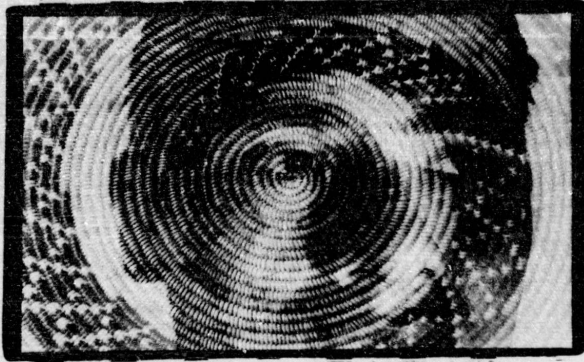
The Campo Indian Reservation lies about 70 miles east of San Diego, beyond El Cajon and the Cleveland National Forest. The 16,000 acres are inhabited by roughly two-thirds of the 290

enrolled members of the Campo Band, and the land on either side of Church Road is hilly, shaded by oaks that the August thunderclouds have turned a blacker shade of green.

Frank Salazar, a Campo on his mother's side and Apache-Mexican on his father's, has been working in the Campo tribal office since September. In short, a burgundy Campo T-shirt, black lace-up boots, and ponytail, Salazar, 27, looks as if he could move easily between Pacific Beach, where he spends his weekends, and the reservation, where he's been a repatriation director for a year. He will help decide what happens to the tribal artifacts that American museums and universities must by law return to the Campo, San Pascual, and other tribes of the Kumeyaay Cultural Preservation Association.

The law is called the Native American Grave Protection and Repatriation Act. When it was passed on November 16, 1990, Congress gave all universities and museums that receive federal funding five years to offer their "funerary objects," "sacred objects," and "objects of cultural patrimony" to the appropriate tribes. Though the law is the product of three years of discussion among curators, anthropologists, archeologists, and Native American groups, and is thus frequently called a "compromise," it is also deemed a victory for Native Americans.

For museums and universities, however, the cost has been high. At the outset, museums estimated that repatriation would cost \$40 million nation-



Frank Salazar and Indian basketry

wide, money that had to come from budgets funded, in part, by state and federal governments. The Senate and House also allocated \$2.3 million to fund repatriation efforts in 1994, and nearly that much in 1995 and 1996, but there are approximately 5000 institutions affected by the law, and they compete for the grant money with Native American groups like the Campo Band.

The Phoebe A. Hearst Museum of Anthropology at Berkeley, which is not a grant recipient, will return two funerary objects to Frank Salazar and the other members of the Kumeyaay association this year: a light-brown ceramic urn called an olla and a clay amulet decorated with a thunderbird. The urn and amulet are items #22-476 and #266-409 in a collection of more than one million North American artifacts. According to project coordinator Fritz Stern, the Hearst

Museum hired a special staff of 18 people to comply with the law, and it will have spent \$1 million on repatriation by the time its inventory is complete.

Until the Campo Band received a \$67,000 repatriation grant, Frank Salazar was not a student of anthropology. He grew up in San Diego, surfed with his friends from Crawford High School, spent four years in the Army, and took classes from City, Mesa, and Grossmont Colleges before coming to live on the reservation. His experience with the outside world, he says, helped him get this position, which requires him to consult non-Indian anthropologists and curators and then make recommendations to the tribe.

Salazar has met with several anthropologists so far, and all of them, he says, have been helpful and sympathetic. But the Repatriation Act, besides being expensive, threatens some fundamental elements of North American anthropology, and even Lynn Goldstein, a University of Wisconsin anthropologist who helped initiate the legislation, acknowledges the scientific arguments against repatriation. "No matter what your position, you return everything or return nothing..." she says, "you can't disagree with the fact

that those things won't be there to study anymore. Even if we record information—and many people are trying to record information before it's returned—there are still all sorts of things we don't know we should be recording, that we may learn tomorrow are very important."

As the deadline for repatriation approaches, Goldstein

even more time that was once devoted to scientific research, public programming, or education will be devoted to inventory and correspondence. "Even if it's all volunteer help," she says, "it has to be people who are familiar with things. Somebody has to supervise those people. And by having those people do that, something else is not getting done."

program leader for repatriation, argues otherwise. "This is a piece of civil rights legislation," he says, "in that it rectifies a long-standing wrong. Historically, if you look at the treatment of human remains in this country, of the human remains were of Anglo-Saxons, or of blacks, or of Hispanics, they generally were reburied when they were found. If they were of Native Americans, they generally wound up in museums. That's unequal treatment, and the Constitution deals with issues of unequal treatment."

Local anthropologist Florence Shipke believes the problem will not be completely rectified until the olla and the amulet are buried again. "You've brought the spirit back to the earth from the great Spirit World," she explains. "It wants to be put back where it's safe. And that means back in the ground."

The olla and amulet need to be buried in or near the original site, so Salazar offers to ride with me and take a look. Museum records state that the light-brown olla was "collected on October 26, 1920, by Edward H. Davis from Vallecito, San Diego County." The cracked amulet was "found in a cremation in Vallecito Valley."

There is no "Vallecito Valley" on my map, but a tiny blue line labeled Vallecito Creek winds in and out of Anza-Borrego Desert State Park, which is vast and steamy. We drive east to Ocotillo and then west again on the Great Southern Overland Stage Route of 1849, past ocotillos, faded yuccas, and clumps of yellow cactus. We park at the Vallecito Stage Stop

continued on page 8



San Diego cartoonist August 31, 1995



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The value to the Hahn group of this particular "exclusive right," however, is still up in the air, Lorge says. It all depends on whether or not another of Golding's much-hyped "visions"—a plan to build a multimillion-dollar canal between San Diego and Mexico Bay—ever materializes. "Heck," Lorge says, "if the buy-to-bay link ever becomes reality, it would go right through that meadow."

olla

and check Salazar's map, which

Range, Laguna Mountain,

first visit to Vallecito, and he

management, and other

When the reenterment occurs, it must be done with the

ceremonies aren't widely practiced now. The major cere-

described by the same Edward H. Davis who excavated the other

In 1919, Davis wrote that painted and ornamental birds

nages of the dead as hosts
attended with a funeral

on relatives." A photograph

pai medicine man, still ex-

Davis himself.

proponents like Davis and Pek may help revive old tra-

...Should we be going to a
...Indian to learn about our

"But it's a process made

these artifacts have long

18. J. H. Duerksen, *Can. J. Microbiol.*, **29**, 155 (1982).

"You have to get out of there," the woman says. ■

Safe House for a Beauty Queen

By Patty Brown

Not everyone in the fine, big house on West Walnut Street still believes.

But enough do, including the latest

woman to take her dream to this house perched on a hill above San Diego Bay.

Tiffany Stoker, of Clovis, Miss. California, is that woman. Her view of the bay — and the world beyond it — is amazing. Her pale blue eyes see it all so clearly from the comfortable place she occupies.

Stoker leaves in two weeks to meet, then compete, against 49 other women for the title of Miss America. To prepare for that pageant, she has been living in San Diego since winning her state crown in early July.

"Sometimes I have to pinch myself, and I say, 'I'm really going to Miss America,'" she said this week. "You talk about it when you're a little girl, and it think I'm going to be part of it."

And so she tans her body, tones her muscles, gets her clothes fitted, and studies the issues of the day. And every night, after talking on the phone to her boyfriend, Josh

Madden of Clovis, she slips under the mango bedspread in the king-size bed on West Walnut Street.

Stoker's host family, Vangie and Dick Burt, have opened their home for ten years to Miss Californians. Vangie Burt puts Miss America right up there with "baseball and apple pie." She also laughs with wide eyes about going to Atlantic City, New Jersey, every September to see a new woman crowned — and to play video poker in the casinos.

Vangie Burt is a believer. Her 23-year-old daughter, Mary Burt, is not. From Mary's view on West Walnut Street, the Miss America Pageant is at best entertainment, at worst a dangerous image for American women.

"We have such a problem with eating disorders in this nation, and this pageant puts such an emphasis on the size of your boobs and the size of your thighs," Mary Burt said.



Tiffany Stoker poses at the Burt home, in front of portraits of former Miss Californians.

"Women put a lot of pressure on themselves to be thin, and this just reinforces it. This isn't personal. She likes the easy-to-like 21-year-old Stoker. Mary Burt just thinks the swimsuit thing is a creek."

This is not an opinion that Miss California bears very often as she busies herself in San Diego. Much more common are the expectant, hopeful words of Mary Pie, a 39-year veteran of the Miss California program.

Some years you have your doubts, but in this gal, I think we have a winner."

Earlier this week, Bie chauffeured Stoker around San

Fantastic and esthetician, Tedi Shakespeare. ("Her ex-husband's name is William, isn't that awful?" Stoker said, giggling.) Shakespeare gives facials in a room with subdued lighting, a gurgling waterfall, and a black plaster of Paris bust of Shakespeare.

Shakespeare tended to Stoker's face with aromatics, oils, warm towels, and supple fingers. She found only one blemish: a baby zit on the chin. Could be stress, Shakespeare said, who otherwise voice purred about Stoker's "blonde" skin, which she attributed to Northern European genes.

Stoker knows she was being spoiled. "But how you feel has a lot to do with how you perform," she said. "This makes me feel good and special and important."

Shakespeare listened and nodded in agreement. People may mooch-pooch the Miss America Pageant, but they bet not do it in the presence of Shakespeare.

"It's a free world," she said, suddenly exhibiting a passion worthy of the Bard of Avon. "Don't these girls have a choice if they want to compete? It's one of the last good things we have going in this country. Other girls are going around with rings in their noses and having babies."

With clean pores, Stoker continued on her way to

Diego on a whirlwind spree to showcase her pre-pageant preparations. Stoker began the cloudless, warm day by soaking up the rays of the Ultra European High Speed Tanning Bed at a Mission Valley salon. To help pass the time, a Piva-hontas CD.

Then it was on to Faces



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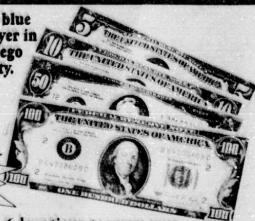
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FINALLY, FOOTBALL

How many readers watched Fox's NFL preview show last Monday? How many came away with a splitting headache? The Fox anchor team provided a volume of screams, a level of amphetamine mindlessness that could make the ardent football fan take up archery. Terry Bradshaw opened the show with stand-up monologue. This is not a misprint "Ardal" does not do headlines a reading of bad jokes justice. "Embarrassing" and "humiliating" are tighter fits. One hour of that shrill, phony football laugh-a-thon, and you see why women think men are buffoons.

Despite Fox's best efforts, football is finally here. The Sporting Box has Nevada built-back for the fourth year. It'll be calling in picks from his Vegas bunker. Regular readers will recall how the Sporting Box contest works. Two guest forecasters and I go up against the Vegas spread, pick three teams each week, and keep a running tote. After Super Bowl Sunday the forecaster with the highest winning percentage is crowned champion and, unless it's me, receives two round-trip airline tickets.

This year the Box welcome Jerome Micheli, a peppy gasoline attendant working in El Centro. Recently I stopped at his Chevron station, where Jerome attended to me and my truck. It had been so long since I'd seen a gasoline attendant, much less one that performed his duties cheerfully, that in no time we got to talking. Jerome is 19, left high school early, "wanted to make money." Jerome likes El Centro, sees no reason to move, likes his job, sees no reason to get another one. Jerome occasionally watches football but enjoys car magazines better. I invited him on board. This lad could be a contender!

As a better you try to get through football season with a \$2.5 percent winning average. That will take care of the ten-percent for the bookie or sports book collets on each transaction. If at the end of the season you can make the magic \$2.5, you've had fun, you haven't lost money, you've won some games in the last eight seasons, lost as many in the last eight seasons, and gotten to go to and screen on the TV for five months; you've had a good year.

There are a million tip sheets around. They work on the nothing-for-something principle, which is a nice principle indeed. In sports betting, you pay the tip sheet \$50 to \$500, and they'll give you their pick of the week. Their lack of the week, their super-hot, hot, can't-miss game of the week. As you can see, there's not a lot of manufacturing or over-head. There's one guy on the other end of the telephone, smoking a stogie and telling you, "Take Philly and the points." The best of those sheets, say Roy's or Short or the God Short, will at season's end finish with 60 percent or better winning average. This is considered excellent in the industry.

Last three years the winner of the Sporting Box football contest has averaged 62 percent, a very creditable performance. Two of those years the winner was not determined until after Super Bowl. We're talking down to the wire. I've won one year, Nevada Rob one last year, and my personal favorite, An Patron at Downtown Johnny Brown's, won two years ago. During that season I'd call the bar every Tuesday morning and ask who ever answered the phone for the week's picks. This demonstrates the essential quality of sport betting as Napoleon said about one of his generals, "I want him to be good, but he has to be lucky."

Nevada Rob is a real person and a pro. This is what he does — bet sports. He is consistent, winning at 58.59 percent year in and year out. The rest of us have good years and bad years. Over one season my dog could win the Sporting Box trophy. My dog, like me and like you, does not have time to read the all-newspapers and magazines Nevada Rob does not. So watch every game that's played, every season you can make the magic \$2.5, you've had fun, you haven't lost money, you've won some games in the last eight seasons, with all that work, there's no guarantee Bob, you've had fun. Just this time. Moderation, dear friends: the key to a pleasant football season.

The Sporting Box solicits your comments via Compuserve: 74640-2700; or Internet: sportbox@netcom.com; fax to the Reader: 231-4803; or by mail, P.O. Box 85803, San Diego, CA 92186-5803

SPORTING BOX



THE VEGAS LINE

Favorite	Spread	Underdog
San Francisco	8 1/2	NEW ORLEANS
PITTSBURGH	3	Detroit
NEW ENGLAND	3	Cleveland
PHILADELPHIA	6 1/2	Tampa Bay
INDIANAPOLIS	6 1/2	Cincinnati
GREEN BAY	7	St. Louis
ATLANTA	9	San Diego
Houston	9 1/2	JACKSONVILLE
MIAMI	9 1/2	N.Y. Jets
CHICAGO	4	San Diego
SEATTLE	3	Minnesota
Arizona	5 1/2	Washington
DENVER	5 1/2	Baltimore
Dallas	6	N.Y. Giants

Our Expert Pick:
Nevada Rob: Dallas, Oakland, Chicago, Jerome the Gas Guy: San Diego, San Francisco, Seattle, Sporting Box: Philly, Detroit, Green Bay

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1995 AUG



Jealousy ruled.
Under their ill-natured gaze, my sister's life became a kind of Cinderella's hell... mental chores and verbal abuse... that left her feeling bitter and cheap.
But for my brother and me, our lives plunged into a rather kind of hell... under another kind of gaze. You see, they had this thing about little boys' peters.

Shit.
Nobody passes with velocity like a little boy... small nozzle, high power. When you gotta go, you gotta go! You might jump up and down for a while... "GOTT A GO BAP! GOTT A GO BAP!"... get in there, try whippin' it out fast... and pop all over the room. Hit the toilet seat, the floor, the walls... like lovin' grip on a tiny garden hose. Just part of being a little boy.

But there'd be Gramma.
Gramma makes you strip naked... right in front of A'mata. Then she wipes the piss up with you underpants. And rubs 'em in your face. Harder you scream, harder she rubs. A'mata laughing, grinning at your little naked body.
Ugly fat bitch.

Saw one Marine six feet away... kneeling and gurgling... cough one word... "Dad"... then melt to the ground and die. Why not? You think about Dad in your last moment. How he used to give you whicker burns. Tickle your tummy. Tell you bedtime stories.

Billy goats kickin' a troll's ass.
Notes spattered.
"Cut her... cut off her..."
her speech devoid of nouns to explain such things, your eyes read the vulgarities in hers.
Gramma!

Then you start to cry like a little kid. "Please don't leave me out here! Don't leave me here..."

Nobody comes out to get you; you gotta save yourself.
Push with your one foot.
They're behind you, can't see you, so you push with that foot... push.
Insects screech and mate; nocturnal jungle birds taunt the dark with obscene boasts.
[phah-Q, phah-Q, phah-Q, phah-Q]
You're close to them, closer... then snag on a tree... a fucking snag a squirrel could snap... and you feel how it feels...

[phah-Q, phah-Q, phah-Q]
You have a soul... it lives within you... you feel it... feel a deserting you... slipping out your nose... thinner... slipping out your nose soft as thread...
[phah-Q, phah-Q]
Dear god! Don't let me die! Dear god! Don't let me die! Dear god! Don't let me die!
[phah-Q]
souds of the killed drift about you.

Fly like a thing winged down a hallway of wood past the kitchen and the bathroom and the stinking bedroom to the room where Billy Kirk stands naked from below the waist and soles as Gramma pulls his little penis and snips with a pair of scissors to purge yet another five-year-old boy of his sins...

Time travel me back with a wife, I'll fucking...
Poke grabs your sorry ass.
"Gotta, gotta fuck..."
Pulls you into a hole, whispers more shit.
"You're okay..."
Pain's the only thing keeping you alive: Doc. John shoots you up with morphine. You've never felt morphine before, that glow, that flow, that warm orgasmic massage from your balls to your brain.

your brain.
You begin to babble like an insane boy.
"I got 'em! I got 'em! I got 'em!"
And as they carry you up in a rain poncho, under those faraway stars, in that eerie moonlight, you're just happy as a birdshot you wasted those cocksuckers.
"I got 'em!"

PLANET OF THE ORANGE BOMB
July 20
Apollo 13 glows on TV... 25 years after the first landing... while I see reinforcement into a money belt. The endangered voyager voices his disposition for death in space. That means something.

I think.
The hassles of just trying to take all of the little things you want to remember to take and stacking them and then the fucking phone.
I hate it.
Dad called.
"Not getting cold feet, are you?" he said.
"No way."
Dad survived 21 raids over Germany... when his bomber was shot down, and afterward endured a year in a Nazi prison camp.
That means something, too.
Count out \$3000 in 20s and stuff 'em inside the money

belt. Don't give a rip about Saigon... not Hue, Quang Tri... not even Khe Sanh. None of those places. The only place I care about is that place... deep in the jungle.
Just that place.

July 21
Marine Corps Recruit Depot, San Diego. Standing on the colonial parade ground called the Grindler... where generations of treading ghosts betray their presence if you listen enough. Looking up to ridges of houses tucked among the trees, I remember, "You'll be there a week before you notice there's a city around you." The forwarder had been more than right: two weeks passed before my numbed soul woke and recognized the truth.

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Museum display of Vietnam War-era helicopter and ground crew.



And the planes, the planes, the planes, always landing and then roaring off like rockets into space.

Philips lost it on the rifle range...shaking and shooting and shaking...so they sneaked him away like a misbehaving ape. It was hard not to laugh.

There were so many guys like Philips. Today, the DPs still sing their cadences in tones atavistic and alluring, they're no longer allowed to swear. I hear; not are they allowed to use their fists on you for simply existing. That's all too bad. The world today is no more pretty than it was then.

Here's for the umpteenth time in my life. No other correspondent more revered 18-year-old Marine grunts or better understood them, calling each other Duke and Ivo, Uter and Shuck and Motherfucker, naming this lost with a special grace, as though it were the tenderest word in their language. At best, nothing can be explained, just described. Outside all brightness, sunlight reflecting off, centrifugal clouds spread over a cold, lumpy glacier. I'm the only Caucasian aboard, and the pilot says in English, "we'll be passing over Pleiku," and I can't help thinking he's speaking to me. No land is visible, but I know to the northwest, under those belching clouds, extends the Annamese Cordillera, most beautifully jagged mountains of the Montagnard tribes, a plateau-like place once called I Corps, place once for unborn bastards, rain-steamed hell of poisonous things. It was mostly esthetic. Here wrote, "In the way that we many Marines under 23 became exiles after a few months in I Corps." The movie, then plays in my head, city lights descending as we descend now, encapsulated into the clouds of unachieved brightness, turning to grayness, turning to strangeness. Let me play tourist for a few days. Then we'll go there...

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every corner say Saigon. I'm checked in to the Saigon Hotel, where many of our war journalists are staying. Some great, some not, some just alcoholic burritos in need of a romantic rush to regenerate getting drunk. I can identify. The good writers hated Saigon and its surreal "Five O'Clock Follies" and implausible truce with the reality of the bush. The same wrought-iron chairs (in which Herr, Sen. Flynn, Tim Page sat and drank) still work the Rex Hotel's breezy rooftop bar, surrounded by lighted plants and third-sized plastic elephants, bearing no the heaviness of tourism, mostly French. Lack of sleep (Saigon time is 6:30 a.m., yesterday), cocaine pills for pain, and Tigger and I had a drink at the Rex (where once this view included war with a sunset) leave me hallucinatory. Flipping pages of *Dispatches*.

Anesthetized enough to descend to the streets, I find them teeming with young people on scooters in uninterrupted cruise; crossing the street is more like swimming a too-crowded pool...there

seems no rule; on the sidewalks, teenage boys hock cheap nosemakeup, while every age of girl pants you to buy cigarette or gum or T-shirts or maps. And *la mamma* sells cooking rice and noodles and shrimp and soups on ground-level stalls and the mixed smell of humanity and humidity, smoke and urine, reminiscent of no other place in the world; beggars with prenatally deformed limbs propel themselves on dollies by hand; they are hard to look at...hard not to look at; hundreds of destitute men my age sit in three wheeled cycles and pester for my patronage; nearly all of them (like the omnipresent beggars with blown off legs) pay the price still for their long-ago conscription to the conquered side.

Danang, six or so hundred miles north of Saigon, is where the first U.S. Marines splashed ashore.

Floating in the direction of Dong Du Street and my lodging, I note the Hotel Continental², where another open-air bar (the infamous Continental Shelf) once drew the journalists and civilian warmongers like flies. The Continental also accommodated the setting for a Graham Greene novel, *The Quiet American*...inviting little tale of a man involved with an engaging whore. Prostitution is officially banned today (indigenous females are forbidden to

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share hotel rooms), yet the profession is easily available. Two doors from the Saigon Hotel, into the charming Lan Fang Hair Salon, I wander (an American) and mutter gauchely *low nhai* (shave face) and *gay daw* (shampoo hair) and *mai sau vai* (massage shoulders); this last attendant consumes in four, employs all of her limbs, and soothes more than my shoulders. Four dollars. Few dollars more... say *mai sau* Y.M.

July 24
5:25 a.m. In San Diego it's mid-afternoon; below my sixth floor balcony, I watch people rising, sweeping their claim of sidewalk with tied-grass brooms, building their fires; a roosters' crow punctuates the verdant rhythm of morning, the sound of insects' buzzing, of flocked birds soaring, the agiles pattern of perfection. Nearby, a red flag flutters....

July 25
Dunang
Here is the heat I remember. Hit Dunang Airport this a.m. with my guide, Mr. Hien (HIE en). It was about a two-hour flight. He seems nice. Speaks pretty good English...million times better in my Vietnamese, anyway.

A young man driving a small Toyota (that chimes jungle bells backing up) picks us up. I'd been staring for some time at the same mountain I'd stared at 25 years before (18, totally lost, obviously yet to life's sudden de-allocation) recalling a technician's perception somewhere out there are people I'm going to kill, or be killed by.

Dunang forever burns in the brain as first and last tastes arrived here (quickly sent north), returned here (USS Sanctuary, badly blown up). A quick trip, less'n 6 months of a 13-month tour, leaving a permanent aftertaste. Here, six or so hundred miles north of Saigon, is where the first U.S. Marines splashed ashore, and here they quickly established the most heavily defended city in the American War (as the Vietnamese call it).

Driving through this city of 400,000, we pass a statue, standing 35 feet tall, of a woman in black pajamas; Mr. Hien explains, through corruption (and naivete), she succeeded (several times) in penetrating "friendly" positions, catching a ride on a chopper loaded with young Marines, stashing a live grenade, and jumping into the Cam Le River below....

BOOKS!



U.S. Marine's jungle boot and fragment of exploded Claymore mine

"She hero now," Mr. Hien says.

1:05 p.m. Near top of a jungle-crusted hillcock, where walkways lead to centuries-old sanctuaries built within caves and convoluted crevices, where monks chant amid clash of gongs and smell of incense, where knife-scared sockets of blinded beggars stare... I

A 37-meter-high mast...where the VC flag once flew...still crowns the napalmed double pyramid of plastered brick.

pay a girl 500 dong to guide me to the summit of Thuy Son, largest of the Marble Mountains. Outside places peckmarked by bullets describe a dispassionate of the past. Inside...a tale of sunlight swirls up from Buddha and out a three-foot bomb hole into the sky. A dark passage narrows into steep chimneys of worn-slick marble...one leading to light.

Atop the largest of the five Marble Mountains, where U.S. Spec. Forces once volleyed with Viet Cong for control of the high ground, I can see everything: the South China Sea, Monkey

Mountain, Bay of (Dunang, Dunang Airport, Highway 1, Cam Le and Vinh Dien Rivers, the distant Tu Cam Bridge, and a spooky place Marines called the River, stitching it all together in turbulent arc...endless hedgerows and rice paddies.

2:40 p.m. Halfway down. Directly below, I spot the rotting remains of a Green Beret tombstone. "Can I go there?" "No way," Mr. Hien says. "Many police, civilian, no permission."

Recently, Mr. Hien guided another American veteran to this mound, a former Green Beret, one who'd returned in search of a little boy he'd befriended decades before...before the little boy, scrambling up a secret passage, tripped a mine planted by the Green Beret. He did find his boy, now a legless man, and gave him \$300 (here, an inexpressible fortune), plus mechanical means for mobility.

6:25 p.m. "It was a great curving stretch of beachfront that faced the Bay of Dunang."

China beach.

We've all heard of this place, huh? The power of TV. Perhaps the most beautiful beach in the world. Place of country R&R...surf and barbecue and beer...no girlfriends, wives, family...melancholy respite from the physical agony of Soapin' n' Poo-poo for Lake the Cook in Land of the Living. Good grunts get their reward...motivation to kill some more. Nearby there'd be a hospital. And beside it, a warehouse...place where KMs got bellies walked on to sequester shit out of dead hawks. Earlier, some students from France approached me on the beach (noting my tank top -- "SAN DIEGO USA" -- and visible scars) to ask, "Did you fight in the war?" "Yeah," then, "How does it feel to come back?" So I was nice, fed 'em some bullshit, and I...me to meet you, so long... walked away.

The sun is setting. The lanterns of fishing boats on the South China Sea blink like fireflies. From somewhere behind me, in a sandy expanse of trees, I hear those "fuck you" birds hoot...some haunting residue here...some ever-aching loneliness.

July 26

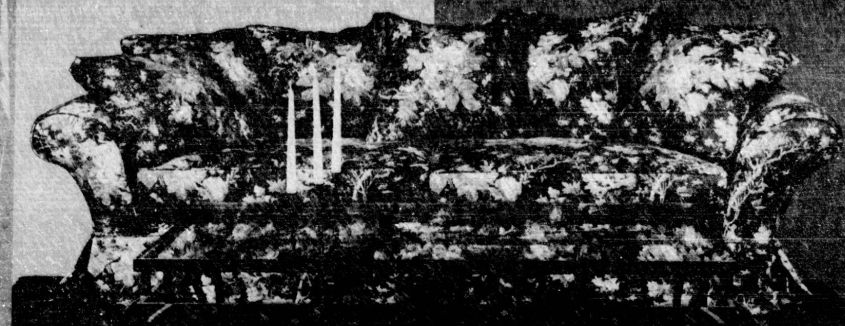
11:30 a.m. Hue City, near the Citadel. Sitting on the terrace of the Huong Gian Hotel with

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Mr. Hien, eating steamed shrimp, drinking Hue-brewed Huda beers, rereading Her's chapter on the battle waged here...

A little boy of about ten came up to a bunch of Marines from Charlie Company. He was laughing and moving his head from side to side in a funny way. The fierceness in his eyes

should have told everyone what it was, but he had never occurred to most of the grunts that a Vietnamese child could be driven mad too... and a black grunt grabbed him from behind and held his arms. "C'mon, poor little boy, here one of these grunts mothers shoots you," he said, and carried the boy to where the company were.

"Jane Fond's ought to come here," I say.
Mr. Hien, high school student in Hue during the battle, lights a cigarette.
"She popular now," he says.
During the 1968 Tet Offensive, while the U.S. military command awaited attack at Khe Sanh, the North Vietnamese Army (NVA) walked into the former Imperial City and took over Hue.

University students (secretly connected to the National Liberation Front, a.k.a. Viet Cong) entered the two-centuries-old Citadel and defiantly raised the red VC flag. As well, they provided the Communists with a list of approximately 3000 civilians: teachers, students, Buddhist monks, Catholic priests, shop owners, anybody suspected of

being sympathetic to the puppet government), persons the NVA then arrested and shot, dubbed to death, or buried alive.
"Many people die," he says.
"They kill many teachers, many students, many in French, hand and arm, they tie together, five or ten people, just tie together, just shoot in head."
"Jane's sort of people," Mr. Hien.
Hien snuffs his cigarette.

"I remember Citadel," he says, looking toward the dark remains. "American make a circle, I saw black smoke, high and American fly around circle to shoot, many, many guns, they shoot."
The sudden sound of machine gun-fire erupts.
"What the...?"
"No no," Hien says. "That for fishing, for good luck, new boat for fishing."
Anchored sampans crowd the banks of the Perfume River, while one being christened (caterpillars blasting) swings from the mast toward an airplane engine throats loudly with a still-unnerving similarity to the thump of an assault helicopter...

1:30 p.m. The Citadel. Sweeping under the mudday sun, I climb a shattered main gate and walk the south rampart. A 37-meter high-mast, where the VC flag once flew... still crowns the napointed double pyramid of plastered brick. Reaching the base, I place my fingers on embossed machine gun bullet tattoos long ago by some grunt's "pin." Even in ruins, the Citadel overawes. Outside its ten-kilometer circumference, an obsolete most chokes on alleys, inside, birds and grasses claim a bomb-leveled treasure. Jane is the Imperial Endowment, gone is the Forbidden Purple City, gone are the inhabitants. Two-thirds of Hue once lived here. Ten thousand people died. Hue was war like you always imagined war to be in order to save it, you had to destroy it.

8:30 p.m. On the terrace drinking Huda's, Jane tomorrow for Dong Ha, soon the jungle. Need pain pills. Paid a boy a buck to canoe me and Hien across the Perfume River to the Dong Ha Market. Entrance is a squalid jumble of shacks and open sewage crammed either side of a wooden stairway. Need medicine! Everything you could ever want... stuffed baby crocodiles, air-dried monkeys, dead cobras, vipers... as there. Place sold me cocaine over the counter. Everything else under the sun... clothing, rice flour, Honda's, stereo, shoes, James barbers, hammocks, NVA helmets, Zippo lighters, USMC dog tags... is there. Man with leg blown off at the ankle held out his hat to me and grinned like a dog. Vets of the south who go blown up get nothing. Tried to find him, again, but he'd crawled away. There was a gallery selling portraits of Che Guevara and... no fishy shit. Jane founda. I've snipped her picture.

July 27
3:30 a.m. Highway 1
Started this route from Danang, snaked up a high mountain dotted by French-built lookouts, made a summit stop where an English-speaking vendor claimed to be the one translated for the Corps, staked down the other side, found

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tiny pagoda memorials to countless bus-wreck casualties glided through aesthetic fishing villages past the unrecognizable 17th landing zone. Tomahawks and Roy and Eagle and finally the skeletal gates of Phu Bai and into Hue...continue today...ghost 17th Sally and Evans click by. Far, far away, I see blue-green peaks poking into ugly clouds, peaks of the Annamese Cordillera...Tuong

Son Mountains.
Tap Mr. Hien's shoulder.
"That's where we'll be going huh?"
Mr. Hien smiles crookedly.
"Yes."
He's not real hot on the idea.
"My friend once fly helicopter to Ho Chi Minh Trail."
"There?"
"Yes. He take special forces."

They jump out already. He don't know which direction, but NVA shoot one B41 through window...go out other window...big tree...explode...and blade of helicopter break in half. Half blade only! At first he can't take off...then he take off.
"Half a blade?"
"With vibration..."
We both laugh.
"He lucky."

7:20 a.m. Near Quang Tri.
There are no reasonable rules of the highway in Vietnam: right-of-way concepts don't even exist: our young driver swerves in and out of both lanes of traffic...lodging buckering trucks, mucking cars, power-stuffed busses, bicyclists, scooters, rice-laden cow-pulled carts, water buffaloes, chickens, pigs, goats, scurrying old mamma-sans, five billion

children...blaring the horn ten times a minute.
"How come you don't all just shoot each other over here?"
Hien lights a cigarette.
"We call this the Horrible Highway," he says.
"Well, no shit."
But Hien doesn't smile.
"In Quang Tri with my family, VC go through Dong Hoi and overrun Quang Tri...so my family have to leave...have

to leave everything...from Quang Tri to Hue...thousands people on this road...bicycle and everything...and VC shoot cannon along the road and road become corpse...bodies along it...so we say the Horrible Highway."
"You saw this?"
"Yes, I been here."
White matter towers rising the red flag appear regularly on Highway 1 and everywhere else) honoring the 1,100,000 Communist fighters killed in 21 years of war. There are no memorials for the 223,748 South Vietnamese killed, nor for the 58,200 Americans killed, nor for the 520 South Koreans, Australians, New Zealanders, and Thai soldiers...

Who blames em?
"I tell show you next place," Mr. Hien says.
Driver pull over and parks in front of a small Catholic church, or rather its remains. One of the few original structures left standing in Quang Tri, it is reminiscent of a similar building in Hiroshima. Here, the cross still stands (tottering) atop naked beams. None of the building has a roof, and there's scarcely a square foot of wall unblemished by shrapnel or direct hits from rockets and artillery. All around, the vegetation has reclaimed. In some strange way, I sense an unexplainable beauty to this place.

7:50 a.m. Quang Tri City.
In spring of 1972, while Henry K. and the boss drank wine and talked peace in Paris, four divisions of NVA poured across the DMZ and wasted this place over the next four months. South Vietnamese artillery and U.S. bombing (in superabundance) helped flatten a city of 850,000 people. They used to be a citadel here, too.
"There, see?" Mr. Hien says.
"Yeah..." I'm lying.
There's nothing here looks any different'n any tumbledown shithole in New Mexico.

8:10 Car problems.
We slowed to take a picture, and the Toyota coughed dead. Hien and driver have their heads under the hood. I'm to stay inside.

"No permission," Hien said.
Across a flat spread of sandy soil and scrub, I see Quang Tri Military Base...only...there's nothing left. There I spent a first night in country (This ain't had I thought) among 50,000 troops eagerly availing themselves of tanker-pumped showers and stove-cooked meals and open-air pissers and outhouse shitters and Big PX and diesel-generated electricity and cold beer (Schlitz and Pabst) for ten cents a can. I stood out like a boy without hair in a high school shower...shiny boots, clean ut'es, 14-year-old face...that would change. Some "bad as motherfuckers" in from the bush (recovering from injuries) had ugly festered sores growing on their arms.
"Jungle rot, man...you get

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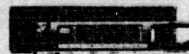
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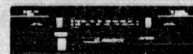
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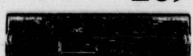
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KAK! KAK! KAK! KAK!

Those grunts began finger-pointing each other, going "Kak kak kak kak kak..." and "Tat tat tat tat tat..." and falling down rolling on me in the sand.

and north from Quang Tri to the Ben Ha River. I'm fuckin' Z...the demilitarized zone. Shit, calling that place demilitarized was like calling an open sewer sanitized. Dong Ha was headquarters for the 3rd Marine Division. Didn't know that then. Didn't know anything then. When I came back from Quang Tri, new jungle holes, camouflage patterns, M16s, fuckin' shit!

Hadn't seen a Viet Cong or an NVA or a dead body, but.... "We stay here," Mr. Hien says.

It's a U-shaped hotel, and my narrow second-floor room's a place Norman Bates'd probably like. There are four beds (though I'm alone) with foam rubber mattresses. Blue wallpaper is water-stained and mostly taped together. Ceiling is tall. Two great bulbs, high on the wall.

light the room a dim brown. Bathroom has a toilet and sink. A hose and nozzle provides shower. There's no stall. Everything (including the sink) pours directly onto the tile, then drains out a tube, between floor and wall.

Mr. Hien had me fill out a form (another one), allowing me inside the 13M2. He says certain payoffs have been made that we can square up later...even sleep with my money belt on...soon depart for Khas Sanh.

1995 AUG

starting to piss. Fragments of flare casings litter the ground. A piece of tattered silk flutters on a branch. I recall odorous pauses of night, between firings of monstrous 175mm cannons, flares drifting under miniature parachutes, adding surreal shadows to the dark.

"He uh killed right here?"
Mr. Tinh points to a big hole.

"Who?"
"Captain Carol. He uh killed here... it a Russian rocket. Then a General Wei more 'un... he uh come here. he say one order to every Marine to call this uh position a Camp Carol... for one U.S. Marine hero."

"Killed right here?"
"Yes... he bought it."

10:45 a.m. The Rockpile.

It rises from a base of boulders and scree nearly 1000 feet, the last 350 leaning straight up into a sharp edge; an expert climber might reach top without killing himself, but Marine observers, dangling precariously from helicopters, dropped to it. Nearby clones (dubbed "the razorbacks") extend northwest into the Annamese Cordillera and extreme reach of the Cam Lo River. Overgrowing these sharp ridges is an almost impenetrable jungle of thick brush topped by a double canopy of trees, one 30 feet high, the other 100. Its steamy growth is territory of Montagnard tribes and forever closed to tourists. No American has stepped foot in there since the war.

Hien and Mr. Tinh talk to a woman living in a hotel beside Highway 9; many children and dogs flit about. The trails of red clay behind her, glistening from an unseasonable rain,

twist past the Rockpile and disappear into the jungle. Hien and the woman talk with moving arms. She keeps looking at me. Mr. Tinh joins in the jabber, repeatedly pointing his finger to me, then to the jungle. The children stare. The woman laughs...

We move on.

Hien crams in back with Tinh and me, and the woman rides shotgun. We zoom down Highway 9 (now winding south) to what place I know not. My window is open and rain spits on my face. I see grass-roofed huts at the foot of steeply rising hills. Threads of smoke swirl out of patches of smoking forest. Mr. Tinh

Nobody knows how many Communist soldiers died (they have 300,000 MIAs), but it was bloody. And bloody for U.S. Marines (one of every five was killed or wounded).

(who Hien says "walked" with the 4th Marines) touches his small finger to a battle map of the DMZ.

"We here," he says.

"Close to LZ Stud?" I say.

"Stud, yes... we go see a VC."

"NVA?"

"He train in Hanoi... fight for VC... he chief, Montagnard chief... once he uh enemy."

We pass a small military outpost and an idling Russian-

made jeep filled with soldiers; Hien warns not to let police see my map.

"They worry you undercover," he says.

"So who're we gonna see?"

"He a local guy," Tinh says. "He know where mine, where a bamboo trap..."

"Where the tigers are?"

"Yes, tiger!" laughs Tinh.

"Where the mamma son..." adds Hien.

"You know, when Americans have LZ over here, he a chief... chief for Montagnard... a platoon for North Vietnam Army."

The woman takes us off the road to a house on stilts. A fence of old branches fences nothing. Chickens peck. Dogs and pigs sniff dirt. Beside the house, immense piles of salvage (defused bombs, fins of exploded mortars, tarmac strips, machine-gun prows) occupy the ground. Another laughing woman is here, more children staring...

I recognize the contour of this land, and memory tugs my soul where the ground ahead breeds grass, there once were miles of connected tarmac, and just over that low hill, there existed a place of death and sandbugged huts, an ugly outlaw place called LZ Stud (Vandegrift Combat Base). Middle of my first night there, three days before the bush, eight drunk grunts with guns jerked me and two others off our cots. Luit teenage killers out for fun. The bush was never so dangerous as LZ Stud. Stud, place of random murders (grenades chucked 'tween tents, for kudos) and spontaneous suicides (second night, one drunk Indian blew his head off in front of me). Stud... place of brutal initiations of boots fresh-hatched on a planet gone insane. We

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Mary: I'm a nurse and was working nights at the time. It took us ten days. But by then, it was cinched. I definitely had the feeling that "this is the kind of person I've been wanting to meet."

Will: We started living together a year after we met. I suggested that we get married a couple of times, but Mary was more hesitant.

Mary: When I first placed the ad, I was just looking for some men to socialize with. Now I think that maybe I did want a partner but didn't want to admit it to myself.

Will: We just celebrated our third anniversary in Baja, at the same place where we had our honeymoon. That was the camping trip where it rained for 24 hours and everything started floating away — including the tent. It was a test, and we survived it.

Mary: We designed our wedding bands to have a mountain range, a desert, and an ocean on them. Different sides turn up at different times. It reminds me of the ebb and flow of a relationship.

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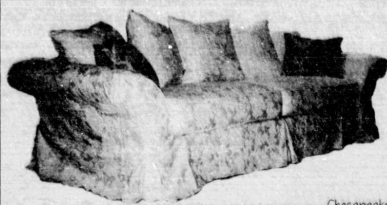
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were "pussies" untested by fear of death, deserving of contempt...deserving his leg broken (done to one)...deserving his jaw crushed (done to the other one). Lucky for me, two attackers were my "buddies" in Quang Tri.

12:30 p.m. Cafe in Khe Sanh Town.

Eating noodles and dog meat. Broth's got a gross hue to it. Meat's a bit stringy. Noodles are good. Outside this shed-kitchen, it's raining like it's the monsoon. This is supposed to be the last season, and I'm wondering about all these treeless mountains. Found Khe Sanh...

"They drop oh-rangy bomb," says Mr. Timb.

Can that change the damn weather? Going into the jungle tomorrow has my stomach upset; maybe I should've ordered chicken.

1:10 p.m. Lang Vei Special Forces Camp.

Beside the road, a chiseled slab reads "BUILT BY U.S. AND SAIGON PUPPETS". Hien puts his hand over the P-word, and I snap a picture. Here is a spooky place once shaped like a dog bone, not much's left, except blown-up bunkers and lurking spirits, next to my foot, an 81mm mortar lies dormant in the mud. What happened here in '68 freaked everybody. It wasn't supposed to happen. "NVA with tanks?" They rumbled out of the jungle from Laos in the dark. Ninety percent of the Greek Berets were casualties; of 500 Montagnard recruits (Montagnards fought for both sides), 316 were slaughtered.

1:55 p.m. Khe Sanh Combat Base.

Rain pours in sheets. In a way, it's like walking on Mars, all this red mud, shallow craters everywhere. You can see the runway, cause nothing grows there. Found a crushed Pabst beer can and piece of C-ration can...things recently unearthed. Despite the risk, impoverished locals dig for metal to sell as scrap (steel pays a penny a pound). Through the mist I see the demoralized 881 North and 881 South, where the 9th Marines (the real "Walking Dead") fought NVA hand-to-hand. If I had the time, I'd hole somebody and go there. Ghosts of abandoned dead are always present at these places. Five hundred Americans died here. At least 10,000 NVA. And when it was all over...when this godless land had been saved...we just sneaked away.

3:00 p.m. Con Thien Firebase.

There were 13,065 Marines killed in Vietnam, 88633 wounded. Usually it happened piecemeal...mine here, sniper there...other times a point man tripped a daisy chain and blew his squad away. Sometimes it was like war in the Pacific: screaming NVA charging on Hill 881 in uniforms soaked off dead Marines. Then there's July 2, 1967...Con Thien. I was still in high school, ready for the Fourth, when Dad said "Mike Bradley got killed." He was 21. And he was cool...my boyfriend friend and idol. Paper said he'd already earned two Purple Hearts. It was a really tiny article. Day I learned David Michael Bradley was dead was the day I "joined the Corps."

Returning from Khe Sanh, we turned off Highway 1 at Cam Lo and headed north on Route 561 (the "one-zero line") and drove four miles. Here it's flat, the forbidding Truong Son Mountains rising to the west, and I walk with Mr. Timb up a diminutive hill ill-fated by name...Con Thien ("Hill of Angels"). The rain has stopped. Agashly breeze blows ripples on ponds inside craters formed by 40,000 tons of bombs. Here are pieces of sandbags. Shreds of flak jackets. On the other side, a charred concrete bunker, a wide field of foliage stalked by nesting poles...old minefield...stretches northward. Even the poorest of scavengers won't go there. Looking beyond the minefield, I'm thinking of

Mike...trying to feel what it felt like.

In the hot summer of '67, Con Thien marked the northwest corner of Leatherneck Square (configured with combat bases at Cam Lo, Dong Ha, and Gio Linh), where its combat-depleted grunts were burdened with the additional duty of constructing the infamous McNamara's Line (a barrier north of the square 600 meters wide); this doomed project drew NVA artillery, rockets, and ground attack like shit flies to a feed lot. On Sunday morning, July 2, companies A and B (Mike's company), 9th Marines, began a search-and-destroy operation code named Buffalo. Four kilometers north up hedgerow-lined 561, Company B came under fire from thought-to-be snipers to their horror, the snipers were in fact two battalions of the 90th NVA Regiment (outnumbering Marines four to one). Flamethrowers (supplied by Russians) forced the Marines into the open...completely exposed to machine-gun fire and exploding mines fired from cannons deep inside the DMZ. In minutes, Company B was systematically annihilated.

6:00 p.m. Back in Dong Ha.

Walking through crowded passages in a market between Tran Phu Street and the river...

As we entered, a puffed-up man smiled at me with poisonous eyes, cigarette smoke slithering out his nose. Mr. Timb (who with

rents a stall here) said not to look at the man. Later he said, "He was

market." And he explained how, several months before, a woman from Hue became

hysterical upon seeing him; how she'd remembered this man from a long ago Tet

how this man looked at her and just laughed; how this man'd executed the woman's husband.

Then picks out the things we need...carton of cigarettes, two-gallon plastic jug (used), large sack of taffies, instant noodles (etc.), and I pay. A pretty lipstick-woman dressed in white silk darts her eyes. Hien gets a funny smile on his face, whispers "Mah sue...mamam sue!"

Leaving the market, I sense the owner's stare.

"We go now," Mr. Timb says.

Look at the owner anyway; smile in my devil's eyes...

Fuck you.

6:30 p.m. Twilight.

Winding on foot through a jungle of lurking dogs and fenced-in chicken and shedlike houses in search of "Vietnamese whiskey" or rice wine or whatever you want to call it...it's moonshine.

"You here alone," Mr. Timb says, "they all kill you."

Come to a place resembling an old wood garage. Smell of alcohol's in the air. Sanding proprietor shows me around...in a side shed pots of mush cook...escorts me and Hien (who'll handle the money exchange) and Mr. Timb to a table. Woman brings slices of mango on a saucer and some tiny teapots without handles. Hien sets a pack of cigarettes on the table. Timb says...now I do. Man pours the (one) liquid in my cup. I sip...tasting carefully, nodding...smile and say, "That's good!" (Lighter fluid never tasted better.)

11:30 p.m. Back in gothic room of Nha Khanh Bun Dien Thien Bun Quang Tri Hotel, where a

So drunk. At Hung Vinh Restaurant, Hien and Mr. Timb and our driver joined me for sacred something (it was awful good)...and rice and shrimp and frog legs and spicy cauliflower and peppers so hot my eyes melted in droplets off my face; endless 22-ounce Taiwan beer in

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tried to flick it off, but it sucked to his thumb.

12:50 p.m. Been climbing a steep mountain for 45 minutes. Struggle vines with scabbed fishhook thorns and, greatly irritate. I sweat profusely. The "old man" (in his 50s) doesn't even breathe. He'd spotted an American ginseng beside the trail, picked it up, speckled it "tween divided trunks of a slender tree, bushy trap—and grinned. I saw it (I was squatting, smoking) and wait for Hien. Slivers of gray skin pierce the high canopy. My fingers sting, the early stages of cellulitis, jungle yet, here already. Small red sores (from fingerhorns to elbows) will ripen into boils, scabbing over, ripping open... serrated edges of elephant grass 15 feet high, fishhook vines, countless stinging insects and flies, invisible eggs laid, vibrating larvae...

Hien arrives, dripping, helped by Hung, struggling for his breath.

"I sweat," he whispers.

"Me worry," I say.

"Why?"

"Hien, you very tired."

1:20 p.m. Mountains in the Truong Son rise over 8000 feet, one, to the far distance, still hides its peak in the clouds there. Fire Support Base Neville existed, shrouded in ever-present mist, where Dracula might've lived, and... in metaphor, did.

Those shivering Marines suffered!

Then, so did we all.

I stand atop FSH Russell (its cryptic, IF: KD912591) and gaze everywhere from its remains. Here, giant weapons fired dismemberment for miles. I ask Hung (through Hien) if any other Mor has ventured here since the war. Hung laughs at it.

grows) my absurdity.

"No one goes this far," he says.

There is no jungle here, just "American grass" (what we called elephant grass). It grows in the breeze (toward my shoulders like God's sword). I'd been here before. Then, it was bald and red-orange in mud. Forest green sandbags fortified fighting holes dug into clay. Trenches circled in glowing periphery, but feet below the trenches triple coils of concrete (razor wire) challenged sappers to dare crawl out of the jungle. Here, the NVA overran Russell's defenses in one night of terror, their shadows flying under parachute flares, their satchel charges and, hence

Before retiring, I'd consumed two wafers of codeine dissolved in tea. One way to deal with pain.

Communist grenades (Chico's) exploding, their AK's stacking

A.A.A. A.A.A. A.A.A. A.A.A. A.A.A.

Littered on the ground, the routine things of survival: canteen, plastic bug juice bottle, rubber sole of a jungle boot, chorched liner of a Marine's helmet, baby powder container.

Guns don't wear underwear, in the jungle, you'd get diarrhea

fast, plus your single not; baby powder, Aced Aid, candy... we begged for things from home to make life more livable.

Below this mountain, the upper Cam Lo River loops from

Helicopter Valley (where the cartwheeling rotor of an exploding

chopper sliced Marines in half), round crater, dented LZ Maing (where I threw my first grenade); past Hill 904 (Munier's Ridge) where we'd lashed after Stud ("One specky lookin' noddle tickle," said brother said); "tween endless rising ridges at utter edge of the Z... no man's land... place where recon Marines lurked in its man teams... place we jumped our heart-shot Ron McLean (caption of actor Jimmy Stewart), and many klicks (kilometers) away, a pyramid of solid rock points to a high place clouded at, KD86617... LZ Catapult, where I left the war. And for miles, and miles and miles, as far as my one eye can see, the terrain is gone. Agent Orange... that sprayed American herbicide Mt. Taib'd called "Oh range bomb."

"After..."

Hung's talking to Hien, his voice and expression from Hien turns to me. Behind him, far away and below, a perceptible threat of smoke rises in the Valley of Song Cam Lo.

"He can take only you," Hien says.

"I know."

"It's very dangerous..."

"Hien, still Mr. Hung, Rev. And Erich there..."

The trail down is very steep. More's likely, the seat of my pants is going to get ripped open. Who cares? Hung and Hien light cigarettes. Hung mutters something. Both men laugh. Hung says good bye to those, then looks to me, then starts down the trail. I began to follow, then pause. Look back at Hien.

"What were you guys laughing at?"

Hien smiles broadly.

"Mr. Hung, he say it funny he protect you, he say, before

1975, if he see you, he kill you."

"Oh, yeah?" I say. "Not if I'd seen him first."

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SLIMEBALL

This is the conclusion of a two-part story. Last week's installment detailed the author's early delinquency, developing drug addiction, and time in prison.

I was a cool dude morning with dark socks. As I walked through the final gate, I felt a chill run the length of my back. I'd thought about this day since I was arrested and sent to prison more than two years earlier.

I walked out with \$40, a cheap suit, and no social skills. A crumpled shoebox under my arm held everything I owned. With these items, and more than seven years of incarceration and addiction behind me, I would make my way in the world. I was 22 years old.

I got into a car with one other convict and a tall, brown bull who was driving us into Tehachap. I climbed into the car, and I remember how strange it felt to sit in a vehicle, roll a window down, smell gasoline. I was alone in the back seat, and as we pulled away from the curb, I turned around and watched prison life's precarious uncertainty fade into the distance.

"This is it," the bull said, as he pulled up in front of the Greyhound ticket office. "Good luck."

"Yeah," I said to myself as I shut the door and watched him drive away.

I walked in, went to the front desk, and pushed a \$20 bill to the woman across the counter. She was about 20 with bright blue eyes and shoulder-length blond hair. And cleavage.

"San Diego," I said. "Will that be one way?" "Hope so." "Excuse me?" "Yeah, one way."

She did my bus ticket and change back across the counter.

"Have a nice day," she said, smiling. I found myself staring at her feminine features as a fat man would eyeball a jelly-filled donut.

"Thanks," I said.

I walked down the street to a small store and bought a pair of jeans and a T-shirt. I stood in front of the full-length mirror in the dressing room and stared at my new Levi's and black T-shirt.

"Free," I whispered to the image in the mirror. A smile formed on my lips.

Walking out of the dressing room, I threw out my state-issued monkey suit in the trash can, paid the clerk, and walked back to wait for my bus.

I got on the bus and sat in the far back seat. I couldn't help thinking about the bus ride that brought me to prison, cuffed and shackled like an animal.

As the bus meandered through the Bakerfield mountains toward Interstate 5, the steady drive of the bus lulled most of the passengers to sleep. I remained awake, not comfortable sleeping so close to dozens of strangers. It's a



RABBIT'S BAD HABITS, Part II by John Olson

The author at Tehachap prison, 1973

prison thing.

I knew I was home when we passed Camp Pendleton, Mount San Jacinto, then Mission Bay. The familiar skyline of downtown San Diego looked refreshing, and I felt I was being reacquainted with an old friend. The bus crunched past the county jail on Front Street before grooming to a stop at the Greyhound bus depot.

"Some of the patients are ambulatory and some are bedridden or wheelchair-bound. About half of them are incontinent and require diapering," she said.

I saw my mother and brother Steve both smiling as I walked into the station. "You look healthy, brother," Steve said. "It's all that good show I've been eating."

I saw, making them laugh. We drove to Steve's apartment on Adams Avenue in North Park so I could meet my new nephew Stephen, who was 16 months old. Just as I picked him up, he dropped a load in his diaper, as if he were upset I hadn't come to see him earlier. He was a good-looking kid, and I

thought about my own two children, Renee and Cyndi.

I was going to live at my mother's house in Linda Vista until I could make enough money to move out. No matter how many times I looked up, she was always willing to help me out.

"This time it'll be different," she said each time I got released.

My standard response was, "Yeah, Ma, I think so, too."

I called my ex-girlfriend Amy's parents' house and left my phone number with her mother, Mary. She was pleasant but couldn't give me any information on her daughter's whereabouts. After a few days of phone calls with no response, I quit calling.

A week later, I moved in with an attractive, streetwise woman named Brenda who lived in a crackhouse apartment on Ulm Street in Linda

Vista. She was a petite blonde who worked as a cocktail waitress at the Showboat night club on Broadway. Brenda's husband, a man I knew before I went to prison, no more deranged than anybody else I knew in Linda Vista, had recently been sent to Alameda State Hospital for the criminally insane in Central California.

Brenda was opposed to being used them. One time we were at a party, and someone she knew fired up a fatty in front of her. She made a comment about never associating with that person again, then demanded we leave.

"Whodda wanna leave her?" I asked.

"That guy's a druggie," I said. "Jesus, Brenda, don't get your panties in a bunch. It's not just."

"Same thing," she said, and walked out.

For months I looked for work, but I had no skills and could barely converse myself from a jobhouse. I thought, spoke, and ate like a convict.

I struggled with my addiction before finally succumbing. I began running with some crazed people and resumed my self-destructive behavior.

Brenda left me and said to tell her I got my life together.

In early 1974, I met a nurse's aide who worked at a hospital in Kearny, Mexico. One evening she gave me directions to pick her up after work. It was near juvenile hall.

"You think you can find her?" "Yeah, I think so. I know that area fairly well."

I was half an hour early, so I waited in the lobby for her shift to end. Took time, and because my parole officer was busting my chops to find employment — I filled out an application for work. I omitted my police record and embellished other areas. I said I only needed a few more credits to get my B.A. in psychology from Penn State — Penn State, State Pen. — done enough.

I dropped the application in the "in" slot on the receptionist's desk, expecting her to file it in the wastebasket the next day. I was surprised when a nurse called me for an interview. The position was psychiatric assistant in the adolescent health care facility.

The exterior of the hospital was impressive: a white, two-story building with two white columns flanking both sides of a double-doored entrance. It smelled of fresh paint. The windows on the building's face had shutters.

The lobby was covered with a thick burgundy carpet. A wide staircase led upstairs to administrators' offices and meeting rooms. To the right, a middle-aged receptionist sat behind an expensive-looking desk.

"May I help you?" she asked. I told her who I was and that I was there to meet the shift nurse for an orientation.

"Oh, yes, she's expecting you. Have a seat."

Mr. Olson, and I'll page her for you."

Mr. Olson? Amongst what a bachelor's degree from Penn State will do for a person's status. I sat down, leafed through a magazine, and waited for the nurse. She arrived about ten minutes later, a respectable woman who looked to be in her early 40s.

"Sorry I'm late, I was right in the middle of dispensing meds," she said. "Would you like to take a tour of the facility?"

"Sure." I was certain I'd be exposed as a fraud once she started talking to me.

Once out of the lobby, the plush carpeting ended, replaced by cheery linoleum. The walls were flat white and in need of new paint. The first station we came to was a psychiatric unit.

"We have six units here, John. Three are geriatric and three are psychiatric. This is the psychiatric, open unit, for those patients who have sufficiently improved and are no longer exhibiting psychotic symptoms," she explained.

I understood. "I said in my best psychiatric voice."

"This is station two, a geriatric unit. Some of the patients are ambulatory, and some are bedridden or wheelchair-bound. About half of them are incontinent and require diapering," she said. "We have a very small budget here and a limited number of housekeepers."

Really? I saw a whole crew of housekeepers posing as plush carpeting in the front lobby.

"I see." We moved on to two more geriatric stations, just as dreary as the first. I was grateful I wouldn't be working on the geriatric side.

"Since you're new, you will be asked from time to time to fill in here," she said. As we walked past the rooms, I could see some of the elderly patients' hands tied to the metal bedrails.

"Why are they tied down?" I asked.

"Some of the patients are unruly and need to be restrained for their protection as well as ours."

"I understand," I said, trying to conceal my bewilderment. Most of the patients ranged in age from late 60s to 80s.



Kennedy and Olson

We came to a set of locked double doors and she handed me a set of keys.

"These are your keys for our two locked psychiatric units. I don't know," she warned. She put her key in the lock, and it emitted a dull buzzing sound as we walked in.

I came home one evening after doing some heroin and nodded off, sitting upright on the couch. I didn't notice that a cigarette had burned down to my fingers.

"This is where the patients are placed when they are initially admitted to our facility. Most of them are diagnosed with schizophrenia or mania depression, and many of their symptoms include audio and visual hallucinations. Some

of them act out violently and are extremely psychotic. Have you dealt with these types of individuals before?"

"Yeah... grew up with 'em, did time with 'em."

"Yes, uh, yes I have."

"We made our way to the locked exit doors, and the nurse asked me to try my keys. I buzzed us out and we walked to the lobby and sat down. I rested my chin on my fist, nodding my head from time to time, pretending to understand as she donned on."

Finally she asked, "Can you start next Monday on the 7 to 11 shift?"

"Sure." As Brenda said, I thought I'd won and did a little bag of heroin.

The following day, I went to the public library on Linda Vista Road and picked up several books on psychology. I had three days to cram a bachelor's degree worth of information into my head, a crash course on Freud, Jung, Skinner, and others. By the time I was ready to start work, I was confused about the principles of psychology but felt I could fit into a Psych 101 class.

I rode into the hospital on Monday and

released to the board and care facilities on the outside and will hopefully become productive members of society. I nodded as if I understood.

She explained there were about 40 to 50 patients in each of the two locked units. They were monitored by two staff members on each eight-hour shift. The hallways had rooms on either side with one or two patients per room.

We entered the dayroom to a cacophony of screams, wild laughter, and unintelligible dialogue. Most of the patients were between the ages of 20 and 30; a few were in their 40s and 50s. I saw two young men in their early 20s, dressed and rocking back and forth on the couch. Many patients walked with a hunched gait, arms rigid at their sides. It looked like John's version of Night of the Living Dead.

The dayroom was furnished in old vinyl, much of it ripped and in disrepair. In the center of the U-shaped unit was a 10' x 12-foot table with windows on three sides, used as the office.

I was introduced to two staff members who were busy writing in the patients' charts. I expected one of them to start talking psychobabble to me, and my deception would be revealed. To my relief, we made small talk and left after a few minutes.

"We made our way to the locked exit doors, and the nurse asked me to try my keys. I buzzed us out and we walked to the lobby and sat down. I rested my chin on my fist, nodding my head from time to time, pretending to understand as she donned on."

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met the nurse in the lobby.

"We need you in the geriatric unit today, John. Do you mind?"

"No," I said, wondering how she could waste my brilliant mind on a geriatric unit. As an 80-year-old patient called "The Blue Lady" by staff members had a disease that made her skin turn light blue. She was senile and had been in the hospital for more than two years. Wait restaurants were always used as the site of screaming on the wall next to her bed.

My first order was to go to the Blue Lady's room and talk to her for a few minutes, although she never seemed to understand what I was saying. Then I untied her wrist restraints.

I worked on and off in the geriatric unit for a few months before I was permanently assigned to the psychiatric units.

I called Brenda and told her I'd cleaned up. "No more drugs," she asked.

"Absolutely not," I said. Shortly after she returned, I came home one evening after doing some heroin and added off, sitting upright on the couch. I didn't notice that a cigarette had burned down to my fingers. I woke up to Brenda throwing pots and pans across the room and screaming at me.

"You lying son of a bitch!"

"Whore bastard, Brenda!" she said. I snorted and continued hating objects. When all

the cookware was depleted, she ran upstairs, slammed the door, and continued her tirade without me.

A few minutes later, there was a knock on the door. I peeped out a window next to the door, and the end of a flashlight crashed through the window, flying shards of glass. I backed off, rubbing my eyes.

"Police! Open the door, we'll break it down!" I looked up and saw an arm reach through the broken window and unlock the door. Then two cops barged in. One of them grabbed me by my hair and dragged me outside. (Cops are big

Karen was left alone one afternoon in a tub room with only a towel and her psychosis.

on hair-pulling. It's painful and doesn't leave bruises or broken bones.) I ying on my stomach. I felt a knife in my back and a forearm tugging against my neck.

I woke up on the floorboard of a police car, my hands cuffed behind me.

"He didn't do anything! Let him go!" Brenda screamed at the cops. They ignored her. One of them drove me down, Ultras. Street to Fashion Valley, where he parked under a light in the parking lot and began doing paperwork as if he were by himself.

"Whore bastard, Brenda!" she said. I snorted and continued hating objects. When all

"Why are you arresting me?" I asked, making an effort to stay calm. "A neighbor called and complained about a fight," he said.

"You're arresting me for arguing with my woman?"

"No."

"What are you arresting me for?"

"Drunk in public."

"Public?" You bused in and dragged me outta my house!" I said, my voice rising.

"And assaulting an officer," he added.

"What? My face is bloody, your knee

imprint is permanently etched on my fucking back, and I assaulted you? If I could just see my hands out of these handcuffs..."

I was released two days later after charges were dropped for lack of evidence.

When I got back home, Brenda had moved out. It was the drug thing, she explained.

Any and I got in touch and started talking about getting back together. She was ecstatic looking smooth, olive-colored skin, long black hair, and big brown eyes. Our children, luckily for them,

resented her.

Brenda, my older daughter, was three and a half years old and getting bigger and more beautiful by the day. Cindy was two and a half and already developing an engaging personality. They both loved to laugh and looked like little cherubs.

Our reconciliation talks were going well and I felt we had a good chance of getting back together. But in April of '74, Amy's only two brothers, Jesse and Ray, were found murdered in their Linda Vista apartment with multiple gunshot wounds. Jesse was 23 and Ray was 21. They were good, honest young men and talented musicians, looking forward to their futures. Amy and the rest of her family were shattered, and we drifted apart.

By May of '74, I'd been working at the hospital for about three months. It was the longest job I'd held in my 23 years. Each day I learned more about human behavior and gained insight into my own problems, although I still struggled with my addiction. I thought about the irony of acquiring social skills in a mental health care facility—as an employee.

One of the nurses, impressed with my knowledge of psychology, assigned a troublesome patient to me.

"See what you can do with him, John."

"Okay," I didn't have a clue what to do. He was more of a behavioral problem than

anything else. At least once a day he would run up to several patients, cock his head back, and spit on them like a Pez dispenser. The usual therapy would be to sit him down and point out the inappropriateness of his behavior. After one of his spitting episodes, I grabbed him by the shirt, sat him down on a couch, and whispered in his ear.

"If you don't knock that shit off, I'm gonna put my foot in your ass." I never saw him do it again. My degree was paying off.

The majority of the patients came from CMH, the County Mental Health Hospital located in Hillcrest, and their hospital stay was paid for with disability funds. For the small sum, they received little attention from their psychiatrists who spent about an hour at the hospital twice a month.

Many of the patients were on the "wonder drug," Prokin, which produced a zombie-like effect, leaving them stiff, drooling, and in a haze. The drug was beneficial for some, but for many it was used for control.

Karen, a young woman who had tried to get her doctor to come to the hospital and take her off the drug, was left alone one afternoon in a tub room with only a towel and her psychosis.

She was later found with second- and third-degree burns over half her body. When she was taken out, much of her skin remained at the bottom of the tub. Administrators put out a "verbal memo" not to talk to anyone about the incident.

On another occasion, a male geriatric aide was caught having intercourse with an elderly, semi-comatose patient. Again the "verbal memo."

Soon after that, "Captain Stucky," the counter-culture/consumer-health advocate of the '70s, showed up. He weighed over 300 pounds and wore a Superman-style suit of red and blue nylon.

He drove around San Diego in his Stikmobile, a gaudy, multicolored, customized Lincoln Continental that resembled the limobus.

He made several trips to the hospital with the media close behind, putting pressure on administrators to clean up their act. He was almost successful in closing the facility, which was cited numerous times for health and safety-code violations. Many policies were changed, but improvements were short-lived. When media attention faded, it was business as usual.

Jack, a 25-year-old patient, was often

overmedicated with another control drug, Thorazine. We spent hours talking, and I discovered he was a smart guy who got caught up in the mental health system. When I first met Jack, he was on Thorazine; he was lucid and pleasant. On the drug, he became a slobbering, irrational, apathetic lump.

One day, after seeing him in bad condition, I took him to the side and explained how he could "tongue" his medication.

"When the nurse hands you the medication, put your hand to your mouth, flip your head back, and put the pill under your tongue."

"What if I get caught?"

"Don't sweat it. You won't get caught."

He did as I suggested, and in a short time, he was back to his friendly, talkative self.

A couple of weeks later when I came in to work, he told me the nurse had caught him tonguing his pill.

"She's going to watch me and make sure I take it from now on," he said.

"Call your doctor."

"I tried. He's not in."

"Shit." Trying to get a response from disability-funded doctors was as easy as nailing

jelly to a wall.

That night, just before my shift ended and everything was quiet, I went to Jack's room and asked him to take a walk with me.

"Where're we going?"

"Come on," I whispered.

I buzzed in and out and we walked to the front lobby and out the door. I pulled \$60 from my pocket and handed it to him.

"You don't belong here, Jack. Go." He looked at me for a moment and then took the money and gave me a big bear hug.

"Call me when you can," I said. He headed down Meadowlark Drive and disappeared around the corner.

The next day when I came in to work, one of the assistants told me Jack had gotten out of the facility and was nowhere to be found.

"That's too bad," I said.

He called me a couple of months later and said he was working as an auto mechanic in Chula Vista and doing well.

My addiction worsened, and I got to a point where I felt I was dying in small doses. I had learned a lot about myself

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In Satan's Messy Thrall

Letting Go of Clutter Class

LOCAL EVENTS

Puritans had no truck with sloppiness. They had no patience with mess. The likely source of this obsession was the Puritan apprehension of Satan as the biblical "merchant of chaos." To their minds, a disorganized home was a satanic home. A messy closet was a trap door to Hell. Housekeeping was

not regarded as an individual practice but was viewed as the fulcrum of society's spiritual hygiene. A dusty sideboard, an unpolished desk, a grimy floor were invitations to the Almighty's fiery wrath.

Such was the Puritan zeal for household cleanliness that any actual or perceived transgression of these standards was met with harsh punishment. George Bishop's *New England Judged by the Spirit of the Lord*, published in 1702, offers an account of two Bostonians, Mary Tomkins and Alice Ambrose, whose respective homes were judged in 1657 to be "most messy, with clothes, papers, books, and snuff foods strewn about all surfaces in a most diabolical disregard for the

Lord's decrees for housewifely order." According to Bishop, Massachusetts Bay Colony governor Endicott found Tomkins and Ambrose to be "in league with Satan and his chaotic minions" and ordered the women publicly "stripped stark naked, in such an immodest manner as modesty will not admit to mention." The two women were then "cruelly ordered to be whipped at cart's tail through 11 towns at one time, 10 stripes apiece on their naked backs, which would have amounted to 110 in the whole, and on a very cold day, they were stripped and whipped through 3 of the towns, and through dirt and snow, sometimes half-leg-deep...."

After their marathon whipping, the

two women were subjected to the Torture of the White Glove, a brutal punishment reserved for only the most delinquent homemakers, who didn't do much as dust. Bishop describes the White Glove as a "remarkable and fiendish form of torture" and details Alice Ambrose's encounter with it:

"Before a jeering crowd crying, 'Packrat! Packrat!' and 'Slobby tart!' and calling for her blood, Ambrose was raised from the ground by placing two high crutches under her armpits, thereby suspending her body in the air. Her right arm was then securely tied to the corresponding crutch, but her left arm was extended in a horizontal position with the hand open. Upon this hand, a wooden glove, painted the purest white, as that of snow, was tightly fitted. Attached to the white wooden glove were two iron which extended to the shoulder and kept the whole apparatus in position. Cords were next passed around both her legs and her body, and securely bound to

Calendar LOCAL EVENTS

The film portrays the history, good and bad, of the park, as well as the people who have lived there.

Explore the last frontier — outer space — with narrator Leonard Nimoy in *Spaceman in Space*. The film includes the 1963 space mission to repair the Hubble space telescope, fly over Mars and Venus, and rings outside the space shuttle far from Earth.

Later shows currently on the schedule include *Laser Rigs*, *First Hand*, *The Dark Side of the Moon*, *Topography*, with music by Pearl Jam, NIN, Living Color, Jane's Addiction, and many others and *Laser Rock* tribute.

For ticket prices and daily show times, call 338-1333. The theater is located in Balboa Park.

LECTURES

"Understanding Bad Weather" is the subject at the Discovery Baja Travel Club tonight, Thursday, August 31, from 7 to 9 p.m., when Mike Overcast of the Baja Weather Service discusses how dangerous hurricanes form and what to do if you find yourself in a tropical area. Find the clubhouse at 3065 Claremont Drive, in Claremont. Admission is \$10 for members, \$12.50 for non-members. Call 275-4225 for information and reservations.

Art Sandwiched is an ongoing series on the first Friday of each month at the Museum of Contemporary Art, Downtown. On Friday, September 1, MCA curator Kathryn Knorr will lead a tour and discuss important themes and influences that are found in Leonardo Drew's work.

The program aims to give downtown workers the opportunity to learn about the contemporary art being made today. Talks began at noon and include a guided highlight tour lasting approximately 20 minutes. Admission is \$2 (MCA's members free). Call 454-5541 x107 for more information.

"Gangster Influence on 20th Century Masters" will be explored by Richard Breitell at the San Diego Museum of Art in Balboa Park at 3:30 p.m. on Friday, September 1. Breitell will explain how gangster art influences Matisse, Picasso, and others. Admission is \$6 general. Dial 232-7901 for more details.

Suffering from the Declaration — REI can map and compass call from REI staffers during a clinic, planned at 11 a.m. on Saturday, September 2. Get to know the essentials of compasses, topographic maps, and backcountry navigation techniques. REI is located at 5558 Copley Drive, in Kearny Mesa. 279-4400. Free.

"A History of the 16th Amendment to the U.S. Constitution" is the subject of a lecture by the Council of Jewish Federations Western Office for the New Perspectives in Judaism. Studies lecture series on Wednesday, September 6, from 4 to 4:30 p.m. in Nasser Hall 100 on the SDSU campus. Admission is free, and open to the public. Call 594-5338 for more information.

The Secret Kingdom of Monsoon — Nepal has only been open to visitors since 1992, at 7 p.m. on Wednesday, September 6, Steven Condon will present a lecture and slide show on the territory at REI (5558 Copley Drive, Kearny Mesa). For more information, call 279-4400. Free.

POEMS FROM FOR A LIVING

Graveyard Shift, 224 & Tucson Boulevard

Most nights, I liked the place fine. No schedule, no calls, no supervisor opping some unreal quota of keystrokes.

All I had to do was scrub floors, stock shelves, make a little change. No sweat.

Circle K had some arrangement — for stores. Close to the railroad, extra patrols.

It was slow. Two cops roamed the area with the purple bandana, showed him hurrying across the tracks.

I checked the level on the unleaded, shivering. Thawed my fingers around a cup so black I saw myself, haled in a strange neon moon.

I thought of the girls, asleep.

Like a beetle knows shit. You got to live in it. You got to smell it. You got to sweat under your arms.

I smell groceries everywhere I go.

It was my first nursing job

and I was stupid in it. I thought a doctor would not be unkind. One wouldn't wait for a laboring woman to dilate to ten cm. He'd brace one hand up his patient's vagina, clamp the other on her pregnant belly, and force the fetus through an eight-centimeter cervix. She tore, of course. Blood. Stellate lacerations extend from the cervix like an asterisk. The staff nurses stormed and yelled. But the head nurse shrugged. He doesn't like to wait around. No other doctor witnessed what he did. The man was an elder in his church. He chattered and smiled broadly as he worked. He wore the biggest gloves we could stock.

It was my first real job, and I was scared in it. One night a patient of his was admitted bleeding. The charge nurse said *He won't rip her — you take this one*. So I took her. She quickly delivered a dead baby boy. Not long dead — you could tell by the skin, intact — but long enough. When I wrapped him in a blanket, the doctor flipped open the cover, to let the mother view the body, according to custom. The baby lay beside her. He lay stretched out and still. What a pity the doctor said. He seized the baby's penis between his own forefinger and thumb. It was the first time I had ever seen a male not circumcised, and I was taken back by the beauty of it. Look said the doctor a little boy. Just what we needed. His hand — huge on the child — held the penis as if he'd

Finally, we had our own place. No matter what, they couldn't answer the door unless they knew the voice.

Washed I could call. I bent for an ambush of Kent and Pall Mall, heard the front doors scrape. Wipe your feet I bellowed. Wasn't a regular. He wandered over by the back. I bent again, then straightened halfway, my eye catching movement by the register.

He was turned away. *Hey, you can't come back here.* It was the voice I'd use on children, firm. He turned, lifted a smooth, face-sized river stone and chanted.

I'll bash your fucking head in.

We stood like that, his face bloated and shaking. His shirttail out and ripped. Take anything

I thought of the girls, asleep.

I love groceries, the women coming in lonely as hell. The rich, the ugly, the beautiful, the sweet.

they all walk through them doors. You want a education you come to the right place. We all got to eat.

— Herbert Scott

From *For a Living: The Poetry of Work*, University of Illinois Press. Reprinted by permission of the author and the University of Pittsburgh Press.

Born in 1931, Mr. Scott writes, "My first job, seventh grade, was grinding sausage, slicing lunch meat, and sweeping up in a small store in Norman, Oklahoma, for 14¢ per hour. I worked for AMP in Chicago at age 19, 20. Then I worked 11 years in Oklahoma and California for Safeway."

just discovered a lovecharm hidden in his grandmother's linen. And then he dropped it.

The mother didn't make a sound. When the doctor left, she said to me in a flat voice, *I called and told him I was bleeding bad. He told me not to worry. I don't remember what I said, but that when I escorted her husband from the lobby, the doctor had already gone home. The new father followed me with a joyful strut. I thought Sweet Jesus Christ. Did the doctor speak to you? No, not me, the father said. I said quick as I could so I wouldn't have to think. The baby didn't make it. The man doubled over. I told him all wrong. I would do it all over again, say. Please say. No, don't. I'm so very sorry to tell you. — No, it's been sixteen years. I would say I am your witness. No, I have never told the whole truth. Forgive me. It was my first job, and I was lost in it.*

— Belle Waring

From *For a Living: The Poetry of Work*, University of Illinois Press. Reprinted by permission of the author.

Belle Waring, born 1951, worked for 15 years as a registered nurse in Washington, D.C., hospitals.

Center. For more information, call 292-7449.

The Changing Profile of Jews in the American West will be discussed by Mark Berger at the Council of Jewish Federations Western Office for the New Perspectives in Judaism. Studies lecture series on Wednesday, September 6, from 4 to 4:30 p.m. in Nasser Hall 100 on the SDSU campus. Admission is free, and open to the public. Call 594-5338 for more information.

The Secret Kingdom of Monsoon — Nepal has only been open to visitors since 1992, at 7 p.m. on Wednesday, September 6, Steven Condon will present a lecture and slide show on the territory at REI (5558 Copley Drive, Kearny Mesa). For more information, call 279-4400. Free.

Watercolorer Linda Mure will demonstrate her technique for the Fourth Hills Art Association meeting next Thursday, September 7, at 7:30 p.m., in the Ben Pollack Fine Arts Theater (8033 University Avenue, between Allison Avenue and Baltimore Drive, La Mesa). Free. For more information, call 660-7165.

Concilio Point, a master course will give a brief presentation of composing, with participants through the Concilio Demonstration Site, and answer questions during a composing mini-seminar at Quail Botanical Gardens on Saturday, September 2, at 11 a.m.

Meet at the Concilio Demonstration Site, in the southeast corner of the parking lot, 230 Quail Gardens Drive, in Encinitas. For more information, call 436-7886. Find the gardens at 230 Quail Gardens Drive, in Encinitas.

Watercolorer Linda Mure will demonstrate her technique for the Fourth Hills Art Association meeting next Thursday, September 7, at 7:30 p.m., in the Ben Pollack Fine Arts Theater (8033 University Avenue, between Allison Avenue and Baltimore Drive, La Mesa). Free. For more information, call 660-7165.

on the first and third Saturdays of each month.

IN PERSON

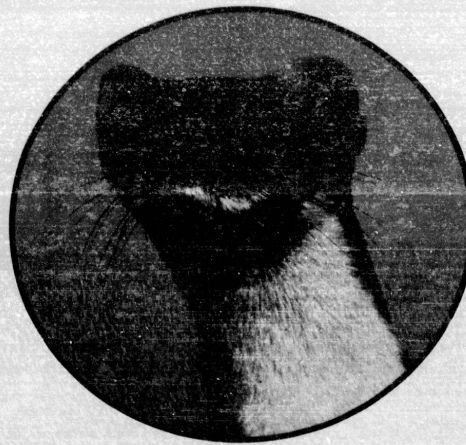
Actor and Singer Cade McKeown presents a cabaret/theater performance of comic sketches, song, dance, and storytelling at A Better World at 8 p.m. tonight, Thursday, August 31. Better World, 4010 Goldfinch Street, Mission Hills. 260-8007. Admission is \$5.

Laugh It Up, Anthony Griffith entertains at the Balboa Board Comedy Isle Thursday through Saturday, August 24 through Saturday, September 2. Showtimes are at 8:30 p.m. Thursday and 9:30 and 10:30 p.m. Friday and Saturday. The Balboa Vi-

tel is located at 998 West Mission Drive, in Mission Beach. For ticket information and reservations, call 539-7661.

The Wild One, El Pollo, along with Louie Rodriguez and Sara Ochoa, accompanied by vocalists Pilar Moreno and Maria Jose, and guitarist Juan Mora, will perform at A Better World at 8 p.m. tonight, Thursday, August 31. Better World, 4010 Goldfinch Street, Mission Hills. 260-8007. Admission is \$5.

The Friday Night Funnies, promising standup comedy, by the local Change Collective, at 10:00 p.m. on Friday, September 1, hosted by Randy Tupper. Admission is free. Call 438-0944 for more information. In-ner Change, 828 Turquoise Street, Pacific Beach.



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Calendar

CLASSICAL MUSIC

compelling force on the isometric sound. The heart may be on the sleeve, but the device is encased in a well-tailored cut. Both temperamentally (in their identification with Beethoven's feeling states) and intellectually (in their perception of his balanced and dynamic forms), the Summerfest performers in this grand composition seemed ideally matched for Summerfest audiences who have come to know these superb chamber music players over the years, or even for those who first encountered them during the current series, it will be enough to mention their names: violinists Cho-Liang Lin and Jennifer Frautschi, violas Geraldine Walther and Hui-shin Ohnawa (Summerfest's music directors), cellists Carter Fries and David Finkel.

SAN DIEGO CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday issue for publication. Items listed on these Thursday at 8 pm to the following Thursday at 8 pm. Do not phone the editor to reserve the right to edit all material. Send complete information, including a description of the event, the date and time, a fee, by e-mail, or by fax to the editor. If by e-mail, send the piece address where it is to be held, including neighborhood, a contact phone number, and a phone number for public information to Reader. Classical Music, P.O. Box 8000, San Diego, CA 92106-0800.

Tchaikovsky Extravaganza are planned when the Symphony San DiegoPops conclude on Friday through Sunday, September 1-3, at 8 pm each night. Many folks will be conducting Misha Dolin on piano and the San Diego Symphony Orchestra for the concert at Torrey Pines, at Marina Park South, the program includes the 1812 Overture, Pyotr Ilyich Tchaikovsky, 1-3, and fireworks. Tickets range from \$12 to \$42.

For additional information and advance tickets, call 696-4200 or Ticketmaster (220-7135).

The One Mac Low Carillon, located in the tower of the California Building (Donating the Museum of Man), in Balboa Park, is the site of a series of concerts continuing on Sunday, September 3, at noon (and on the first two nights of the series) at the San Diego Civic Center, the site of the San Diego Carillon, will be performing the concert. Free. To obtain all details information, call 253-1100.

Works by Bach, Strauss, Beethoven, and others will be performed by guest organist John Romano, organist at St. Vibiana's Cathedral in Los Angeles, who will be presenting a concert at the San Diego Carillon on Sunday, September 3, at 8 pm. Call 226-0810 for more information on this free concert.

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Is This A Flower I See Before Me?

Abstract expressionism has gone on too long.

The experience of the abstract expressionist period, and one of the glories of painting has been the inventiveness artists have shown in conveying the richness, the energy, the loveliness, the vitality, the fullness of nature by means of something more than bits of color on a flat surface. A good artist is inevitably engaged with his medium as much as with his subject, so that the manipulation of the paint itself takes on an expressive force analogous to that of nature. A forest is not a patch of red paint by Rubens or Monet. There is energy in a wind or a waterfall, but energy of the same sort is sublimated in the visible strokes of the artist's brush. Great painting has traditionally fed off these two sources of aesthetic value: the world, and the art of painting.

In our own century, one of the most influential artistic movements has intentionally disrupted that balance, allowing color, line, and texture to float free of any anchorage in the world of nature. Abstract painting — and particularly the species of abstract painting called abstract expressionism — has made the methods and materials of painting the exclusive focus of those qualities (richness, energy, vitality, etc.) formerly shared with the natural objects the painting portrayed. Now there are no natural objects to be seen, only paint.

In the hands of the great abstract expressionists (many are called, but few are chosen), the result has sometimes been very beautiful. But it is a beauty divorced from the environment of life, isolated in the artist's devious concern with himself and his craft. Abstract expressionism (along with the other kinds of abstract painting) has produced occasional masterpieces, but it has gone on too long. Nowadays, everyone can do it; once an act of rebellion during and independence, it has become an easy orthodoxy. And however inherently talented an artist may be in regard to line, color, and texture, it is ultimately tedious to find oneself in contact, picture after picture, with a mind that knows nothing but canvas and palette and never looks out the window.

Two recent exhibits at the Thomas Barber Gallery offer evidence — or, at least, cause for hope — that the era of abstract painting is drawing to a close. In still life pictures by Barbara Weldon ("Ricordi Passanti") and Marc Katano ("Light & Shadows"), the natural world is making a gracious comeback after its partial retirement. But this is not a mere return to the past; for nature is now clothed

in the experience of the abstract expressionist period, and can take advantage of the expressive freedom and to his inventiveness that abstract painters have explored with such passion even while they were consciously ignoring fields and mountains, cattle and windmills, roses and sunflowers.

Barbara Weldon, whose work has been seen regularly at the Barber over the years, is always trying something new, so much so that the only traits one can be sure to encounter in her paintings are for balance, sensuous color, and beauty (good foundations for any artistic experiment, if it be said). What's new here is a group of small paintings in acrylic with gold leaf on paper (often mounted on canvas), with the dense, painterly swirls of rich dark glowing colors either strongly suggestive of blossoms or explicitly representing flowers in vases. The subject is frequently a rectangular or round bell-shaped vase, absolutely central in the frame, cut off by the bottom border, and reaching to about the middle of the picture, the rest of which is filled almost to the top with voluminous effluences. The paint is applied in energetic swaths and roughly scraped, so that we see layer beneath layer to great depth. The deep reds, blues, and mauves are refracted with the old gold shining through them, and a scattering of dabs and sweeps of color give the glistening surfaces a vibrant, flickering quality, like fire and smoke. The contours of the loosely painted and glazed vases and the turbulent masses of flowers are soft, melting, blurred, so that the ground seems a thickening of the substance of the figure rather than a contrasting mode of material or space.

Many of the pictures supplement the naturalistic (although understated) figure-ground relationship with an abstract structure dependent not on the appearance of vases and flowers but on the formal demands of the pictorial composition. This structure involves rectangular shapes resembling applied paper panels, themselves usually central and symmetrical, partially overlapping the flower-laden vases, and functioning as "windows" through the dark, thickened light into an area of greater intensity. The panels do not correspond to any object and do not indicate any natural reality of space or lighting; they belong exclusively to the art of making paintings. Looking at the flowers and the way the point is used to depict them, you think of Renoir or Degas and the burgeoning, provocative essences that informed their vision of the material world. However, in her artistry,

Calendar

ART



Barbara Weldon, "Ricordi Passanti"
Marc Katano, "Light & Shadows"
The Thomas Barber Gallery (7470 Girard Avenue)
Through September 30

form-dictated alterations of the natural world she is showing us, Weldon belongs firmly to the 20th Century.

Japanese-born Marc Katano has been affected by 20th-century abstractionism in his own way. But the tradition his paintings of flowers and foliage reach back to is not European impressionism but

Chinese and Japanese nature painting on scrolls and screens. This is evident even in the thin application of his acrylic paint, which he treats more like watercolor, and through which the texture of the canvas is visible. Katano's pictures consist of surface designs and make no reference to measurable or intelligible space. But, as in Weldon's

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San Diego Reader August 31, 1995 71

When Kane Boychuk left Cargo Records over a year ago, he wasn't planning to launch a San Diego-based label of his own. But with a two-year contract of financial support from Cargo owner Eric

material) recorded, they didn't want much money, and I needed to get my label on the ground running. Boychuk has stated two punk releases, by Humble Gods and a bisexual all-girl band called Bobsled. He

music is far from disco. According to Ventru's Mark Pearson, the band members grew up in the same neighborhood where *Fever* was filmed and were deeply impressed by it. And by *Mean Streets* and *Goodfellas* and *A Bronx Tale*. "What's in those films, that's a natural extension of their lives, that's how they live," Pearson.

It was Christmas in May of 1993 for local thrashcore band Santa Claus when they finally received the gift they had been asking for: two guitarists to solidify the lineup. Drummer Paul Massaro, the only original member, formed what was a metal cover band

player in the county, and we can't find anyone. When Massaro talks about the ups and downs of Santa Claus and the search for musicians, he is also describing how San Diego's underground has changed over the last ten years and the rise and decline in the popularity of thrash music. One of the biggest changes is how bands release their music. Today most bands choose to release studio-recorded songs on either the seven-inch vinyl or CD formats, often within a few months after their first

Claus," and Lucero performed on the second, "Rocks in Your Stocking." Massaro estimates the band unloaded about 800 cassettes total. At the time, stickers with the words "Santa Claus" could be found all over skateboards and cars in the parking lots at punk gigs.

Besides backyard parties, the group was given opening slots on high-profile shows of bands that aren't mentioned too often these days but allowed them to build up their following at the time. "During that time we got to play three really good shows down at Jaganas. The first was with Exodus, second with Cui and Lick, and the third was with DRI in January 1990. All those shows were great for us. We moved a lot of tapes before the show and even more after each of those shows. Those shows did a lot for us. We had a lot of fun, and that was a real good time for us," Massaro said.

What following Santa Claus did have at the time was about to decline because of a third major lineup change. "In March 1990, I'm at a loss for words to describe what was lacking motivation-wise for Mike

and Rob, but I guess they decided supporting the same tape for two years, although we were playing really good shows, the same old thing was wearing on them. They decided, ironically, to call it quits at the same time. It kinda worked out good because I had back surgery at the same time. That basically put the band on hiatus for six months. I wasn't really sure which way I was going because I needed to find both a guitar player and a bass player. Around the same time, I was corresponding with Ben, who was in Pleasure Lord. He was in the Maine Corps and getting ready to go to Desert Storm. I was writing to him and said how Mike quit, Rob quit, and I had back surgery, and he said, 'When I get back I'd be interested in auditioning.' He came back in April of '91, and from that point on we began running ads every week for a guitarist. Finally in October of '91 we found Luke, a young guy compared to us. That worked out, and we were once again a three-piece," he said.

From there we started building it up again with me, Ben, and Luke from January '92 to June '92," he said. "We started building up a following again, and we had plans on doing another tape. Ben and myself had been writing material since he joined the band. We were playing some old stuff again

not to what the appetite, from the old days. Then Luke moved. That almost left us in the same hole again except two months before Mike joined again. He heard that we had been jamming and wanted to be part of it again. For the rest of '91, we were doing the same thing again, running ads to keep it a four-piece. We weren't having a lot of luck with that, so we were playing shows here and there, nothing high profile. Our draw at SOMA had dropped off, not surprisingly, since we cranked all of that to Luke because he was fresh out of high school and had a circle of friends and connections who were eager to see a guy in his first real band."

"The hand kinda broke up in '90, and Paul wasn't really doing anything, so it was me and Paul for quite a while until we started finding guitar players, then we would chew them up and spit them out," Bowen said. "We went almost a year, well, we went a couple of months, then we found this guy Don. He practiced with us for a long time, learned all our songs, played one show and got cold feet and quit the band. He was totally afraid of criticism. He had a couple of friends come up to him and say a couple of negative things about the one show we played. He kinda wiggled on it. It was at that point where we went on our major dry

spell. That's when we were talking to practically everyone in town. Massaro recruited Don Hughes in 1994 after the breakup of power metal band Rhythm and added Tony Meeva as second guitarist a few months later. The band has been fairly active lately, playing recently at the Boiler Room and the Soul Kitchen.

One thing Rocket from the Crypt won't have to listen to when they hit the road on September 13 is people whining about high door prices, since all 13 shows the band is playing are either free or a couple of bucks to get in. "I don't know exactly how free the tour is going to be. The intention was we would

"We're gonna have a couple T-shirts and try to sell them for as cheap as possible to get rid of them. We're gonna make a shirtload of them, and we figure people will have extra money to spend for T-shirts or something like that. I would be lying if I didn't say InterScope will be helping us out financially as well, in terms of us renting a van and probably with the gas as well," he said.

Speedo said he believed the tour would be difficult to set up because there would be no financial incentive for club owners and booking agents to do the necessary work to set up shows.

The band originally planned to stay on the road longer to play more out-of-the-way cities and towns they haven't visited yet, along with the cities they always hit on the road, but scheduling problems with the tour and KUTV's two latest releases (*The State of Art Is on Fire*, ten-inch record and the new *Har Churly LP*, along with the new album) to be released October 10 titled *Scream, Dracula, Scream*) forced the band to trim the tour down to two weeks.

"We had all this stuff planned out at the beginning of the year. Everything was supposed to be a gradual progression, everything was supposed to make sense. From the get-go, we were just

plagued with setbacks, things not working out the way they should have been, getting studio cancellations. One of the studios we were supposed to work at got flooded really early in the year because of the rains. What was supposed to happen was the ten-inch was supposed to come out, then the LP was to come out. It happened in that order, but with a way bigger gap between them than intended.

Then upon the LP's release, we were supposed to do the free tour and be gone for a lot longer than the two and a half weeks. That was kind of a drag that the free tour got cut kinda short. Ideally, we wanted to play places that we've played before and like to play. It was not really a 'thank you' but more like we have a good time in these towns and people have always been really supportive and kind. So playing there for free seemed like a really cool thing we could do, but it's not really turning out like that. A lot of these places we've never played, like Lexington, Cincinnati, or Iowa City," Speedo said.

Contributors: Larry Harmon, Donovan Roche

Leave tips for Blurt at 235-3000, ext. 486.

—L.H.

go out on the road now that we have things like tour support and other financial help at our fingertips. We just decided to go out and play for free, and hopefully the shows will be free or cost only the bare minimum. If we didn't take advantage of our situation, we would be complete idiots because we've always tried to maximize the situation, because that's what we've always done no matter what label we are on," Massaro said.

—L.H.

Plans are also being made to record and release a CD of new material in the next few months.

"I think at this point, there's nothing that can stop us until we're 50. It's a matter of whether we still want to be doing this. It's hard to look that far ahead in the future and what will still interest us at that time. But, if we were to have one or two guys quit right now, I don't know if I would be willing to go on," Massaro said.



ROCKET FROM THE CRYPT

Calendar MUSIC SCENE

Blurt THE INSIDE TRACK

Goodies, how could he resist? "I made them a lot of money in the past," said Boychuk, attempting to explain the unlikely relationship. "That's why they gave me money to front my own label."

It wasn't his first time at the helm either. While at Cargo, Boychuk initiated the creation of Headhunter (that Three Mile Pilot Rocket from the Crypt). "That was part of my deal," Boychuk said. "They let me start my own label, call it what I wanted, sign whatever bands I wanted, and sell it to whoever I wanted."

It was this last part that soured over time and contributed to Boychuk's departure after four years with the indie. "I didn't like the way some of the distribution and sales things were set up," he said. "That was one of my reasons for leaving."

The first band to appear on Tackle Box Records (the name spawned by Boychuk's love of fishing) is Lidsville, an Orange County-based alt act. "They already had [all their

expects to have four albums out his first year; beyond that, he's uncertain what his fledgling label will take. —D.R.

Go, that's funny. All they sent us was a postcard. Clever packaging has been known to affect a release's market performance. Some promo packs are created for fans and collectors, but most are aimed at attracting media attention. The latest in label conceived gimmicks is for white trash hip-hopers Lordz of Brooklyn, a Beatles-like band on Ventru Entertainment/American Recordings.

The tease began with a postcard featuring a scene from *Saturday Night Fever*, showing John Travolta kicking back in a subway car with the band's logo superimposed on a graffiti-covered door. But the Lordz were never in the '70s flick, and their

said. With this understanding, Ventru created, as Pearson is wont to call it, "a piece."

Soon after, the band's *All in the Family* album was delivered in large "Lordz of Brooklyn" pizza boxes with bio-cum-menus. The promo package sent to MTV showing the band's debut single/video "Saturday Night Fever" was even more elaborate. MTV received surprise goodies in L.O.B. pizza boxes each day for a full week. The first few contained

in 1985. But throughout the band's history, guitarists have walked out as quickly as after their first live performance; the longest stayed approximately a year and a half with long dry spells in between. At a show nearly three years ago, bassist Ben Bowen summed up the situation with, "Man, I've talked to every druggin guitar

player in the county, and we can't find anyone. When Massaro talks about the ups and downs of Santa Claus and the search for musicians, he is also describing how San Diego's underground has changed over the last ten years and the rise and decline in the popularity of thrash music. One of the biggest changes is how bands release their music. Today most bands choose to release studio-recorded songs on either the seven-inch vinyl or CD formats, often within a few months after their first

One of the earliest lineups had Dave Quinn of Tithehead and Rob Brown from Lucy's Fur Coat, playing mostly parties around San Diego. Quinn eventually left and was replaced by Mike Lucero, who played guitar full-time from 1987 to 1990, after which his work schedule only allowed him to play occasional shows. Quinn played on the band's first demo, "Here Comes Santa

Clus," and Lucero performed on the second, "Rocks in Your Stocking." Massaro estimates the band unloaded about 800 cassettes total. At the time, stickers with the words "Santa Claus" could be found all over skateboards and cars in the parking lots at punk gigs.

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The neck of her bass guitar is adorned with a glittery sticker proclaiming "GIRLS KICK ASS!"

Tonight, Cyndi Lauper is the star of a performance that is a celebration of her music and her life. The 35-year-old singer is performing at the Honolulu Convention Center, and she is looking like a star. She is wearing a black and white outfit, and she is looking like a star.

LOCALS

But for the moment, she is looking like a star. She is wearing a black and white outfit, and she is looking like a star. She is wearing a black and white outfit, and she is looking like a star. She is wearing a black and white outfit, and she is looking like a star.

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Calendar MUSIC SCENE



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Sunday, September 17... David Benoit 8:00
with special guest Kevin Lettau

Tuesday, September 19... Kathy Mattea 7:00 & 9:00

Wednesday, September 21... George Benson 7:00 & 9:00

Friday, September 23... America 7:00 & 9:00

Sunday, September 24... Bobby Caldwell 7:00 & 9:00

Thursday, September 28... Gino Vannelli 8:00

Thursday, September 28... Tower of Power/Michael Hedges 7:30

OCTOBER

Wednesday, October 4... All-4-One 8:00

Thursday, October 5... Smothers Brothers 8:00

Friday, October 6... George Carlin 6:30 & 9:00

Tuesday, October 10... Dan Fogelberg and his band, featuring Tim Weisberg 8:00

Friday, October 20... Bill Cosby 7:00 & 9:00

KATHY MATTEA
Tuesday, September 17 (7:00 & 9:00)

DAVID BENOIT
with Special Guest KEVIN LETTAU
Sunday, September 17 (8:00)

DAVE KOZ
Thursday, August 31 (7:00 & 9:00)

PAULA POUNDSTONE
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DAVID BENOIT
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KATHY MATTEA
Tuesday, September 17 (7:00 & 9:00)

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Calendar MUSIC SCENE

was enthralled with the lead-
teased "Chin-chilla" name and
bops.
After the show, the band
joined me at a picnic table next
to a cup of coffee. Looking was too
rock, in addition to the white bread
and butter that bassist even dif-
ferent fast-food franchises. I'm
unexpectedly intimidated, af-
ter their larger-than-life per-
formance. Chin-chilla now
seem like real rock stars to me,
despite their down-to-earth de-
mure. I position my tape deck
recorder on the table and ask
wonderfully shy me under cards.
Before the first question is
out of my mouth, Julie—who
is pacing around the picnic
table, too pumped with post-
performance adrenaline to sit
down—seizes control. "So,
can I ask you a
question first? I'm
sort of out of the
loop on this whole
thing, so I just
wanted a little
background on
who you're doing
it, what you're do-
ing, it about
creativity, and what the deal is."

"I'm not accustomed to such
a pointed, step-by-step interview
subject, and I'm immediately left
defensive. I'm so plain with a
minimum of jitters. Laughter,
that's my thing. I'm a little
bit of a clown, and I
jumped at the chance to in-
terview them. That seems to
satisfy her, at least for now."

"This might sound like a
cliché question, but I would
like you to describe your mu-
sic, because it's very hard to
classify. It really doesn't sound
like anything else."

"How would you describe
it?" Julie counters, without
missing a beat.
Sheed. It's just not that easy
to answer. This isn't a ten-day
or some other cut-and-dried
band, where I could just blurt
out "pop/punk" and be done
with it. "Chin-chilla is infinitely
more complicated and messy
than that. I make deeply be-
fore begin my answer. "I don't
know. I mean, it's not, there
are a lot of tempo changes, it's
very hard, very powerful."

The band members stare at
me in silence, and I expect fam-
ily-friend-style "wrong answer!"
buzzers to go off and someone
to hand me Turtle Wax and
Rice-A-Roni and escort me
away. "I have notes in my purse
I could look at," I offer meekly
in frustration. "But I really
think knowing your influences,
your musical backgrounds,
would help."

Influences are okay. I can
talk about influences rather
than "describe your music."
volunteers Krista. I flash her a
smile of gratitude. "I listened
to the Smiths a lot, and I sat
down with them and tried to
figure out the bass lines that
Johnny Marr wrote; he wrote

both the guitar and bass lines
for the Smiths. So that's how I
started my technique. And I
played alone a lot—that's why
I play so many chords. It seems
to work really well in a three-
piece. I also played in all an
all-female, three-piece, in
Kansas, and it seemed to work
okay, though the guitarist was
n't as talented as Julie and
couldn't pull it off as well."

"I'm number one. I'm num-
ber one." Julie chants in mock
triumph.
"And you can leave that in
there," jokes Morgan. "The
band's comic relief, with tales
of her fictional side project, the
hardcore funk band Alton's,
which plays such tunes as
"Light My Menorah" and
"Leather Yarmulke!" and her
plans to settle down in the
speck on the map town of
Quartzite, Arizona, with tour-
mate and start a new rock
scene. Morgan and I once at-
tended the same small

"I would like you to describe
your music, because it's
very hard to classify."
"How would you describe it?"
Julie counters.

through 11th grade
school, where she was in her
first band, a jazz ensemble. "It
was me, this little 6th grade
white girl, and two big 12th
grade black guys on bass and
trumpet," she says. "At the
time, I thought it was perfectly
normal, but now I'm thinking
we must have looked really
stupid."

So Morgan's playing is jazz-
influenced, is it?
"I'm influenced by every-
thing. But I always had
a strong impression when I was
learning how to play drums that
it was really important to play
jazz, because if you could play
jazz, you could play anything.
Still, I'm starting to not think
that because I've heard a lot of
jazz players, and they can't
rock."

"Actually, my first instru-
ment was the drums," pipes up
Julie. "I'm pleased she's an-
swering one of my questions
with an answer instead of an-
other question, and I turn my
full attention to her. "I wanted
to be a drummer really bad
when I was little. But my drum
teacher in band was so mean
because I was a girl, and he was
very conservative. He made me
cry every day in class, and I fi-
nally gave it up. "Naturally, the
headstrong and outspoken Julie
didn't give up for long. "I
picked up the guitar the year
that the Pretenders' first album
and the Gas' album and the
Joan Jet album came out."

"That was a good year!" I
exclaim, sensing a moment of
female bonding coming on. "I
think," she says. "We're not
trying to be weird at all. I've
nobody tried naturally thinks
that way. Ways that are
different."

But that was the first year the
light bulb went on and I
thought, "Oh, I could do that."
Those were the three records I
learned to play off of. Some-
body taught me how to play
chords, and soon after that I
started making them up."

"Also, after starting to play
drums, I started playing a little
guitar and piano and started
hearing the drums in a com-
pletely different way," Morgan
continues. "I started hearing
melodies instead of just
rhythms. That really changed
the way I played."

Julie agrees. "Yeah, drum-
mers who can play the guitar
think song-wise, and a lot of
drummers don't. They just play
basic stuff. Morgan thinks in
terms of song—like, 'How will
that fit with the bass?' and 'How
will this fit with the guitar?' and
how it will fit together. It makes
a big difference."

Sobhan, who has been un-
usually quiet considering her
enduring perfor-
mance, just min-
utes before, in the
last to reveal her
musical inspira-
tions. "I've lis-
tened to a lot of
older, stuff like
Hendrix and Led
Zeppelin, and I
love their sound."

sometimes has that sound—
four people just really bashing
it out and indulging in it. I think
our melodies are based on that
kind of music, more than anything
now."

"People have mentioned the
Zeppelin thing as soon as they
heard us," says Julie.

"Now that you mention Led
Zeppelin, I can totally hear that,
though I wouldn't have noticed
that at first. I speak up, feeling
enlightened. "I mean, you guys
have pop sensibilities in the
broad sense that you have songs
with song structure, but unlike
typical three-minute pop
songs, you go off with tempo
changes and different tan-
gents, sometimes a song is like
three different songs within a
song, but then it all fits together
and comes back, so there's com-
patibility to it."

Julie's face softens, as if my
words have checked in her head,
and she finally sits down.
"That's good. That's sort of
what we work on."

"I'm on a roll now. You'll
be listening to your song, 'I've
become,' and it has this pretty
intro, and you'll think, 'Oh, a
nice little song, and you're like,
it changes, and you're like,
'Wait a minute, no it's not.' The
song 'Up My Sleeve' is the same
way. It has this completely dif-
ferent ending tagged on that
could've been a whole great
song in itself, but it's kind of like
you're... fudging with people,
but not in a bad way, not like
you're trying to be different and
weird and avant-garde, like,
'Look how weird we are.'"

"That's how we naturally
are. I think," she says. "We're
not trying to be weird at all. I've
nobody tried naturally thinks
that way. Ways that are
different."

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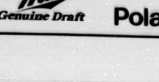
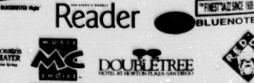
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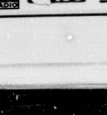


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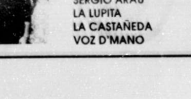
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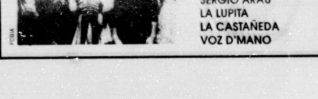
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Calendar MUSIC SCENE

"It's a big collaboration the whole time. Everybody pretty much does what they want," adds Sloban. "Nobody's telling anybody what to do."

"I think we're all at that place in our maniacism where we want to be as free and open as we can and not be restricted by the band," says Morgan. "It's like, 'Oh, I want to play my instrument now the way I want to play.'"

"That's a band where one person writes all the songs. Things are developed with everybody together," Julie stresses. "And it just happens to work really well in this situation for everybody. We're really lucky. I mean, we've all played with so many people, and this just doesn't happen."

Now I feel almost victorious, like I'm Helen Keller with the water pouring over my hands, or I've just solved a Rubik's Cube. At this point everyone relaxes and the formal interview degenerates into casual conversation, including the band's 1-shot girl Lanza and pretty much anyone who stops by to tell the band how much they rule. The scene takes an abrupt turn for the bizarre when a male groupie of sorts, with a rust-brown suede jacket, emaciated frame, skeletal face, and unruly steel-wool mop of hair, approaches us.

"What's it like to be rock stars?" he gushes.

You're asking the wrong people," Julie replies sarcastically.

"Well, if I was to wear fake teeth, would you let me sit at your table?" the weird guy inquires.

"That's a hypothetical question!" I ask back.

He pulls out of his pocket a set of fake plastic teeth, the kind dragrogers sell around Halloween, and holds them up defiantly. "Does this look like a hypothetical question to you?" The rest of us exchange puzzled but amused glances.

Weird Guy takes a seat and inserts the teeth. He looks positively ghastly. Julie stares at him blankly. "That's a good look for you," she tells him.

We burst into uncontrollable laughter; Weird Guy appears crestfallen. "Wait," he cries indignantly.

No, we're laughing with you," Morgan corrects him. "He's not laughing, though," Julie points out.

He takes out her mirrored Chippys-style sunglasses and insists that Weird Guy model them — with his fake fangs in place, of course. "We're going to take a picture of you," she warns, reading her camera.

"Okay, I understand that you're going to go home and

see this picture and you're going to laugh," he says. "Now, the very first person who ever laughed at me was Thomas Jefferson."

"So what's the point you're making?" Julie snaps.

"I don't want you to laugh, but I have lived that long."

"Is that why your hair looks like that?" Sloban starts to giggle.

"People have laughed at me because I don't die. If you won't laugh at the fact that I've lived 320 years, then I'll be in your photo."

Julie rolls her eyes. "Nobody's laughing, just go ahead and do it!"

"You know what's great about you guys?" he muses. "You guys are pretty smart; you actually will talk shit to me."

"I don't see what's so smart about that," Julie grumbles.

"Now put those teeth in already!"

Weird Guy stalls. "Listen..."

"We've listened enough!" Julie exclaims. "Give me your fucking glasses back! This is costing us!"

"Okay, okay, I'll put them on. Wow, you guys are tough."

He shoots a look in Julie's direction. "You are especially tough," he finally don't the teeth and glasses to cheer from the band and various onlookers and mugs for the camera.

A true Kodak moment. "I have a present for you," he tells the band excitedly. "Will you take it?"

"Is it clean?" Julie asks suspiciously.

"I can only throw it to you on camera while you play," he says.

"We already played!" Julie informs him. "We're going to Reno, man. We're bailing the strip mall!"

"Viva La Reno!" Morgan sings at the top of her lungs. "Know what Reno is back wards?" says Weird Guy. "Omer. And what's omer with a B? Bomer. And what more of a bomer move than to laugh at me?" More puzzled glances are exchanged.

Finally, Weird Guy bestows upon Chinchilla his wondrous present: the Miracle Ear hearing aid, as seen on TV. "You can hear a whisper from 160 feet away," he informs them proudly.

Weird Guy is eager to demonstrate the powers of the Miracle Ear, and Julie (who is now wearing the sunglasses herself, making her a dead ringer for a young Iggy Pop) is quite thrilled, nodding the gadget into her ear without regard to whether it's clean.

Weird Guy sprays to the other side of the mini mall, crouches behind a trash can, and murmurs in a mouse-like voice, "Chinchilla, Chinchilla!"

Julie, cupping her hand to her ear, doesn't hear over with laughter. "Oh, my God, this thing really works! This is so cool!" The other members of Chinchilla, fascinated with their new toy, crowd around, their problems with post-gig timidity forever solved.

I must say the last two hours have been most productive. I saw an awe-inspiring show, gained insight into Chinchilla's music, met a guy who's discovered the secret to immortality, and witnessed an impressive in-person demonstration of a well-known informal product. Somehow, I feel this is a fitting conclusion to the interview, so with the shrill whippers of "Chinchilla! Chinchilla!" swelling on Pomona's Island Empire breeze, I too bid the strip mall.

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Swagger King

Jones is quite predictably nagged by generational bigotry.

I talent, longevity, adaptability, and professional commitment were the standards by which a serious listener assessed the career of a performer, then Tom Jones would not be continually forced to prove his authenticity as an artist. At the deceptive age of 53, with more than 30 years and at least as many recordings from which a tempered appraisal could be gleaned, Jones is nonetheless patronized and penalized for matters that are superfluous, insignificant, and—honesty plays a role—not germane to any discussion of what makes him a vital, unique figure among the most notable rock and roll and soul singers.

Much of the reason Jones requires a footnote is that the garish trappings of his Las Vegas-identified image remain the memory most people recall with any resonance: the ostentatious costumes, the profligate, strategically centered endowment, the ceremonial procession of heart-felt or chemically lubricated femmes tossing drawers, bras, bouquets, and hotel keys. These hallmarks of an earlier stage of his career make his enormous appeal as a concert entertainer impossible to explain in terms of sincere appreciation, rather than a perverse defense of camp vulgarity (although that in itself is not necessarily a bad thing). Added to that cemented prejudice is the inescapable matter of advancing years. Jones may be in superb physical shape, and his stunning voice may contain as much natural bravado and sensual impact as ever, but he is quite predictably nagged by generational bigotry.

The chi-chi magazines preoccupied with arbitrary chronological divisions, but never too concerned with the relative concept of aesthetic accomplishment, are not likely to consider it worthy of their precious, limited time to evaluate seriously someone of Tom Jones's stature and place him in proper perspective. Despite the considerable amount of material adapted, recorded, remodeled, discarded, and flung for reusability at will, Jones has not had the sort of consistent, linear recording career of high and fallow points. An interpretive stylist rather than an autocratic songwriter, producer, or trendsetter, he came into prominence about the time rock musicians were edging popular music closer to being considered, if not exactly durable art, at least something that could insist on having its intentions regarded conscientiously. No more now than in 1965, but no less either, Jones was a different sort of "rock" star. Owing as much to the pop crooners who prevailed in an earlier time,

Jones's strict ties to rock as an obsession or vocation and not merely a style was paralyzing. From the beginning, though, Jones, with his alarming, almost operatic, baritone, recast appropriate classic by Little Richard, Chuck Berry, and Larry Williams, as well as passionate ballads associated with the likes of Brook Benton, Billy Eckstine, and Ben E. King. And he did it with such dramatic integrity that to this day, a few of his earliest covers are still superior to his predecessors' ("It's Just a Matter of Time," "When the World Was Beautiful," and "With These Hands" come immediately to my mind). Among Jones's best and most constant qualities are his complete surrender, identification with, and appropriation of that which moves him: in concert, he's as much in control of a song as ever, which was remarkably in evidence during the record of two sets at the Embarcadero Marina Park show on August 13.

With his preternatural ability to mix kinetic swagger and contrived spontaneity, Jones and his nameless but impeccable 13-piece ensemble credibly manufactured the glistering exhibition that has served him since his unique, highly entertaining television show of 26 years ago. Jones has never suffered from timidity or been inclined to curtail the frenetic pacing, the random selection of material, shifts into pathos or melodrama, and effusions of unabashed fervor. In spite of the superlatively indiscriminate piling of palpitating production moments, Jones cannot be accused of being cloying or haphazardly exploiting a fetish for burlesque. His broad approach is no mere matter of locating the low common denominator; it would be more accurate to laud him for comprehensive-

Calendar MUSIC SCENE



Tom Jones
Embarcadero Marina Park South
August 13

ment falls and callously ignored experiments with Van Morrison, Malcolm McLaren, and New Model Army, up to the triumphs of his stylistically ambitious and emotionally intensive collaborations on *The Lead and How to Sings*, *It* with the likes of Jimmy Lovine, Teddy Riley, Jeff Lynne, the Wolf gang Press, and Richard Perry.

As he showed yet one more time at the Embarcadero, Jones refuses to give a rote, jaded reading of time-worn stuff. From the dramatic, baritone of "A Girl Like You," romantic yearning of "My Away," to the resplendent macho of "Thunderball," Jones imparts and impacts a lyric, a pause, a rise or fall in emphasis as if he were beholden to the listener unfamiliar with the particular piece. And when he covers new or old hits by well-known performers, he's "It's Your Thing" or "Are You Gonna Go My Way," the result is something wholly other, a stark new emphasis or wry (it's hard for me to even consider "Kiss," the creation of the artist formerly known as Houston).

The comparison with Elvis Presley is instructive. Unlike Elvis in his post-comeback decline, Jones's interpretive acumen is more powerful, attentive, and possibly ennobling than even his stalwart, unwavering admirers could have expected. Among white rock singers who adopted the sound of veteran R&B shouters and crooners, only Frankie Miller and perhaps Scott Walker could be considered near-equals; and those men, for whatever reasons, were either subsumed by lack of support (Miller) or suffered from personal crises (Walker). Because he is not a composer and not the most graceful dancer, Tom Jones will always suffer by comparison with acknowledged soul masters and more ambitious emulators of this classic style. But anyone who can recall the duets with Ray Charles, Sam Moore, Aretha Franklin, Lisa Stansfield, and bizarre collaborations with Louis Lofgren, Crosby, Stills, Nash, and Blood, Sweat & Tears, know that this man is no mere lounge manqué elevated to the rank of a crowned boar. As one of his most obvious followers remarked as he chased Jones's van out of the parking lot, "Truly this is the king of kings."

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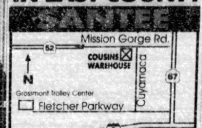
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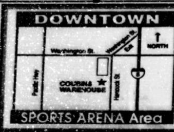
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156. **Hot**

Secret Garden—and even though most of the discussion descended to matters of marketing and money.) Or, finally, he can remind himself periodically to check the rearview mirror, to hark back to the receding landscape, to

Preserve the past as part of the present. This is a vain struggle, mainly in the sense of ineffectual and futile but perhaps partly in the sense of smug and standoffish as well. With the irreversible swelling of the ranks of so-called critics, and quasi-critics, and sometime critics, and one-minute critics, and "entertainment reporters," and professional gossips, and celebrity interviewers, and talk-show hosts, and more, there are always legions to pick up the slack from any deserter or conscientious objector or turncoat. There are always plenty of volunteers to fall in with the publicity platoon and press onward with the myopic march.

I myself manage without much trouble to avoid most entertainment magazines and talk shows, but when I do, I find myself disappointed. The program for Apollo 13, I could not

together avoid the TV promotional
trick of making the title dubious
as if it were an official title. One
of America's Most Distinguished Directors
(or something like that). By my
count, he was just then coming out
with a good movie, *First...*

And only a few years later, he
was making a movie called *First*
better than good. Meanwhile, or rather
a quite long while ago, John Sturges,
who I would at any time have hesi-
tated to characterize as *distinguished*,
public or *proficient*, could lay claim to
a lengthy career's worth of good
movies, dotted with a respectable
number of better than good ones, still living
ones. And just as I could not see
any reason to make a special
mention of Sturges's *Man
making*, I could not earlier in the year
see *Crimson Tide* without thinking of
Sturges's *Ice Station Zebra* or see *Out-
law* without thinking of Sturges's
The Satan Bug. But how many more
titles today could claim the name? ■

MOVIE LISTINGS

All reviews are in *Uncut Gems*.
Priorities are indicated by: *must-see* (asterisk),
and antipathies by the black spot. (Censored
movies are for non-sensitized)

**The Adventures of Priscilla, Queen
of the Desert** (PG-13) Priscilla's not just a
Miss, Yelba, and Hernandez are best per-
formers, two female impersonators and a
transsexual; the gaunt Hugo Weaving is
the muscle-bound Jay Pearce, and the grand
damned Terence Stamp, who takes their
chaotic act out of the countryside into a security
of Sydney and into the backlot of Babylon.
There's a lot of flaunting and posturing.
(Frost loops for breakfast, a request at
a video store for *The Texas Chainsaw Mas-
sacre*), and little concern for plausibility
and sound change of costume in the cli-
matic stage shop, and yet it's their

canal, throat-clearing interaction of Hard Realities ("AIDS Fucks Us Home") gaudily depicting a stepmother in a parkway tunnel). The taste in music is culturally arcane when, for instance, was the last time you heard "I've Never Been to Me"? Written and directed by Stephen U. Last (1994).

◆ **GULED** (9, 1/2 MAGP) ◆

The Amazing Panda Adventure — A cub, a Cub Scout, a couple of poschers. Amazing indeed in its dullness, despite odd animal footage and authentic, China-looking. With Rex Slater, 17, and Stephen Long directed by Christopher Cain, 1993.

◆ **CONEMA STAR** ◆ **CONEMA STAR GALAXY** ◆ **EMA STAR** ◆ **GROW** ◆ **HAMM CENTER** ◆ **LA COSTA** ◆ **LA JOLLA** ◆ **LIRIA** ◆ **MACHO STAR** ◆ **OCEAN** ◆ **REX** ◆ **POWAY** ◆ **RANCHO BERNARDO** ◆ **SANTEE VILLAGE** ◆ **SPORTS ARENA** ◆

SEE **WATER** ◆ **LA ESCONDIDO** ◆ **LA HORTON**

[illegible]

under pressure and heroes without villains. Tom Hanks, Kathleen Quinlan, Kevin Bacon, Bill Paxton, Gary Sinise, F. Harris. 1995.

★★★ (CINERAMA 6, GROSSMONT TROLLEY, LA JOLLA 12; OCEANSIDE 8; POWAY 10, RANCHO BERNARDO 6, SAN MARCOS CINEMAS, SWEETWATER 9; UA GLASSHOUSE 6; UA MORTON PLAZA 14, WILGAND PLAZA)

Arabian Knight — Animator Richard Williams simply took too long at the drawing board. Peter Coswicz's *Annual International Film Guide* reported in its 1977 edition "re-act. 1977 — that 'The Thief and the Cobbler' (as it then was known) is especially dear to Williams's heart. Although it has been in active preparation for several years, it should definitely be completed during 1977." Well, definitely not! Eighteen years later — and after Williams's death — from the project — there would appear to have been some further delay. It has been

ing into conformance with Disney's more recent blockbusters, especially those involving Aladdin: the free associating voice of Jonathan Winters as a substitute for the Robin Williams; the widened eyes and widened bosoms of Princess Yum Yum (as compared with her anatomical features in the published 1977 still frame); and the feminist anthem ("There's a mind in the body of this pretty miss") sung by the latter. But the Williams film has a look all its own, and a far better look than *Aladdin*'s wide styles variety spanning from Ancient to Ottoman, a sophisticated sense of pattern and color, a wit, wit, clarity of action, perfect timing, and the voices of Matthew Broderick, Jennifer Healy, and Vincent Price; but no Delia and Pleasance, Anthony Quayle, or Felix. The former — all deceased — as promised in the title, 1995.

Arizona Dream — The "director's cut" of Emir Kusturica's of a 1992 film already issued on video; with Johnny Depp and Jerry Lewis.

GROSSMONT CENT
VILLAGE II: LA ESC
WEGAND PLAZA)

Batman Forever may be more than taking into account production of his presentation until role at least as significant of the philosophical. O'Flaherty — a conversation — conversational even in the tradition — is hard part. And he has been has discovered, "the punker touches," where the saddle belongs all alone in the capricious verge, however, it more effectively no-thing of the villainous family. Especially, what there are around. Unlike the woman of that era, two are not counting once; counting.

Two-foot gets his
berry-frosted) con-
flicter gets his sense-
mor "Was that or
tell": Tommy Lee
spectively, can he
but an absence of
genre. And the
director, Joel Schum-
mer's hybrid of Bu-
reau's *Dark Trac-*
one, less cheerful
than other "W

PLAZA BONITA, SANTEE ● 100TH AVENUE
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and competitively and competitively another sense, they gain of the 1989 Bar in the Joker, Harvey of scarred (or rasp-
ance, and the Rid-
—so to call it—hu-
the top? I can never
ones and Jim Carrey,
nothing to the roles.
hibition. That, and lung
"live vision" of the new
her, both down, to a
on's *Batman* and
less gloomy than the
the other, less clear
role Kidman. 1995.

4. POWAY THEATER, STUDIO 3 (with an
AND TWIN, FROM 9/1, VOGUE)
scaled a
tracks.

[illegible]

DEEN—John Boorman has his eye in concert with an even more so half-hearted in effort as this one, the lush, colorful, teeming, suffers from an impressive racial disparity between European and non-European (cf. *Deliverance*). *Excalibur* is all the more this one, because the subtextually so serious, so "deep." In other words, so slowly. Namely, the trackdown in Britain practice, the "depth" in its something thing; the

so complicated and modestly
in stature story stopping dead in its
own enough for Bloomer to
spout of Heavy Thought. The
al wounds of the heroine —
ation to distance herself from
deaths of her husband and child,
its smack into violence and
and aplenty — are supposed to
additional degree of death, but
de more than the sinkage from
age, Patricia Arquette, U/Aung
McDormand, 1995.

MOUNTAIN CINEMA STAR 10,
CINEMAS, GROSSMONT CENTER,
MIRA MESA 7; OCLANSIDE 8;

of Madison County
Laurie: Clint Eastwood grab
behind and in front of the cam-
Robert James Walker best
a four-day affair between
a local Geographic photographer
in-lawan farm wife (Meryl
never has been or could be said
an American Brief Du-
about the mundane realism of
and yelow-naugahyde kitsch
every all as far as it goes. But
above all that, this is a noble
and heroic effort, and a tri-
to boot. While staying even

It checked and double-checked de-
it were about nothing else, it would
unique among American movies. Its
ble themes — isolation, unfulfill-
the secret self — are far from noth-
For meeter than the standard Hol-
fare, but here they're just crazy.

Living Up Baby—She, rewilded comely, among others, a paleontologist, a girl with an uncorrectable high larynx, a woman who has lost a part of herself and an unstoppable word for terror who has stolen and sold priceless hominid bones, a big-nosed, big-mouthed, big-eyed woman befooled by the singing of "I Love You Anything But Love, Baby," whom, plus others, come together at arm's length for the finale in the sheriff's office, inefficiencies of the thing doesn't do much from Howard Hawk's, a direct touch the's merrily light on and back and forth, but not perfectly natural, unconscious, idiosyncratic sense of humor. What finds funny is easy to identify be the persistent re-surfacing of the seas in other movies: a bookworm too; Cary Grant in women's clothing, in oblivious to the fact that the back

Her dress is missing: the nagging repetition of a person's name until it begins to sound like an accusation; and so forth. With Katharine Hepburn, Charles Ruggles, and Mary Fitzgerald. 1938.
★★ (GARDEN CABARET, 8/31 THROUGH 9/2, 8:30 P.M.)

Brothers McMullen — (Add to see a colorful 20th Century Fox logo on a brown-up teenie shoostinger, whose image is all but obliterated by dust-storm graininess. Beneath the surface static, the film cascades the decently complicated private lives of three Lome Louver Irish Catholics at various stages of romantic involvement: a young man, earnestly engaged, totally unattached. Edward Burns directs (awkwardly), writes (fascinated), and stars (conformist). With Jack Mulcahy, Mike McInerney, Maxine Bahk. 1995.

(FLOWER HILL CINEMAS; HILLCREST CINEMA; LA JOLLA 12)

MOVIE LISTINGS

All reviews are by Duncan Shepherd.
Priorities are indicated by one to five stars
and antipathies by the black spot. Unrated
movies are for non-18-reviewed.

The Adventures of Priscilla, Queen of the Desert — Priscilla's just a boy, Mitzel, Felicia, and Bernadette are her passengers, two female impersonators and a transsexual (the gaunt Hugo Weaving) the muscle-bound Guy Pearce, and the grandle-damish Terence Stamp, who take their cabaret act out of the cosmopolitan spaces of Sydney and into the backwash Outback. There's a lot of flaunting and posturing. (Frost Loops for breakfast, a request at a video store for "The Texas Chasin' Man" car), and little concern for plausibility (mid-song changes of costume in the climactic stage show), and yet there's the classic

turn, almost stonily. The special effects are naturally top of the line, but are not relied on needlessly. In particular, the impressions of size and speed during the liftoff are thrillingly put over. And if the dramatic rises (and mathematical calculations) are not always easy to follow, it's clear enough that we're firmly in the tradition of Hawks in *Empire of the Sky* and *Twelve O'Clock High*.

Quaint animal tale, freshly, rigorously illustrated by prior documentarian Chris Roman, about an orphaned porker who, set in tow by a sheepdog, revolutionizes his business of herding when he introduces reason and politeness into it. Sometimes cuteness gets overaggressive, but the absence of any obligatory child actor minimizes the effect. (The dour farmer and his herding brood beamed wife are rather over the ducks themselves.) And the slight distortions and exaggerations of barnyard noises—not the dialogues in proper English, but the cleverly orchestrated bleats, squawks and squeaks—are often very funny. With James Cromwell, Magda Szubanski, and the voices of Christine Coughlin, Hugo Weaving, Miriam Margulies, 1995.

7. CARMEL MOUNTAIN CAROUSEL CINEMA 8. CINEMA STAR 8. CINEMA STAR GALAXY. CINEMA 9. CINEMA STAR 10. DEL MAR HIGHLANDS. HON VALLEY. GROSSMONT CENTER. 11. LA JOLLA 12. OCEANSIDE 13. SAN MARCOS CINEMAS. SANTEE WY. 14. STUDIO 3 CINEMAS. SWEETWATER 15. LA SPOUSE 16. LA HORTON PLAZA 17. WILSON PLAZA

Baby-Sitters Club — Wholesome, rose-kissed as misquid, comely about the sort of bunch of nearly pubescent girls between school years, expand their sitting service into a full-scale day-care center. Conflict is padded: glossed-over girls needs to pass a make-up exam in order to continue her membership in the another, struggles over the pros and of disclosing her diabetes and her true is a bickering, fifteen-year-old from perland, another is trying to keep a secret of the reappearance of her derelict dad girls' acting, under the coaching of time director and long time actress me Mayron, is fittingly vicious, the winsome Shyster fix, chasing credible and complex situations as the mally deprived girl, reaches a higher Ellen Burstyn, Peter Horton, Brooke S. Brice Davidson, 1995.

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1995 AUG

Greasy Lips in Silicon-Chip Land

I clearly remember luaus when a suckling pig was put into the ground at dawn.

Whenever I venture into Sorrento Valley, I lose my sense of reality. Buildings rise like silver monoliths, all glass and steel. I can traverse the roads, but I have yet to see a person cross the street or walk a child or dog. A hush pervades the area because everyone is locked into air-conditioned rooms. I have never figured out what tasks are performed in those shiny enclaves. Then I met David Macario, who toiled in one of them for 17 years, directing an electronics firm.

REVIEW ELEANOR WIDMER

"We designed and built semiconductor seven-day weeks," 36-year-old David reports. "My life consisted of driving there, working, driving home to sleep, and getting up again." This life was the antithesis of his youth. "My father was in the Navy. We were stationed in Hawaii when I was young. Those years in Hawaii were more vivid to me than anything in San Diego. I clearly remember luaus when a suckling pig was put into the ground at dawn. "First the older men would dig a great big hole, cover it with sticks, and set them on fire. Then lava rocks were placed in the fire until they burned. The men laid chicken wire over the coals, and in went the whole pig wrapped in banana leaves. A burlap sack and maybe more were covered the pig. Dirt from the pit was thrown in again to make it airtight. It created a snug underground oven so the animal cooked slowly.

"The best part was that the men never left the spot. They just sat around drinking beer or soft drinks, telling the same stories year after year. When it was dark and the meat was done, we all stood in a circle, dozens of kids and adults, while the old men dug out the suckling pig. What a feast we had! My mother is from the Philippines. She would prepare lumpia (Filipino egg rolls) for this party. My mother still can cook up a storm, but for those Hawaiian feasts she would outdo herself.

I dreamed of those days and that food when I worked in Sorrento Valley. Of course, I knew that pigs are now slow-roasted in ovens, even in Hawaii, so don't think that I imagined setting up a restaurant in some back yard. But one day I quit my job and walked around the neighborhood of my former workplace. I wanted a low-cost cafe that everyone could afford, because people work hard for their money. I found this empty store — that's how Island Boy Grille came to be located in Sorrento Mesa instead of downtown. I opened a year ago in August. In seven months I paid off all of my debts."

David Macario, an open and friendly man, works at the restaurant from opening to closing. As far as I know, he is the only Hawaiian restaurant in San Diego — Taste of Aloha in Mission Bay closed. The premises are kept in ship shape. Every counter, every surface, the open kitchen, and tables are spotless.

The same menu is available from 11:00 a.m. to 8:00 p.m. Lunch is very busy, and at least 25 percent of the business is takeout. It's best to eat here after 2:00 p.m., when business people have scamped back into their work economy. A friend and I arrived at 4:30 p.m. The cafe was filled with Hawaiian travelers. Many kids drove in from Camp Pendleton, where their fathers are stationed; others live in South Bay. Getting "a taste of the islands" makes their trip worthwhile.

Since top price on Island Boy's menu is \$5.50 for entree, rice, small salad, and one side dish, we tried several items. Kahua pig is prepared in a sanitary and modern fashion. A pork butt is wrapped in "secret spices," banana leaves, and aluminum foil, then baked in a slow oven for five to six hours. The meat is then shredded and served with rice and transparent noodles (\$4.85). The pork at Island Boy Grille is better than the suckling pig cooked underground that I sampled years

Calendar RESTAURANTS



The Restaurant: Island Boy Grille. The Location: 10866 Pacific Heights Boulevard, Sorrento Mesa (452-7708). Type of Food: Hawaiian and South Pacific. Price Range: \$1.35 to \$5.50 All food available to take out. Hours: Closed Sunday. Open Monday through Saturday, same menu 11:00 a.m. to 8:00 p.m.

ago at an anthropologist's wedding. Kahua shrimp are also mouth-watering. They are seasoned with "Auntie's marinade," ingredients unknown — David would rather walk on hot lava rocks than reveal his recipes. I loved the shrimp with hot seafood potato salad. These potatoes (\$5.30) are a perfect complement to any fish or seafood entree. The carbohydrate-filled maki maki (also \$5.40) was served at the peak of freshness. Portions of fish, seafood, and meat are small, but Island Boy Grille is the perfect environment for grazing, that is, trying small amounts of almost everything on the menu.

We also sampled David's father's fabulous lumpia, which proved greasy and crunchy. You could eat a half-dozen with no effort. Just when we felt we couldn't swallow another bite, David sent us some Maui ribs. The meat has lots of flavor and is seasoned with a sweet sauce (\$4.85).

The only dish on which I had to pass was

lomo salmon. The fish is marinated in a heavy layer of salt, then shredded and added to chopped fresh tomatoes. The taste was so fishy that I thought the mixture contained anchovies. According to David, that's the way the "lomo" is prepared in the South Pacific. He adds that it's an "acquired taste."

Lau lau, in case you were wondering, is cooked on Saturday only (it's too time-consuming to cook every day). Lau lau consists of slices of fish, meat, and chicken wrapped in banana leaves and baked. Local Hawaiians show up in large numbers on Saturday just for this dish.

At lunch, you order your food at the counter and pick it up yourself. At dinner, you may request to be waited on. Plastic utensils and plates are used here, but they don't diminish the food's taste. My escort plans on inviting friends for a Hawaiian lunch with food from Island Boy Grille. But he plans on telling everyone that he awoke at daybreak to do the cooking! ■

Redneck Place

"Intelligent animals, pigs. Very, very intelligent. More intelligent than dogs."

Contrary to what you might think, there must be road kill under, because a half dozen brown eagles — or "chickens" — four-foot wingspan each, are

TIN FORK ED BEDFORD

lurking overhead. "Filling of road kill," I'm hungry. Eye pans down to Ramona's old Main Street church and across the road to Ramona's Country Kitchen. Home of two wonderful institutions: Home-made Italian sausage, and Debbie Reynolds.

Inside, I see I've hooked out. Sausage is on today, and Debbie's butcher farm, says the woman. Intelligent animals, pigs. Very, very intelligent. More intelligent than dogs. He's right. I immediately warn to the guy. There aren't many of us in the Pig Appreciation Society.

He orders eggs with hash browns, onions, and gravy on biscuits — it's about five bucks. "Get to have the onions," he says. He must be the only person not eating part of a pig here this morning.

Turns out he's a farmer. "We're rednecks, okay," he says again. "There's only four farmers left in town. The Chamber of Commerce, it's run by real-estate people, developers. They keep trying to run over me. This place was good for farming. Now people seem to start plowing before us in the morning. Smelly, nose... They tell me my tractor can't get in the tourists' way. Town's blowing on me. I used to run sheep. Rambouilles — but whenever I moved them, exercising my drover's rights, some sheep would always wander into yards and gardens. There'd be ten lawsuits! Course, I never charged them for the free fertilizer. So I've gone to grain. It doesn't run around so much."

I fed for the guy. Heck, I've got country roots myself. Even staged a protest one time with buddies. Drove a bunch of sheep through center city — still a registered stock route — just to remind people where their food comes from. Man! Did that foul up the rush-hour traffic. I suggest

"Like the main says," I say, finally. Italian sausage breakfast.

"Rednecks" that's us. This is a redneck place. And I'm the Imperial Wizard of Ramona.

It's this sun-griddled guy at the next table, underneath the mural of Old Ramona. Name is Bill Bowman. Well, these millia have some cut can tell, but I'm hoping he doesn't expect me to believe the Imperial Wizard part.

"Is the pig still there?" he says to a woman leaving.

"Yeah. And I can't wait to see the woman."

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Debbie Reynolds (Cindy)

The Restaurant: Ginny's Country Kitchen. The Location: 826 Main Street, Ramona. Tel: 787-3200. Type of Food: American. Prices: Two biscuits and gravy, \$1.95; eggs, toast, and hash browns \$2.75; omelets from \$3.85. Hours: 5:00 a.m. to 8:30 p.m. Saturday through Thursday; 5:00 a.m. to 9:00 p.m. Fridays. Bus Routes: 407 (three to four hours from downtown). Nearest Bus Stop: Car Main Street and 10th.

to Bowman that we start a here-a-sheep-to-moo-your-lawn service. He's not impressed. He's not into stunts. He's occupied full-time, fighting back the city, every day.

Debbie — okay, Cindy — arrives with my Italian sausage breakfast. I mutter a word of thanks to the pig that made it possible, and I clump in. Umm. Two fat, pale-brown sausages. Made right here. That rich, sharp, livery flavor. I slush it in with the poached eggs, top up with hash browns to kind of spread the taste, shrimp coffee, and it's paradise in the morning!

"It's changing all right," says Larry Happ, sitting at the table on the other side. "Ramona, that is. Apartments going up every day. Weekends, Main Street is bumper-to-bumper RVs on their way to Julian. Even City Hall, it was here in 1906. See, in the 1906 mural here? Near the livery stable? Same building. It was burned this year."

"But we're still here," says Cindy. And she knows we'll all be back. I pay my \$5.30 (with coffee and tax), wander back outside, look up. The eagles are still circling. It's going to be a nice day. ■

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Calendar RESTAURANTS

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Elaine Wagner and represents a selective listing of recommended San Diego County and Imperial dining establishments. Individual restaurants will appear once or twice a month. Price categories are based on the latest information available for a well-served entrée. Low: Under \$10; Moderate: \$10 to \$15; Expensive: Over \$15. Please call your restaurant to inquire for operating hours, reservations and other specific information.

NORTH COASTAL

THE ARMINIAN CAFE 1155 Carlsbad Boulevard, Carlsbad, 760-233-1811. Both the menu and the physical setting have been expanded — you may now sit on the deck and watch the sunset. Dishes include chicken, vegetable, beef and potatoes topped with cheese. The price of the previous menu and a variety of combination plates. Rack of lamb, a fine choice. The soup and the desserts are terrific. Longe, breads that include chicken with duck, lamb, served Saturday and Sunday from 8:00 a.m. to 8:00 p.m. Menu and belly during Friday and Saturday. Closed Monday and Tuesday. Lunch and dinner. Wednesday through Sunday. Breakfast, brunch and Sunday. Free to moderate.

CHUNG KING LOH 115 Western Ave., Salinas Beach, 401-0181. Hong Kong food at its best is served here in an efficient, sophisticated and modern. When folks look at an open-air eatery, they think of a place where you can get a quick meal. But Chung King Loh is a place where you can get a meal that is as good as any you can get in the North County area. Chung King Loh may be a bit more expensive than most, but it's worth it. Open daily. Lunch and dinner. Continuous service. Monday through Friday, lunch served from 11:30 a.m. to 2:30 p.m. Saturday and Sunday, 10 a.m. to 2:30 p.m. Moderate to expensive.

CRANSTON RESTAURANT AND MARKETPLACE 1302 Via de la Valle, San Marcos, 734-7777. This Southwestern dining room offers a consistently expanding and changing menu. Among the highlights are full range of meats, with deviled tortilla soup, house-cured duck, half-baked chicken, stuffed grapefruit, and spit-roasted chicken. Sunday brunch includes eggs, fish, and regular lunch menu, with free champagne or mimosa. Very reasonable prices. Open daily. Continuous service. Lunch and dinner. Low to expensive.

D. B. HACKER'S SEAFOOD CAFE AND GRILL 101 Old Highway 101, Encinitas, 736-1162. This simple dining room isn't impressive looking, but the food you can eat here is superb. The menu is simple, but the food is excellent. The fish (New Zealand) is terrific. The lamb is excellent. The steak is excellent. The food is excellent. Open daily for lunch and dinner. Low to moderate.

FIDEL'S CARIBBEAN 3003 Carlsbad Boulevard, Carlsbad, 739-0001. A Caribbean restaurant with a focus on the island of St. Lucia. The food is excellent. The menu is simple, but the food is excellent. Open daily for lunch and dinner. Low to moderate.

JACK'S DEL MAR 1601 Coast Boulevard, San Marcos, 734-7777. This is the archetype of what people usually think of as a "beachside cafe." The menu is simple, but the food is excellent. Open daily for lunch and dinner. Low to moderate.

pointed. Nothing fancy, but high quality. Open daily. Lunch. Tuesday through Saturday. Dinner. Monday through Friday. From the menu. Moderate to expensive.

OSCAR'S 1305 Encinitas Boulevard, Encinitas, 734-0222. Here's a good place to eat. Children to young adults. The menu is simple, but the food is excellent. Open daily for lunch and dinner. Low to moderate.

OVERSEA RESTAURANT 1155 Carlsbad Boulevard, Carlsbad, 760-233-1811. This is a place where you can get a meal that is as good as any you can get in the North County area. Open daily for lunch and dinner. Low to moderate.

RED TRUCK 1015 La Jolla Village Drive, San Marcos, 734-7777. This is a place where you can get a meal that is as good as any you can get in the North County area. Open daily for lunch and dinner. Low to moderate.

SIDNEY'S SOUTHERN COMFORT RESTAURANT 2009 Vista Way, Vista, 755-1111. This is a place where you can get a meal that is as good as any you can get in the North County area. Open daily for lunch and dinner. Low to moderate.

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TWO ONE 1155 Carlsbad Boulevard, Carlsbad, 760-233-1811. This is a place where you can get a meal that is as good as any you can get in the North County area. Open daily for lunch and dinner. Low to moderate.

THAI ORCHID 1155 Carlsbad Boulevard, Carlsbad, 760-233-1811. This is a place where you can get a meal that is as good as any you can get in the North County area. Open daily for lunch and dinner. Low to moderate.

TOPSY'S 1155 Carlsbad Boulevard, Carlsbad, 760-233-1811. This is a place where you can get a meal that is as good as any you can get in the North County area. Open daily for lunch and dinner. Low to moderate.

POUSH, RUSSIAN & VEGETARIAN CUISINE 1155 Carlsbad Boulevard, Carlsbad, 760-233-1811. This is a place where you can get a meal that is as good as any you can get in the North County area. Open daily for lunch and dinner. Low to moderate.

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DICKENS 1155 Carlsbad Boulevard, Carlsbad, 760-233-1811. This is a place where you can get a meal that is as good as any you can get in the North County area. Open daily for lunch and dinner. Low to moderate.

HERNANDEZ 1155 Carlsbad Boulevard, Carlsbad, 760-233-1811. This is a place where you can get a meal that is as good as any you can get in the North County area. Open daily for lunch and dinner. Low to moderate.

MANDARIN GARDEN RESTAURANT 1155 Carlsbad Boulevard, Carlsbad, 760-233-1811. This is a place where you can get a meal that is as good as any you can get in the North County area. Open daily for lunch and dinner. Low to moderate.

THE GRAND CAFE 1155 Carlsbad Boulevard, Carlsbad, 760-233-1811. This is a place where you can get a meal that is as good as any you can get in the North County area. Open daily for lunch and dinner. Low to moderate.

ORIGINAL PANCAKE HOUSE 1155 Carlsbad Boulevard, Carlsbad, 760-233-1811. This is a place where you can get a meal that is as good as any you can get in the North County area. Open daily for lunch and dinner. Low to moderate.

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At the prompt press the 4-digit extension of the restaurant that interests you.

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You may request up to three restaurant menus

DOWNTOWN

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LA JOLLA

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Calendar

RESTAURANTS

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PIZZA PIZZA AND PASTA 544 G and Avenue, 4-9-8115, 2120 or 1710. The pizza munchies, you know that? Well, here's huge and fresh, the pizzas and pastas go good tasting. This branch also offers seafood dishes, fish, gourmet burgers, not-so-see chicken, homemade desserts. Open daily, lunch and dinner. Low to moderate.

KHATOON PERSIAN CUISINE 6.99
Pearl Street, 457-0016. This Persian cuisine is very healthy, non-fat or low-fat, and the menu consists mostly of meat, fish, and skinless chicken kabobs served with basmati rice and braised tomatoes. Best bets are the chicken kabobs or the ground beef and feta combinations. Same menu of larger portions is available for lunch and dinner. Families with children frequent this home-style restaurant. Good, tasting fresh food, but not too exotic. Open daily for lunch and

THE MARINE ROOM 2000 Spendruff Drive, La Jolla Shores, 92037-2222. Complete redecoration, change of chefs, an extensive California and Continental menu have restored this venerable room to its former grandeur. The four seating areas hang right over the beach, there's a classic Friday and Saturday nights, and for a romantic evening, this is a place to consider. About nine fish dishes are available nightly, and prime rib (not here) is \$21.50. Excellent appetizers and rice, turtle soup, splendido a la carte. Open daily. Lunch, Monday through Saturday, dinner nightly; Sunday brunch from the menu. Lunch moderate, dinner expensive.

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KEARNY MESA

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Creole Pasta and Candied
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EMERALD CHINESE STEAKHOUSE RESTAURANT 3709 Gateway Center Pacific Gateway Plaza, Klamath Falls, OR 97603. This is possibly the best Chinese restaurant for fresh seafood in the area. The chef is from the famous Mandarin Hotel in Hong Kong. Fresh fish, prawns, and lobster are kept in tanks and prepared minutes - after you order. Not to be missed here are the lobster, scallops, honey-walnut shrimp, and steamed chicken with oysters. The food here is superb, but it is the most expensive Chinese restaurant in the city. Dinner, 5-10 a.m.; lunch, 1-4 p.m.; special menu on Saturday and Sunday when 10 items are available as well as many special. Call for hours. Open daily 11 a.m. to 1 a.m.; dinner to midnight Saturday through Thursday, 12 a.m. to 2 a.m. Friday and Saturday. Upper moderate to expensive.

THE GOOD EGG, 7947 Bullfinch Avenue, Kearney Mesa, 965-3144. The menu of favorites includes potteries, paninis, waffles and several different kinds of fruit. Freshly squeezed fruit juices are available, and for lunch there are burgers, salads, and a long list of sandwiches. Good value here. Open approximately 6:30 a.m. to 3:00 p.m. daily.

HSU'S Szechuan Cuisine Hazard Village, 930 E. G. Chalmers Ave. Boulevard, Kearney, Mo. 67109/92. This restaurant is noted for its hot and spicy Szechuan dishes, as well as for its Mandarin specialties. For Mongolian Barbecue, you have a choice of beef, pork, lamb, or turkey with stir-fried vegetables. Celebrate spring with many unusual dishes. Open daily, lunch and dinner. (Mongolian Barbecue is not available Sunday morning.) Love

KHYBER PASS 4647 Conway Street, Inquire Square, 574 5-49. This Afghan restaurant offers very fine appetizers, tasty entrees, and handsome specialty. Vegetarians will enjoy the appetizers, soup, a la carte vegetables (don't miss the banana squash with garlic yogurt sauce), and veg table plates. Topping: lamb, chicken, and rice dishes. All you can eat buffet lunch, Mondays through Friday, is a true bargain. Open daily, lunch and dinner, Monday through Saturday, dinner only Sunday Lunch.

MANDARIN WOK 4227 Balboa Avenue, Chatsworth, 772-9972. The chef, born in mainland China, has spent years in Korea, Taiwan, and Japan. The fusion of these cuisines provides some interesting results, such as the Mandarin and chicken cooking. In the war zone, you can eat (with egg), but I don't know why you'd want (with shrimp) with burrito and rice and beans, chicken. If you taste the soups, try the mouth-drenching beef, lamb, and chicken. Three portions, all usually attractive (two-thirds will waste). Good Monday-Lunch, Tuesday through Friday, dinner, Tuesday through Sunday. Low to moderate.

THE BEACHES

14 VA BEACH BAR AND GRILL
114 Mission Boulevard, Mission Beach, 488-6688. This attractive restaurant serves old-fashioned American delights as well as Mexican items. Be sure to try meat loaf with mashed potatoes, macaroni and cheese (on children's menu), Baja lobster when in season, and fresh seafood. Many items are under \$7.00, so it's possible to eat inexpensively but well here. Try happy hour for bargain items. Dances nightly, except Saturdays and Sundays. *Low.*

HARBOR'S EDGE Shevaton Harbor Island Resort, 1380 Harbor Island Drive (across from airport), 291-2900. The newly refurbished hotel is gleaming and so is the restaurant with its stunning bay view. The food is American plus *pasta* & *pizza*. If you order an entrée, it includes vegetables and potatoes (some entrees include dessert). Pastries and omelets served from 6:00 a.m. to 10:00 p.m. in a separate area called the *berry*. Try the dessert called chocolate *zra*. Open daily, breakfast, lunch, dinner, and Sunday brunch. Low to upper moderate.

INDIA BAR AND GRILL Hyatt India Hotel, 1461 Quivera Basin, Mission Beach, 224-1234. Although this American and Continental dining room

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1/2 Price Breakfast or Lunch
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* Entrees \$13.95 plus tax + tip • Not valid on major holidays • Shows only • 2 persons min. • Maximum 1 entree per table • Not valid with any other offer or coupon

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11:30 am-2 pm • Not valid with any other offer, coupons or sale •
• Not valid on major holidays
Breakfast • Lunch
DAILY non-smoking
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with its view of the bay is noted for its overabundant Sunday brunch, the à la carte dishes prepared by the chef are excellent in appearance, taste, and high quality. Fresh fish entrees are especially recommended and are beautiful in appearance and taste. Some ideal dishes are lobster bisque soup, fresh crab cakes, pan-seared halibut, salmon filet with rosemary sauce. You'll have a pleasant evening here. Closed Monday. Dinner Tuesday through Saturday. Copious Sunday brunch, forced-fed, all-you-can-eat buffet is one of the most worth-

PACIFIC BEACH BREWHOUSE 4475 Mission Boulevard, Pacific Beach, 619-557-2537. The menu offers Tuscan-style pizzas (served in oblongs) as well as appetizers and salads. Watch for the Sunday afternoon specials which include pizza for \$5.00. Open: daily, 11.30 a.m. to approximately 1:00 a.m.

ing. These regional dishes from Michela Guerrero, Nuevo Leon, and Mexico City. All the dishes are quite spicy, so if you prefer fewer chiles, say no to the ordering. The best preparations are tortilla soup, *pozole* (spicy broth with hominy topped with fresh starch), *tinga poblanos* (shredded pork with sausage and salsa), *machucan* (a unusual grilled preparation of sun-dried beef and eggs), and *chile relleno* topped with fresh tomato sauce. For authentic regional cooking, it's not to be missed. Open daily, lunch Tuesday through Sunday, dinner nightly. Low to

HELDON'S CAFE 4711 Mission Blvd., Pacific Beach, 273-3833. Although the old favorites are still on hand—chicken fried steak, fried chicken, fashioned croquettes and liver and onions—the menu has been revised toward healthier dining. All vegetables are fresh, more fresh fish appears daily, and the breakfast buffet offers lots of soft fruit. Menu includes light Mexican meals. Breakfast buffet every day. Open 7 a.m. to 24 hours. Low.

GEORGIA'S GREEK CUISINE 3550
Secrans Street, Grosvenor Square
Center, 523-1002. This small, immacu-
late Greek restaurant serves food that
will please anyone on a budget. Lunch
is especially good buy — a half
chicken with rice and salad is \$5.95. All
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petizers, are prepared for takeout.
Closed Sunday. Lunch and dinner,
Monday through Saturday. Low to low

ies. One of the newer items is Asian ra, linguine tossed in Szechuan ce. The same menu is served for h and dinner and it offers old fa- tes, such as a "pail of pasta" that's

OLD TOWN MEXICAN CAFE 2485 San Diego Avenue, Old Town 797-4430. This homelike cafe is noted for its excellent breakfasts, served from opening to closing. Try also the daily series-roasted chicken, the cornucopia of the *tostitas*. Open daily from 7:00 a.m. to 11:00 p.m., with the same menu served throughout. Appetizer menus available until the bar closes. Low to moderate.

and Denmark. Diners are served Wednesday through Sunday nights and include soup or salad. You have 15 entries from which to choose: stuffed cabbage rolls, roast loin of pork, Swedish meatballs, and rosemary chicken are \$9.95—a great bargain for the quality of the food. Some best choices here are the seafood medley in dill sauce; pork, tenderloin with red cabbage; pork, "Midnight Sun" sea-son, and large shrimp with three styles of rice. Bread, desserts and sorbet prepared on the premises. Well worth the trip to La Mesa. Closed Monday, breakfast and lunch, Tuesday through Sunday; dinner, Wednesday through Sunday. Try to moderate.

KOOTER'S BAR & BOUTIQUE • 10500

order at a counter and the food is handed to you very quickly. The only problem is deciding what to choose from a long list of goodies. You won't go wrong with the barbecued beef sandwich, the onion-ring loaf, baked potato, and the baby back ribs or chicken. All-you-can-eat Tuesdays nights, \$10.99. There's even a trough for washing your hands. Good fun, low prices, same menu opening to closing. Open daily, continuous service lunch and dinner, 1978.

thell. All entries include soup or salad, excellent pasta and chicken dishes as well as rack of lamb, steaks, and chops. Special emphasis on fresh fish and seafood. Closed Monday. Lunch Tues. through Saturday; dinners Tuesday through Sunday; served very early on Saturday and Sunday. Low to moderate.

REGGIO'S ITALIAN PIZZA AND EATACENES 1164 North, Second Street, El Cajon, 404-2676. This old-fashioned pizza house also prepares superb Italian sandwiches that include Italian roast beef, meatball, sausage, and various combination sandwiches. Pasta dishes with salad and bread have a top price of \$5.95. Seating available for 18. Takeout from excellent deli and market. Open daily, continuous service 10 a.m. to 9:00 p.m. Monday and

... offers Chinese as well as Cambodian specialties, it's best to order the Cambodian food — many of the recipes come from Mr. Ly's family. Be sure to ask Mr. Ly for suggestions, but the following are sure-fire hits: fire post soup where you cook a variety of ingredients in little baskets plunged into broth; steamed shrimp, clams with ginger sauce; hot and sour shrimp; chicken with lemongrass, and beef with sour vegeta-

MARIO'S DE LA MESA 8187 Center
Ave., La Mesa, 461-9390. Located in
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Large 16oz. 100% Fruit Smoothie
Good for entire party

The shops (which include restaurants) are also outstanding, and so are the fabrics. The clothing is made to order, and it's a real joy to find some of the most popular pieces. For dinner all items are \$3.95 or less. Sunday brunch is a \$4.95 affair, came with eggs, fruit, fresh tomato, vanilla eggs, and coffee. The \$5.95 Mexican lunch to work at La Yeloteca (lunch is in Jolly and brings his expertise to his own, and other, Hagg, portable food carts. The \$5.95 Mexican lunch to work at La Yeloteca (lunch is in Jolly and brings his expertise to his own, and other, Hagg, portable food carts. The \$5.95 Mexican lunch to work at La Yeloteca (lunch is in Jolly and brings his expertise to his own, and other, Hagg, portable food carts.

chicken, pork ribs, beef short ribs, plus French fries, pasta, and tortillas ready to serve. Too. The carne asada is also recommended. All meat platters include potatoes, available for \$10. Every item, including the barbecue sauce, is made on the premises. Well worth the trip. Closed Sunday. Open Monday through Saturday for lunch and dinner. Try to avoid the crowd.

CENTRAL SAN DIEGO

THE BARMY ONE 1116 Adams Ave.

LITTLE ITALY 4367 University Ave. (at Fairmount Avenue), East Van 739-1111. Excellent pizza and pizza (and "Valedonian" style, with lots of stuffing and toppings), as well as a bar.

[illegible]

BREAD AND BUTTER 130 University Avenue, Hillcrest, 683-9322. Nineteen varieties of bread are baked here in a special 10,000-pound French stone hearth oven. Outdoorsy prep because of the crusty exteriors and density: some of the best multi-grain, sourdough wheat, fig, nut. Baguettes are outstanding and should not be missed. The sandwiches

of tomato sauce, olive oil, and garlic — then try this converted cottage which serves it. Tomato sauce is so prevalent, even the bean and pasta soup is flavored

run

BEATING THE DRUMS OF THE WINDS OF CHANGE IN THE FIFTY FIFTIES
by *James Alan McInerney*

All music was not an egalitarian, monolithic, all-things-old baggy 1950's with a few 30s and 40s in the mix. No, it was a time when the music was a mirror of the times, and it was a time when the music was a mirror of the times.

925 THUNDERBOLT ST.
PACIFIC HEIGHTS
432-6744

Blackboard

WINDS OF CHANGE

A FEW FROM OUR MEN

Jambhalaya
Strong, earthy, mellow, sultry, that's what I want, especially in a Crotch hit.

"Blues Brothers"
That Bluesy stuff with a little soul & earthy blues on the old.

Cajun Country Blues
A thick brew of soulful soul with a little blues, and a touch of a paper moon on the water.

Blackboard

PARATEDO'S
 BEER BY THE YARD
 HAPPY HOUR 4-7 PM
 Fri & Sat. 4-11 pm
 Sun.-Thurs. 4-10:30 pm
 483-2600
 GOURMET PIZZA, PASTA, RAVIOLI, CALZONE & SALADS

(SAVINGS UP TO \$9.85)
Includes large Caesar salad for two and two non-seafood entrees from our pizza or other selections. Dine-in only. Expires 9/7/95

1762 GARNET AVE., PACIFIC BEACH (BEHIND STARBUCKS COFFEE)

KARL STRAUSS

BEST MICROBREWERY
For the 4th Year in a Row!
San Diego Magazine 8-95



KARL SAYS,

**FREE
DINNER ENTRÉE!***

1167 Columbia St. (at B) 234-BREW ext. 2
KARL STRAUSS BREWERY GARDENS
 9675 Scranton Rd., Sorrento Mesa 587-BREW

are served with hot tortillas, in a microwave. Generous is also recommended. Menu is posted inside, stuffed with guacamole, beans, or cheese, and presented like a quesadilla. Roasted quail and chicken are also first-rate; lunch is large. Dine in the back, head over to the left-hand bend where it becomes Aguja Caliente. Continue past the bar to the high rise corner of the 11th Avenue. A large sign marks the restaurant (on the right side of the road). Low to moderate.

LAS PASTELAS Centro Rio Plaza (past the intersection Caliente/Carmen on Paseo de las Heróicas), 84.01.57. Street parking. In front of the bar for the cultural center and where art not especially interested in ethnic food, the chicken is delicious and well understood. The atmosphere is great, but, due to the attentive service, lunch special is not as good as the other best bars. Open daily, 8:00 a.m. to 1:00 p.m. Moderate.

ERIC'S RIBS

Labor Day Weekend Special
ALL YOU CAN EAT
BEEF BACK RIBS 9⁹⁵

Includes unlimited beer and soft drinks. Served 11:00 a.m. - 1:00 a.m. Monday - Thursday. 1997

2 Eric's Combos 12⁹⁵

Full bar. Open 11:00 a.m. - 1:00 a.m. Monday - Thursday. 1997

Includes cocktails and six choice of proteins, baked beans & corn on the cob
 The FREE full order of the BEST ONION RINGS in San Diego
 is included in the 2 Eric's Combos. 1997

6261 TAYLOR ST. • Old Town • 298-4255

142

HELP WANTED

NOTICE TO READERS: Advertisements published in the Help Wanted section are the property of the advertiser. If you are not the advertiser, please do not use the advertisement. If you are the advertiser, please do not use the advertisement. If you are not the advertiser, please do not use the advertisement. If you are the advertiser, please do not use the advertisement.

ACCOUNTING: Seeking experienced accountant for a small business. Must have 5+ years experience. Salary \$25,000. Call 233-1234.

ADMINISTRATIVE ASSISTANT: Part-time position. Must have 2+ years experience. Salary \$15,000. Call 233-1234.

ADMINISTRATIVE ASSISTANT: Full-time position. Must have 2+ years experience. Salary \$20,000. Call 233-1234.

ADVERTISING SALES: Full-time position. Must have 2+ years experience. Salary \$25,000. Call 233-1234.

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CLASSIFIED ADS

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BUSINESS ADS

BUSINESSES include paid services or functions, rentals, and ongoing, profit-making enterprises. For rates and discounts, call 233-8206, 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 (233-8206) or in person (1703 India Street, Downtown). Hours are 9am-5pm, Monday through Friday, and until 6pm 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 typed on a 3x5 card or on a postcard, and is limited to 25 or fewer words. Additional words cost 66¢ each. The ad must be mailed and must arrive at our PO Box 233-8206, 9am-5pm, Monday through Friday.

\$6 ADS BY PHONE, BY FAX, IN PERSON

QUICK, EASY, AND CHEAP: Now, private individuals may place their ads as late as Friday 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 Mates.) 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 cost 66¢ each.

BY PHONE: With a touch-tone phone and a Visa, Discover, or MasterCard, you can use our 24-hour Ad Line, toll-free 1-800-233-8206, to place your ad. The ad will be placed in the next issue of the Reader Classified Supplement. You may pay with cash, check, or credit card; multiple ads cost 66¢ each.

BY FAX: Simply complete a form, photocopy it, and then fax it to us 24 hours a day, 7 days a week, at 233-7907. Payment must be made using either Visa, Discover, or MasterCard.

IN PERSON: To place an ad with cash or check, fill out the form below, then bring it to our office at 1703 India Street (at Dine), Downtown. Ads may be purchased until 6pm Monday.

REALLY, REALLY LATE ADS: Private parties that have missed the 6pm Monday deadline may still place ads until 6pm Tuesday by either coming to the address above, or by calling 233-8206 between 9am and 5pm Tuesday. The cost for these late ads is \$16 for 25 words. Additional words cost 66¢ each.

24-Hour Phone: 233-7977, 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 edited. Refer to the Table of Contents to determine the classified category you want. If you are unsure, the appropriate category will be assigned. No cancellations accepted. No refunds.

NAME	DATETIME PHONE	EXP. DATE
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	26	27

COMPUTER USERS NEEDED: Work on a computer. Must have 2+ years experience. Salary \$25,000. Call 233-1234.

COMPUTER USERS NEEDED: Part-time position. Must have 2+ years experience. Salary \$15,000. Call 233-1234.

COMPUTER USERS NEEDED: Full-time position. Must have 2+ years experience. Salary \$25,000. Call 233-1234.

DELIVERY DRIVERS: Seeking experienced delivery drivers for a large company. Must have 2+ years experience. Salary \$25,000. Call 233-1234.

DELIVERY DRIVERS: Part-time position. Must have 2+ years experience. Salary \$15,000. Call 233-1234.

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MANAGEMENT: Seeking experienced management professionals for a large company. Must have 2+ years experience. Salary \$25,000. Call 233-1234.

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RESTAURANT: Seeking experienced restaurant professionals for a large company. Must have 2+ years experience. Salary \$25,000. Call 233-1234.

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SALES: Seeking experienced sales professionals for a large company. Must have 2+ years experience. Salary \$25,000. Call 233-1234.

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SALES: Full-time position. Must have 2+ years experience. Salary \$25,000. Call 233-1234.

SALES: Part-time position. Must have 2+ years experience. Salary \$15,000. Call 233-1234.

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VIBRANT, VIVID, 30, white, 5'10", 130 lbs., red hair, serious, looking for a woman who is intelligent, educated, and has a good sense of humor. Call 357-1443.

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LOVING, SINCERE, 30, white, 5'10", 130 lbs., red hair, serious, looking for a woman who is intelligent, educated, and has a good sense of humor. Call 357-1443.

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1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25-31	26	27	28	29	30
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37	38	39	40	41	42

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Free!**

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Errors are responsible for Roommate ads for accuracy
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nt. Reader: Roommate Line
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ent: 1703 India (at Date),
San Diego

regarding Roommate ads,
x265.

San Diego Reader August 11, 1995 **441**

him getting beat
1. He said 'lets
" He said 'Charles
perfect name for
s the most
r the world. who
r mother but
ur fingers beg-
g to adopt us.



I'M FROM
TEEPA
TALKING

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...use it will
...nces at adoption.
...re 100% boy.
...adoption isn't
...d the door open
...a and Don
...bonne freaked.
...your clothes
...whisper screaming
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...s and 2 bedrooms, 2 bath-
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...ve. Garage available. 1200 sq ft.
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24-HOUR PHONE OR FAX FOR PRIVATE PARTIES: USE FORM ON PAGE 122

ine Albright

asking Rebecca if she uses the potty connection, you'll

husband, Jack, buy the coveted car. When they lifted her skirt and drew it over "I told her she was for a special

I pulled out after breakfast. "Today you get White underwear and down you wear your urinate or have you wear your urinate or have a tell Mommy urinate or have a on the potty.

asking but her next half hour, or so I would urinate or have

ashed changing the living room splashing sound I rounded the standing in a "I urinated,

Kid Stuff

Remember to keep asking Rebecca if she needs to use the potty and makes the connection, you have it made.

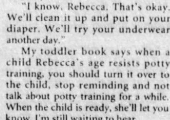
The next day my husband, I took Rebecca out to buy the coveted Snow White underwear. When she saw the underwear I offered her skin to show me the underwear on over her diaper. Lick said, "I told her she could wear it that way for a special treat."

After that week, I pulled out Rebecca's underwear after breakfast. "Guess what, Rebecca? Today you get to wear your Snow White underwear!" Rebecca rumped up and down and squealed. "When you wear your Snow White underwear, you get to wear a b.m. like when you wear your diaper. You have to tell Mommy when you need to urinate or have a b.m., and I'll put you on the potty. Do you understand?"

"Yes! Yes! Mommy."

Rebecca was not using the underwear for the next half hour. Every three minutes or so I would

"No."
"Are you sure?"
"Yes." I had finished changing Angela's diaper in the living room when I heard a hard splashing sound from the kitchen. I rounded the corner to find Rebecca standing in a large, yellow lake. "I urinated, Mommy."
"I know, Rebecca. That's okay. We'll clean it up and put on your diaper. We'll try your underwear another day."
My toddler book says when a child Rebecca's age resists potty training, you should turn it over to the child, stop reminding and not talk about potty training for a while. When the child is ready, she'll let you know. I'm still waiting.



"No."
"Are you sure?"
"Yes." I had finished changing Angela's diaper in the living room when I heard a hard splashing sound from the kitchen. I rounded the corner to find Rebecca standing in a large, yellow lake. "I urinated, Mommy."

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stop reminding and not
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child is ready, she'll let you
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cabinet, \$90
Mixer, \$60
Signature
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to 12 p.m.,
w/air,
washer,

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VCR, video
VCR, video

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MOVING: Washer, gas dryer, \$300; electric range, \$125; power washer, \$75; bed, \$35; grill, \$25; microwave, \$75; stools, \$10. 226-5373 or 454-5246.

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