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SAN DIEGO'S WEEKLY

Reader

SAMPLING THE CALIFORNIA CURRENT

RICH SEA STEW

For more than 45 years scientists from the Scripps Institution of Oceanography and the Southwest Fisheries Science Center have been studying the body of water that sweeps down the California coast. They are seeing changes—surface warming, population declines—that may be cause for alarm. < continued on page 20 >

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Freebie file Last week's revelation that a dummy city agency is set to take over Jack Murphy Stadium from the old city-county authority that currently runs it has triggered big-time reverberations among county officials. They aren't worried about the impending move's big hit to city taxpayers. Instead, county supervisors and staff reportedly fear they'll be denied ticket freedoms in the "stadium box," run for the officials of both city and county by the old stadium authority. San Diego City Manager Jack McGroarty, who oversees the city's Public Facilities Finance Authority, which will own the stadium, says nobody has been promised anything. Exactly which public officials will occupy the box, which will continue to be in existence "has not yet been decided," says McGroarty, pointing out that the county will no longer have a role in the stadium operation after the old agreement expires in January 1998. Only city — not county — taxpayers are on the hook for an estimated \$60 million worth of expansion bonds.

A very small stadium box The triumvirate set to take over the stadium — City Manager Jack McGroarty, City Attorney John Witt, and City Auditor Ed Ryan, acting in their capacity as "commissioners" of the city's financing authority — finally filed legally required financial disclosure documents just last week, only days after a reporter asked to see them. Meanwhile, Ryan's office missed last week's report by the state controller that the agency missed an October 1st filing date for disclosure of its own financial records. After failing to respond to questions or furnish documents for more than a week, Ryan on Monday released a post-office-registered return receipt to prove the package had been delivered to Sacramento on time. All the smaller may soon turn to flame Richard Rider, the anti-tax crusader who successfully sued the county to return millions of dollars in illegal sales taxes, says he's lining up a legal team to challenge the finance authority's legitimacy.

Left his ballots in S.F. A power printer has been fingered in what's being called San Francisco's worst election calamity in years. Between 6000 and 30,000 absentee ballots printed for San Francisco's registrar of voters by VQS Enterprises had the wrong cover stinked onto them. As a result, when some people cast absentee votes, the numerical order of candidates in the pamphlet did not match the actual ballot. State law requires the order in which candidates are listed in the pamphlets to vary among assembly districts. Don McCurdy, owner of VQS, says as soon as San Francisco election authorities "informed us that they thought they had a problem of some magnitude, we ran off additional boxes, but part of the problem was they didn't know for certain how many might have gotten out, so we reacted by taking the worst-case scenario and reducing 35,000." Because of the snafu, the absentee-ballot count was held up by more than a week, and San Francisco election officials are considering finding a printer closer to home.

Cyber law A San Diego man is suing America Online, alleging the popular computer service — and Internet on-ramp — overcharges its customers. Richard Webb claims AOL rounds billing to the next minute if the user was on for 1 to 45 seconds, and adds a full minute if the user was on for 46 to 60 seconds. The false billing practices described above add many millions of minutes per month to the time charged against users' accounts, "he" claims. "Each and every time an AOL user accesses the AOL system, he or she is overcharged, often by more than a minute." The suit further alleges that AOL "intentionally causes users to incur additional, undisclosed charges" through mandatory downloading of image files, billing members for time spent accessing "free areas" and disconnecting, letting the clock run during access delays caused by AOL software, and failing to refund unearned membership charges to members who have canceled their accounts. "Richard is very involved in computers, and uses AOL a lot," says Webb's attorney, Mary Smigielski. AOL's chief corporate counsel, Ellen Karch, did not return phone calls.

Contributors: Matt Potter, Thomas K. Arnold
The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 440. Or fax your tip to 235-3096.

Revolving Door to Cable's Lobby

By Thomas K. Arnold

A former aide to County Supervisor Diane Jacob has come under fire for accepting a job as lobbyist for Cox Cable, the biggest of the 11 cable television providers regulated by the San Diego County Board of Supervisors.

San Attila, a senior policy analyst with Jacob since she took office in January 1993, has been hired as government relations manager with Cox Cable. Critics say that gives Cox an unfair advantage, since supervisors not only award franchise agreements, but also appoint the seven members of the county's Cable Television Review Commission, with which Cox has frequently been at odds.

"I think it stinks," says Michael Shames, executive director with UCAS, a statewide utility watchdog. "This revolving door, in which industry snaps up advisors to politicians who then turn around and use that entrée to go behind the scenes, is rotten. It shouldn't be done, and this guy should be thrown out of any office he goes into."

"I've always had a real problem with individuals moving from government positions to industry," adds Lisa Briggs, a member of the commission and a UCAS staff attorney. "There are real dangers of inappropriate use of influence and even potential conflicts of interest."

Just last May, Cox had a run-in with commissioners over failing to give proper notice to customers of a channel change — and related cost hike. "We found them in violation of two sections of county code and two sections of Federal Communication Commission rules," says Mark Jaffe, the county's cable television review officer. "They had added a channel and 20¢ to the monthly bill without properly notifying subscribers, which means giving 30-day notice. We ended up with a compromise resolution under which Cox, which at the time was planning to introduce another new channel, would do so without charging the extra 20¢ for a 30-day period of time in order to make up for initiating the previous 20¢ increase without proper notification."

Three months later, Attila left Jacob's employ for his job at Cox. Attila says he was brought on because Cox had just taken over a new cable system in North County, Dimension Cable, "and they needed additional people to help out with government relations." Legally, there's nothing wrong with what Cox and Attila have done. Cox says Gary Hackels, media director at the state Fair Political Practices Commission. Under the California Political Reform Act, state legislators and their staffs may not lobby their former colleagues for a period of one year after leaving office. "But that revolving-door provision applies only to state legislators, other elected officials, and

administrators, not county boards of supervisors," Hackels says. And locally, there is no similar law on the books, says deputy county counsel Arne Hansen. "We have a provision in the county administrative code that prohibits the county from contracting with certain employees for a period of one year after they leave the county, but we don't have anything that specifically addresses lobbying," he says.

It's high time the county implemented such an anti-lobbying law, says Ruth Holton, executive director of California Common Cause. "There are very few local jurisdictions that prohibit local elected officials or their staffs, upon leaving office, from lobbying and getting special treatment because of their prior association."

John Fullinwider, who as director of the city's information services department oversees cable, says "as long as [Attila] is professional about it and he's not trying to use personal favors, it's probably okay." Still, he says, "I'm not exactly sure why Cox felt they had to hire someone in that capacity."

Attila says he can't understand what all the fuss is about. After all, he reasons, most of his government relations work involves lobbying officials outside the county. "Most of the major legislative issues concerning cable and telecommunications take place at the state and federal levels, and a few months back, with the addition of seven new franchises and

being such a large cable system, Cox felt the desire to get involved more in the state and federal policy arena," Attila says. "They were looking for someone with my background, and having spent three years in Sacramento as an aide to [former state] Senator Wade DeSabel, I was a natural fit. I also have a little background in cable, having done research on it for my master's thesis."

On the occasions when he is called upon to lobby county officials, Attila says, he's confident his close personal relationship with Diane Jacob doesn't give him any undue influence. "First of all, I'm not just working with the county; I'm working with all 17 cities in the county," he says. "And secondly, Cox doesn't have any advantage with me on board because all issues happen on the commission level, and we have seven very bright commissioners who know the issues and debate each issue on the merits."

Attila adds that when he did appear before the county review commission in September to reach an agreement between the review and Cox to resolve past complaints, his plea fell on deaf ears. "There was a period in which local governments had the opportunity to comment, and the San Diego cable commission opposed the settlement," Attila says. "I spoke at the hearing, made my comments, and boom, the commission voted against us. If I have shown an in-



Michael Shames

Grand Old Charity

By Thomas K. Arnold

United Way of San Diego County, like its national parent, raises money for a multitude of charities and nonprofit organizations. The host com-

mittee to the 1996 Republican National Convention should not be one of them.

So say local leaders upon learning that San Diego United Way's Volunteer Center will be helping fat-cat Republicans recruit volunteers to cater to the GOP's every whim when the convention comes to town next August.

A press release sent out last week by the San Diego 1996 host committee bears the headline, "United Way helps steer volunteers to '96 Republican National Convention."

The "official convention volunteer form," used by local United Way phone bank staffers, lists 27 different activities, including "baby sitting; must be willing to stay with babies/children of convention participants," calligraphy, beautiful handwriting for name tags and signs. "Turner, must be willing to run errands," senior citizens must be willing to assist senior citizens during convention; "signer: willing to sign for the deal," transportation: willing to pick up and transport convention participants to and from the airport, hotel, etc.; and "tour guide: must know tourist information on the greater San Diego area." The host committee could also use volunteer medical help, includ-



Helping hand for the GOP

Christ and Pastor Timothy J. Winters, who was then president of the Baptist Ministers' Union, charged that San Diego United Way had distributed just 1 percent of contributions to local African-American groups over the last five years — a claim disputed by United Way officials, who said the figure was more like 14 percent.

When told of San Diego United Way's work on behalf of the GOP host committee, Winters would only say, "That's not something I'd like to comment on." Weber, however, is more vocal. "I don't think it's appro-

propriate at all," she says, adding that she plans on taking the matter up with the fundraising group's board of directors.

"United Way has generally stayed out of partisan politics," Weber says. "We have Democratic supporters and Republican supporters, and either way, we need to remain impartial."

Besides, Weber adds, "There are a lot of other worthy programs United Way should support. This is not like a benevolent act; the Republican Party is not a struggling organization trying to get on its feet. It's going to be a well-financed production."

James Del Rio, an African-American consultant who has spent the last 18 months investigating San Diego United Way and its alleged indifference to blacks, says he considers the fundraising group's volunteer effort on behalf of the GOP "a violation of the law."

"When, in effect, they take city employees on loan to the United Way, and promote either a religious or a political group, it's in violation of their nonprofit status," Del Rio charges. He says he's written a letter of complaint to the FBI, but won't take up the matter with local law enforcement because he doesn't feel it would do any good. "I identify the so-called legal structure in San Diego purports enforcement on a very selective basis," Del Rio says. "They charge who they want to charge, and other people they allow to be above the law. Sometimes they are religious leaders, and other times they are alleged nonprofit corporate leaders. If you and I did the same thing, we'd be indicted."

One local African-American

group that has been trying for years to get some United Way funds is the Paloma Tree, an alcohol and drug recovery and prevention program and community resource center located in Southeast San Diego.

"I've applied, but I've never been accepted," says Glen Malone, the center's director. "I suspect a nonprofit organization working in the interests of a political group would get in trouble."

If a decision had to be made, however, the answer would likely be no, Norris adds. "I would have to talk to our board, but typically we do not refer volunteers to any political campaign," she says. "We let those organizations recruit themselves, simply because we don't want to be seen as taking a side, promoting one party over the other, taking a stand on any political issue."

Kelly Lau, director of San Diego United Way's Volunteer Services Center, defends her organization's involvement in the convention's volunteer effort. She says the real beneficiary is the City of San Diego rather than the Republicans.

"What we are doing is continuing our support of the City of San Diego, which happens to be hosting the Republican National Convention," Lau says. "The City of San Diego has been registered with our volunteer center to receive volunteers for a number of years. They asked us to help them out, so we are recruiting volunteers for nonpolitical roles to support the city."

She pauses. "Actually, recruiting is more like it. If people call and are interested in doing something, and it matches their interest after the course of a ten-minute interview, that's one of the options they can consider. We give them two or three, and

continued on page 5



At Cox headquarters



Stanley Weber

San Diego Reader November 16, 1995

Diving for Dollars

By Ernie Grimm

They go by names like Denver Mike, Guitar Rick, Indian Joe, Meister Mike, Boxcar Annie, Bitching Bill, and Wolf.

Before most of Ocean Beach is awake, they have collected enough cans and bottles to half fill their market baskets and drunk enough cheap vodka and malt liquor to make an average man pass out. They are the homeless who live in Ocean Beach. Every morning before sunrise, their shopping carts can be heard rattling up and down the alleys of this beach town, the occasional slam of a dumpster lid breaking up the monotonous clatter of squeaking wheels and clanking bottles. Between 10:00 and noon, they converge on the O.B. Recycling Center on the northwest corner of Voltaire and Sunset Cliffs to "cash in."

I went to "The Cansers," as the homeless call the center, on a mid-October Tuesday morning. Seven carts and their owners (or users) were lined up in the alley behind the center by 10:05. The proprietor, Bill, introduced me to a homeless can collector named Nancy and told me she could teach me the ropes.

"Call me Boxcar Annie," she says. "They call me that because I used to ride the rails."

Annie appears to be about 50. I find out later she's 42. She's a wiry 5'3", has dirty blonde hair and skin browned and leathery from exposure to the sun. A friendly smile, revealing three missing teeth from the top left row, appears on her face more often than not. She's wearing a pair of floral shorts pulled over blue jeans, a plaid flannel shirt, a red bandanna around her neck, and a yellow

baseball cap. I ask her if she collects bottles and cans daily. She nods. "I can" in the morning and I come here and cash in around 10:00," she says. Pointing across the street at a liquor store, she adds, "Then I get some vodka, have lunch at Jack in the Box, and then I take a shower and change clothes at Dog Beach."

I ask Annie if I can go "canning" with her tomorrow. Looking flattered, she agrees and tells me to meet her under the O.B. pier at 5:30 a.m.

Before 6:00 the next morning, it's dark and foggy in Ocean Beach. The streets are void of humanity except for an occasional jogger or sleeping bum.

Blinking lights at the end of the Mission Bay jetties alternately color the fog—red, green, red, green. I am waiting at the pier, but there's no sign of Boxcar Annie, so I sit on the wall next to the boardwalk and wait. At about 6:15 I see her coming down the boardwalk toward me. With her is a homeless man I'd met yesterday named Indian Joe. Annie is pushing her shopping cart, but Joe has no cart. I notice he's wearing the same filthy blue jeans and navy blue V-neck sweater he was wearing yesterday. Annie, however, has changed into gray cotton pants and a beige sweater with a southeast design on it. Only the yellow cap remains from yesterday. As I walk up to them, Annie explains that the cops had run her out from under the pier the night before. "We ended up in my penthouse," she explains.

"That's right, a penthouse special," Joe chimes in. Annie explains that her penthouse is the roof of Joe's coffee bar on the corner of Newport and Bacon. She and Indian Joe spent last night together and are now on their way north along the boardwalk from the pier toward Dog Beach. Annie passing at every trash can pulling out bottles and cans. She finds a half-full can of Meister Beau, which she shares with Joe. "Sometimes you find full ones," she says before finishing the last drop. At this point we aren't walking very fast. Annie, who pulls her cart along with a leather dog leash she has attached to it, tells me that things will move faster when the sun comes up and people start leaving their trash out.

Between trash cans I ask Annie how old she is. "You never



Early morning, Ocean Beach

ask a woman her age," she says laughing, but then confesses to being 42. "I'm here in O.B. 18 years on and off," she adds. Indian Joe says, "I'm 44 and feeling every minute of it." Seeing that I'm taking notes now and then, Indian Joe periodically tells me to "take this down" and says something like, "If every body had a little something, we'd all have a little something," or "The officers should treat us with more respect."

"You're stumblin' bumbin'!" Annie yells at Joe. "Stumble-bumping is Annie's word for drunk and acting funny. I ask Annie whether her recycling is a supplement or a replacement for pa-handling. "I never pa-handle, unless it's an extreme case emergency. I don't ask nobody for nothing," she says with a tinge of pride. Then, while leaning headfirst into a dumpster, she lists employments

within the homeless community: "You get your panhandlers and your carters and your musicians." She is a "carter," a.k.a. "canner." Indian Joe is a different story. "I've been pa-handling for a little bit, man," he admits with a tinge of guilt in his voice. "But hey, it's only for like \$74 — it ain't gonna hurt nobody."

As we walk north along Bacon Street around 6:45 a.m., Boxcar Annie's cart gets caught on a telephone pole. I go to unhook it, but she jumps to do it herself. "I got it," she says, embarrassed at her clumsy cart management. "I'm always this way until about 7:00 when I go down and get a beer. My first priority when I wake up instead of coffee is a beer," she adds, laughing.

We've walked up and down every alley and checked every trash can and dumpster within

a block of the beach by 7:15 a.m. when we end up at the corner of Bacon and Voltaire. There we pause and Indian Joe pulls out a handful of panhandled coins, mostly pennies, from his pocket, and counts out two dollars. He gives it to Annie who goes into Litterer's Liquor & Deli and buys a half-pint of Skol vodka. I ask her why that brand. "It's cheap," she answers quickly.

Vodka in hand, Annie pulls the cart across the street to the self-service car wash. A few minutes later, another "carter" shows up. "This is Freddy, he's been here since before the water rolled in."

Freddy laughs and shakes my hand. He's dressed in dirty clothing and he smells. He has an immense, shaggy beard. I tell

continued on page 12

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Diving for Dollars

continued from page 10

them: Meister Mike, Guitar Rick, who sold me a flashlight for a dollar; and another Mike. Coins are counted, and someone produces a 40-ounce bottle of King Cobra, all of which is shared. Shirts, blankets, shoes, and food found in the dumpsters are passed around. No one buys

food, only booze. As Annie tells me, "You can eat breakfast, lunch, and dinner out of the dumpsters," but the booze everyone seems to be talking at once — and loudly at that. Annie explains that this meeting is a daily ritual with the

I get to talking with Mike, who lives under the bridge where Sunset Cliffs Boulevard crosses the San Diego River. He's from Louisiana and still bears the soft bayou accent. Bragging on his behalf, Annie tells me that he's a "bull rider." In Germany," Mike adds smiling, "while I was in the service. We

were heroes over there." In the course of conversation, I find out that Mike receives \$614 per month in Social Security. "If I live inside," he explains, "I don't eat. If I live outside, I eat." I figure there must be another cost in the picture. I ask him if he's a drug user. "Yep, I've been doing crystal for 30

years. It's not as available as it used to be, and it's expensive." At about 9:00 a.m., the owner of the car wash appears and breaks up the party. Annie grabs her car and leads down the alley toward the beach. With a drink or two and a couple of hours of wakefulness in her, Annie is walking much faster now. I have to put a little spring in my own step to keep up with her. When we're about half a block down the alley, he, who hasn't left the car wash yet, yells for Annie to wait, but she pretends not to notice. "He's stammering," she mutters and she's right; he's stammered speech and wearing walk have gotten more pronounced. He tries to catch up, but to no avail. "I knew I'd leave him behind sometime," Annie says.

As we proceed down the alley, I realize that Annie is unlocking some of the dumpsters she's digging through. She's got a key hidden in a little pouch under her sweater. "It's a master key — fits all the Master locks. Waste Management is a disposal company; they use Master locks. The others I can't open."

Talk her how she got the key and she says, "Turns out her husband can't remember but thinks that Guitar Rick may have given it to her. She figures it's probably a copy of one somebody filed until it worked. Some of the dumpsters and trash cans Annie is digging through look as though someone's already gone through them. I mention this to Annie and she responds, "Yeah, but they're what I call 'skimmers' — they just scratch the surface."

Annie is no skimmer. She digs furiously through the smelliest of dumpsters and actually has a smile on her face while doing it. "Getting into the dumpsters is like a vacation for me," she tells me, "a vacation from the..." She makes the flapping mouth gesture with her hand. "I get sick of all the yapping, so digging in the dumpsters by myself is relaxing."

Annie collects aluminum cans, clear and colored beer bottles, and plastic soda bottles. Juice, wine, and house wine she has no use for because they have no redemption deposit. The cans she gets 48¢ per pound for, the glass is about 5¢ per pound, and the plastic bottles are 3¢ apiece.

Through the wine and beer bottles are not recyclable, they have another attraction: the two or three drops left in the bottom. "Spiders, I call them," Annie says before downing a dribble of Jose Cuervo. "Just enough to tickle your throat. Sometimes I save all my spiders up in a bottle and drink them at the end of the day."

At about 9:20 we are in the parking lot at the end of Voltaire. The beach is deserted except for a few joggers and volleyball players who give me strange looks as I walk along

continued on page 14

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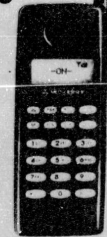
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"You talk too much," Annie yells at him.

At the recycling center, Annie sorts all her goods into separate trash cans and drags them over to be weighed. Her morning's labor earns her \$3.83. "It ain't much, but at least it gets me a drink," she says smiling. ■

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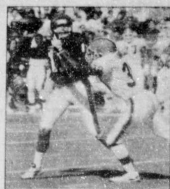
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From the "It's You And Me Baby" film, "Money Don't Grow On The Tree" film, crucial reference to "Just Another Thursday". It's ugly to see a man as old as Cleveland Brown owner Art Modell run his reputation in one day. Modell will be remembered as a man without a country. He has lived in Cleveland all his life, has made his millions there, attended countless Cleveland booster meetings, and got good affairs, always played the role of community spokesman. Now his world is revealed to be counterfeit, over time we will find out exactly when he began negotiations with Baltimore, and exactly how much money he has lost in Cleveland. When you get \$56 million off the top from national TV contracts and national marketing contracts, and then sell out a 71,000-seat stadium every game, you are not broke. I'm not saying Modell hasn't lost money recently, I'm saying he hasn't lost money on football. But he has left a legacy. The floodgates are open, and NFL greed-heads can now run free.

The latest franchise to seek obscene money is the Chicago Bears. A gang of north-west Indiana business leaders are trying to lure the Bears to Gary with the standard bag of treats, to wit: a brand-new \$300 million, 75,000-seat stadium. The stadium would be connected to a \$200 million development of restaurants, retail stores, golf courses, hotels, and a convention center. All this tucked next door to the Gary Regional Airport and two riverboat casinos. Indiana residents will be asked to look over money to fund the mega-development. Hey, you don't expect NFL owners to pay for this



Cleveland Browns' Antonio Langham (right)

THE VEGAS LINE

Week 12
(Home Team in CAPS)

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Green Bay	-3	CLEVELAND
NEW ENGLAND	-3	Detroit
CHICAGO	-2	CINCINNATI
Pittsburgh	-2	Seattle
WASHINGTON	-2	St. Louis
ATLANTA	-1	Arizona
CAROLINA	-1	Indianapolis
TAMPA BAY	-1	Dallas
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dropped passes, and missed assignments, followed by excuses from coach Bobby Ross. This week Ross found the truth somewhere in between his rationalizations. He said, "It almost seems like some of the time we're wanting the season to get over with."

Out of the mouths of babes.

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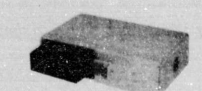
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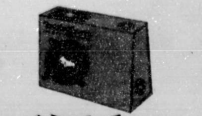
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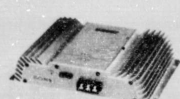
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RICH SEA STEW

SAMPLING THE CALIFORNIA CURRENT

By Douglas Whynott



Sherry Cummings examines the catch.

(continued from page 1)
After 250 cruises in five decades, some 32,000 samplings, more than 90,000 hours of analysis, the California Current has become the most intensively studied large-scale ocean ecosystem in the world.

It was a lovely July night, with a star-filled sky, the sound of seals splashing in the harbor, and the occasional cries of pleasure from those fishing off the pier at Port San Luis, south of San Luis Obispo. Kenric Osgood and I were waiting for a ride out to the David Starr Jordan, a National Oceanic and Atmospheric Administration research ship. I had come along to meet scientists with CalCOFI — California Cooperative Fisheries Investigation. CalCOFI had recently received national attention following an article in *Science* magazine stating that zooplankton levels off Southern California had dropped by 60 percent in the past 40 years, possibly due to ocean warming.

Kenric Osgood was there to continue his study of one of those conspicuous organisms, calanus, the "sea cow," which grazes on floating plant life and accumulated oils, and, small as a grain of rice, serves as an important food for many fish. Kenric was particularly interested in the 11th of 12 growth stages of calanus, and he would be using an optical particle counter to come up with numbers of calanus-sized animals in the waters off Santa Barbara.

Together we had spent six hours navigating the freeways from La Jolla through the metropolitan snarl to get to Port San Luis. When Kenric called the Jordan at 7:00 p.m., he was told the ship would arrive at 10:00, a three-hour wait that bothered him but didn't bother me. Late at Fat Cat's, a diner-restaurant by the parking lot, we would have eaten at the fancy place at the end of the pier if I had a chance. But then a Zodiac, steamed in, two toad-like-looking scientists disembarked. Kenric loaded his gear, we jumped aboard, and Chico Gomez, chief boatswain, raced off, circled the Jordan, and with a figure-eight flourish, pulled alongside. Kenric and I were helped up the ladder, the Zodiac was hoisted aboard, and the Jordan headed back offshore.

The California Current is part of a huge clockwise flow of

water that circulates through the North Pacific — seaward through the equatorial Pacific, turning northward near the Philippines, bending eastward as it brushes by Japan and is pushed by prevailing winds along the westward drift. Joined by subsurface currents, the stream divides as it nears Washington, one branch curling off into the Gulf of Alaska, the other branch, the California Current, flowing south before turning west again off the tip of Baja.

Like California the state, California the current is a vibrant mix of many origins — five, in fact: 1) waters from the westward drift merge with 2) cool and nutrient-rich waters from the SubArctic Pacific, which join 3) warmer offshore waters coming from the west and 4) even warmer equatorial waters coming from the south by means of a countercurrent, all of which, as they move horizontally, are shifted from below — vertically — by 5) highly fertile waters welling up from the deep.

The California Current is an old Man River, the character of the water is complex and ephemeral. Narrow meanders switch back and forth at high speeds. Edies and whirlpools spin like ball bearings, sending off "squirts" and "jets" and "flamings" that rapidly pull water away from shore. Temperature gradients pile up and tilt like tectonic plates. There are shifting density layers and salinity layers moving with the flow. These "thermoclines," "pycnoclines," and "haloclines" often act as fences and pathways for marine life.

All five sources of the California Current bring their various life forms, and these mix with species native to the California coast. The ecosystem that forms has been described in one Scripps bulletin as "a succulent seafood stew, with ingredients that vary according to Chef Neptune's whim."

Over the centuries, two predominant ingredients of the stew have been anchovies and sardines, vast schools of them feeding on the zooplankton and serving as important prey sources for larger fish, mammals, and birds — and in this century, commercial fisheries. Populations of sardines and anchovies have exploded and collapsed according to the natural ebb and flow. At about A.D. 575, the anchovy population in the southern California Current was 5 million metric tons (11 billion pounds), but then nearly disappeared shortly before 1800. Since 1970 populations have ranged between 1.6 and 1.3 million metric tons.



Bongo nets

Sardines and anchovies have tended to alternate in abundance. In the 1940s, the sardine fishery in California was the largest fishery in the world until the population plummeted. Many thought the cause was overfishing, it seemed an obvious conclusion; but others, particularly those in the fishing industry, thought the cause might be natural, part of the ebb and flow. The California Department of Fish and Game recommended a closure, but fishermen appealed to the legislature for a tax, per ton of sardines, to finance scientific study of the fishery. Thus, CalCOFI was born.

The "Cooperative" part of CalCOFI is an important element of its success, as three agencies came together to do the work: Scripps Institution of Oceanography, the Bureau of Commercial Fisheries (later the Southwest Fisheries Science Center, an arm of the National Marine Fisheries Service), and the California Department of Fish and Game. (Recently the cooperation has extended worldwide, with the database accessible on the Internet.)

The scientist who organized CalCOFI knew that the issue was larger than sardines, that the problem was a multi-species one and linked to the environment in a broad way. It was a unique view in 1949. Those "visionary" type scientists (according to John McCowan, a Scripps biologist who, as a graduate student, went on a CalCOFI cruise in 1951 and who coauthored the *Science* article) exploited the sardine fishery collapse, pursuing a vision for a big study of a big area. They did this for ten years, running three ships in zones from southern Baja to Oregon. But as time passed, costs increased and funding diminished, and CalCOFI eventually settled down to one ship, four cruises a year, with offshore stations from Del Mar to Purisma Point (south of Port San Luis), 40 miles apart on lines that run as much as 350 miles out to sea.

Though sardines have returned (the spawning biomass was estimated at 116,000 metric tons in 1993) and the commercial fishing has resumed (landings in 1993 were 13,844 metric tons), the vision and the study continue. In 1989, the 40th anniversary

of CalCOFI and the year that sardines reappeared off Monterey, there was a celebration at Scripps.

Coincidentally, 1995, the year of publication of McCowan's *Sardine* article based on the accumulated CalCOFI data, is also the 50th anniversary of the publication of *Cannery Row*, which depicted the fishery that sprung the study.

Forty-five minutes after leaving Port San Luis, the David Starr Jordan reached Station 66, on Line 77. It is the station closest to shore on the most northerly line, the last sampling of the cruise. Sherry Cummings, an oceanographic technician who works at Scripps, had suggested that the crew save a station until I came aboard so I could see how the work was done. It was a generous gesture, considering they'd been at sea for two weeks, the two crews working round the clock on watches from midnight to noon. Together they had sampled 63 other stations and wanted to get the work done. But they agreed to wait because the weather had been nice (unlike the cruise in April, when they tossed and thrashed about for three weeks, holding themselves in their bunks while they slept, holding everything still while they ate, holding their emotions in check), and they were a few days ahead of schedule, and there was an easy weekend ride to the dock at Point Loma yet to come.

To look at Sherry, you'd never think she'd been going to sea for 12 years, four times a year, three weeks at a time. You'd never suspect that she worked hundreds of miles offshore, 12 hours a day, much of it spent hauling and dropping a big water collection device called a rosette, which, when full of samples, weighed 1600 pounds. If you saw Sherry onshore, and she smiled and quietly said hello, her green eyes lighting up, you'd never know how sometimes, as they were bringing in the rosette, the ship rocked with the big waves and water poured over the sides and they had to hold on so as not to be swept away. And of course you wouldn't know about the stress of being offshore for long periods, the mail piling up, and the bills coming in — one time her car was stolen while she was at sea and the news arrived, "Oh, by the way...," and she had to deal with it while continuing to work the stations on the noon-to-midnight shift.

Station 66 is a few miles off Purisma Point. There the ship idled while Sherry, with the help of Chico Gomez and Anthony Assaro, who ran the winches, lifted the rosette over the rail and down into the water. The cable paid out behind it.

The rosette is basically a ring of four-foot tubes attached to a stand, like a circle of organ pipes. Each tube holds ten liters of water. The caps at top and bottom are spring-loaded and triggered shut from a computer terminal, so samples can be retrieved from any depth within range. Normally the rosette is lowered to 550 meters, and 20 tubes are triggered at 10- to 50-meter intervals on the way up. But Station 66 is a shallow one, about 90 meters deep. Sherry decided to fill 8 tubes at 10-meter intervals.

We watched the water column on a computer screen and the course of colored lines that corresponded to temperature, salinity, water clarity, and the presence of chlorophyll, or plant life. That line, the green one, was way above the others. "There's a huge phytoplankton bloom," Sherry blurted out. She triggered a tube, and another. Down below, caps snapped shut as the rosette ascended.

"Last station," she said with a smile, though a tired smile, in a voice with a faint note of stress. This was when I asked about life at sea. Sherry said she liked her job, and she was happy to have gotten it in 1983. But after 12 years she thought the time had come to move into a position that was land-based, analyzing the CalCOFI data perhaps, which involves only occasional cruises.

The rosette surfaced and was hauled over the rail and fastened to the deck. Sherry went about filling sample jars and labeling them. Some would undergo tests onboard, and others

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Underwater mooring analysis

would be stored ashore. Storage has become a problem, though. CalCOFI has the most extensive library of its kind in the world, but the boxes of samples, going back to 1945, have filled store-rooms after store-rooms.

While Sherry worked with the rosette on the starboard side of the Jordan, doing physical oceanography, Ron Dotson and Amy Hayes, working for the Southwest Fisheries Science Center, did their work on the port side. They used nets and practiced fisheries biology.

The first net went down for a vertical tow immediately following the recovery of the rosette. A long sock of fine mesh, a "pauverre," was lowered like a bucket into a well, down to 70 meters, and then pulled straight up. The catch consisted of a brownish-green slime — the primordial ooze — along the sides of the net. Ron sprayed it down to the tip of the sock, and then Amy gathered the contents into a jar. She walked off into the lab and held it up to the light. "Full of goodness," she said, and there was a lot floating around — a tiny diaphanous flounder, a larval rockfish, shreds of plant life, and fish eggs. This was the succulent California Current sealife stew, a laudible lot.

The second tow was done with a manta net (wide and flat and like a manta ray) pulled through the upper five inches of the water column for ten minutes. The target was surface neuston, or small, swimming zooplankton (the manta also picked up insects that lived in the interface between water and air). Again the catch was a brown slime, sprayed, jarred, and filed away.

The third tow, the last sampling of the cruise, was done with the somewhat spectacular bongo net, two rings that look like the heads of bongo drums and from which proceed long, conical socks. Held up, it looks like a double-breasted windsock. The bongo nets were used to make an integrated tow, which started down

The temperatures of the surface waters in the California Current had risen in the past four decades, by one to two degrees centigrade.

Up came the bongo net, dripping and smeared brown. The contents were jarred and the collection work of CalCOFI, July 1995, was done. The 190 jars collected by the Southwest Fisheries team would be transported to La Jolla. There, total volumes for each haul would be measured. Using single-haul brushes, plankton sorters would separate fish, eggs, and larvae from the rest of the samples. This ichthyoplankton would be identified, as many as 500 species in 150 families of fish. The results would be published in an atlas and used in formulas (numbers of sardine eggs per unit of water, for example) to determine spawning biomasses, and from there, commercial fishing quotas.

Even before the Jordan reached home, analysis of the physical state of the California Current was already underway. In an office perched above a high cliff overlooking La Jolla,

Arnold Mantyla had begun assembling a profile. Mantyla is an expert in deep-sea currents, and, using the data sent from the Jordan's computers, he can read the California Current like a riverman reads the river. Now a major jet had formed from a meander and was shooting straight ahead. There was a body of "heavy," cold water sitting up from the west. There were abrupt temperature changes close to shore, going from 12 degrees centigrade on the beach to 18 degrees five miles offshore, though that hot spot was a "thin skin," the temperatures below dropping off quickly.

Off Point Conception there was a chlorophyll bloom four times greater than normal and an extremely high level of chlorophyll near the Channel Islands. This bloom could have resulted from some very deep layers of water, rich in nutrients, that had started coming to the surface in January.

Off the Channel Islands a cyclonic eddy had arisen, a big donut of water with compressed outer rings supercharged with oxygen. It was along this eddy, earlier in the cruise, that 10 blue whales had been sighted with 13 sei and finback whales. This was the first time that blue whales had been seen in this area, this close to shore, and it was a most remarkable phenomenon, that these animals, the largest creatures ever to live on earth, 100 feet long and 130 tons, had come to feed on zooplankton in a compressed eddy of the California Current. The blue whales and the soaring

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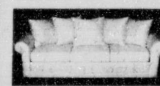


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1995 NOV

Jordan had been built in Sturgeon Bay, Wisconsin in 1964, that it was 171 feet long, that there was a climate-control system ("We try to keep it at 72 degrees; we don't always succeed, but we try"), and that it had a helicopter pad, making it the smallest aircraft carrier in the U.S.

In the control room we met Captain Jim Herkekrath. Out the windows was an extraordinary view of two of the Channel Islands, Santa Rosa and Santa Cruz. The ship was passing between them. How wild and untouched they looked.

Captain Herkekrath also pointed out a man standing at an observation area on the flying bridge on the second deck — Dick Velt, a research scientist from the University of Washington. Velt studies birds, and he has a passionate interest in the Sooty Shearwater, which feeds at night on zooplankton and dives as deep as 200 meters to find high densities of food. By day the birds rafted up, and Velt got his counts then. The Sooty Shearwater had been the most common bird in the Pacific Ocean during the 1970s, when there were as many as 10 million. But since 1987 their numbers had rapidly decreased, by 90 percent, a decline coinciding with the warming trend and the zooplankton depletion. Oddly, other populations of birds, such as the storm petrel, were increasing offshore. This spring, with the phytoplankton bloom,

there had been no noticeable increase in Sooty Shearwaters, though there could be a response in time, Velt thought, since they had a life span of 30 to 40 years.

Noah Gosses took me through the computer room and showed me the officers' quarters and the infirmary, the library, and the movie room, and he took me through various storerooms and tool rooms. In one, just over the bow, he said he wanted to show me the "bow bubble" and opened a hatch in the floor. "Stay here," he said, "and when I open the next hatch, you come down." He disappeared down a ladder, and then I heard the call. I went down through the hatchway, hand over hand, and then down through another, below into a dark chamber.

Noah was crouched down, and smiling, in a bulbous room, nine feet long and five feet wide, projecting off the bow. There were five portholes, each a foot in diameter. One faced straight ahead, two were straight to either side, and another two were angled downward. The green light in the room was from the seawater — we were moving through the plankton bloom, like a misty underwater jungle.

I tapped the walls. "Three-eighths inch," Noah said, "reinforced." I knelt on a mattress covered with a white sheet. "Lay down and take a look," he said. I did, and looked out. I could

see the bow wake peeling off overhead. I wondered what it would be like to see a blue whale from this room.

"Sometimes dolphins come right up and look through the windows. They can see right in." There was a light in Noah's eyes that I recognized, that I had seen among Portuguese fishermen in New England. "You can see schools of fish from here too," Noah said. And when phosphorescent plankton were in the water, they looked like snow.

Lying there and looking out, hoping a dolphin would turn up and peek in, I remembered another time, when I'd been a student in Europe and had gone to Egypt for Christmas and taken a trip to the pyramids. Another energetic and enthusiastic man had led me up a stairway into the central chamber of Cheops and spoken to me in English about the pyramids and their tombs.

This chamber, just then, seemed equally remarkable and wondrous. This bow bubble was an expression of vision and of generosity (the fact that it was there) and also of eccentricity, that odd and important quality we find in humans and other creatures (there are eccentric boxfishes for instance, which read the dance directions wrong and find new sources of nectar). This was about vision, this looking into the green water,

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and taking part in it myself, thinking that as a citizen I was somehow connected to this, I thought — this is what's good in government. In a time that often in the public realm seems to be mean-spirited, and lacking in vision, when politicians seek to appeal to the ungenerous, judgmental, and cruel parts of us — this was a reminder of the capacity for generosity and vision.

Oceanography itself was about vision. Dick Velt, standing at the flying bridge and scanning the water for Sooty Shearwaters, that was about vision, as was Kenric Ogden, looking for calanus — and the fact that this government research ship would take them aboard, include them in an informal way, that was about generosity of spirit. Sherry Cummings, using the rosette, that was about vision, as was Ron Dotson's drop of the net into the planktonic realm. CalCOFI itself was both visionary in concept and visionary in fact — a broad, long, considerate look into the sea with a concern for how things were going. This how bubble, that was the quintessence of vision — to look, to regard, to take things in, to contemplate on that seen, to report the findings.

Isn't this what the ocean has always given us, vision, a way of seeing, a far-reaching sense of possibility?

Noah and I ascended through the first hatch and the second; if the ship did collide with anything and the bubble did break, no water was getting through. Then we went to the engine room, which was Noah's office. Two 534-horsepower diesels thrummed with a roar that was deafening here and a background vibration in the rest of the ship. We wore headsets, and Noah yelled through mine — I heard a distant voice telling me about fuel capacity (54,000 gallons), daily fuel consumption (800 to 900 gallons), propeller size (two of them, 5.7 feet wide), and temperature in the engine room (about 100 degrees). We walked on planks by the engines and finished the tour by the spinning propeller shafts.

That night, just before sunset, Ron Dotson found a fishing spot on the fish-finder. The ship stopped east of Santa Barbara Island, and out came the fishing poles. About ten people lined up, crew members, biologists, technicians, and even the captain, who stood off to the end of the line, smoking a cigar. It was calm and warm. Everyone watched while the net dropped below the horizon.

One fisherman was doing quite well. His name was Pedro, and he worked as a crew member. Pedro had a red holster and used shrimp flies, and he was hauling in starry rockfish at a rate

of four-to-one to everyone else combined. He had a dry sense of humor with an ethnic tinge, an ivory of assumption. Each time Pedro pulled in a fish, he glanced about and quietly said, "The kids. Now I can feed the kids." When he pulled in a small one he said, "The little girl. This one is for the girl." When all was done and the ship moved ahead, Pedro hugged up his fish to take home. "The kids," he said a last time with a wry smile. "They'll eat another day."

Following this cruise, the David Starr Jordan would study the impact of ultraviolet light on the genetics of fish larvae. Later there would be tests of laser technologies for assessments of fish stocks. In the fall there would be a marine mammal survey, with a special eye out for the blue whales.

The ship steamed through the night, scheduled to arrive at Scripps's Nimitz Marine Facility at 8:00 a.m. Friends and family were waiting; for many it had been 16 days. The ship docked, reunions were made, and people began to drift away. I left to take a walk on the beach at La Jolla. The next morning, some of them returned with vans and trucks, and within a few hours they had everything loaded — the computers, the nets, the rosettes, the samples, the notebooks. They would return in October, when the next CalCOFI cruise was scheduled. ■

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San Diego's Own Incommunicado Press

by Abe Opinear

Poet, critic, and ultimately, suicide Randall Jarrell wrote in his 1953 essay "The Obscurity of the Poet," of the American public's on-again/off-again — mostly off-again — love affair with poetry. In the early '50s, Jarrell lamented a "recent survey of the American public," which revealed that "48 percent of all Americans read, during a year, no book at all." With prescient gumption, Jarrell concluded that while poetry's future indeed looked bleak, poets should nonetheless hold their heads high and keep on versifying in the hopes of a better, although unlikely, poetry-loving tomorrow.

Fifteen years after Jarrell's essay was published, Anne Sexton, the highly strung, Thorazine-fueled poet (and ultimately, suicide) was successfully touring the Northeast with a groovy, five-piece, soft-rock band called Anne Sexton and Her Kind. Even when appearing alone, unaccompanied by "Her Kind," Sexton commanded as much as \$1500 per reading, a spectacular sum at that time. By the end of the '60s, American poetry was less obscure than it had once been, and a new kind of flamboyant "performing poet" had been born.

A great deal has changed since Jarrell

wrote, "Tomorrow morning some poet may, like Byron, wake up to find himself famous — for having written a novel, for having killed his wife; it will not be for having written a poem. That is still logically, but no longer socially, possible." Maya Angelou received mass recognition via her Clinton inaugural poem, National Public Radio now broadcasts once a week to millions of listeners a new poem and makes an effort to seek out the work of as yet unrecognized poets. Subway cars across America are decorated with regularly changed placards that charm dazed commuters with select poems. MTV now features poetry readings. Dungeoneque coffeehouses around the nation are regularly filled with the hucine bleats and anguished howls of amateur poets reading their works aloud. Generation X's much-ballyhooed Lollapalooza concerts boast "spoken word" poetry performances. And Henry Rollins, the muscular, interlarded, angry "rock poet," another MTV darling, is a dreamboat to countless thousands of hormone-added girls.

American poetry's collision with rock 'n' roll, or the rock 'n' roll ethos, was inevitable.



Gary Hustwit

A fairly consistent line can be traced from the bongo-thumping Beats to Anne Sexton to Patti Smith's poetic leanings and her Patti Smith Group in the 1970s and finally, to the Lollapalooza tours of the '90s, once "rock 'n' roll" is the new poetry" was firmly established in the American mind, the inductive leap to "poetry is the new rock 'n' roll" was not far behind.

It makes sense, then, that San Diego's

most recent and successful foray into poetry should be intimately linked to rock. The Kettner Boulevard offices of Incommunicado Press, near Laurel Street, near the new Cadaba, are unassuming and sit, literally, check-to-joke with the offices of 103 Degrees Management, which handles the local bands I've Like Jehu and Rocket from the Crypt.

Gary Hustwit, Incommunicado's compact, flirty owner and the godfather to a well-received brood of rock-aligned Southern California poets, got his start, made his nest egg — Incommunicado's nest egg — through rock. Born in entrepreneurial Orange County, Hustwit was a less than enthusiastic student at SDSU in the late 1980s, sort of dabbling in rock, when he decided to write a book on *How to Create Your Own Independent Label*. Hustwit was a genuine *Beatnik* Alger-type who headed back and forth in his 1965 Plymouth Valiant from the Xerox machines at Copysweep in Pacific Beach to his apartment, where he'd squirrel-bound copies of his 100-page

Gary Hustwit was a less than enthusiastic student at San Diego State University in the late 1980s when he decided to write a book on *How to Create Your Own Independent Label*.

book by hand. He placed ads for his book in the classifieds section of *Piggyback*, *Maximum Rock 'n' Roll*, and regional music magazines. In a couple of weeks, checks for his \$18.95 book started to trickle in. Before Hustwit knew it, he was selling *hundreds* of copies. *Thousands* — to date more than 20,000 have been sold, and eager young rockers are still buying it.

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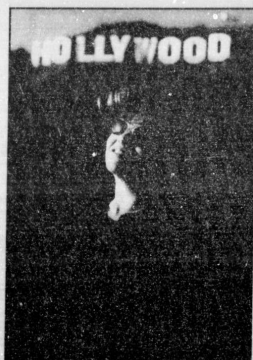
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Pleasant Gehman

The success of Hustwit's first book led inevitably to the success of his second, on information resources for music professionals. As the money rolled in, Hustwit cannily decided to spread his wealth on other, perhaps even more fertile, horizons.

At the South by Southwest alternative music conference in Austin, Texas, in the spring of 1994, Hustwit stumbled upon two young Southern Californian women poets, Pleasant Gehman and Nicole Panter, who were

promoting their work and chapbooks to conference attendees. The trio hit it off, and Hustwit decided then and there that poetry was a sensible investment of his time and money.

Incommunicado Press was born. And at this year's American Bookellers' Convention in Chicago, San Diego's own Incommunicado Press and its roster of daring young poets were greeted as the sweetest new thing to come down the pike since sliced bread.

There's no use hiding the fact that Incommunicado prints daring new poems that have titles like "My Country/My Cunt" ("Stinks/Smells like night-blooming jasmine," by Los Angeles poet Elisabeth A. Belle, an older, nationally respected poet,

"My mother can't call what I do 'belly dancing.' She tells her friends, 'Oh, my daughter does ethnic dancing.'")

when hearing the title of Ms. Belle's poem, remarked, "Well, you know, there's an old rule in English-language poetry that you should always choose the Germanic word over the Latinate. So..." this poet continued, drawing out her thought in pained cantabile, "You...have...to...give...credit...where...credit...is...due...") But to focus exclusively on the likes of "My Country/My Cunt" would be to miss Incommunicado's point.

Hustwit's stable of poets may deal frankly, even graphically, with sex, drugs, and rock 'n' roll, but despite their bravado and frequent indecency, more often than not they seem to be trying to articulate an elusive dissatisfaction

with the 1960s legacy culture into which they were born. Theirs is an uneasy sensibility.

Los Angeles-based Pleasant Gehman, one of the young poets Hustwit first met in Austin, is in

In a society that takes a dim view of "unplanned pregnancies," deciding to keep an unexpected child amounts to a kind of punk anarchy.

many ways typical of the Incommunicado roster. Thirty-six-year-old Gehman's lush, fishnet-stockinged, roachdled buttocks is the very first thing you notice on the cover of her book, *Seherita Sin*, published by Hustwit last year. Dressed in black bra, black panties, black spike heels, and black opera-length gloves, Gehman stands with her back to the camera, her long dark hair cascading over the tattoo on her pale, bare shoulders and back.

"I remember," Gehman says, "when I was very young, maybe 11 years old, standing out on our driveway, wearing hot pants and a halter top, twirling a baton. And my mother came out of the house and saw me and started screaming, 'Oh, my God! What are you doing?' Take off those slave clothes immediately! Don't you know those are the clothes of bondage! You look like a Lolita!"

But I was an 11-year-old kid. I didn't think my clothes were 'slave clothes.' I didn't know what a 'Lolita' was. I wanted to be a cheerleader. I wanted to twirl batons and wear lipstick and eyeliner and makeup. My mother,



Daniel Johnson

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"Of course, during all this time, I was reading. I read everything — Anne Sexton, Sylvia Plath, Charles Bukowski, Joyce Carol

August 1994	Right to Live and Other Stories by Nicole Parlier (Los Angeles)
September 1994	Performing as President Gehman (Los Angeles)
	Polishing the Bayonet by Elizabeth A. Bente (Los Angeles)
	Two Heads Close by Vio by Iris Barry (Los Angeles)
August 1995	Daily Chomera by R. Cole Heinowitz (San Diego)
	Past Dreams Reminiscence by Betty Iomua (Newark, NJ)
September 1995	Go West Off the Grid by Peter Pinks (San Francisco)
November 1995	Ang Pojojo Things Are Now Baked Up by Dave Allen (Los Angeles)
February 1996	The Sub by Jimmy Jack (San Diego)
	Primates of Hollywood by Thomas Gehman (Los Angeles)
April 1996	King Pineda To Drive Home (Los Angeles)
	Loveless Distance: Recent Works from the Golden State (Cotton City Press)

"I had eight chapbooks before *Señorita Sin* was published. It represents work from a ten-year period of my life, especially a certain period when my favorite places in the world were noisy Mexican bars in Los Angeles. Some stuff in *Señorita Sin* was even written two weeks

"My mother, I think, has finally reconciled herself to my life. I've started thinking about having children. I think I'd like to start having kids in a few years. My mother, however, still has some trouble with my dancing. She can't call what I do 'belly dancing.' She tells her friends, 'Oh, my daughter does *ethnic* dancing.'"

With a heavily rhythmic and imaginative cadence, Johnson's prose reads like poetry, and at first encounter it's a little off-putting to see so much style wrapped around the attenuated shallowness of Southern Californian life. Johnson's writing is grounded here, in neighborhoods like Mira Mesa and in the San Diego schools where

comrades, was a punk music fan. In high school, he loved the, he said, Dead Kennedys. Later, at San Diego State, he was a disc jockey for KCR, the university's radio station, and started listening more to blues, ska, and jazz. In the brief bio printed on the dust jacket of his 1993 self-portrait, Johnson lists his influences as a "collection of unusual experiences (from his substitute teaching career, Johnson describes himself as having "spent most of his life swinging through the various local music scenes (mod, punk, swing)." He says he prefers to think of himself as "a jazzed-up historian rather than a writer of fiction [lies] though he can do that, too." Johnson also writes, "I don't like to record the inabilities of human life (who) doesn't care about money or status or status quo."

"The woman I had my daughter with is Mormon. And I'm very happy we had her — she's a *genius*.

"So, in 1989, I wrote this book and told

"Incomunicado will be publishing my book *The Sub* in January 1996. I should feel pretty excited about it, but right now I'm exhausted. I just took 150 kids to camp for the weekend in the Cuyamaca Mountains. Sleeping bags. We boiled hot dogs on Coleman stoves. The kids were wild. But at nighttime they settled down and crawled into their sleeping bags. They were kinda scared. There was something behind every tree. Every noise was a potential monster. These kids who were so wild during the day crawled in their sleeping bags when it got dark, and when it was time to sleep they'd all move closer to us teachers, to try to be as near us as possible." ■

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The Adventures of Augie March, by Saul Bellow

The little boy's mother sits in a footed bathtub, sudsy water to her waist. The pale-blue silk nightgown sticks to her rib cage, her thighs. Razor blade between right thumb and index and middle finger, hand under water, she slices each ankle. She switches the razor to the left hand, curls her right hand, makes a cup of her palm. The cup fills with pink water. She cuts skin. Soap bubbles rise. Pop in the air. Pink.

Hamilton — Ham, she called him — is six. The white casket sits in the living room. She wears sky blue. Her hands are folded over her breasts. The undertaker slips three white calli lilies into her hands to make it appear that she holds a bouquet. Ham's father compliments the undertaker. "As lovely in death as in life."

Before they close the coffin for the trip to church and cemetery, Ham's father lifts the boy up in his arms. He dangles him, loosely and dangerously, over his mother. He says, "Kiss Mama good-bye now." Ham feels he'll fall from his father's slack grip down onto his mother. He knows her cool mouth.

Ham moves across the street to his maternal grandparents' house. Ham's grandmother, after her only daughter's death, takes to her bed, refuses food, grows so frail she has to be helped to what she calls "the commode." She tells Ham his mother's death is all his father's fault. He agrees. His mother was his father's love.

Ham's father can't be more than five and a half feet tall. He keeps a high heel on his cowboy boots to add inches and then a high-crowned Stetson to add more. He runs to belly and his hard little pot strains his trousers. He's got some Indian in him, and it shows in his cheekbones and straining eyes. He's maybe the finest equal and pleasant hunter anybody knows and just as sharp with money, in his office buying and selling land and at the poker table. Seems he always wins, always comes out on top. Now he's figuring oil and mineral rights, buying out Indians. He's wild with women, wild for dancing. Seems to people that his wife's death hardly stops him.

"Mama's boy," Ham's father called him when, on the farm his father owns outside town, Ham wept and trembled when they set him atop the horse. "Mama's boy," his father said and spit on the ground at Ham's feet. "Stony Pannaway!"

Ham gets sick — "takes sick," they say. He runs fevers, his



Is Kathleen in Love with Ham?

BY JUDITH MOORE

bowels lock and refuse to move. He awakens from nightmares screaming for his mother and fights sleep because he fears dreams. They carry a canvas cot into his room. Black Mary sleeps there. Black Mary's mother and sister have worked for Grandmother for as long as anyone remembered. Black Mary moved across the street with his mother when his mother and father married. They call her Black Mary because Grandmother's sister's name is Mary.

No one says, about his mother, "She killed herself," or "She committed suicide." The closest they come to expressing what happened is, "She did it."

Ham, all his life, taints at blood. And he will not take baths, only showers. When Mary wants him to sit in the tub to soak dirt ground into his feet from going barefoot, he refuses. For the rest of his life, he never sits in a bathtub. He showers. If no shower is available, he takes what he calls "sponge baths," using a washcloth and water from the tap.

Like his grandmother, Ham can't eat. At noon, Grandfather comes home from his bank for dinner. Ham sits at the table with Grandfather. He sits on stacks of books and fears he'll tumble off. He listlessly pushes food around his plate. He says, "I'm not hungry."

Mary makes egg custard. She spoons the custard into Ham's mouth, says, "Your mama would want you to eat." She makes all his favorites — waffles, chicken drumsticks dipped in egg- and flour-batter and deep-fried in lard, Monte Cristo sandwiches (thickly sliced chicken breast, ham, Swiss cheese on white bread with trout or away, then dipped in beaten egg and then fried, like French toast, in butter), potato salad with piccalilli stirred in, tiny new green peas from the garden, butterscotch meringue pie, lemon meringue pie, fudge cake, banana pudding. When he balks, Mary says, "Eat just one bite for your mama." He balks and turns red-faced. She pleads, "Your mama would want you to eat."

Ham's father marries again, within a year. He marries Ham's first-grade teacher. From his grandmother's bedroom window, Ham and his grandmother watch his father carry the new wife across the threshold of the house that Ham's grandparents built as a wedding gift to their daughter. She laughs, she kicks her heels as he lifts her. Her hat with its long pheasant feather falls onto the stoop and flies away on the prairie wind. "Drunk," Ham's grandmother, a Temperance League member, says, "they're drunk."

That very afternoon, Ham's father, in a holiday mood, fetches Ham home. Ham walks tread after tread up toward the dark second-floor hallway. His heart speeds. His knees turn rubbery when he walks past the door to the bathroom where she did it.

Ham hates his father's new wife. He hated her when she bossily drilled him in his numbers, hated her when she made him scissor out black and orange witches and pumpkins, he hates her standing in his foyer, smiling giddily at him. His father tells Ham, "She is your new mother."

What happens that night is that Ham waits until his father and the new wife begin to yowl and giggle in the lamp-lit back bedroom and then, wearing pajamas and his robe that's printed with brown buffalo and solid Indians and ropes, returns across the street to his grandparents. If there were words between his father and grandparents about Ham's nighttime escape, Ham doesn't know. He never lives in his father's house again. His grandparents, in their mid-50s when their daughter dies, raise him.

With the new wife unencompassed, Ham's grandmother wants his grandfather to take back the house. She wants her daughter's things. He refuses. Grandmother loans her bed and begins to figure how she will reclaim her daughter's Haviland, her silver,

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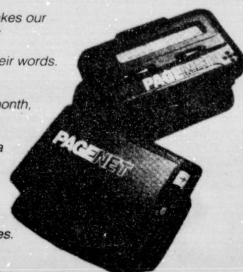
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her Belgian linens, her Persian carpets. She wears the well-worn slippers that her father gave her. She doesn't. But Grandfather forbids her to take back their daughter's household possessions. So Grandmother, over the next year, tries to inveigle Mary to ask Ham's father's help to carry over the silver. Mary promises she'll inquire but doesn't. Mary has better sense than that.

Evenings, after supper, Ham nestles down in an armchair in the library with Grandmother and Grandfather. They read. Grandfather has purchased Dr. Eliot's *Harvard Classics*, and Ham, by the time he's eight, is reading Plutarch's *Lives* and *The Voyage of the Argonauts*. Afternoons in spring and summer, Ham helps Grandfather and the yard men plant and weed and deadhead in the flower beds, scissor back hedges, rake leaves, gather dead limbs, carry water, spade in manure, reseed lawn. Fall and winter, he rakes leaves. Grandfather pays him 25 cents an hour. He helps tend to the ferns—maidenhair, Boston sphagnum, leatherleaf, hare's foot, bird's nest, sword—that Grandfather grows in parlor, library, and vestibule. Every time he thinks of it, Ham's to spray the damp-loving ferns—principally maidenhair species and frilly hostas—with rainwater that Grandfather collects and saves in buckets in the old schoolhouse.

Grandfather has a high, whinnying laugh, and he loves to get out in his shirt sleeves, brown elastic garters holding up the sleeves, buttoned quick kneepads on his trousers, and work in the garden. He says nothing makes him happier. He says, "Look here, Ham, at this," and points out a tiny tomato plant—"A volunteer," Grandfather calls it—that's come up near the spot where Mary dumped last year's tomato pulp, from canning catsup and tomato juice.

Sunday afternoons they visit his mother's grave and take her favorite sweet peas, snapdragons, pink foxglove with speckled throats, sky-blue delphinium, marguerites, white froths of baby's breath. At Thanksgiving, they eat stone soup with pots of pungent, fizzy yellow marmos; at Christmas they arrange red poinsettias brought on the train from California. Ham feels his

mother is not in her grave, she has simply vanished, burnt off like morning fog. Mary and Grandmother say his mother is an angel in heaven, that wide, white wings have grown out her backbone, that she is Ham's guardian angel, that from heaven, she watches after him.

Ham doesn't believe one word of the angel stories. Ham begins, to take on height and is always hungry. Grandfather every month or so marks a four on a basement wall that shows how tall Ham is. Some months, he grows one-half inch. By fourth grade, he is Grandfather's height—five feet, six inches. Grandfather weighs 135 pounds, Ham weighs 180 pounds. Nothing fits. Grandmother buys grown men's clothes that she and

HE GOES BACK to Mary's kitchen and roams knee-deep, belly-deep, in his memory of Mary's chicken and dumplings, Mary's butter beans simmering with pork hock, Mary's gingerbread, Mary's butterscotch cream pie.

Mary alter to fit. "Fatto, Fatto," boys yell at school. And of course they play with the name "Ham"—he is "Porker" and "Baked Ham" and "Hamlet." He tells himself he does not care. He makes 100 on his papers and A's on his report cards. He has been put forward one grade. He lives in the biggest house in town. His father looks like a land in half the county. His grandfather owns the bank. Except for the college buildings, his grandfather and father own the tallest buildings in town. He has 500-and-some dollars in his savings account, money he's earned working in the garden and sweeping out the bank. "There are grown men," Grandfather tells him, "who do not have that much money put away."

Two years after Ham's mother is buried, the fall of 1924, if my arithmetic is correct, the mother of a 22-year-old son by husband number one and a 6-year-old daughter by husband number two, in the middle of the night drops off the daughter

with the son. The daughter, heart-shaped face under strawberry hair cut in a Dutch bob, has one piece of luggage and her rag doll. She's frail in the chest, a little knock-kneed and pigeon-toed. She hangs back some, she's sleepy, scared.

The son, Carl, unmarried, has begun his first job, teaching organ and piano and music theory in a state A&M college. The mother is 42, perhaps 44 even 45. She shaves her age. She has shucked off the girl's father, a Folger's coffee salesman, in Indianapolis, Indiana, and is on her way to Los Angeles, following after her new man. "My fourth grade, he is Grandfather's height—five feet, six inches. Grandfather weighs 135 pounds, Ham weighs 180 pounds. Nothing fits. Grandmother buys grown men's clothes that she and

Ham rides his bicycle past the house of the deserted girl. The girl hangs upside down by her knees from a tree limb, her strawberry-blond hair, as red as a rosebud, brushes the dirt, her start falls over her head, exposing white undergarments and a fat ivory belly darkened by a goad of belly button. All his life he will remember this first sighting.

The smells from Mary's kitchen (and it's always called that, "Mary's kitchen") overrule all other smells at Grandmother's and Grandfather's house. Even upstairs with his door closed, Ham usually can tell it's baked chicken and cornmeal stuffing or chick roast and potatoes, carrots, parsnips and rutabagas. Years and years later and thousands of miles away, when Ham lies in his hospital bed after heart surgery and must disavow the morphine-induced nightmare visions from returning, he goes back to Mary's kitchen and roams knee-deep, belly-deep, in his memory of Mary's chicken and dumplings, Mary's butter beans simmering with pork hock, Mary's gingerbread, Mary's butterscotch cream pie.

Mary learned to cook from her mother, who learned to cook from her mother. Mary, unlike her mother, can read, though, and tries to read in *Fanny Farmer* and on boxes and cans. Mary

size, can no longer bring home the bright-cheeked young men he loves, the undergarment country boys who've come, of all places, to the A&M, to buy their Chopin Nocturns to a dreamy sheen. He can no longer walk about in his midnight blue, watered-silk smoking jacket and pink suit—"I Wish I Could Shimmy Like My Sister Kate," on his ukulele and serve such violent cocktails—in Pink Ladies and Singapore Sling—that these farm- and country-town-reared lads, paralyzed by flattery and Prohibition alcohol, too about in bed with him, rattling coiled bedspreads, and making goose feathers fly out the striped pillow.

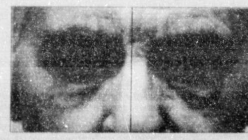
He must rehouse his roosters with and cook his little sister's meals, wash and iron and mend and buy her clothing. He must wash and trim her Dutch-bob bob, scrub behind her ears, snip off her toe- and fingernails. He must support her on his modest salary.

Ham rides his bicycle past the house of the deserted girl. The girl hangs upside down by her knees from a tree limb, her strawberry-blond hair, as red as a rosebud, brushes the dirt, her start falls over her head, exposing white undergarments and a fat ivory belly darkened by a goad of belly button. All his life he will remember this first sighting.

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Where's Kathleen's father? Nobody's saying. Was she born out of wedlock? Nobody knows. He never visits. No letters from him arrive in the mailboxes affixed to Carl's cottage. All Kathleen knows is that she's his daughter. She'll take a gift ship for you, even if you do have his nose, his hands, his dark moles on your neck. But you got my nice red hair. And it's not as if Carl's and Kathleen's mother writes at all. She's too busy. She's a mother. She's got to let her kids live a life. She pleads, or a ten. Either way, she sends juicy postcards printed with cartoons or picture postcards from California, Alaska, Montana, Washington, where, she writes, her beau must spend some time. Eavesdropping one evening while Carl talks to his friend Dan, who teaches piano at the college, Kathleen learns that the beau is a doctor.

And what about Kathleen? How does this

Kathleen considers herself no better than an orphan. And Carl, when he's angry, lets her know that without him, she might have starved, ended up in the gutter. He's correct, she thinks, she might have.

Kathleen wears her strawberry-blond hair in a shoulder-length bob that shows off her fair skin and widely placed bright blue eyes. Her breasts round, and her hips. Her menstrual periods begin. Girls her age speak of their menstrual period as "my monthly" or "my visitor." They speak of the period's monthly onset as "falling off the roof." Kathleen fearfully

Carl's ignorance forces Kathleen to explain what has happened. Carl's forehead furrows,

his mouth turns down. He looks precisely as he looks when he sniffs at milk that has gone sour, tainted, bad.

Carl, next day, asks a German female teacher of voice to explain birds-and-bees to Kathleen. The teacher is a virgin in her mid-40s, a tall,

Then, they go downtown to the drugstore, where the woman purchases sanitary supplies, a bottle of deodorant, a safety razor and blade, a white enamel vessel with which red rubber tubing and a nozzle are attached. The teacher of voice rather crossly tells Kathleen, as they walk back, that she must apply the deodorant, daily, after her bath. She says that her course will come monthly, that she must not swim, bathe, or overexert herself during those days, that she must change the sanitary pads frequently to avoid feminine odors. She explains that the white enamel vessel is for douching. Each month after

People say, about Kathleen, "What a pretty, pretty girl, so petite and doll-like." They also say, "She has that brother-of-hers wound round her finger." And they say, "Their mother is a terror. And to think that she went off and left that little girl!"

Junior high and high school share schoolyards; Kathleen's and Ham's houses stand two blocks apart, hers the brown cottage off an alley and his two stories high with balconies and screened porches, set on an entire block to itself, with

schoolteacher had given birth to a daughter and son, Ham's half-siblings. He went on the day each was born, carrying a baby gift. He felt nothing for them and felt surprised when he saw his nose on them or his ears. Nights, sometimes, he and Grandmother watch as Buicks and Packards and Cadillacs pull up to the house across the street and Ham's father's poker buddies amble up the walk into the house, "lit at every window," cries Grandmother when alone with Grandfather, "like a house of ill-repute." Those nights, they

THAT ADVENTURE IN L.A.
long over, that man long
gone, her figure gone,
fat beginning to add itself
to her, she shows up at
two o'clock on a
Saturday morning.

lined neighborhood where he and Kathleen live, that he hopes always that she will appear. On his knees in Grandfather's flower beds, pinching off buds that popped up out of centers of the variegated coleus, he hears himself sigh, half-

As the Depression deepens, the ARM college where Carl teaches cuts salaries, pays teachers in milk and cheese and roughly buttered pork and beef, in chickens not quite plucked off all their feathers and so brutally singed along their wingtips that the birds are barely recognizable. For the classes and lessons at the college are done, he gives piano lessons to youngsters. He plays the organ at the Methodist church for one dollar per Sunday. He is always afraid he will lose his job, that he and Kathleen will end in beggary, that they will have to pitch a tent in one of the Hoovervilles. He often catches a glimpse of the boys' night, Carl's party, in the newspaper. He wishes he could pay the boys to come to how he'll pay the gas bill, the mortgage, for Kathleen's teeth. He fears, too, that Kathleen shows little sense with boys and will get herself in trouble. When dates keep her too long on the stoop, he orders her in. He, too, tells her that all boys want is what's in her pants. He says this, too, when she is alone, when he is alone, for what's in her pants as for the boys and their desires. She runs to her room, throws herself

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[illegible]

on her bed, and sobs. Carl stands outside her door and screams, "Stop crying!"

Kathleen enters high school in 1932. Carl allows her to wear high-heeled pumps to school, lipstick, and rouge. She runs with sons and daughters of town merchants and college professors. She wins elections to student council, is pledged by the high school society. She has been taking voice lessons with the German virgin voice instructor and sings the National Anthem with the drum and bugle corps for Friday auditorium. She stars in operettas. She is in love with a tall, skinny boy they call Skipper, whose mother is garden club president and whose father, before the Depression, was a successful real estate broker.

Skipper takes her to movies. On the night they go to see *State Fair*, while the movie organist pumps out with throbbing vibrato "Dream a Little Dream of Me," Skipper works his fingers onto Kathleen's knee. Later in his father's black Ford, Skipper pushes his hands inside Kathleen's brassiere, and when she turns away from him, he slaps her. "Don't play innocent with me," he tells her and pulls his penis from his trousers, puts her hand on it, and demands that she "milk him." She does as she's told.

After that date, Skipper never visits Kathleen again. Ham sees that Skipper co-ops another girl from classroom to classroom and can't help

but rejoice. He walks Kathleen home, invites himself into the brown cottage. They are alone. Ham scents himself on the lumpy couch, whose worn upholstery Carl has covered with a fringed Oriental shawl. Kathleen sits across from him on a tiny footstool. Between them is the carpet, its rose- and thistle-design scuffed down to thread. "Miss Muffet," Ham says, "on her tuffet." Ham rises from Kathleen that she and Skipper are no longer an item. Kathleen tells Ham only that Skipper wanted to "go the whole way" with her and that she refused and he did not ask her out again. "I feel heartbroken," she says. Ham lifts himself heavily up and kneels by her, pulls her head onto his sweetened chest. "Now, now," he says. "Now, now." And then, surprising himself, he blurts out, "I love you. I have always loved you."

"You do?" says Kathleen, although she's known forever that he had a crush on her. So that for the next year, before Ham goes away to another state to college, Kathleen and Ham date, off and on. She refuses to go steady, and when other boys ask her out, she accepts. When kids gloat after school at the Chili Parlor, a downtown eatery with red-striped wallpaper and red booths, Kathleen sometimes permits Ham to accompany her, to press his thigh against hers in the booth. He orders bowls of red chili, the sauce glistening with grease, French fries, and

apple pie à la mode. Kathleen thinks if she were that fat, she'd be ashamed to sit like a hog in public. Mostly, Ham visits her at the cottage. Truth is, Kathleen doesn't like to be seen with him. Her girlfriends say, "He's sooooo fat, Kathleen," and, "Don't you just like laughing when he bends over?" They say he looks enough like Charles Laughton to be his son, and they laugh more. Charles Laughton is so fat. But Ham, poor darling, is more fun than any boy she's known, and smarter. He helps her clean house and iron

SHE DIDN'T DRINK, she kept herself clean, she didn't have men in.

Carl's shirts and chop onions and stew meat for dinner. She plays the piano for him and sings all the popular songs he likes. She sings "Blue Skies" and "Love, Come back to Me" and "Body and Soul." She reaches way down in her throat to growl out the low notes, and Ham stands and applauds and grins, then rushes to the piano bench and kisses her damp forehead. He calls her "my little songbird." He carries over bouquets from the gardens for her and arranges them in Mason jars when they run out of vases. He winds

coronas for her, lets her feel neck, wrists, and dresses her all in flowers. Carl says, "The ladies has begun to look like a goddam funeral home, Kathleen."

Ham takes Kathleen, weekly, to visit Grandmother and Grandfather. After the first few afternoon teas, Kathleen finds her trembling and even agrees to sing "I Love You Truly" for Ham's grandparents. After she flushes and restores herself to her seat by Ham on the sofa, Grandmother tells her how pretty she performs. Grandmother isn't happy, because of the brother. She asks Grandfather to talk with Ham about Carl, to explain he's "funny" and that Ham's never to be alone with him.

Ham, when he enters college, wants to study botany. What he really wants is to be a gardener, but that, even he knows, is out of the question. Grandfather one afternoon drives up to the college and consults with various faculty members. A history professor whom Grandfather admires tells him, "Botany is not a course of study to be pursued by a gentleman." So that Grandfather, sorrowfully, tells Ham he will have to find some other major. And bit by bit, in discussion over dinner and on late afternoons in the potting shed and gardens behind Grandfather's house, they decide upon the law.

Ham goes to college when he is barely 17. He is six feet, three inches and weighs more than 250

pounds. But from the first weeks there, his fat drifts off him. He forgets, often, to eat. From the beginning, too, except in foreign languages, he makes As. The Ks pledge him, and he moves into the Fraternity house. He takes out P's and blond Thetas. He meets women who read books and appear in plays. Women who let him touch their breasts and two who, finally, give themselves to him. Even with all this, he doesn't forget Kathleen. Sunday afternoons, he writes to her and she writes back, in her charming cursive. By the end of his sophomore year, just after his 19th birthday, he's turned broad-shouldered and straight-backed, he's six feet four and weighs under 200 pounds. "Oh, how handsome you look," Grandmother says. "How handsome."

When Ham comes home for vacations, Ham and Kathleen spend almost every evening together, even if she's baby-sitting or doing schoolwork. They go to parties, where women who formerly saw Ham only as a friend now flirt. Not only is he tall and slender and suave in his good suits, but he's been working out with medicine balls and building muscle. Carl tells Kathleen how lucky she is, that she'd better catch Ham while the catching is good. Barely past 4 foot 11, she feels so tiny and protected with Ham. When they stand together, the top of her head meets his short pockets. They kiss in the front seat of his car, and he runs his hands over her breasts

and whispers in her ear the ways he would like to make her feel.

Kathleen is in love with Ham! No. Yes. She doesn't know. For one thing, she wants to go to college, she wants a degree, she doesn't want to be dependent upon anyone ever, she doesn't want to be poor all her life. She doesn't want to keep wearing old, made-over clothes or shoes worn down at the heel. She wants to be a singer. Not an opera singer really, but a concertizing singer who travels all over the world on steamships and in private train cars and sings onstage at places like Carnegie Hall in New York. She has favorites — Lotte Lehmann, Lily Pons, Rosa Ponselle, Marian Anderson. She reads about them in newspapers and listens to them on records she checks out of the music library at Carl's college.

Carl keeps telling her that very few musicians succeed in the big world, that what she needs to do, must do, is get herself a college degree. She thinks he's right. But there's always that chance, she knows, that she might be discovered. "Discovered, discovered, discovered," she sings, loving the long lines of sound that pour from her mouth. All through high school she does everything she can to earn and save money for college — baby-sit, housecleaning, singing for weddings, funerals, teas. She's always tired. The doctor makes her eat liver for anemia.

Ham graduates from college the same spring that Kathleen graduates from high school. Kathleen is enrolled in a college in another state, on scholarship.

Soon after Kathleen leaves for school, Carl's and Kathleen's mother, by then in her late 50s, moves into the two-bedroom cottage. That adventure in L.A. and the Klondike mountains long over, that man long gone, her figure gone, fat beginning to add itself to her, hair gone white and dyed cross black, she shows up at Carl's

CORSET STAYS SHOW through her rayon dress, and her ankles swell above her Red Cross pumps.

front door at two o'clock on a Saturday morning. She has all her luggage and asks Carl for money to pay the taxi that idles at the curb. She introduces herself to everyone as "Mrs. Roberts," Roberts being Kathleen's father's name. (Her baptismal name is Beatrice, after Dante's woman in the window, but no one calls her that.) She adds, inexplicably, because as far as anyone knows, Roberts is still vending Folgers coffee in Indianapolis, that she's "a widow woman."

Carl, who'd gone mad with pleasure during his first months alone in a decade, his boys all returned to the cottage and parties yet'd never see the like of again, feels he'll turn murderous with his mother. "I could wring her goddam neck," he tells his friend Dan. She shows no inclination to move on. She says she's neglected her family too long, that she's back home now, ready to be a real mother, that she's learned her lesson, that indeed, there's no place, is there, like home. She's taken over his kitchen and Kathleen's bedroom. Always, she's rearing her ghastly Lady Macbeth hair, filing her nails, polishing her nails, rubbing depilatories into her ruined varnished legs and onto her chin, which has turned hairy as a billy goat's.

She strews powder all across the bathroom, and the big 12-tube Maestri radio plays all day with her programs — Helen Trent and Ma Perkins and Backstage Wife, with their wheezing Hammond organ music, and, when night falls, she's got her car pressed next to the idiot Jack Benny and Fred Allen and Fannie Brice giggling as Baby Snooks. She dribbles cigarette ashes all over the house. She demands money for her cigarettes, and when he says he's all out of cash, then she buys tobacco and sits in her wrapper and rolls her own, drinks coffee, and listens to the radio. She leaves coffee rings on the newspapers. She reads to him aloud from newspapers about

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murders. "She loves gore," Carl says to Dan. "She's drawing him dry. He's already poor as a churchmouse, with Kathleen away at school and all her expenses, although, Lord knows, Kathleen helps out. But his mother is always asking for money for yard goods to make herself up a dress or the cigarette money or grocery money. She's brassy as any hold-up girl. And when she doesn't get it, he swears she goes through his pockets and liberates a dollar bill here and there. She wants him to buy her a farm, that's the newest scheme. 'Lord God,' Carl says to Dan, "can you imagine that? A farm! I'll end up in debtor's prison yet."

Mrs. Roberts knows Carl's not that thrilled with her. She can't help it. She can't keep on by herself. Ever since she broke up with her last man, she's worked as a practical nurse. The work is no more than washing off sick folk's bodies, folks older than she is, keeping them from getting bedsores, giving them the pills the doctors hand her.

spooping soft food into their toothless mouths, and pushing bedpans under them and carrying out their slops, swabbing off their worried privates. She can give shots, too, if the doctor wants them. She knows how, just find muscle in the behind and poke that needle in. The old men were as dirty-minded as younger men. On their deathbeds, they'd think you were happy to see their peckers.

Even as mean as some of these people are, she feels pity for them, her ladies and her old men, at their dead end as they are, and usually, she'd say, nobody in their family much caring and friends dead or too feeble to get out and make visits. Some she peered with, if they asked, even though she wasn't herself religious and knew only the Lord's Prayer and the beginning of the 23rd Psalm. After "The Lord is my shepherd, I shall not want," she was pretty much lost.

Some of the houses were grand, fine places, with good furniture, thick carpets, modern kitchens, nice china and silver, pretty things. These widow women had some pretty things. Their people weren't always cheap with you.

They gave you a charge account at the grocer's and let you spend for halfway good food, and then some didn't. Some went over the accounts and some didn't. You learned fast who would. If they didn't, she'd get herself some good coffee and cigarettes. One way it happened, if her patient's mind was gone off, if they were senile, the families would bring her the food, and some of it wasn't much more than their own scraps.

You kept them alive because when they died you were out of a place to stay. She has closed eyes on many of them, held a cold hand while the death rattle took them, and cleaned up the mess when they lost their bowels. The best you could hope for after your man or lady passed away was to be recommended on by a preacher who came visiting or a doctor or kin. She usually was. She didn't drink, she kept herself clean, she didn't have men in. She kept up the houses, which some wouldn't do, she even watered the yards. She didn't do the laundry. She didn't take for days off. She wasn't afraid of hard work. Nobody could say that.

Being between times was hard. She either had to go stay with her friend Nell Ella or here with her boy. Tim's were when Beatrice had gone without food, when things had gotten down to the last minute, with no place to go, and then something would happen and she'd be in cow heaven, back at work in a good place.

Mrs. Roberts wants her own place. She's tired of other people's, of moving to call her own but what's in her house. Which is why she's planning to go see Ham's grandfather at the bank. From money she's saved nursing, she's put together almost enough cash for Jersey cows, Holsteins, hogs, chickens. She's going to sit milk and eggs. Nights, she counts her money, which she keeps in rolls of bills secured in rubber bands in one of her son's black tie socks.

One morning while Carl's at school, Mrs. Roberts gets herself dressed in the winter suit she's sewed herself, a navy blue wool crepe, the jacket with a slight peplum over the hips and some light padding in the shoulders, the blouse a white silk jersey held together with the newest thing, a blackmoss brooch. She calls a taxi to take her downtown to Ham's grandfather's bank. No time, she tells herself, to get your good pumps covered with mud. She has all her facts and figures on farming folded neatly into her black pocketbook. She has all the quotes she's gathered on nearby farms, their acreages, outbuildings, stock, prices.

By the time she's ushered to Ham's grandfather's desk, she's huffing and puffing with nerves. But she sits right down across the desk from the tiny white-haired gent, a fellow no bigger than a hop toad, she slips off her gloves and lights up a Lucky Strike, and after a bit of

small talk about her daughter Kathleen and his grandson Ham, she comes straight out and asks him for help with a loan to put down on a farm. He right away says, "No, Mrs. Roberts, as angry she could spit at the rude little peasant, hines, 'That'll come back, mister, to haunt you.' And at that she ups and walks right out the goddam bank. You can hear her heels click all across the marble floor right to the door, which is too heavy to slam.

Ham is 22, in his first year of law school; Kathleen, 19, a freshman. They are home for Christmas vacation. With her bedroom gone to her mother, Kathleen must sleep on the couch, under an afghan.

Over dinner on one of Ham's first nights home, his grandfather mentions that Kathleen's mother one day after Thanksgiving dropped by, that she alluded to Ham's courting her daughter, that she told herself to get your good pumps covered with mud. She has all her facts and figures on farming folded neatly into her black pocketbook. She has all the quotes she's gathered on nearby farms, their acreages, outbuildings, stock, prices.

By the time she's ushered to Ham's grandfather's desk, she's huffing and puffing with nerves. But she sits right down across the desk from the tiny white-haired gent, a fellow no bigger than a hop toad, she slips off her gloves and lights up a Lucky Strike, and after a bit of

real beauty. Meanwhile, my poor little mother was in deep trouble at college. In her hometown, anyone who wanted a solo sang at a wedding or funeral or spring tea said, "Well, we must ask Kathleen." She'd been paid, sometimes as much as \$10, simply to stand in a pretty frock with her hair done like a bun and sing "In the Garden" or "Ave Maria" or "The Last Rose of Summer." At college, she feels ignorant, awkward, foolish. Her voice isn't so full and well-pitched as other students', and her small-town repertoire of "Last Rose of Summer" chestnut, her teacher and other students laugh at. Plus, her teacher has told her that she is a soprano, not as she'd been taught, a contralto, like Marian Anderson. So that she's worked, lifting and increasing her range and brightening her tone. When she must sing in her applied classes, she vents beforehand and she perspires so heavily that she pins handkerchiefs in the sleeves of her blouses. Then, too, she's always exhausted. She waits tables and types papers and nights, she baby-sits, anything to get money.

Her mother drives Kathleen crazy. She chain smokes, one lipstick Lucky Strike after another. When Kathleen says, "Mama, please don't smoke,

it's hard on my voice," her mother laughs. When Ham brings Kathleen home one evening, fresh snow on the shoulders of her polo coat, Mrs. Roberts drifts out into the living room and settles into the easy chair. Her cornet says show through her rayon dress, and her ankles swell above her Red Cross pumps. Through cigarette smoke, she studies Ham and Kathleen, sitting next to each other on the sofa. She says she's been real lonely, that Carl's out for the night, so she's glad they've come home and given her the opportunity for a good visit. She asks Ham how he lost so much weight. "Seems like," she says, "you were a real fat old boy." She herself, she goes on, has had trouble with her weight since change of life and wonders how he lost so much.

"Baby fat," Kathleen says, holding Ham's wrist. "He just lost baby fat, Mama." Ham, realizing Kathleen's mother intends to remain until he leaves, finally does just that. Kathleen walks him out onto the ice-slick front stoop, and under falling snow, they kiss. Kathleen, shivering in the cold wind, apologizes for her awful mother. Ham whispers that she's a horrid old witch, that he can't take much more of her. "Go in and get your coat right now," Ham tells

Kathleen, "and we'll run off and get married, tonight. We can get an apartment near the law school."

Kathleen says, no, no, she must return to college.

"You don't think," Kathleen's mother says, when Kathleen walks back into the house, "that Mr. Big Ass is going to marry you, do you?" Kathleen says he has asked. Her mother leans over her protruding stomach and laughs. "What would he want with a little thing like you other than to put his nasty wieners in your Don't I tell me Mr. and Mrs. Bank President will let their fancy-dan grandson marry the likes of you."

Before Kathleen, sobbing now, can protest, her mother goes on. "Now his father's a different story. Down to earth. But your fine old turned his back on his father, long ago." The pitch of her mother's laughter rises. "His mother, you know, killed herself, right in that same house where he was born."

Kathleen looks up and through the fingers that have hidden her face, gauges across the room at her mother. "You didn't know that I did you?" her mother purrs.

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"No, Kathleen says, 'no.'
"Well, Miss High-and-Mighty, Miss Concert Star, there's lots more you don't know."
Next morning, Carl, back home from a party and hung over, deduces himself a "nervous wreck, with Mother" and snarls at Kathleen. That same morning, Kathleen's fall grades come, Cs and one D, the latter in 16th-century counterpoint.
The day after New Year's, Kathleen packs her two suitcases, packs her yellow-bound Schirmer's editions of Schubert's songs and her class notebooks, the pale-blue cashmere sweater set Pam has given her at Christmas. He's also given her a tiny Budova watch, a black velours turban

Mrs. Roberts, Carl, Ham, all accompany Kathleen to the depot that evening. They stand under the portico, out of the wind, backs against the tan sandstone building. Ham's eyes glide over Mrs. Roberts, her beaver coat with the fur eaten away in spots and revealing the beaver's hide. The coat girdled her squat, round body. Ham thought she was just about the ugliest, meanest, toughest-looking old hag he'd ever seen.

Kathleen's pale face is tucked into the velours hat, her underlip all white, the rest of the face


locks, her striped purple bathrobe,
a grease-spotted shopping bag
stuffed with food for her trip.
Ham thinks his heart will break
at the sadness of the rope tie
around the larger of the valises
and the grease spots on the bag.
Ham kisses her but feels self-
conscious with the old woman
there and the brother, whom
he can hardly remember. She grabs
the lapels on her camel's hair
coat and pulls herself up to her
toes to kiss him. The conductor
looks over toward them, says
"All aboard!" and Ham hands
Kathleen to him. She waves
at them through the lighted
window, the gold of the train's
interior gilding her face. She
blows a kiss. Then the conductor
lifts up the foot stand, pulls it
in, and closes the door. Ham

Kathleen watches snow fall out the windows as the train rushes through one dead little town after another. She picks at a piece of fried chicken and wonders, "Wouldn't it be easier, after all, to be married?" When the train stops at midnight to add cars, Ham rushes in. Sweat pours off his face. "Where are your bags?" he asks.

"At the end of the car."

He pulls her up by his wrist, says, "Grab your coat, your hat, your purse. We're going to go get married. Now."

I want to tell them, "Stop, don't do it." But I want to be born. ■




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LETTERS

continued from page 3

Reader ("Has Bishop McKinney Fleeced His Flock?") hints of excessive journalistic license to attempt to assassinate the character of a gentle yet accomplished man who has dedicated the last 33 years of his life to serving San Diego's Southeast community and St. Stephen's Church.

Either that, or the perpetrator of this attack on Bishop

James Del Rio, is perhaps a petty little man who is green with envy and jealousy over Bishop McKinney's receiving the coveted "Man of the Year" award presented to him in August by the Rotary Club. Why is it that human nature seems to want to exalt leaders and other public figures just to derive a perverted satisfaction and glee from tearing them down?

In either case, Bishop McKinney would have been justified if he had become bitter and resentful by this very expansive article surrounding

dealings. Instead, at the 8:00 a.m. Sunday morning service on November 8, four days after this "novlette" appeared in the *Reader*, Bishop McKinney appeared humbled by this experience, but not vindictive.

He did not speak of the article's writers as being cruel, insensitive women who had used their God-given journalistic talents to hurt him, his family, and the black community in which he has faithfully served for over three decades.

Nor did he speak of the man behind these attacks, former Judge Del Rio, or his mo-

ness of love and forgiveness in all situations. He asked that prayers be sent up for the family of the fallen leader of Israel, Prime Minister Yitzhak Rabin.

His words and attitude remained consistent. Love those who seek to hurt you and persecute you. Forgive those who stab you in the back. Particularly after you have brought them into your trust and confidence, offered friendship, and made them a part of your extended family. Forgive even these.

Does this remind you of

So Bishop McKinney, if the editor of the *Reader* has the courage to print this letter and you happen to read it, hold your head up high, continue doing good and stay strong in your faith. For this type of betrayal will be seen by those who know you and love you for what it is.

Regina D. Williamson
San Diego

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
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
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Dear Mr. West (Letters, November 2), "Minh la Vietnam" which translates into "We are Vietnamese." Those were my mother's words of advice to me whenever life was cruel. I am proud of my heritage, like you of yours, but being proud of who we are does not make one race superior.

views of the Vietnamese people have been tainted by your experience at Quang-Trí. You will find good and evil people in every race. You are missing out on so much that others have to offer you by holding onto this bitter hatred. I often see the Caucasian race under attack for someone else's apparent laziness. You must rise

Mr. West, we all bleed red. We all hurt and feel the same emotions when we are despised for being a certain race. I refuse to engage in this game of retaliation with you or anyone who utilizes racial slurs as a cheap shot. Your vulgar display of your limited vocabulary is proof enough, for me

I would like to address your factual statement. Yes, the South Vietnamese government had the largest air force, but who was left to fly? Peasant rice farmers? We all fled because we wanted a future, not because we were cowards. I also have to disagree with your statement that "200,000 people

statement that "when people of color cannot win an argument on merit, they can always bash whitey," I highly believe that the Vietnamese society focuses immensely on our academic actions and not so much on empty, foul words.

both survived it. From what I can gather from your letters, you are enraged because you served two tours and received no recognition for them. Let me help you end some of the resentment by saying, "Thank you for risking your life." Unfortunately, our lives in a

Unfortunately, we live in a world where our leaders feel that war is necessary proof of how large each individual's penis is. I believe that your war is not with the Vietnamese people but with yourself. So, please stop this vicious cycle of hatred and focus more on healing your own unresolved demons. I am not your enemy.

Wyn Smyrnis
San Diego

**Mr. Vachss Is
Not My God**

me when Mr. Vachss was slammed by Thompson (followed by Benjamin and now by this goombah Chantait, but it's of little importance. Mr. Vachss would not give a damn!). Please permit me to clear the air, once and for all...and then this thing can die.

And of course I defended Mr. Vachss because I so wholeheartedly believe in what he's doing. I am actively involved in his crusade to save children, both here and abroad. (Are you at all familiar with his Don't! Buy! Thai! campaign? I'm hoping it gets

And chose to boycott that movie *Powder*. I am not expecting a soul to jump on my bandwagon; the information is available for anyone to see, and it's a personal choice if he/she wants to become involved. Period.

Mr. Vachss is not my god, nor is he a saint. He is, how-

ever, a man who has spent his whole life *doing* something to protect children. (Not merely yacking about it from some political platform.) Of course I did not know that Perry was such a pillar of the community; how was I supposed to know he'd had two unsuccessful runs at Congress? What I do know is that it was *possible*

to know is that it was purely anger that caused me to inject the NAMBLA statement. And if by chance someone read it and actually believed it, I was wrong in writing that particular statement, but if the letter had come from Joe Blow or Mustang Sally or Uncle Bill, I still would have sent it.

And about "my childhood".... As Brother Thompson inferred, yes! It got messed up by an old pervert neighbor of mine, and unless you've been there, you have no concept of how such an incident can affect a kid.

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it's bad enough that molesters are kept out of the general population (under protective custody) of inmates. But hey, that's a whole different hockey game, ain't it, Brother Thompson?

Bets Kimble
Mission Village

Doesn't Mind
I could have guessed Mr. Perry Thompson was a politician even before he told me he had run for Congress. For one thing he was able to fill up three columns of this paper and not say anything (Letters, November 2). He also tried to convince us of how humble he

Yet Mr. Thompson missed the whole issue, that because he or his brother or sister and maybe all of his relatives do not like a certain poem, it

doesn't mean it's a bad poem. It's just a poem that all the Thompsons don't like, and that's OK, I'm sure Mr. Vachss doesn't mind.

I also think Mr. Thompson took Ms. Kimble's remarks a little too seriously. I wonder why? I think he and his brother should get a life and not try to overshadow each other.

Of course, I'm sure they are experts in psychology.

Lastly, I hope both Thompsons notice I didn't send in one of my poems with this letter, I'd much rather have it published on merit.

Bob Seasholtz

Bob Sunbury
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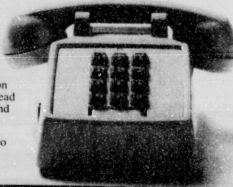
John: I had placed Phone Matches™ ads before, with the guitarist in my band. Two rock-and-rollers looking for two rock-and-roll playmates... or something like that. We went on a couple of double dates, but it didn't work out. Either I liked one and he didn't like the other, or we both liked the same one. So I decided to try it on my own.

Cherie: My married girlfriend and I used to sit around on Friday nights and drink wine, watch sappy movies and read the personal ads. One night she said, "We're going to find you a husband."

John: I wasn't looking to get married. I was just trying to have some fun. I figured that Phone Matches™ was the best way to meet a bunch of girls at once. It was easy and it was free.

Cherie: When I first read John's Phone Matches™ ad, I couldn't believe that it contained everything I wanted in a man. And when I met him, it was all true.

John: On our first date she took me jet skiing with some of her friends. It was a test.



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Cherie: For both of us, I had to wear a bathing suit in front of him and John had to interact with my friends.

John: Three months later, we moved in together. It's been a fairly simple matter since then, putting a life together. We've had some really good blow-outs, of course. But it's not whether you argue or not, it's how you come out the other side.

Cherie: We have a lot in common, especially music. I go to the studio and to all the rehearsals for John's band, China Lake. They do all original music that sounds like Classic Rock and I really like it.

John: If Cherie was into Country-Western, we could have a big problem.

Cherie: We talked about marriage from the beginning, jokingly. But on the Fourth of July - with fireworks going off in the background - John asked me to marry him.

John: I said, "I'm really serious, this time."

Cherie: Of course I said, "yes." The date is September 3, at the old San Diego Mission.

John: My parents have been married for 35 years. There's nothing more beautiful to me than the way they still love each other. Cherie and I are in for the long haul.

Cherie: It just blows me away that I found my husband in the newspaper.

Calendar

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You Can Expect Nipping

My Pet Is Out of Control Seminar

The fax says, "My Pet Is Out of Control: Help with Solving Behavior Problems in Your Dog or Cat."

Through a series of mistakes, male pride, and an inability to grasp the concept "deferred gratification," I have acquired a purchased Australian Shepherd. Sam is 16 weeks old. We have been living together for 9 of those weeks.

Things are better now. The cuts that ran the length of my forearms, caused by Sam's diamond-sharp teeth, have healed.

Although I still have a large gash on my left big toe, most wounds on my hands are scarcely noticeable.

As I speak, help is at hand. The San Diego Humane Society and Society for the Prevention of Cruelty to Animals (SPCA) offer a two-hour seminar for humans on dog and cat behavior problems.

On the phone is Dr. Patrick Melrose, veterinarian, animal behaviorist, and the gentleman who gives the seminar.

I ask, "Are there dogs that are just flat-out difficult to work with?"

"There certainly are. Say you have a well-bred, friendly golden retriever who really wants to do what you say. He's just trying to figure out what you want. That's very different than an independent breed like a chow or Jack Russell terrier. A lot of the terriers tend to be headstrong; they really don't care if they please you or not."

I glance down at my rug. Lying on his back, looking up at me, is the noble Sam Dog. "How do you work with a retriever?" I ask.

"Generally with a golden retriever you use praise and attention as a reward. If you sit for me, if you come here when I ask you, I will give you a gentle word. I will pet you, I will pay attention to you."

"That has not worked on Sam."

"How about a terrier?"
"It's always different for individuals within the breed. With, say, a Jack Russell terrier, the idea is to let the dog know they don't have a lot of choice. There is a head halter that we use. It's like a halter for a horse, goes around the back of the neck and around the

nose. It helps the owner achieve better control over the dog. You can enforce your commands like, 'Sit down, lie down, and stay there.' Then you can reinforce the dog with something he likes: food is a good tool. The command, 'Sit,' for example. You may realize what a sit is, and then you can reinforce him afterwards with a treat."

I look at Sam again. Baleful brown eyes inform me that he is not ready for the halter. "Tell me, at the seminar, do you get the same questions over and over again?"

"Yes, there's a number of them. In dogs it's being out of control, jumping up on people, which can be a real problem if it's a kid or an elderly person. That's very common with social breeds who want attention. Another one is aggression, the dog shows aggression toward other dogs or to people."

"When you give a seminar, what do you want to accomplish during those two hours?"

"People come thinking that they are going to have the ultimate answer in five minutes to a problem they've been

dealing with for three years. It's not that easy. In my private practice I'll sit down with you and do a behavior history on your animal. That usually requires 45 minutes to an hour. That's what I need in order to know exactly what's going on with your dog, why it's happening, and how to stop it. At the seminars it's more shoot-from-the-hip. If you have a dog that's jumping, what is he trying to get? I want people to be thinking through this. How should your dog get to be greeted if it's jumping up? What kind of aversion are you going to use so the dog realizes it's not getting what it wants out of jumping? Then I go through the concept of aversions. One could be a noise system. I demonstrate noise systems that are basically startling to the dog. The dog jumps up and something blares."

"If there are people in the seminar with some pretty straightforward problems, the seminar may be all they need. Like in your case, if you have a dog that's nippy, some of my job is to inform the person. You've got a shepherd breed, you can expect nipping. I would recommend that you

1995 NOV



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Calendar LOCAL EVENTS

get is under control now while the dog is young." Does that mean I'll be able to spend 20 minutes with that individual as part of a two-hour presentation? Usually not."

I ponder the ten bucks entrance fee. A pittance, mere bug guts on the window of expenditures already taken on behalf of Mr. Brown Eyes. I ask, "Do you ever treat a dog, and you say to yourself, 'Oh, not this.'"

Melrose laughs. "Yes, but it's usually the owner, not the dog. Of course, there are some dogs that give you pause to think, 'Oh, this one should not really be with us.' Usually they are so phobic or frightened that they have a very difficult time living a normal life. That behavior can be genetic, etc. can be there at nine weeks of age, and you know no matter what you do, that dog is beyond practical help. Aggression is another one. Generalized aggression — aggression to other dogs, people, children, strangers — those dogs have very poor prognosis."

When I really want to ask is, "Can Sam and I come live with you for about a month?" but instead I cave in and query, "Let me have the bottom line on the seminar."

"There is a lack of knowledge about the availability of veterinarian behavior help. So far too bucks, people get to hear concepts of how to change problems, hear about other people's problems, and have a little bit of time to discuss their problems."

We say our farewells. I focus my gaze upon Sam. He seems profoundly depressed.

—Patrick Daugherty

Animal behavior seminars are held the fourth Thursday of each month — except this month's, which takes place Thursday, November 30, because of Thanksgiving — at the humane society's shelter classroom, 887 Sherman Avenue. Just off Morena Boulevard, 8:30 to 8:30 p.m. \$10. For information, call 299-7012.

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1995 NOV

Calendar LOCAL EVENTS

Hansel and Gretel Run Away to Las Vegas

"Where's Mom?" Exhibition

As a mother I feel guilty all the time. Staying home with almost three-year-old Rebecca and ten-month-old Angela challenges me in ways going off to work never did. I know Rebecca eats too much junk food and will hate me when she gets osteoporosis at age 15. I know I neglect Angela. I dread the day she turns up on Oprah. A fearful, 20-year-old Angela will tell a gray-haired Oprah, "My earliest memory is my mother reading the newspaper at the kitchen table while I crawled around the kitchen and living room by myself. What was more important? The latest O.J. Simpson article or me?"

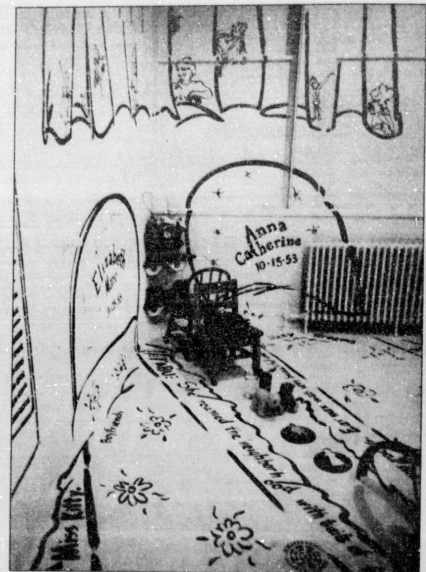
Now I have something else to feel guilty about: fairy tales. I read to Rebecca a lot. From the time she was six months old, Rebecca would sit and pay attention while I read to her. Angela still thinks books are big cardboard chew toys. I've read Rebecca Snow White and the Seven Dwarfs, Cinderella, and Peter Pan. She knows a little bit of Beauty and the Beast and Aladdin from rented Disney sing-along videos.

This year's Border Art Workshop/Taller de Arte Fronterizo exhibition, Border Realities IX, is called "Where's Mom?" The Lack of Positive Female Image in Children's Fairy

Tales. The press release scared me. "Bambi and Barbie's mothers are killed off. Most Disney cartoon features do not include mothers at all. Snow White and Cinderella have evil stepmothers. Dumbo's mother spends most of the time locked up in jail... The title character in the Little Mermaid has only a father, as do Princess Jasmine in Aladdin and Belle in Beauty and the Beast."

I called Michael Schnorr, the project coordinator. He scared me more. "We went through 30 of the most popular fairy tales with kids from Southwest High School in South Bay," Schnorr said. "Working on the computer with a program called HyperCard, the kids brought the fairy tales into 1995. One kid had Hansel and Gretel run away to Las Vegas. They talk to a counselor in Vegas and decide whether or not to turn in their parents for abuse. Some of the kids' stories got so heavy the kids wanted their work in the exhibit to be anonymous. One of the stories had Captain Hook abusing Peter Pan. When you show fairy tales to kids, they keep put the fairy tale and go right to their own lives."

Schnorr worries about kids learning fairy tales through video. "A friend of mine was visiting last year with her four-



Anna Catherine, "The Room That Was My Family," mixed media

year-old son," Schnorr told me. "While I was working in my studio, the boy watched Dumbo. At one point, I noticed the boy gripping the table, shaking, and crying. I hadn't seen Dumbo in a long time. I looked up at the screen to see

surrealistic men's faces. The men were putting ropes around Dumbo's mother and taking her away. I paused the video. The boy asked, 'Uncle Michael, what's going to happen?' I said, 'It's a Disney movie. I'm sure everything will

be all right.' My friend, the boy's mother, walked in the room and told him the same thing. The boy looked at us and said, 'I don't believe either one of you.'

"Fairy tales used to come from Mom or Grandma read-

ing to you while you sat in her lap. What happens when they come via video? I went to the video store and rented a whole bunch of Video Stories. We'll have one in the gallery during the exhibit. They're compilations of old cartoons and fairy tales. I showed them to my students at Southwestern College. When the kids watched these videos, they all described feelings of being abandoned."

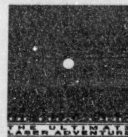
The exhibit tries to make the connection between the "lack of mother" in fairy tales and violence in society. Last year Schnorr spoke to an executive at Disney. "The guy told me, 'Mr. Schnorr, these stories prepare children for the real world.' I told him, 'If that's true, let's give Bambi a machine gun and let him want the hunters who killed his mother. That's the reality on the street.'"

For the exhibit, the gallery will be set up to look like an orphanage. The exhibit—an international collaboration between the Border Art Workshop, the Children's Museum, and the Bankstown Youth Development Service in Australia—will include drawings, paintings, photographs, media installations, and computer interactive stations. Children and youth from Casle Park Elementary, Southwest High School, Southwestern College, Bankstown Youth Development Service in Sydney, Australia, and children participating in programs operated by the Departamento de Cultura del Municipio de Tijuana, B.C., contributed works.

—Anne Abright

Border Art Workshop/Taller de Arte Fronterizo exhibition "Where's Mom?" Centro Cultural de la Raza, Ballroom Park, November 17 through December 17. Opening-night reception Friday, November 17, at 7:00 p.m. Featuring live music by the B-Side Players. For more information call 555-6135, ext. 13.

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EVENTS LISTINGS

HOW TO SEND US YOUR LISTINGS: Contributions to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 80801, San Diego, CA 92186-5801.

BAJA

Road Racing, the 2.8 mile course for El Gran Premio de Ensenada is the four-lane wide Boulevard Costero in Ensenada, the event starts with time-trial practices throughout the days of Thursday through Saturday, November 16-18, with main-event activities set for the afternoon of Sunday, November 19. Three main groups will compete in the curb-to-curb street action: GT America stock cars, Porsche Cup, and the Local Hero's Race (for foreign race cars). Tickets range from \$9 to \$17. For more information, call 800-310-9687.

A Salute to Puerto Rican Contributions to Chicano Heritage: The Chicano Cultural Center is planning a series of events to celebrate the 25th anniversary of the Chicano Cultural Center. The events will be held at the center at 1000 S. Main Street in the Zona Rosa, in Tijuana. For more information, call 011-52-66-84-27-42. Admission is free.

"Milestones in Time," by Cipriano and Isabel Torres, is set to begin at 9 p.m. on Friday, November 17, at El Lugar del Nopal, Calle 5 de Mayo #1326, in downtown Tijuana. For more information, call 011-52-66-84-27-42. Admission is \$4 U.S.

The Eugene Leon shows his Tijuana Cultural Center at 10:30 p.m. on Friday, November 17. Admission is \$11 U.S. The center is located at Paseo de la Herencia and Main Street in the Zona Rosa, in Tijuana. For further details, dial 011-52-66-84-27-42.

"Domestic Violence" will be discussed by José Luis Sánchez at El Lugar del Nopal, Calle 5 de Mayo #1326, downtown Tijuana at 7 p.m. on Saturday, November 18. Expect to hear about recycling, homemade pesticides, and more. Admission is \$10 U.S. Question? Call 011-52-66-84-27-42 for answers.

All Manner of Vehicles will be participating in the Teate Baja 100, competing over a 14-mile off-road route during the race which begins at 8 a.m. on Sunday, November 19. For details and registration, call 011-52-66-84-27-42.

The San Quintán Carameras begin their run from Baja Falls to Isla San Martín, and starts on Monday, November 20. For detailed information, call 011-52-61-63-21-63 or 011-52-61-45-24-64.

Quintana Roo, The Secret of Life on Earth shows daily in the movie theater at the Tijuana Cultural Center at 5, 7, and 9 p.m., with additional showings at 11 a.m. and 1 p.m. on Saturday and Sunday. One thousand years of art and anthropology are highlighted in *The Mystery of the Mayas*, screening daily at 6 and 8 p.m. Details on Space science week.

At The Center CALIFORNIA CENTER FOR THE ARTS, ESCONDIDO

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San Diego Reader November 16, 1995

Calendar LOCAL EVENTS

Find the museum at 1001 Kettner Boulevard (at Broadway), directly across from the Santa Fe Rail Road Depot, adjacent to the America Plaza trolley transfer station. Call 234-1001 for more information. Admission is free.

"The United Nations: The Next 50 Years," is the topic for a lecture planned by Ambassador Madeline Albright for the World Affairs Council of San Diego on Friday, November 17, at the U.S. Grant Hotel (1306 Broadway, downtown). Albright was appointed the United States Permanent Representative to the United Nations by President Clinton in 1993 and is a member of the National Security Council. A reception and registration begin at 6 p.m.; dinner starts at 7 p.m. while the address commences at 8 p.m. Tickets are \$45 for non-members (business attire). Call 235-0111 for information and reservations.

Get a Grip. Archibald Hart, the dean of the graduate school of psychology at Fuller Theological Seminary in Pasadena, will deliver a lecture entitled "Managing Stress" for the Community Lecture Series at First Presbyterian Church at 7:30 p.m. on Friday, November 17. The church is located at 300 Date Street (at Fourth Avenue), downtown. Admission is \$5 in advance, or \$7 at the door. Child care is available by reservation. Call 297-3655 for additional details.

Invertebrate Explorer and physician Dr. Bob Vonnor will deliver a slide lecture entitled "Belie: Rain Forests, Reels, and Mayan Ruins" for the Sereno Club on Friday, November 17, at 7:30 p.m. Take in the program in the auditorium of the Dana Administrative Center, 1775 Chatsworth Boulevard (at Narragansett Avenue), in Point Loma. Call 299-1144 (4100 or 299-1743) for more information. The talk is free and open to the public.

Feng-Shui Fun. Robert Forewick will lecture on "Feng-Shui," the study of environmental and energetic influences on human life, at the La Jolla Sanctuary from 7 to 9 p.m. on Friday, November 17. Forewick is the author and publisher of the *Ming Li Feng Shui Date Book*. Admission is free.

Forewick will conduct a workshop entitled "Feng-Shui - Geometry and Special Harmonies" from 1 to 5 p.m. on Saturday, November 18, at the graduate school of psychology at Fuller Theological Seminary in Pasadena, will deliver a lecture entitled "Managing Stress" for the Community Lecture Series at First Presbyterian Church at 7:30 p.m. on Friday, November 17. The church is located at 300 Date Street (at Fourth Avenue), downtown. Admission is \$5 in advance, or \$7 at the door. Child care is available by reservation. Call 297-3655 for additional details.

The sanctuary is located at 4229 Park Boulevard (at El Cajon Boulevard), in North Park. Call 692-1135 for additional information.

"The Men and Women Architects Approach their Work Differently!" Some Questions to Our Answers" will be delivered when architect Laura da Chame speaks on Saturday, November 18, at 9:30 a.m. for the lecture series presented by the Friends of San Diego Architecture. Meetings are held at the New School of Architecture, 12491 Street, downtown San Diego, located in the Foster Art Center. A \$3 donation is suggested. For more details, call 287-0000 or 235-4100.

A Master Composer will give a brief presentation on composing, with participants through the Compositional Demonstration Site, and answer questions during a composing mini-seminar at Quail Botanical Gardens on Saturday, November 18, commencing at 11 a.m.

Meet at the Compositional Demonstration Site, in the southeast corner of the parking lot, find the gardens at 2900 Quail Garden Drive, in Escondido. The seminar is included in the general admission price of \$2 for adults, \$1 for children 5-12, free for those 4 and under. For more information, call 436-3036. These seminars are repeated on the first and third Saturdays of each month.

Hunter Safety Education Courses sponsored by Ducks Unlimited continue on an ongoing basis throughout the year, with the next class dated for Saturday, November 18, from 7 a.m. to 5:30 p.m., at the Community Church (3749 Reed Street, Pacific Beach). The classes are taught by four sportsmen who are determined to eliminate gun accidents. Curriculum covers gun safety, gun handling, archery, black powder safety, game and bird identification, and more.

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

"Intimate Dialogues: Discovering Ourselves in Another" is the title for a workshop planned at the University of Humanities. Studies from 9 a.m. to 1 p.m. on Saturday, November 18. Participants will take part in exercises focusing on listening skills and building psychological bridges. The fee is \$45. Find the university at 380 Stevens Avenue, suite 201, Solana Beach. Call 236-8713 for more information.

The Story of My Life, the art, craft, and pleasure of writing stories from your life will be addressed during a class led by Charles Kempthorne and

Bob Joyce at the Writing Center from 9 a.m. to 5 p.m. on Saturday, November 18. The two parts include "Lost Writer" and "Writing Fame and Fortune." Find the center at 416 Third Avenue (between Island and H), in the Galskamp Quarter. The fee is \$60 general, call 230-0670 for information and registration.

A "Short Song/New Poem" Survey and Workshop on Poems and Haiku is planned by Legata Vance Winkler at the Writing Center from 9 a.m. to 4:30 p.m. on Saturday, November 18. Participants will receive an overview of the Japanese masters of these forms of poetry. The fee is \$60 general. The center is located at 416 Third Avenue (between Island and H), in the Galskamp Quarter, call 230-0670 for information and registration.

America's Foremost authority on Shamanism (who knew we had one?), Stanley Krippner, will deliver a lecture entitled "The Psychology of Shamanism" at the California Institute for Human Science from 10 a.m. to 8 p.m. on Sunday, November 19. Find the institute at 600 South Val on Avenue, suite 201, in Escondido. Admission is \$25 general, \$10 for students with ID's. Call 634-1771 for information and reservations.

"Common Ground" Artists' Talks, with gallery talks by the exhibiting artists in the current show at the Museum of Contemporary Art, Downtown, are planned at 4 p.m. on Sunday, November 19. Find the museum at 1001 Kettner Boulevard (at Broadway), directly across from the Santa Fe Rail Road Depot, adjacent to the America Plaza trolley transfer station. Call 234-1001.

Local, State, and Federal Environmental Laws are all an invasion of individual's rights, according to Fred Schaubel, who will participate in a debate with the Sierra Club's Michael Beck for the Freehought Forum hosted by the Humanist Fellowship of San Diego on Sunday, November 19, at Pogo's Tea and Coffee (4090 Park Boulevard, at Madison, North Park). The program begins at 11 a.m., followed by an open discussion. Call 236-1000 for more information. Admission is a suggested \$1 donation.

"The Machinery of the Christian Right: Their Organization, Strategy, Ambitions, and Threat" is the subject for a talk planned by Ross Porter (from the First Unitarian Universalist Church) when the Humanist Discussion Group meets on Sunday, November 19, at 7:30 p.m. Hear the talk in the common room of the First Unitarian Universalist Church, located at 4100 First Street, across from the USSF Medical Center, in Hillcrest. Call 222-9177 for more information on this free program.

Insight Gallery Talks, paintings, at the San Diego Museum of Art in Balboa Park by Laura, the master of the parent and children, showing the Madonna and Child, will be examined during talks presented at the museum on Sunday, November 19, and on Tuesday, November 21. Both talks begin at noon, and are included in regular museum admission. Call 232-7913 for more information.

Q: What's the World's Largest Living Reptile? A: the leatherback sea turtle. Marine biologist Scott Eckert will discuss the life history of all species of sea turtles, with special emphasis on the life of the leatherback and how scientists study them, at the Birch Aquarium Museum at 2 p.m. on Sunday, November 19.

The lecture is included in museum admission for \$0 general, \$0.50 seniors, \$4.50 students, \$5.50 children 3-12. The aquarium is located at 3500 La Jolla Village Drive, in La Jolla. For more information, call 584-7523.

Internet Classes are being offered at the Mission Hills Library on an ongoing basis, designed to be valuable for novices and professionals alike, with subjects covered in depth and no prior knowledge is assumed (on the part of attendees). On Monday, November 20, from 6:35 to 7:45 p.m., Gary Cottrell will discuss "Neural Networks." Find the library at 925 West Washington, call 277-2673 for additional information.

"The Psychology of Gender: Implications for Clinical Practice" is the topic when Silvia Carro speaks on Monday, November 20, from 7 to 8:30 p.m. part of the SDSU Master of Arts in Liberal Arts Colloquium Series. The theme this semester is "Crossing Institutional Borders and Boundaries." Hear the discussion in Adams Humanities 4176 on the SDSU campus. Call 594-4236 for more information on this free series.

The Relationship Between Museums and the local community is the subject for a panel discussion themed "Portrait of a Community" 1985-1995" at the Athenaeum Music and Arts Library on Tuesday, November 21, at 7:30 p.m. Robert Pincus, art critic for the San Diego Union-Tribune, will begin with a talk on

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Calendar LOCAL EVENTS

bering, mining, old drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam-operated saw mill, and 13 scale trains. Find the museum at 2140 North Santa Fe Avenue, Vista. For further details, call 941-1791.

Bonita Historical Museum. The museum features many historical photographs, artifacts, tools, and farming implements the district's 1933 fire engine, and bound copies back to the 1930s of the *Chula Vista News*. Find the museum at 4035 Bonita Road, in Bonita. Dial 257-5141 or 879-0678 for additional information.

Chula Vista Heritage Museum features glimpses of Chula Vista's past: the opening exhibits include lemon packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original Star newspaper building, and relics from the Otis Watch Company. Find the museum at 300 Third Avenue, Chula Vista. For further information, call 420-0918.

Continental Museum of MCRD. Articles from the beginning of the Marine Corps to the present are displayed with special rooms dedicated to ribbons and medals and to the Rover Regiment. The museum is located in Building 26, just inside Gate 4, off Pacific Highway, 534-6038.

Creation Museum. A museum contrasting the evolution and creation worldviews is found at 1946 Woodside Avenue North, in Santer. For more information, call 448-0900 or 421.

George White and Anna Green Marston House. noted San Diego architect William Howard and Irving Gil designed this fine example of turn-of-the-century architectural style and design, with an emphasis on the decorative arts and the Arts and Crafts movement. Currently on exhibit are American Arts and Crafts furniture and decorative arts from the Rosecroft Shops of East Aurora, New York. The museum is located at 3525 Seventh Avenue, Hillcrest. 298-3142.

Museum of San Diego History. an exhibit called "Out of Our Vault."

Barly Seen Treasures of the San Diego Historical Society, includes decorative arts, costume, furniture, fine art, historical renderings, and toys from San Diego's past, the late 18th Century to the 20th. Included in the exhibit are a bedroom suite of Alexander Horton (ca. 1875) and the 12-foot high carved wood door of the Theological Society's headquarters on Point Loma (1900-1905). The show can be viewed through March of 1996.

"Eden in the Desert" San Diego's Quetzal Water" details how different generations of San Diegoans struggled to solve the problems associated with bringing water to this dry area and finding reliable water sources. The exhibition features artifacts, photographs, maps, and videos, and continues through 1996.

Concurrently at the museum, view "Visions of Paradise: The Selling of San Diego," chronicles the growth of San Diego in a population of just 400 in 1850 to the sixth largest city in the nation and the boomtown that encouraged such growth. "War Comes to San Diego" focuses on the impact World War II had on the city and its transformation into a wartime metropolis. The exhibit contains new artifacts and previously unseen "classified" material never displayed before. "Living! Gill, Architects" features the work of this San Diego architect best known for his Craftsman-style and Prairie designs. Both of these exhibitions continue through 1996.

The museum is located in the Casa de Balboa building in Balboa Park. For further information, call 232-6203.

Reuben H. Fleet Science Center. "A Show of Hands" is a multidisciplinary science exploring the complexity, diversity, and physicality of the human hand. There are more than 30 interactive exhibits, ranging from hand tricks to advances in hand reattachment. The centerpiece of the exhibit is "The Hand of the Future," a giant hand letting visitors "slam dunk" an oversized basketball by manipulating dual controls on a screen. See this show through December.

The center's permanent exhibitions present a variety of hands-on exhibits illustrating scientific principles. The Science Center opens daily at 9 a.m. and closes at 10 p.m. (Friday and Saturday, 8 p.m. on Sunday, 9 p.m. on Wednesday and Thursday, and 8 p.m. on Monday and Tuesday). Adults \$2.50, children \$1.25. The museum is located in Balboa Park. For further information, call 232-6203.

HELL.A. Places of Magic and Wonder in Smogland by Alan Parfrey

The two L.A. football teams are gone—good riddance. Which leaves us with baseball, bad football, and a defuncted hockey team. Footballers have lost their mystique, replaced in soccer by high schools by simply L.A. Dodgers (it's hats, probably because the serial lettering looks similar to gangbanger graffiti).

What sports team best represents Los Angeles? The Lakers? With the disappearance of Kareem, Byron, Worthy, and Ervin's ADE-fled Magic Johnson, the Lakers have battled to become a contender on the second tier, an overachieving 500-type team.

So, GM Jerry West, riddle me this: how in Hades are the Lakers going to go farther than the first series of playoffs? And why do you want to go so far if you're going to give up your pick of the best college players? There's one solution, and one solution only: make the Lakers an all-star team. No kidding—fire at the mediocre track players and go for those situational, dumb, clumsy jerks. After a racial inferno

within the NBA, lose big, but win big at the B.C. level of the 1985 Mets. Start Ramon, Jack Haley, maybe even trade for Matt Gieger. Put freed fighters out there as point guard. Maybe even take a page from basketball and employ a one-amid midrange. Every center that makes Rondo Hutton look pretty. Make things interesting.

As for the game plan, always, but always, defend. After all, white guys hate to run. Hate, in the context of the 1985 Mets. Start Ramon, Jack Haley, maybe even trade for Matt Gieger. Put freed fighters out there as point guard. Maybe even take a page from basketball and employ a one-amid midrange. Every center that makes Rondo Hutton look pretty. Make things interesting.

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A Marriage of Inconvenience

In such matters, there is a bedrock of taste that lies too deep for argument or demonstration.

The members of the Guarneri String Quartet and the Orion String Quartet no doubt thought it was a charming idea for the two groups to offer a concert program together, and the La Jolla Chamber Music Society understands the thought.

And if the court doesn't allow it, aside from the NBA and from the NBA League. They'll get an NBA documentary on the night before.

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Calendar CLASSICAL MUSIC

badly off kilter, and the undoubted excellence seemed to me to be considerably outweighed by the infelicities. Once again — at least in my judgment — Steinhardt was the center of the problems, for while his style may be construed to suit Dvorak (although I would still prefer my Dvorak more incisive and vigorous, with more backbone), it is at a very far remove from the ebullient youthfulness of this great early work of Mendelssohn's, in many ways the freshest and truest expression of his basic musical personality. Naturally, the Orion Quartet referred to their older colleagues here, so that it was Steinhardt who played the crucially prominent first-violin part of the Octet. But the drooping, self-prizing sweetness of that first violin, like overripe figs bursting open in the hot sun and drooling their nectar on the leaves around them, was truly awful in this context, and it seemed even worse because of the contrast between Steinhardt's tone and that of the Orion's first violinist (in this piece), Todd Phillips, and between the Guarneri's lushness and the Orion's dryness in general.

The two quartets never meshed, so that what we heard was not really an octet, but rather a double string quartet (which is something quite different) — and a dis-

hearing the plummy tone, supple lyricism, and bigness of approach of the Guarneri players after the stiffness and limited expressive compass of the Orion's Mozart. What a difference! The Guarneri's sound and style, so suitable to the rich, impassioned Romanticism of the Dvorak work, made even someone like myself — who has been relatively unenthusiastic about their career from the very beginning — recognize how extremely good they are, as individual musicians and in ensemble, however much I might take issue with the particular character of their playing.

Yet even in these good circumstances, with a work well suited to their temperaments and talents, and with Tenenbom and Edly enthusiastically Guarnerized, I found myself objecting, as I always have, to first violinist Arnold Steinhardt's syrupy manner, his overuse of *portamento*, the whiny quality of his vibrato, his indulgence in sentimentality, the deep-seated musical flatness of his playing. A great many other listeners have been more willing than I to tolerate Steinhardt's manner, and many actually cherish his playing for its delicate elegance and caressing emotionalism, as well as what they hear as the flowing smoothness of his tone. In such matters, there is a bedrock of taste that lies too deep for argument or demonstration. I must say that, even with my reservations, I did enjoy the Guarneri-plus-two's Dvorak performance, and I can understand and respect the experience of Guarneri fans who not only enjoyed it but thought it terrific.

When it came to the combined performance of the Mendelssohn Octet, however, things were

Guarneri String Quartet and Orion String Quartet
Parker Auditorium | La Jolla Chamber Music Society
Mozart, String Quartet in C, K. 581's Dvorak, Sextet for Strings in A, Opus 48, Mendelssohn, Octet for Strings in E-flat, Opus 20

When it came to the combined performance of the Mendelssohn Octet, however, things were



Arnold Steinhardt

When it came to the combined performance of the Mendelssohn Octet, however, things were

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Yao Talmi, conducting
Tamaki Kawakubo, violin
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Dvorak
Mendelssohn
Serenade for Strings
Violin Concerto
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Gloria
Christmas Singalong

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Calendar CLASSICAL MUSIC

CLASSICAL LISTINGS

Contributors to the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday issue for publication. From that time through Thursday at 7:00 p.m. the office phone number is 435-4205. Send complete information, including a description of the event, the date and time it is to be held, the price admission, where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to Reader's Guide (Classical Music, P.O. Box 5000), San Diego, CA 92108-5000.

The Berlin Cello being offered and recorded by the San Diego Symphony Orchestra continues November 17 and 18. The program includes two works by Dvorak and the symphony Fantastique, with Talmi mezzo-soprano soloist. Not making her San Diego debut at the concert, she has performed in each concert. Kenneth Herman will present "Words on Music," to illustrate the upcoming concert.

Performances may be missed at 8 p.m. on Friday and Saturday. Ticket range from \$10 to \$45. Find Copley Symphony Hall at 1345 Fifth Avenue, downtown. For more information and tickets, call 435-4205. Tickets may also be purchased by calling 281-1135.

An Army of Bravados — from the much loved Cantata for the six-hour program — will be performed when the Handel Baroque Quartet performs for the San Diego Early Music Society on Friday, November 17, at 8 p.m. at St. James by the Sea. The quartet will perform a varied program of music by early Baroque composers of music by William Byrd, Henry Purcell, Antonio Vivaldi, and J.S. Bach. Find the church at 743 Prospect Street, in La Jolla. Admission is \$15 general, \$10 for students and seniors, and students, call 281-1135 for information and reservations.

A Varied Program of Works by Beethoven, Stravinsky, Krumpholtz, Chopin, and Ravel may be enjoyed when pianist Andrew Androp performs at 7:30 p.m. on Saturday, November 18 at the Escondido United Methodist Church, 4001 Avenida Boulevard, La Mesa. The reported donation is \$10 general, \$5 students and children. For more information, call 670-8000.

A Baroque Fall Festival is planned by the La Jolla Symphony and Chorus in UCSD's Mandeville Auditorium on November 18 and 19, in conjunction with the 50th anniversary of the composer's death. The program includes the Brandenburg No. 1, the Violin Concerto, three Violin Sonatas, Five Short Songs, and the Concerto for Violin, Cello, and Double Bass. Tickets range from \$7 to \$18. Call 534-4637 for information and tickets.

"Piano Sonatas" will be presented by pianist David Hirsch, with the program of works by Bach, Chopin, Schumann, Debussy, Grieg, and Liszt. The concert is at 8 p.m. on Sunday, November 18, in the Valley Theatre in Camino Valley, UCSD. Admission is \$10 general, \$5 students, \$10 for seniors. Call 534-4637 for information and tickets. 260-2280.

Vocal Students of Carol Plantamura plan a student recital in the Valley Theatre at UCSD's Mandeville Auditorium at 7:30 p.m. on Sunday, November 18.

4 p.m. on Saturday, November 18. Call 534-504 for more information. Admission is free.

Parking permits are required on the UCSD campus, cost \$3 after 4:30 p.m., and may be purchased at the Culman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

She Was the First Prize Winner in the 1989 Copley Hall International American Music Competition, and has appeared with many ensembles, violinist Michelle Makowski will perform for the San Diego Concert Series at the Alhambra Music and Arts Center at 7:30 p.m. on Sunday, November 19. Makowski will perform Beethoven's Sonata No. 8 in G Major, Op. 13, and the 3rd movement of Stephen Bartles' Cello Concerto. Tickets range from \$10 to \$15. Call 534-504 for more information and reservations.

Evening, the St. Cecilia Choir composed of men and girls, will present evening at Cathedral of La Jolla at 7:30 p.m. on Sunday, November 19. The service includes, but is not limited to, the choir will sing the "Lord's Prayer" and "Nunc Domine." The cathedral is located at 2728 Sixth Avenue, at 16th and Nimitz. Tickets range from \$10 to \$15. Call 534-504 for more information, call 281-7242.

Works by Beethoven, Krumpholtz, and Chopin will be performed by Daniel Hirsch-Rosen and his group, the San Diego Baroque Quartet, at 7:30 p.m. on Sunday, November 19. Tickets range from \$10 to \$15. Call 534-504 for more information, call 281-7242.

A Festival of Henry and Anthony themed "The Story, The Song, The Sound" will be presented by organist/composer/pianist Mark Sedes for a recital concert at Claremont Lutheran Church, 4271 Claremont Mesa Boulevard, at 7 p.m. on Sunday, November 19. Tickets range from \$10 to \$15. Call 534-504 for more information and tickets.

University of the Pacific Pacific Frank Wines will present the Pacific Recital Series at Palomar College at 8 p.m. on Sunday, November 19. The program includes, but is not limited to, the choir will sing the "Lord's Prayer" and "Nunc Domine." The cathedral is located at 2728 Sixth Avenue, at 16th and Nimitz. Tickets range from \$10 to \$15. Call 534-504 for more information, call 281-7242.

Piano Sonatas will be presented by pianist David Hirsch, with the program of works by Bach, Chopin, Schumann, Debussy, Grieg, and Liszt. The concert is at 8 p.m. on Sunday, November 18, in the Valley Theatre in Camino Valley, UCSD. Admission is \$10 general, \$5 students, \$10 for seniors. Call 534-4637 for information and tickets. 260-2280.

Vocal Students of Carol Plantamura plan a student recital in the Valley Theatre at UCSD's Mandeville Auditorium at 7:30 p.m. on Sunday, November 18.

November 19, in SDSU's South Rectory Hall. The choir will perform numerous traditional and lesser-known songs from the U.S., Canada, Spain, France, England, and Scotland. The program will conclude with a performance of Beethoven's Choral Fantasy. Seating is free. Call 534-504 for more information, call 281-7242.

The San Diego Flute Guild is sponsoring a recital and masterclass by Daniel Hirsch-Rosen at 7:30 p.m. on Sunday, November 19, in the Santa Barbara Church (11240) Claremont Mesa Boulevard. The program will focus on Paul Hindemith's Sonata for Flute and Piano. Admission is free. Call 534-504 for more information, call 281-7242.

Student Recital, violin and cello, of James Noyes will be held at 8 p.m. on Sunday, November 19, in the Santa Barbara Church (11240) Claremont Mesa Boulevard. The program will focus on Paul Hindemith's Sonata for Flute and Piano. Admission is free. Call 534-504 for more information, call 281-7242.

Parking permits are required on the UCSD campus, cost \$3 after 4:30 p.m., and may be purchased at the Culman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

Young String Players — members of the American String Teachers Association — will perform solo pieces for violin, viola, cello, bass, and guitar at 8 p.m. on Sunday, November 19, in the recital room 200 at Claremont Lutheran Church, 4271 Claremont Mesa Boulevard. Admission is free. Call 534-504 for more information, call 281-7242.

A Choral Recital is planned by the choir of the San Diego Baroque Quartet at 7:30 p.m. on Sunday, November 19. Tickets range from \$10 to \$15. Call 534-504 for more information, call 281-7242.

One of the Children's Chorale is the choir of the San Diego Baroque Quartet at 7:30 p.m. on Sunday, November 19. Tickets range from \$10 to \$15. Call 534-504 for more information, call 281-7242.

Piano and Violin Literature will be presented when Michelle Makowski and Daniel Hirsch-Rosen perform at 7:30 p.m. on Sunday, November 19. Tickets range from \$10 to \$15. Call 534-504 for more information, call 281-7242.

The UCSD Gospel Choir, with Ken Anderson, will perform a concert at 8 p.m. on Sunday, November 19, in the Valley Theatre in Camino Valley, UCSD. Admission is \$10 general, \$5 students, \$10 for seniors. Call 534-4637 for information and tickets. 260-2280.

Vocal Students of Carol Plantamura plan a student recital in the Valley Theatre at UCSD's Mandeville Auditorium at 7:30 p.m. on Sunday, November 18.

How to Make a Joke Last

We, in our cynical age, know better.

Like the drawings and paintings in the Babour Gallery's current group show, many of the three-dimensional works are concerned with their problematic relationship to the art of the past. You immediately perceive it in Christopher Leone's intentionally absurd piece of furniture, *Chaise Longue/Chaise Lounge*. This seat, in a more or less 18th-century style, has been given a disconcertingly modern quality by being drawn out to more than 13 feet long. Louis XV on LSD might have envisioned such a thing. But since Christopher Leone apparently has created it in cold sobriety, with some sort of aesthetic intention, we have to speculate as to what he can have had in mind.

There is already some kind of mockery in the title. A "chaise longue" is a "long chair," which is precisely what this has turned out to be, in spades. But American commerce, which makes over the whole world of culture in its own cheerfully ignorant image, has gradually turned this standard article of furniture into a "lounger" chair, while retaining the pretentiousness of the pseudo-French. Do we intuit a deep truth here, since "lounger" ultimately derives from the same French root as *longue* (a longer man? "stretch oneself out"?) And should we add the curious fact that in parts of New York City a *chaise longue* is commonly referred to as a "lunch"?

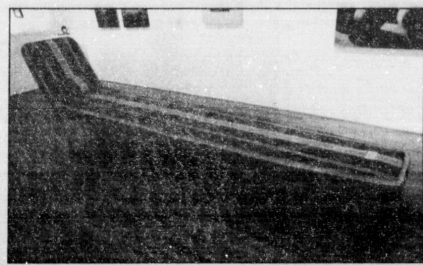
A meticulous linguistic analysis is not called

for. The motifs communicated by Leone's title are "ignorance," "pretentiousness," and "puns" — and that's enough. But can we therefore take this work as a satire? A satire, if it is to be worthy of the name, has to be making a specific attack against a specific target, from a specific, understandable point of view. George Grosz's satirical drawings attack the German bourgeoisie of the interwar years by telling the truth about that class's moral corruption. But what exactly is *Chaise Longue/Chaise Lounge* attacking (if anything)? The ignorance that has determined the French phrase? The title alone does that, with no aid from the furniture itself. The 18th Century? But on what grounds? 18th-century furniture? But what relevance can there be in attacking something so little in the forefront of modern consciousness — and in any case, what is supposed to be wrong with 18th-century furniture? The piece doesn't tell us. If this is satire, we must wonder "What possible personal, moral, political, intellectual, or aesthetic values could the artist be supporting by making fun of whomever or whatever the satire is aimed at?" None. So it isn't a satire. What is it then?

A joke. A visual pun, nothing more. And let's admit that it's an amusing joke. It's fun to see this rich, already extended fancy seat standing in the middle of the art gallery. But having made its droll little point, *Chaise* has nothing left to do.

REVIEW JONATHAN SAVILLE

Calendar ART



Christopher Leone, *Chaise Longue/Chaise Lounge*

"Equinox: An Autumn Group Exhibition"
Thomas Babour Gallery, 701 Grand, La Jolla
Thursdays through Saturdays to Thanksgiving

Its only purpose was to provoke a titter, like a sight gag in a movie — except that the movie moves immediately on to other things, while this large piece of furniture remains in front of us, mute, useless, and there. It is presented, after all, as a work of art, which someone is expected to buy for a pretty penny, and then to put on permanent exhibit somewhere. "Somewhere" cannot mean a home, even a grandiose home of a very

rich and very silly person — for who could bear to be confronted in his or her living room by a stale joke every day for the next 30 years? So the envisioned venue must be one of those museums of contemporary art totally filled with stale jokes, where the staleness of this one will not attract any special attention.

Could *Chaise Longue* have been given any more enduring value? Is there any way the joke

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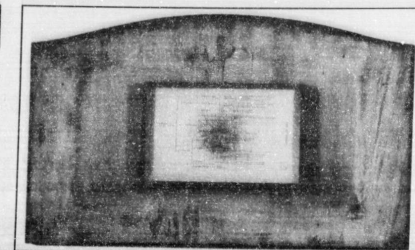
Calendar ART

could have been made to last longer than six seconds? Yes—the piece could have been constructed with the greatest elegance, with graceful, snarling carved woodwork (instead of these thin, routine, lifeless cabriole legs), with upholstery sculptured into delicately articulated mounds and curves (instead of this flat stuff no one could ever sit on), with a fabric of restrained sensuality and harmonious design (instead of this cheap rose-and-gold imitation brocade). Then we would have confronted a truly fine, beautiful, and inviting piece of furniture, whose only bizarre feature (the feature that makes it intentional high art rather than utilitarian decoration) is its preposterous length. Since the elegance and fine workmanship would continue to exist over the years, the contrast with the silly joke would go on existing too, and the joke would be entertainingly renewed every time you stretched yourself out to read the paper and drink your coffee.

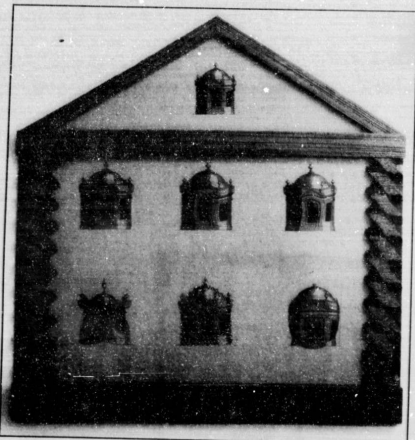
But since it is well known that museums of contemporary art care only for the idea and never for the workmanship, why go to the trouble? Conceptual Art (and that is what this is) has so degraded the very idea of craft that an assertion of so old-fashioned an aesthetic value would be considered an error in taste.

Speaking of Conceptual Art, let's turn to Daniel Weiner's *Revered*, a small assemblage of found objects presumably given coherence by a concept. The piece consists of an antique printed conceptual diagram of "The Intellect"—its Powers, under glass in an old, painted, red frame, with a thin tangle of (one would suppose) human hair squeezed in between glass and diagram, thereby slightly obscuring words such as "consciousness," "conception," "judgment," and "reason." All this is mounted on an old, worn, wooden backing, a rectangle with a shallow-curving upper border; the word "revered" is written in pencil on the lower right corner.

There are two ways to approach an object like this. You might take it seriously as emblemizing some idea, and then engage in a search for what the idea might be. The subject is not hard to guess, since we are given the very specific clue of the words on the diagram



Daniel Weiner, *Revered*



John Rogers, *The Dream of James Gibbs*

bodying some idea, and then engage in a search for what the idea might be. The subject is not hard to guess, since we are given the very specific clue of the words on the diagram

(Conceptual Art likes to depend on verbal language as a painless way to communicate its meanings). Thought, concept-making, the computer model of the mind, wiring, weaving, tangled wiring (the hair), muddling, thought, something in that general area. But while various fragmentary



Babs Galato, *Primer for Artists*

echoes of ideas seem to be present, floating about in an amorphous field of discourse, there is not any actual intellectual content to *Revered*. The artist takes no responsibility for making sense of anything. On the level of ideas, this object says nothing—perhaps with the implication that there is nothing to be said, or nothing that can be said, for no one really knows anything about anything (this is the basic, anti-intellectualism of most Conceptual Art).

Note, by the way, that there is nothing inherent in the visual arts that makes them incapable of expressing precise ideas, even without the crutch of words. Michelangelo's *Creation of Adam*, Delacroix's *Liberty Leading the People*, Picasso's *Guernica*, or any picture of the Crucifixion—all include (and aim at) the intelligible communication of intelligible concepts. These quite diverse artists share the conviction that truth is important and knowable, that truth is something to live by, and that art can show us this. *Revered* exhibits a high degree of skepticism about truth and about the truth-telling function of art—but even its skepticism is vague and ambiguous, for it will not un-

work induces. In this sense, *Revered* is not about the art of the past, or the idea of the past (its conceptualism is superfluous), but about the material reality of the past. What counts here is the imitation of a shabby antique—but an antique that never took part in everyday life, for while its materials belong to the past, the object as a whole never existed until the artist recently dreamed it up.

This brings us, by our own process of dreamy association, to John Rogers's *The Dream of James Gibbs*. Motifs already familiar elsewhere in the gallery drift into a new amalgam: the 18th-century, deformation, irony, parody, satire, vagueness of thought, paper. The subject is the clanking architecture of the Enlightenment, indicated already in the frame, an architectural facade surrounded by a triangular pediment and flanked by twisted columns made of layers of corrugated

cardboard ("ellipses"). Within the frame we see imprinted Xerox images of an 18th-century engraving, representing a composite Neoclassical structure (perhaps a mausoleum) with pedimented doorway, entablature topped with decorative turrets, and hemispherical dome. In the frame's pediment, the engraving appears in its normal form. Below, Rogers gives us six variant versions of it, progressively more distorted: twisted melting, trembling, or swollen into an egg shape.

James Gibbs was a notable British architect of the first half of the 18th century. Forming his style on the Roman Baroque, with the refining influence of Christopher Wren, he was responsible for such noble and harmonious buildings as the church of St. Martin-in-the-Fields and Oxford's Radcliffe Camera. Like many of our late 20th-century artists, he was

much concerned with his relationship to the history of his art. What we see in his work (as in that of his architect contemporaries) are elegant solutions to the problem of using the elements of Roman and Renaissance architecture in a "modern" context and in an original way. For Gibbs, the past was not an oppressive burden or an authority to be rebelled against and mocked, but rather a creative inspiration and a source of enduringly valid ideas.

Lucky Gibbs, and lucky 18th-century England. But from the post-modern post-everything point of view of John Rogers and his contemporaries, such a serene and productive attitude toward past art was a delusion then and is an impossibility now. We, in our cynical age, know better. In the face of a great artistic heritage, there is inevitably envy and resentment, the wish (suppressed

then, indulged in now) to destroy. An affirmative use of past art is always a lie, usually with a secret agenda (for example, the perpetuation of class privilege). Furthermore, Classicism—with its inherent notion of a rational order in the mind, in civilization, and in the universe—was and remains profoundly out of kilter with the real nature of things. "The dream of reason produces monsters," as Goethe demonstrated—and in Rogers's Conceptual Art commentary, the same thing happens to that orderly-minded Scotsman, James Gibbs, as his dream dissolves and blurs the forms of the rational imagination into grotesque parodies of themselves.

The objects I've been writing about here, while each provides a little aesthetic pleasure and a little food for thought, share a number of defects typical of their "school."

They tend to be dominated by their concepts, which really do not need to be illustrated by the works of art themselves, which are usually not interesting enough to sustain a work of art anyway. They tend to adopt a sour, mocking, destructive attitude toward the art and thought of the past, but not on any evident ground of superiority of the art and thought of the present. They adopt the tone of satire, but without any sure sense of satirical purpose. Most irritating of all, they demonstrate a minimum of craftsmanship, for their artists seem to be satisfied that what they are trying to do does not require any particular expertise of hand or eye to get its points across. In actually making the objects (let's be frank about it), these artists do not put themselves to much trouble.

No such strictures apply to the objects of Babs Galato at

the Babco, although she too is resolutely an artist of our own time, with her own ironic attitudes toward the art of the past. Galato's particular art is that of the goldsmith or silversmith, the crafter of small, intricate, exquisite articles of use or decoration. The grand tradition she follows includes Cellini's saltcellars and Fabergé's eggs. Like these predecessors, she is a master of her craft, in love with the precious materials she works with, delighting in her own ingenuity, and using meticulous care to make something of lasting beauty and value. If she has concepts in mind, she keeps them to herself. She respects art for its autonomous material-aesthetic existence, not as a medium for conveying half-baked, muddily defined, shallowly sarcastic ideas. Neither *Primer for Artists* (a silver sugarbowl and creamer in a baby's head) nor *Babycorn* (a bronze clock on child's legs)

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"It'll be a different name, but it won't be a worse name," jokes singer/guitarist Rob Crow about whatever he and vocalist Elna Tenuta decide to call the post-Heavy Vegetable group they're putting

leave, then drummer Manolo Turner. The clincher was that Nelson owned the bulk of the group's gear, including equipment Crow used, and he took it with him. Not if at Crow has been incapacitated. The prolific

"People come up and say, 'You guys broke up?' and I say, 'Yeah, sure.' " "I'm still trying to be cute or evasive, but honest. Though UBOD took 'Breakup of the Year' honors over Heavy Vegetable. Lucy's Fur Coat, and others at the IMS-capping Caribba Music Awards, the band is officially 'on hiatus.' It does tell you something, however, that Iasi was on hand to decline the awards, he moved back down to SD from Seattle where the rest of the band remains (they moved north the beginning of this year). The fact that a tentative plan exists for the rock and roll four-piece to record (for Headhunter/Cargo) their mostly written third album in late January/early February also informs.

Then there's Iasi himself, who is forthcoming in explaining what went down and what is to come. One night I was by myself and lost track of how much I was doing and... let's just say I found God on the bathroom floor. I wasn't born again, I'm not a Jesus freak or anything like that, but something let me know it wasn't my time, that I've got a purpose to still be here. I told the band about it at the next practice and it stopped

viewing pleasure of men seem to be infiltrating the so-called underground. At a Berkeley Square show in Berkeley recently, Rocket from The Crypt celebrated saxophonist Apollo 9's birthday. Rocket's other members thoughtfully provided him with a surprise full-body lap-dance, mid-set. To this end, 9 was sat in a chair and blindfolded, while a woman in a bra and satin hot pants dry humped him and dancing like a maniac eventually led to a career in radio.

"I started that character at KCRW, the college station at San Diego State," says Garrett. "The reason I started it was the format was alternative and speed metal, which I really wasn't into at the time. It was my way of getting around playing that format. So I started going through my own collection of 45s I had as a kid, which happened to be disco. I started a two-hour disco show. Somebody dared me to get in character on the air, which I did, and eventually took that character to Monty's Den at San Diego State and the rest is kinda history.

There's a big difference between paying an entrance fee at Pure Platinum for such entertainment and paying \$10 to see Rocket from The Crypt be entertained. At the very least, Rocket shouldn't have done this at a club a mile from the U.C. Berkeley campus in front of numerous women who've taken Women's Studies 101. It was a gesture that added one more reason to the long list of why many women end up feeling bored and excluded by rock and roll.

All this fell even worse coming from so-called "indie-rockers." Rocket from

The Crypt, who have ostensibly aimed at a sophisticated audience. Move over Warrant: may we introduce your fans... Rocket... From... The... Crypt! —G.A.

"It took off slowly. The reaction, at first, to my dancing act was bizarre. We're talking 1987, 1988, which was before this whole '70s thing came back into

This behavior led to a job as a night DJ at 92.5 FM when it was called "The Power Station" and had an urban format prior to becoming "The Flash."

Corona, that led him to Phoenix. "I was hired at this station, Variety 104.7, because the program director had heard about my character in San Diego and they were just starting a two-hour Saturday night show called 'Seventies Saturday Night,' which is all disco. They hired me initially to come in and develop that show and take it to the level it was in San Diego. I've become a production director and I'm also the five-night-a-week nighttime personality as Jason Garrett. I'm back to using that name again because we're an adult station. But the show 'Seventies Saturday Night' is now a four-hour live '70s show with broadcasts via the Polyester Radio Network and that's been going for over a year, a four-hour back-to-back disco show which is continually in the top-five ratings for that time period. The Disco Stranger is back. I'm using the same byline and I've come full circle with the character. It's really kind of strange. He had about a four-year vacation. When I moved out to Phoenix, I assumed the disco character was dead. I launched my career and I thought it was all over with. But I was wrong." —L.H.

Between sips from a whiskey bottle, the

auditioning drummer bummed a cigarette from Alex Pater, former bassist for Acid Mary. (Pater and Chad Price are the remnants of a Tampa band that emigrated here in March. They broke up when their drummer went back east, dissolved when their guitarist committed suicide.)

"I'm the biggest mood when it comes to cigarettes," the chummy drummer from Arizona confessed. Pater, Price, and their new-found guitarist, Beau Hayes (formerly of Ladyfinger), tried the drummer out in an office space in an industrial/business park off the 94 freeway. They share the space with Bulletproof Buddha, \$100 a month due from each band.

"Hey, shoot it out, what you want me to do," the drummer asked. "You're not going to hurt my feelings or anything. Tell me what you want me to do."

"I don't know. I don't play the drums," said Beau. Rascous laughter from Pater and Price. They'd find a drummer elsewhere.

"We found this guy through an ad in the Reader. We only got three or four calls," says Pater. Hayes says it's difficult to find a good drummer in San Diego. "There's millions of guitarists." He agrees that a drummer shortage exists because drums take up a lot

of space and can't be quieted with the turn of a knob. As to the meager response from the Reader ad, it's arguable whether the simple "Drummer wanted—must jam" was specific enough to draw a response. Price believes it was a catch-all message, though.

"We like people to come out and hear our music for themselves and put it in their own 'bracket,'" he says. "We just need a drummer that can keep time and get along with us—the chemistry of the band, that's basically all it is. I don't want to categorize (in an ad), it might weed out some good people."

Price prefers to do the wedding out himself. "A couple weeks ago some guy answered our ad in the Reader for the guitarist, looking to be a roadie," Price says. "He said he used to be a roadie for an L.A. band, and he kept going on, saying he used to give massages to the lead singer.... I was like, 'No thanks, buddy. We're not that kind of band.'"

—R.M.

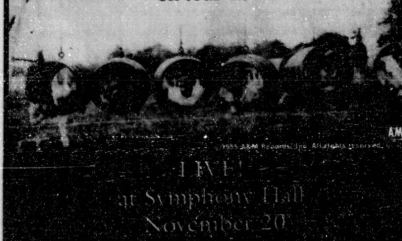
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blurt

cont'd

parking lot at the first Pearl Jam show. "Fifteen thousand T-shirts were confiscated at the [Pearl Jam] show in San Jose," said the cigarman. "You know I can't tell you my name." Tonight we have 20 guys looking for counterfeit merchandise or scalpers. We can stop people suspected of [scalping] tickets anywhere on the Sports Arena premises, including this sidewalk," he said, pointing at the pavement catty-corner to Tower Records. "For T-shirts or merchandise, we can confiscate anything within a five-mile radius." Cigarman "couldn't" tell me who was his employer. "Tonight I work for Pearl Jam," he said. "I [Pearl Jam] used to take care of [illegal] merchandising and scalpers, but not anymore," he said. "They only pay six dollars an hour, and if somebody has T-shirts in their car they might say, 'You ain't getting my T-shirts,' and take out a gun." Cigarman wouldn't tell

me how much money he was earning cornering suspicious young men at the Pearl Jam show. Later on, I saw Cigarman and his big, bearded buddy swoop in on a suspect (profile young man) standing near the "will call" ticket trailer. The unassuming guy, hands in pockets, seemed to be waiting on a friend. Buddy jumped out of the dark blue truck. Cigarman stayed in the driver's seat. "You selling tickets?" Buddy asked, pecking into the suspect's top-left shirt pocket. The guy denied the charge. Buddy took a closer look, poking his fingers into the pocket. The guy held up his hands, proclaiming his innocence. Buddy gave up, walked back to the car with his head turned askew, glaring faux admonishment. After they'd driven away, I asked the guy if he'd thought it was an odd encounter. "Yeah, but he had one of those radios on," he said. According to John Sanders, events coordinator for the Sports Arena, these "bootleg police" get hired out by the merchandise companies that are on tour

with all the acts. My understanding is that [bootleg police operate under the authority of] a federal injunction issued by a U.S. district court...[that] gives them the power to seize and impound on sight," says



publishing rights, which was my main concern. And that's pretty much unheard of when you sign with any label." Ghoulspon has known Immune's owner, Suzanne Forrest, since they recorded their self-released '93 debut,

In order to break even, the band—which is expected to use the \$30-an-hour studio for at least 100 hours—will have to pay back an estimated \$3000, or sell 1500 discs. The fact that To Serve Man sold about 1000 copies without the support of a record label, nationwide distribution, or tour, Forrest is convinced Ghoulspon "should have no problem selling 1500 units in San Diego alone" and will likely achieve sales of four or five times that after touring. Regarding the contract, Ghoulspon drummer Doug Alston sought the advice of his brother-in-law, Faith No More's Mike Bordin. "He said, 'If you don't sign this, you're crazy. There's really no risk involved,'" Goude relayed. Forrest said she had the band in mind when she offered a one-album deal. "I want them to be free to go on to a major, if that's their decision." —D.R.

Contributors: Gina Arnold, Larry Harmon, Robert Mirzachi, Donovan Roche, David Stumpine

Calendar MUSIC SCENE

they could be, bordering on a criminal act." —R.M.



"David Geffen wasn't exactly knocking our door down," quips Ghoulspon frontman, Zachary Goode, putting his band's recent signing to Santos-based Immune Records into perspective. Though a number of major labels have showed interest in the past, including Atlantic and Giant, Goode says the time was right for Ghoulspon. "I think it's actually perfect for where we are right now," Goode says about the one-album contract. "We're not getting a big advance, but they'll start seeing money."

To Serve Man, at Doubletime Studios. Doubletime is also owned by Forrest. Ghoulspon returns to the studio tomorrow to begin recording for their Immune debut, due out mid-February. According to the contract, the band may use the studio for as long as necessary, but it will cost them. "Their royalties go against the studio time," Forrest says. "Once that's deducted, then they'll start seeing money."

VINCE GILL

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1. Press the 4-digit extension above the category that interests you. For example, 4000 for this week's concert.

2. At the next prompt, press the 4-digit code that is next to the performance you wish to hear. (Performances without codes currently do not have recordings.)

EXTENSION 4000 THIS WEEK'S CONCERTS

TONIGHT, THURSDAY

Remnants of Eden and Overcast
On the Edge, tonight, Thursday, November 14, 7 p.m., USDO campus, 534-2111.

Only Lee Burrell (845) and Compagnone (771) Betty's Den, tonight, Thursday, November 14, 8 p.m., Arts Center, San Diego State University campus, 534-4972.

G. Love and Special Sauce (446) on the 5 Side Players (777) Betty's Den, tonight, Thursday, November 14, 8:30 p.m., 1150 Bance Avenue, Bay Park, 237-5450 or 230-8497.

Ca (256) Patience (438) and Several Girls (277) Club, tonight, Thursday, November 14, 9 p.m., 2501 Kettner Boulevard, 232-4255.

Real and Real Trunk Betty's Den, tonight, Thursday, November 14, 9 p.m., 5281 Street, downtown, 234-9788.

FRIDAY

Reared Root (209) and Joan Osborne (409) 1000 Live, Friday, November 17, 8 p.m., 5305 Main Street, Bay Park, 239-7462 or 230-8497.

Kerry Linton, Peter Sprague (709), and Mike Shapiro Canyon Grand Hotel, Friday, November 17, 8:30 and 10:15 p.m., 311 Island Avenue, downtown, 544-1864.

Jewel (846) Montecito Hall, Friday, November 17, 9 p.m., San Diego State University campus, 230-6677.

Duke Redford (942) with Jimmy Wilkerson (732) and the Musicology Orchestra (777) Blue Holes, Friday, November 17, 9 p.m., 770 Copper Avenue, Pacific Beach, 453-7844.

Blackwell (183) and the 9 Side Players (777) Betty's Den, Friday, November 17, 9 p.m., 2501 Kettner Boulevard, 232-4255.

The Pharcyde (722), Phaze (847), and the Snake of Michael Betty's Den, Friday, November 17, 9:30 p.m., 143 South Cedar Avenue, Solana Beach, 481-9022.

SATURDAY

Rob & Shana, Crystal Roots, and TMC Wildflower Center, Saturday, November 18, 7:30 p.m., 1445 Hancock Street, Miramar, 794-9334.

Josh (252) and 1271 (88) Redford (782) and Cooper (644) 5000 Live, Saturday, November 18, 8 p.m., 700 S Street, downtown, 239-7462.

Kerry Linton, Peter Sprague (709), and Mike Shapiro Canyon Grand Hotel, Saturday, November 18, 8:30 and 10:15 p.m., 311 Island Avenue, downtown, 544-1864.

Michael Dimes (412) and Michael (409) New Rockford, Saturday, November 18, 9 p.m., 8022 Glenview Road, Rancho Santa Fe, 230-8497.

SUNDAY

Remnants of Eden Betty's Den, Sunday, November 19, 3:30 and 7:30 p.m., 480 West San Marcos Boulevard, San Marcos, 744-4155.

8-Tube Factory Studio 1 and the 9 Side Players (777) Betty's Den, Sunday, November 19, 7:30 p.m., 143 South Cedar Avenue, Solana Beach, 481-9022.

Don Williams (815) and Lat Collect Canyon Grand Hotel, Sunday, November 19, 7:30 p.m., 3854 Front Street, Miramar, 794-9334.

Phaze (847) and the Snake of Michael Betty's Den, Sunday, November 19, 8:30 p.m., 143 South Cedar Avenue, Solana Beach, 481-9022.

Paul Winter's Salubris Canyon Grand Hotel, Sunday, November 19, 9 p.m., 3854 Front Street, Miramar, 794-9334.

Jewelry (348) and the 9 Side Players (777) Betty's Den, Sunday, November 19, 9:30 p.m., 143 South Cedar Avenue, Solana Beach, 481-9022.

El Vex, the Dragons (446), and Drip Betty's Den, Sunday, November 19, 10:30 p.m., 143 South Cedar Avenue, Solana Beach, 481-9022.

Shoreline For Love Not Lust, Sunday, November 19, 11 p.m., 2501 Kettner Boulevard, 232-4255.

MONDAY

Remnants of Eden Betty's Den, Monday, November 20, 7:30 p.m., 480 West San Marcos Boulevard, San Marcos, 744-4155.

8-Tube Factory Studio 1 and the 9 Side Players (777) Betty's Den, Monday, November 20, 7:30 p.m., 143 South Cedar Avenue, Solana Beach, 481-9022.

El Vex, the Dragons (446), and Drip Betty's Den, Monday, November 20, 10:30 p.m., 143 South Cedar Avenue, Solana Beach, 481-9022.

Shoreline For Love Not Lust, Monday, November 20, 11 p.m., 2501 Kettner Boulevard, 232-4255.

TUESDAY

Michael Dimes (412) and Michael (409) New Rockford, Tuesday, November 21, 8 p.m., 8022 Glenview Road, Rancho Santa Fe, 230-8497.

8-Tube Factory Studio 1 and the 9 Side Players (777) Betty's Den, Tuesday, November 21, 8:30 p.m., 143 South Cedar Avenue, Solana Beach, 481-9022.

El Vex, the Dragons (446), and Drip Betty's Den, Tuesday, November 21, 10:30 p.m., 143 South Cedar Avenue, Solana Beach, 481-9022.

Shoreline For Love Not Lust, Tuesday, November 21, 11 p.m., 2501 Kettner Boulevard, 232-4255.

Remnants of Eden Betty's Den, Tuesday, November 21, 11:30 p.m., 480 West San Marcos Boulevard, San Marcos, 744-4155.

WEDNESDAY

Michael Dimes (412) and Michael (409) New Rockford, Wednesday, November 22, 8 p.m., 8022 Glenview Road, Rancho Santa Fe, 230-8497.

8-Tube Factory Studio 1 and the 9 Side Players (777) Betty's Den, Wednesday, November 22, 8:30 p.m., 143 South Cedar Avenue, Solana Beach, 481-9022.

El Vex, the Dragons (446), and Drip Betty's Den, Wednesday, November 22, 10:30 p.m., 143 South Cedar Avenue, Solana Beach, 481-9022.

Shoreline For Love Not Lust, Wednesday, November 22, 11 p.m., 2501 Kettner Boulevard, 232-4255.

Remnants of Eden Betty's Den, Wednesday, November 22, 11:30 p.m., 480 West San Marcos Boulevard, San Marcos, 744-4155.

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FRIDAY

Michael Dimes (412) and Michael (409) New Rockford, Friday, November 24, 8 p.m., 8022 Glenview Road, Rancho Santa Fe, 230-8497.

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Shoreline For Love Not Lust, Friday, November 24, 11:30 p.m., 2501 Kettner Boulevard, 232-4255.

EXTENSION 4000 UPCOMING CONCERTS

Remnants of Eden Betty's Den, Saturday, November 25, 7:30 p.m., 480 West San Marcos Boulevard, San Marcos, 744-4155.

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EXTENSION 4000 UPCOMING CONCERTS

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8-Tube Factory Studio 1 and the 9 Side Players (777) Betty's Den, Sunday, November 26, 7:30 p.m., 143 South Cedar Avenue, Solana Beach, 481-9022.

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Remnants of Eden Betty

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Home entertainment complete package • Dual 3" cones in center channel speaker • 3" full-range cones in surround speakers •

Acoustic suspension enclosures • Center channel speaker is magnetically shielded • SSCR150

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SONY

SONY
Tower Speakers
Floor-standing bass reflex design • Magnetically shielded • 1" dome tweeter • Dual 6 1/2" woofers • 130-watt maximum power handling capacity • Gray finish. S5A55

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
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only one per
customer



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**Kit includes
Body, Film and Case**

OLYMPUS

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ocket-
table



San Diego Router News

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At the corner of Naples and Broadway**

Hi-Lite Kit
From pocket to pocket-book, affordable quality with point-and-shoot ease.

\$79
Includes Olympus 1-Year Warranty

Kit includes
Battery, Film and

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COLLEGE NIGHT
EVERY THURSDAY! FEATURING DJEROTICA UPSTAIRS
BEAT THE CLOCK
50¢ Drafts • 4 pm • 75¢ Drafts • 8:30 pm
DJ McTish • \$1 Drafts • 9 pm • 75¢ Drafts • 10 pm
Free Shuttle to Bocca and back from SDSU near KPBS building 7:30 pm-2:30 am

FRIDAY, NOVEMBER 9
UPSTAIRS IN THE BOCCA CLUB
DANCE PARTY!
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Calendar

MUSIC SCENE

The Governor Lounge (the Town and Country Hotel), 500 Hotel Circle North, Mission Valley, 291-7151. Friday and Saturday, 7:30 pm to 11:30 pm, and Sunday, 9 pm to 1:30 am. Salsa, Latin, show tunes and variety.

Hampshire's Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-9777. In the Cambridge Lounge. Thursday, Friday, Saturday and Sunday, 1 pm to 3 pm. Acoustic. Thursday, Thursday through Saturday, 7 pm to 10 pm. Mike Rock and roll. Sunday, 7 pm to 11 pm. From Mark 100. Monday and Tuesday, 9 pm to midnight. Native Vibes featuring Bill McPherson and New Yorker jazz. Wednesday, 9 pm to close. 4 Way Street acoustic, rock and roll.

JCK, 3155 Linda Vista Road, Moreno, 291-4279. Friday and Saturday, 9 pm to 1:30 am, the Blues, contemporary. Thursday through Saturday, 7:30 pm to close. Blue Carnie acoustic variety.

Jays de Paradiso, 1543 Adams Avenue, Normal Heights, 292-8437. Friday, 7 pm to 9 pm, Blue, rock, blues.

Kelly's Old Town Pub, 2222 San Diego Avenue, Old Town, 243-9792. All performances begin at 9 pm. Friday, Tenset Country, blues. Saturday, the Brown Rubber Band, alternative.

Kelly's Pub, 6344 El Cajon Boulevard, College Area, 296-0400. Tuesday, Brian Whitaker, rock and roll.

Kirklands, 3221 Adams Avenue, Normal Heights, 281-2054. Friday, Sunday, rock, Saturday, some members of the Blue Family, alternative, with Jack Starr and the acoustic.

The Living Room, 980 El Cajon Boulevard, College Area, 296-8434. Saturday, November 1, alternative.

The Living Room, 1417 University Avenue, Hillcrest, 295-7811. Saturday, the Strong Wind, Celtic folk.

McDuff's, 2316 University Avenue, North Park, 298-0609. All bands play alternative/rock. Thursday, the Pambros and Carpet. Friday, the Box Bunches and the Brown Family. Saturday, Dazzler and guest. Sunday, Dazzler, alternative.

Millennium Rockeries and Collections, 206 University Avenue, North Park, 296-7722. All performances begin at 9 pm. Friday, Mary Cohen, acoustic rock. Saturday, Peggy Wrenn, acoustic.

Moose McGillycuddy's, 531 Fifth Avenue, downtown, 762-5595. Thursday, the Frankie Sparrows, folk. Friday, the Stern Brothers, rock and roll. Saturday, Atomic Groove, alternative.

The Musicians Club, 1717 Morena Boulevard, San Diego, 278-7283. Every first and third Sunday of the month, 2 pm to 5 pm. Ray Barro 12 Piece Big Band featuring Bert Berger, weekly. Artists from the big band era for dancing.

The Newbie Inn, 6115 Navajo Road, San Carlos, 641-1708. All performances are 9 pm to 1:30 am. Thursday through Saturday, 9 pm to 1:30 am. Friday and Saturday, 9 pm to 1:30 am. Sunday, 12 pm to 2 pm. The Newbie Inn, rock and roll.

New Dolphin Inn, 5863 Market Street, Escondido, 294-3648. Friday, Guyana 2 and the Shades of Blue, blues, Saturday, the Lascivious Blues Band, blues. Sunday, 8:30 pm, the Vince Brown Band and Luscious Blues.

O'Connell's Pub and Nightclub, 1110 Morena Boulevard, San Diego, 278-5637. All performances are 9 pm. Friday, Four Range Chalkers, rock. Saturday, blues, acoustic, rock.

The Old Town Inn, 3615 San Diego Avenue, Old Town, 291-4065. Friday and Saturday, 6 pm to 10 pm. Guyana, blues, acoustic folk and classic rock and roll.

The Old Town, 1575 Adams Avenue, Normal Heights, 294-6748. All

performances are 9 pm to 1 am. Thursday, the Strong Wind, original Celtic folk. Friday, Brian Connolly, Irish folk. Wednesday, Jim Hinton of the Strong Wind, acoustic folk.

Pelican Pub, 7828 Bonadue, Lemon Grove, 468-9284. All performances begin at 9 pm. Unless noted, all bands play alternative/rock. Friday, Plan Sam, George Saba, blues, and Newcomer. Saturday, Harbinger and Violent Mood Swings.

Puppy's Sport Bar and Grill, 706 Arroyo Street, San Diego, 571-6796. Friday, the Flat Out Lads, rock and roll. Saturday, Quasi Stone, blues.

Rainy Day's, 1402 Adams Avenue, Normal Heights, 281-7666. All performances begin 9 pm. Friday and Saturday, the Green Cat, rock and roll.

SOMA Live, 5305 Mission Street, Bar Park, 279-7663. Unless noted, all bands play alternative/rock and roll, all shows start at 8 pm. Friday, Rusted Root and Jason Chalkers. Saturday, Rock and Roll Holiday, and Carpet. Wednesday, Rock O' Nine, the Rock, Chalkers, Rock & Burger and the Che.

Stamagons, 700 University Avenue, La Mesa, 668-1256. All performances are 9 pm to 1 am. Friday, the O'Brien Brothers, Irish folk. Wednesday, Steve Langford, acoustic, rock and roll.

The Silver Signet, 2221 Morena Boulevard, San Diego, 278-9380. Friday, Larry, the Che, rock and roll. Saturday, Proof of Purchase, rock and roll.

The Snake Arts Gallery, 2861 Beach Street, Golden Hills, 715-3671. Friday, The Way Out, "some improvisations of space, noise, metals, and jazz."

Tin Lard's, 5302 Napa Street (at Morena Boulevard), Bar Park, 542-1862. Thursday, 9 pm, Old Red Lincoln, rockabilly. Friday, 9 pm, Jumpy, rock and roll. Saturday, 9 pm, the Way Out, rock and roll. Wednesday, 9 pm, the Chicken Struck, rock.

The Travelodge Hotel Harbor Island, 1900 Harbor Island Drive, 291-6700. Tuesday and Thursday, 8 pm to midnight, Steve Langford, acoustic rock and roll.

Tate Mack's, 2316 University Avenue, North Park, 295-9428. Friday, 5:30 pm, the High Society Jazz Band. Friday and Saturday, 9 pm, the Rockabilly, rock and roll.

Tate Mack's, 1845 University Drive, La Jolla (Golden Triangle area), 949-1186. Wednesday, 8:30 pm to 9:30 pm, the Jams Valley Jazz Quartet, Latin jazz. Monday, 8:30 pm to 9:30 pm, 174 Second featuring Rebecca Cook, classical string quartet.

Twigs Tea and Coffee Company, 4500 Park Boulevard, University Heights, 296-8616. Friday, Tony Terrell, acoustic folk. Saturday, Mike Rock, acoustic folk. Sunday, 3 pm, Ancient Echoes Dance Company, and 7:30 pm, "Bird in a Bubble."

The Wellhouse, 10399 Torreyana Boulevard, San Diego, 560-8477. Friday and Saturday, 8:30 pm to 12:30 am. Tony Terrell, contemporary.

Woodcarver Plaza, 3225 Midway Drive, San Diego, 227-6008. Thursday through Saturday, 9 pm to midnight, Loner Harris, rock, pop, and country.

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NO DOUBT

Tragic Kingdom

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These prices will undoubtedly end November 30th.

Calendar
MUSIC SCENE

234 5888 Thursday, 8 pm. One Hundred Pound Circus, jazz. Friday and Saturday, 9 pm. Fella Mendel and Agape & Co. Latin jazz. Sunday, Jazzway, swing jazz. Tuesday, the Gilbert Carlini Quartet, jazz. Wednesday, Alvin Lattin, featuring John Carter and guests. Latin jazz jam.

Cafe Seattle, 255 Fourth Avenue, downtown, 231-5879. Thursday, 10 pm. Victor Rivera and La Conversa salsa Sunday, 10 pm to 1:30 am. Jammed, salsa. Monday, Genero Harmonia, Spanish rock. Tuesday, Open House to Noche, salsa. In Tapas Bar, Monday through Wednesday, John Tubb and Los Bar. Thursday through Sunday, Richard Moreno and Oscar Alegre, flamenco.

Cafe Italia, 1304 India Street, downtown, 234-8212. Friday, 9 pm to 11 pm. The Final Mix, reggae, jazz. Saturday, 8 pm to 11 pm. Mike Ross, soft rock, blues, and jazz. Sunday, 10 am to noon, the Normal Heart Project, acoustic.

The Lash, 2501 Kettner Boulevard, downtown, 234-4310. All performances begin at 8:30 pm, unless noted. All bands play alternative rock and roll. Saturday, 4 pm. Fella Mendel and Agape & Co. Latin jazz. Sunday, 10 am to noon, the Normal Heart Project, acoustic. Tuesday, 8 pm. The Final Mix, reggae, jazz. Wednesday, 8 pm. The Final Mix, reggae, jazz. Thursday, 8 pm. The Final Mix, reggae, jazz. Friday, 9 pm. The Final Mix, reggae, jazz. Saturday, 8 pm. The Final Mix, reggae, jazz. Sunday, 10 am to noon, the Normal Heart Project, acoustic.

Crowe's Jazz Bar, 1011 Fifth Avenue, downtown, 232-4718. All performances are jazz. Tuesday through Saturday, 8 pm. Sunday, the Dave Fisher Quartet, fusion. The Shop. Monday through Wednesday, the Lash. Thursday, the Lash. Friday, the Lash. Saturday, the Lash. Sunday, the Lash.

Crowe's Top Hat Bar and Grille, 1011 Fifth Avenue, downtown, 232-4718. All performances are jazz. Tuesday through Saturday, 8 pm. Sunday, the Dave Fisher Quartet, fusion. The Shop. Monday through Wednesday, the Lash. Thursday, the Lash. Friday, the Lash. Saturday, the Lash. Sunday, the Lash.

Princes of Wales, 1605 India Street, downtown, 238-1206. Friday, the Black and Tan Band, Irish rock. Saturday, the Full Hand Band, blues. Sunday, 232-1121. In the Court.

U.S. Grant Hotel, 520 Broadway, downtown, 232-1121. In the Court.

The Underground, 1605 India Street, downtown, 238-1206. Friday, 9 pm to 1 am. Billy and the Red Hot Blues, Saturday, 9 pm to 1 am. James Vail and Eugene, jazz.

The Waterfront, 2044 Kettner Boulevard, downtown, 232-3614. All performances begin at 8:30 pm. Friday, 8 pm. The Final Mix, reggae, jazz. Saturday, 8 pm. The Final Mix, reggae, jazz. Sunday, 10 am to noon, the Normal Heart Project, acoustic.

The Worthington Inn, 1304 India Street, downtown, 234-8212. Friday, 9 pm to 11 pm. The Final Mix, reggae, jazz. Saturday, 8 pm to 11 pm. Mike Ross, soft rock, blues, and jazz. Sunday, 10 am to noon, the Normal Heart Project, acoustic.

The Waterfront, 2044 Kettner Boulevard, downtown, 232-3614. All performances begin at 8:30 pm. Friday, 8 pm. The Final Mix, reggae, jazz. Saturday, 8 pm. The Final Mix, reggae, jazz. Sunday, 10 am to noon, the Normal Heart Project, acoustic.

CLUB 66

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FRIDAY, NOVEMBER 27
RUSTED ROOT
TICKETMASTER • 8 PM

SAT. NOVEMBER 28
INCH
TICKETMASTER • 8 PM

SUN. NOVEMBER 29
BUCK-O-NINE
TICKETMASTER • 8 PM

NO DOUBT
TICKETMASTER • 8 PM

FRIDAY, NOVEMBER 27
JAWBREAKER
TICKETMASTER • 8 PM

SAT. NOVEMBER 28
FOR LOVE NOT LISA
TICKETMASTER • 8 PM

SUN. NOVEMBER 29
JIM ROSE
TICKETMASTER • 8 PM

FRIDAY, NOVEMBER 27
SHELTER
TICKETMASTER • 8 PM

SAT. NOVEMBER 28
MRS. BUNGLE
TICKETMASTER • 8 PM

SUN. NOVEMBER 29
MRS. BUNGLE
TICKETMASTER • 8 PM

FRIDAY, NOVEMBER 27
SHELTER
TICKETMASTER • 8 PM

SAT. NOVEMBER 28
MRS. BUNGLE
TICKETMASTER • 8 PM

SUN. NOVEMBER 29
MRS. BUNGLE
TICKETMASTER • 8 PM

SOMA LIVE

FRIDAY, NOVEMBER 27
RUSTED ROOT
TICKETMASTER • 8 PM

SAT. NOVEMBER 28
INCH
TICKETMASTER • 8 PM

SUN. NOVEMBER 29
BUCK-O-NINE
TICKETMASTER • 8 PM

NO DOUBT
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MRS. BUNGLE
TICKETMASTER • 8 PM

SUN. NOVEMBER 29
MRS. BUNGLE
TICKETMASTER • 8 PM

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FRIDAY, NOVEMBER 27
CANDYE KANE

SAT. 11/18
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FRIDAY, NOVEMBER 27
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1995 NOV

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Tuesday, November 21
**MISSISSIPPI
MUDSHARKS**
Wednesday, November 22
LISA DIAS BAND

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Dec. 16: **LITTLE CHARLIE
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San Marino Reader November 16, 1995 103

of humility, as well as a sense of obliviousness to the Big Picture. In other words, a sense of close identification with the protagonist. The fellow who leads, connects the

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Irresistible."

—Michael Robert,
HOLLYWOOD REPORTER, FEB. 7

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"Utterly
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comedy."

—Paul Brinkley, *WEEK END*

**IT TAKES
TWO**

"A double
dose of fun
and magic."

57

Egyptian on the Outside, Vietnamese and French Within

Pinnacle could prove to be one of San Diego's most romantic restaurants.

Long before Pinnacle Fine Dining was housed here on the fifth floor of the Pyramid, the building was a landmark. The outer frame of steel latticework seemed to exist as a freestanding object, the building's core centered within. I assumed

REVIEW
ELEANOR WIDMER

as soon as I read that Pinnacle Fine Dining had opened on the fifth floor of the Pyramid, my heart accelerated with anticipation. I love unique contemporary architecture. Miramar Road is hardly a great cosmopolitan crossroad, but the Pyramid is worthy of any capital in the world. From the outside, you see only the steel shell, which is designed, Charles Slett, has likened to a spider's web. Once inside, palm trees and a fountain in the central, open-air courtyard create an oasis. Looking upward at night between the struts you see the sky, as if it were the top story of the building.

Pinnacle could prove to be one of San Diego's most romantic restaurants. We selected a window table. Outside, a latticework square intersected with a triangle, the white frame appearing green through the tinted glass; the city's lights lay beyond.

The dining room contains a fountain. One wall has been painted with clouds as if to bring the sky inside. Concrete pillars covered with polypom are swathed in yards of deep blue velvet. Carpet and chairs are also deep blue. If the tables close to the windows make you vigilant, booths are available at the far end of the room. A blue velvet curtain separates the dining room from a lounge, where there

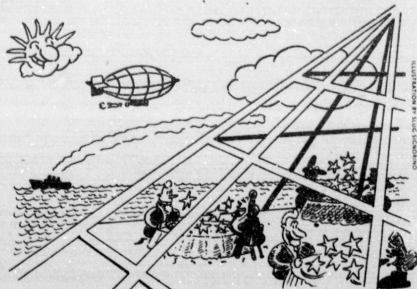
are also tables for dining. The owner-chef is Tim Nguyen, but the front of the restaurant is managed by Bill and Jill Burk, a charming couple who respond to queries with intelligence and courtesy.

Having praised the surroundings, we now come to the food, which is French with Vietnamese influences. For appetizers you may order escargot or prawns, among other items, but there's also a platter of typical Vietnamese food: sugarcane shrimp, crispy shrimp wontons, and egg rolls. When the French occupied Vietnam, their cuisine invaded many households. Some Vietnamese chefs cook what can best be described as "French-style," but their recipes are not always in the classical French tradition.

For example, the French onion soup was a crossover dish. It had the color of dark chocolate, and when I tasted it I remarked, "Somehow this tastes more like borscht than onion soup." Borscht is prepared with vinegar or lemon juice, and, sure enough, balsamic vinegar was an ingredient of the onion soup. I would call it a noble experiment, but the chef should return to a more traditional French recipe where the broth is pale in color and sweet tasting from the onions.

Since we dined, many prices have been reduced. Turned Rossini (medallions of tenderloin) have been cut back from \$22.50 to \$19.95, and the dish now includes house salad. Turned Rossini is attributed to the Italian composer who, tiring of steak, added duck or goose pike to the sauce and covered the meat with truffles. At the Pinnacle the sauce was prepared from beef stock to which a bit of beef liver pâté was added. Broiled medallions were placed on pieces of toasted French bread; the sauce was spooned over the meat. A button

Calendar RESTAURANTS



The Restaurant: Pinnacle Restaurant
The Location: 7510 Miramar Road, Miramar Metrolink (562-7532)
Type of Food: French with Vietnamese influence
Price Range: Dinner: Entree's that include salad, \$11.75 to \$19.95
Hours: Open daily. Lunch, Monday through Saturday, 11:00 a.m. to 7:00 p.m.; dinner nightly, Sunday through Thursday, 5:00 p.m. to 9:00 p.m.; Friday and Saturday to 10:00 p.m.

mushroom topped with a touch of bearnaise sauce nestled on top. The result was a lighter version of the original, not at all fatty, and delightful to eat. I consumed a quarter of one filet (you receive two large filets) and all of my vegetables — roasted red potatoes, asparagus, carrots.

My friend had bread of chicken cordon bleu (\$16.75). I've had cordon bleu where the breast was stuffed with cheese and ham, rolled in beaten eggs and bread crumbs, and sautéed until brown. At the Pinnacle, the chicken was filled with ground pork, mushrooms, and celery and covered with bearnaise sauce. This version was less rich than the one with cheese but equally flavorful. The chicken entrée arrived with the same vegetables that came with the beef. I could not have finished the amount of food on either plate, but my friend, who skips lunch, found the quantity perfect.

The night we were there salads were a la carte. We had an excellent one of baby greens (including red oak and arugula) in a tarragon dressing. A small version of this refreshing salad is now served with all entrees.

We shared a dessert called Pinnacle Pyramid (\$4.50). It resembled the shape of the building and consisted of dark chocolate, light chocolate, and white chocolate mousse.

Although some of the recipes are unorthodox according to classical French cooking, you must keep in mind that the restaurant is only a few weeks old, and the chef will respond to diners' demands. During happy hour, Monday to Friday, 4:00 to 6:00 p.m., raw vegetables and cheese platters, as well as vegetable tempura, are served free. This will give you an opportunity to experience the restaurant and the stunning building. I salute the architect as well as the brave restaurateur. ■

Blood and Revenge

Lard Schward. "Maybe that's why it's so damned good," I say.

Even before we eat, my friend Joe wants to leave. Here's why: We were out on the cliff where the trails are, exactly halfway down the old highway between Tijuana and Ensenada, admiring the view — the vast Pacific, that sort of stuff. It wasn't for the fireworks.

So the lady who invited us to see her view, Karla, called her three dogs (Lizzie, Dizzie, and Lesco, all lurchers) to her cliffside trailer. One of them came across to investigate. Joe, who's a little behind, Joe holds out his hand to greet the canine. Karla has ignored the hand and clamped her jaws on his ankle. "Aaaaargh!" Joe jumps a yard in the air, kicking. Karla doesn't notice. "Come here, my darling," she says, looking for Dizzie. "Come to Mama."

That was ten minutes ago. Now we're back in the restaurant. Trying to get with the spirit of the place where Ronald Reagan and Gene Tunney and Jack Dempsey ate and drank and danced at various times, if you believe local gossip, but while I'm looking for food and drink and a good time, Joe's looking for blood and revenge — perhaps throwing the damned animal off the cliff.

Get some food in him, I figure. If he gets the food and drink, the revenge thing will fade.

Then Karla comes up. "Don't do it," she says. "We love it here, but we don't eat the food."

Too late. Joe and I have already ordered. My beef tacos arrive. I chomp in. And, hey, the meat they're oozing is raw. Karla it's the dark red poeatic sauce and the juices from the bottom of the pot, but these tacos are speckling with rich flavor. Four of them for \$3.75, plus lots of refried beans and rice and a steaming covered tub of corn tortillas.

"It cooked in lard," Karla warns. But heck, lard schward. "Maybe that's why it's so damned good," I say. This stuff is getting to my gills, in the best possible way, with a deep flavored kick and palliated, of course, by a Pacific breeze (\$1).

Joe's ordered the Mexican Cornish. Chile refrito (green chile stuffed with cheese), beef tacos, and an enchilada for \$4.75. We're sitting here in a sunny tea-room atmosphere, with grass outside the windows for a few yards and then — whammo! — that cliff. A massive drop to the great and glorious Pacific.

The restaurant's been here since 1928, at least. That's the date on the photo beside the bar. It looked exactly the same back then as it does today, except for the Model T's parked outside. A white, almost suburban house with the restaurant at one end and a dark bar with space for dancing at the other. And everywhere, old wooden floors and white stone fireplaces. Legend has it a certain Senator Gonzales was passing by in his Buick during the Great Depression, came in, talked to the owner, and swapped the place for his car. Three generations later, the Gonzales still have it.

"We're all poor but proud expatriates here," says Karla, looking down the line of aging American barflies. "I just cannot afford to live in America. Simple as that. And here we get million-dollar ocean views, and at very reasonable rentals, darling."

She takes a drink from her glass of red wine, lights another cigarette, and leans in closer to confide. "I've had three loves in my life. But the love of my life was Seymour. Like me, Jewish. I'm originally from Israel. But — show you how crazy love is — he was a mobster. He murdered some one for the mob. Went to jail for it for 19 years. When he came out, the mob was waiting for



The Place: Halfway House (near Rosarito)
The Location: 32 miles — 32 kilometers — south of Tijuana
Type of Food: Mexican
Price: Beef burrito with flour tortillas, beans, rice, \$4.75; Mexican steak with flour tortillas, beans, rice, \$4.75; three enchiladas, same side-dishes, \$3.75
Hours: 24 hours, 7 days
Bus Route: Tijuana non-express buses, from downtown depot, Tijuana
Nearest Bus Stop: Outside restaurant

him — with his fee: \$2 million. That's when I met him. It was love! Marvelous! He was... everything. He swept me off my feet. We went everywhere. He had style! Then, three years after he got out, he got lung cancer. Died. Even though he didn't smoke! Three beautiful years..."

She swallows hard, it's still painful. Me, I'm not eating a thing. My loaded fork is still mid-air, in a holding pattern. I can't believe it. Mob. Murder. Love. Death... She touches my arm. "You really like the view?"

"Yes."

"Well, you might be able to have my trailer af-

ter me. I'm dying, you see. These." She points to her cigarettes. She lights another one.

I stare out through the window to the immense blue sea. Teresa Gonzales comes over and asks me if I want dessert: ice cream or crème flûte, \$1.

But Joe's muttering about taxes and getting back before dark. We pay up: just under \$5 each, I give Karla a hug goodbye.

"Life's a bitch," I say, jumping into Joe's Toyota truck.

Joe rubs his ankle. "Yeah," he says. "A bitch with fangs." ■

Tired of the Same Old Bird?

This Thanksgiving the choice is yours!

Traditional Thanksgiving Feast:

- Assorted breads
- Caesar salad
- Oven-roasted, stuffed tom turkey
- Sweet and mashed potatoes
- Corn on the cob
- Pumpkin pie

Underground parking available.

Half-price for children. Complete feast \$35.50

Maine Lobster Feast:

- Assorted breads
- Caesar salad
- 1 1/4 lb. Maine lobster
- Pasta selection-of-the-day
- Pumpkin pie

Reservations are recommended, as seating is limited. Open 129 pm. Live entertainment.

Regular menu also available

Avanti
RESTAURANT

Open Thanksgiving Day!

BROKEN Yolk

THE ONE PLACE TO GO FOR THE BEST THANKSGIVING FEAST

Start \$10.00 per person (includes tax and tip)

LUNCH 11:30 am - 2:00 pm
\$10.00 per person (includes tax and tip)

DINNER 4:00 pm - 10:00 pm
\$15.00 per person (includes tax and tip)

WE GOT WHISKY!
CHAMPAGNE \$10.00
V.S. 60 \$12.00
V.S. 50 \$10.00

1000 PACIFIC BLVD. PACIFIC BEACH 920-0445

Thanksgiving Special

WITH AN EXOTIC INDIAN FLAIR

Beginning at 11:30 am - all day inclusive

- Slow-cooked, oven-roasted turkey marinated in exotic, mild seasonings and cooked in tandoor (clay oven)
- Indian Basmati rice with vegetables
- Freshly ground almond gravy
- Handmade Indian bread
- Indian-style mashed potatoes
- Rice pudding

\$13.95 per person
\$15.95 for children and seniors
Reservations recommended

Ashoka
of La Jolla • Since 1985
4000 Grand Avenue
La Jolla 454-6263

NFL FOOTBALL SPECIALS

throughout the season

FREE!

BREAKFAST, LUNCH OR DINNER

6941 LA JOLLA BLVD. • 454-5880

TERIS KOULIS AND BELLY DANCERS

GREEK BUFFET

STARTING AT \$12.95

Live entertainment, dancing and more... all for ONLY \$12.95

ZORBA'S

EXPERIENCE GREECE AT THE SHEIK CAFE

100 BROADWAY AT D ST., CHULA VISTA, 422-8853

Discount also available for lunch when ordered from dinner menu

25% OFF TOTAL BILL

Authentic Lebanese Cuisine

with an exp. 11-30-95

Belly Dancer

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PEKING PALACE II

1/2-PRICE ENTRÉE

Purchase any entrée at our regular price and get the 2nd of equal or lesser value at 1/2 PRICE. Valid after 4 pm daily with this ad. Dine-in only. Not valid on Early Bird Specials or Sunday Champagne Dinner. Expires 11/30/95

LUNCH SPECIALS DAILY 11:30 AM-4 PM

Mission Valley Center • 296-2181
1640 Camino del Rio North

1995 NOV

de MEDICI
Cucina Italiana

Enjoy dinner from our pre-theatre menu. Includes salad, choice of entrée, glass of wine, dessert and coffee or tea. \$17.95 per person. 5-7:30 pm, expires December 9.

Call now for lunch and dinner reservations. Valet parking.

815 5TH AVENUE 702-7228

Nick's
At the Beach

Turkey at the Beach with Nick's (and other good stuff...)

THANKSGIVING MENU

Price: \$17.95

809 Thomas Avenue • Pacific Beach
270-1730

Enjoy Thanksgiving Day On The Bay

SALADS
House Smoked Turkey, Chicken, Duck & Tenderloin.
House Smoked Fish, Trout, Salmon & Mahi.
Shred Fresh Fruit, Apples, Pine, Honeydew, & Black Bean Salad.
Barley, Cucumbers & Tomato Salad. California Field Greens with Champagne Vinaigrette.
Cranberry, Walnut Dressing, Peppercorn.

CARVING STATION
Roast Turkey with Pan Gravy. 97 Cranberry Sauce.
Savory Bread Pudding. Roasted Sides with Au Jus & Creamy Horseradish.

ENTREES
Cornish Hen with Honey Soy Glaze & Seasoned Vegetables.
Pork loin with Braised Cabbage & Lentils with Cabbage Sauce.
Popeye's Submarine with Most Sauce, Banana Rice, Red Hot Mustard Potatoes.
Candied Yams, Green Bean & Mint, Onions, Roast Cranberry Fruit.

PASTA STATION
Roasted Pasta with Pesto. Sautéed Tomatoes, Potatoes, Basil and Olive Oil.
Roasted Pasta with Roast Duck, Forest Mushrooms, Roasted Bacon and Cream Sauce.

BREADS
Assorted Holiday Bread, Rolls and Cranberry Muffins.

DESSERTS
Apple, Pear and Cranberry Flambé with Vanilla Ice Cream.
Pumpkin Pie, Pecan Pie, Mixed Mint, Apple Pie.
Upside Down Pie & Pie Tarts. Date Nut Pudding.
Chocolate Cornucopia Filled with White & Chocolate Mousse.
Philly Cup Filled with Strawberry/Banana Cream, Assorted Berry Mousse.

Served 2:00 p.m. to 8:00 p.m.
Adults \$22.50
Children (10 & Under) \$10.95

274-4630

Reservations Recommended
1404 W. Vacation Road, just off Jolly Road, on the grounds of San Diego Princess Resort. This is a reservation only restaurant.

Calendar RESTAURANTS

CICCA FRESCA 1813 Bacon Street, Ocean Beach, 224-9890 or 224-9875. This small, charming family-operated restaurant serves very tasty Italian food at low cost. The lasagna Florentine is especially good and so are the chicken dishes and the individual pizzas. Since the restaurant is always offering low-cost specials, you'll get very fine value here. The setting is attractive, the food plentiful and well prepared. Cicca Fresca is a pleasant neighborhood restaurant that deserves your attention. Open daily. Lunch Tuesday through Friday, dinner nightly. To 11:00 p.m. Friday and Saturday. Low to moderate.

FRESH PIZZA AND PASTA 411 Mission Boulevard, Promenade Shopping Center, apartment, 483-0949. If you like casual dining at the beach where you may arrive in your shorts, try 1713h. The salads are huge and fresh—some salad is enough for two people. The pizza and pasta are terrific, the food is good. You get your money's worth here. Open daily. Lunch and dinner. Branch at 386 East 11 Street, Chula Vista, 583-3373. Low.

FRANCIS GOURMET 680 Torrey Pines Road, Pacific Beach, 486-1725. This place, pleasant dining area, French food with California influences. It's light, good tasting, and easy on your purse. Breakfast items and lunch are served simultaneously. Dinner entrees include vegetable and choice of soup or salad. Try the Dijon chicken. Revolving doors and bakers at one end of the restaurant. Open daily. Breakfast and lunch served simultaneously. Dinner 5:30 p.m. to 11:00 p.m. weekdays, 5:30 p.m. to 1:00 a.m. Saturdays and Sunday. Low to moderate.

KARINIA Thai Restaurant 4475 Mission Boulevard, Pacific Beach, 270-5030. The restaurant has 70 items, of which 21 are appetizers. There's also a room with floor seating and a few tables that a kitchen. But here are firecracker shrimp, spicy fish cakes, seafood chicken wings and any items from the list of house specialties. Especially recommended are scallops in three sauces and marinated beef strips with broccoli. Stunning presentation and excellent preparation. On weekends arrive early to avoid waiting for tables. Open daily. Lunch Tuesday through Friday, dinner nightly. Low.

KOBBE RESTAURANT 4011 Mission Beach Drive, Pacific Beach, 270-8171. Persian food is low in calories and fat and many of the dishes are carbohydrate. The two here, served with enormous portions of basmati rice, lamb, chicken and the chicken bag (a dish from India). To accompany carbohydrate food, you should order yogurt with cucumbers or purged yogurt. (Served. Some menu items are open to closing. Open daily. Close at 9:30 p.m. Low to moderate.

MICHELANGELO 1878 Broadway Street, Point Loma, 224-9444. To order the full Italian dinner that includes soup or salad, but be sure to try the evening special, which are seasonal. But here are four types of risotto, parmesan (a bread noodle), baked chicken with garlic sauce, spicy chicken, rice, except in wine-laden sauce. Good value here and therefore always crowded. Open daily. Lunch Monday through Saturday, dinner nightly. Low to moderate.

SANTA CLARA GRILL 3704 Mission Boulevard, Mission Beach, 486-9444. Here's a nice, well-decorated, casual dining room with a lovely off Jolly Road on the grounds of San Diego Princess Resort. The best here are the breakfast and lunch items, served from 8 a.m. to 11:00 a.m. through dinner. Sandwiches are served.

though fresh, low cost, accompanied by salad or potatoes, and one is enough for two people. Garden vegetable pizza burger is a good buy. You'll love the service, the low cost, the huge portions. Open daily for all meals. Casual, friendly, approximately \$100 p.m. Low.

MIDWAY & MISSION VALLEY

BERTA'S LATIN AMERICAN RESTAURANT 1928 Twiggy Street, Old Town, 270-2143. You'll find preparations from all Latin American cuisines, from Argentina and Brazil to Peru. However, with a exception, the food is very spicy, and this includes the protein appetizer with a firm red sauce. If you enjoy hot seasoning, you'll like the meat, pork, chicken, fish. But it's not for those who enjoy a smooth and subtle. The top price for entrée plus salad is \$12.95. Open daily. Lunch and dinner. Low to moderate.

CARPACCIO 2414 San Diego Avenue, Old Town, 291-6886. Dennis Berry is the man who has completed this restaurant into the stratosphere. The menu has been completely revised. The few favorites, such as ahi and octopus, have been retained and the cooking is clean to the palate and bursting with freshness. For appetizers, Dungeness crab cakes or Oregon clam steamed in chardonnay. For entrees, daily fresh fish, lamb chops, pasta. Everything is memorable. Not to be missed. Open daily. Lunch Tuesday through Friday, dinner nightly. Upper moderate to expensive.

KARU WEST 1953 Boscawen, Rosemary Center, Mission, 274-8200. This family-operated Italian restaurant offers lovely food, pleasant food, and a top price of \$11.95. Its menu includes salad plus meat, pasta, lamb, and lamb with a sauce. Everything is excellent. Curries (which means street) are also available and so are vegetarian plates. Closed.

REVEREND FIVE 528-5203. You 525-194.

ALL-YOU-CAN-EAT Thai Buffet Lunch \$4.99. New, special only.

1/2-PRICE DINNER! Buy one entrée or six for \$12.95. Buy two for \$24.95. Buy three for \$37.95. Buy four for \$50.95. Buy five for \$63.95. Buy six for \$76.95. Buy seven for \$89.95. Buy eight for \$102.95. Buy nine for \$115.95. Buy ten for \$128.95. Buy eleven for \$141.95. Buy twelve for \$154.95. Buy thirteen for \$167.95. Buy fourteen for \$180.95. Buy fifteen for \$193.95. Buy sixteen for \$206.95. Buy seventeen for \$219.95. Buy eighteen for \$232.95. Buy nineteen for \$245.95. Buy twenty for \$258.95.

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MONTELY WRITING COMPANY Mission Valley 15th, 901 Camino del Rio South, 583-9006. The dining room provides breakfast, lunch, and dinner. At dinner a feature fresh, well prepared seasonal fish. Budget entrees can make do with salad plus appetizer. Must be costly if you're not careful. Soup is served in included with the price of most entrees. Reservations suggested. Open daily. All meals weekdays, late breakfast and dinner weekends. Moderate to expensive.

PERC RESTAURANT 1370 Francis Road, Island Center, Mission Valley, 284-4700. The Italian menu offers about 50 dishes, some Italian-California style, others are regional cuisine. The dining room is lively with its open kitchen, lots of buzz and excitement. Interestingly dishes here are terrific—scampi, double pork chops, and pressed chicken prepared with chili. Some menu items are open to closing. Late hours Thursday to Saturday and continue to shopping malls. Please note that you have to pay for bread. Lunch Monday to Friday, dinner nightly. Moderate.

50% OFF Buy one entrée or six for \$12.95. Buy two for \$24.95. Buy three for \$37.95. Buy four for \$50.95. Buy five for \$63.95. Buy six for \$76.95. Buy seven for \$89.95. Buy eight for \$102.95. Buy nine for \$115.95. Buy ten for \$128.95. Buy eleven for \$141.95. Buy twelve for \$154.95. Buy thirteen for \$167.95. Buy fourteen for \$180.95. Buy fifteen for \$193.95. Buy sixteen for \$206.95. Buy seventeen for \$219.95. Buy eighteen for \$232.95. Buy nineteen for \$245.95. Buy twenty for \$258.95.

STELLAS HIDEAWAY 672-1604.

3540 MISSION DRIVE 528-5203.

ALL-YOU-CAN-EAT Thai Buffet Lunch \$4.99. New, special only.

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COUPON

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Wood-Fired California Pizza Pastas and Salads

ANY ENTREE

\$6.95 per person

Each guest may choose from our menu of gourmet pizzas, pastas or specialty salads.

Limit four per table. Expires 11/21/95.

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PT. LOMA Waterfront Dining 5120 N. Harbor Drive (7 blocks South of Balboa) 226-0268

THANKSGIVING TO GO

KIVA STYLE!

We cook the meal, you take the credit!

PACKAGE INCLUDES:
Slow-roasted turkey • Kiva's Santa Fe mashed potatoes with tangy chile • Mesquite-grilled garden vegetables with jicama cheese sauce • Chof Miquel's sweet corn cranberry jam • Kiva's signature turkey stuffing • Baked yams topped with charred marshmallows • 21 homemade tortillas • Chaga-chiliote rice • Tossed salad • Corn cake • Salsa • Jalapeno cranberry sauce • Pumpkin pie

Regular \$120 **Family Size \$160**

10 am - 2 pm • Adults \$12.95 • Kids (10 & under) \$4.95

25% OFF Sunday Champagne Brunch

Enjoy a variety of authentic Southwestern cuisine appetizers, entrees & desserts!

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SOUTHWESTERN CUISINE

KIVA

EAST COUNTY & STATE COLLEGE

ANTHONY'S LA MESA 9530 Murray Drive, La Mesa, 463-0168. Located on a spring-fed natural lake, the restaurant is set in especially pleasant surroundings. There are outdoor patio areas with rock tables, appetizers, and lunch are available. Regular Anthony's menu plus fresh fish market. Open daily. Lunch Monday through Saturday, dinner nightly. No reservations. Low.

ANTHONY'S HACIENDA 700 N. Johnson, Corner of Acacia, El Cajon, 442-9827. Fine place for children, parents, grandparents. The food is not regional or gourmet, but standard items are fresh, prepared in state, and inexpensive. Squiggle, a deep-fried confetti served with honey, are the top request. Open daily, lunch, dinner, and Sunday brunch. Low.

ASAMBA RESTAURANT 4411 El Cajon Boulevard, East San Diego, 263-5816. Another the natural at low cost! Try this Abasco/Elbanan restaurant. The menu is limited to beef, lamb, chicken, and vegetables, and the food is very spicy. No seafoods are offered. Try the pork chop with mushrooms, a spiced bread. College students frequent this place and like it because it's different. Try the rangers, chicken and beef salad, rather than fish. Try pungent shrimp and crisp beef. The fish and chips (fish and chips) are not special order. The strong bones are excellent. Open daily. Continuous service, lunch and dinner. Low to moderate.

D.J. KIN'S Alvarado Plaza, 9530 Alvarado Road, State College, 263-0218. Sauté the best beef and chicken in San Diego. Sings are wonderful (the best meatballs), and the corned beef, as well as 110 sandwiches, is equally fine. The knishes and doppel here can rival Moe's. Don't overlook breakfast and the smoked fish and lox plate. Excellent, fully stocked bakery also. Open daily. Continuous service, breakfast, lunch, and dinner. Low to moderate. Open on Friday and Saturday. Low to moderate.

HOMEOWN BURRIT 3801 University Avenue, University Square Shopping Center, 583-7373. If you're not a large hall and long for cooking as it existed 10 years ago, try this all-you-can-eat Mexican-Mexico daily. The best nights are Wednesday (roast beef, turkey, ham, fried chicken) and Thursday (ribs, pizza, spaghetti, meat loaf, banana split). Massive amounts of food that's fresh but not low-calorie cholesterols. The Sunday breakfast, with many courses, is \$5.99. Lunch, \$3.49. Dinner, \$7.99. Open daily. Seven branches located throughout the city and suburbs. Call 583-7373 for locations. Low.

KAMON 6823 University Avenue, State College area, 267-0191. If you long for Japanese food some middle-of-the-road, it's a good idea. The low-priced family restaurant is open until midnight weekdays and until 2:00 a.m. on Friday and Saturday. In addition to a whopping fresh sushi bar, you may also order Japanese standards. After 9:00 p.m., low karaoke singing to speed money, rock the room, and other good humors. Closed Monday. Dinner Tuesday through Sunday. Early closing on Sunday. Low to moderate.

CENTRAL SAN DIEGO

A BONG 3824 Fairmount Avenue, East San Diego, 288-4420. Since the Vietnamese menu runs to 286 items, you may eat here several times a week for a month and still not exhaust the variety. You won't be disappointed in the spring rolls, ground shrimp on sugar cane, charcoal-broiled, stuffed grape leaves, chicken lo mein with red chili, fried rice in a cashew sauce, or the banana boat pie, but you'll find your shrimp, chicken, or beef in a hot dish at your table. Extensive vegetarian.

LA COSTA
RESORT AND SPA

Happy Thanksgiving

SALAD AND APPETIZERS
Assorted Grilled Fall Vegetables
Penne Pasta Salad with Smoked Turkey
Herring in Sour Cream
Mixed Field Greens
Artichoke Hearts with Shrimp
Cucumber Tomato Salad
Chicken Salad with Rice Noodles
Wild Rice and Smoked Duck Salad

SMOKED FISH AND CAVIAR
Whole Smoked Nova Scotia Salmon
Peppered Mackerel and Trout
Whitefish, Salmon, Sturgeon Caviar
Assorted Bagels and Cream Cheese

SEAFOOD
Assorted Seafood Terrines
Poached Salmon Medallions
Chilled Green Lip Mussels

CHEESE STATION
Fresh Fruit and Seasonal Berries
Domestic and Imported Cheeses
Freshly Baked Croissants, Muffins and Rolls

PASTA STATION
Ravioli, Macaroni and Bowtie Pasta
Served with Chef's Selection of Sauces

CARVING STATION
Roasted Tom Turkey
Roast Prime Rib of Beef
Honey Glazed Back Ham
Rum Raisin Sauce

FROM SILVER CHAFING DISHES
Hickory Smoked Bacon and Sausage Links
Scrambled Eggs with Wild Mushrooms
Medallions of Salmon
Veal Medallions
Grilled Marinated Chicken Breast
Cheddar/Walnut Stuffing
Sautéed Fall Vegetables

DESSERTS
Apple Cobbler
Pumpkin, Apple and Pecan Pie
Lemon Cake/Mocha Cheese Cake
Fruit Tarts and Eclairs
White Chocolate Mousse
Truffle Cake, Carrot Cake
Banana Cream Pie

Executive Chef Josef Lagerder

Poinsettia Ballroom, 10:30 am to 3:30 pm
Adults \$32.00 • Children 5-12 years \$15.00
Children 4 and under, complimentary (Includes Tax and Gratuity)

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Dinner Buffet for Two
\$15.98
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
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