

SAN DIEGO'S WEEKLY

Reader

Wrestle Not Against Flesh

BY HAWKINS MITCHELL

Those who know marvel at how close we are;

and we are. Yet months can pass without our speaking, often a year

without seeing each other. Despite the sure love and the near distances,

we remain, oddly, day-to-day strangers.

There are five of us, black men.

We are brothers, and we are *brothers*.

(CONTINUED ON PAGE 24)



ANDRE, SHAWN, MARCUS, HAWKINS, AND YORK MITCHELL

1995 DEC

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This Jensen is packed with features like high power (25W x 2), 18 oversampling, shock & vibration protection and 24 station presets. (C200505)

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The most popular alarm features at an amazingly low price. Features two remote controls, an adjustable shock sensor and a current sensor. (7187)



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NEC "Reply" Pager
This hot pager from NEC allows 8 messages and features time stamping, multiple alert options and a duplicate message indicator.

KEEPLAY \$29*

More Great HOLIDAY SPECIALS on Pages 6 & 7

2 San Diego Reader December 7, 1995

Sludge fund San Diego taxpayers are shelling out nearly \$300,000 to a Del Mar Heights woman who claims her 2400-square-foot home on posh Portofino Drive was virtually destroyed when a sewer main backed up in September 1994. The payment was authorized by Deputy City Manager **Bruce Herring**, who noted in his memo to the city council that **Kathleen Boyd Wells**, a microbiologist, was almost paranoid in her concern whether the house could still be restored to a habitable condition. During the five-hour stoppage, according to Herring's notes, "sewage flowed continuously into the residence... and in some sections of the house the sewage reached 18 inches in depth. The extreme delay in clearing the main was caused by massive amounts of roots in the city sewer main that had to be removed before the flooding was stopped. Nearly every room in the house was affected. Herring wrote, noting that "the intense saturation of the walls, lower frame plates, studs, and insulation caused mold, fungus and bacteria growth, necessitating the gutting of the walls down to the frame." The total tab for repairs and replacement of lost contents: \$276,794.51. —T.K.A.

This ain't your regular skybox Though Chargers coach **Don Spanos** made some noises in last week's *Union-Tribune* puff piece about how "hurt" he was over criticism of the taxpayer-financed stadium expansion deal, he's setting down some pretty serious roots here. According to plans filed at city hall in September, Spanos is building a multimillion-dollar, 12,000-square-foot house, with basement swimming pool, on a site carved into a majestic slope above La Jolla's Hillside Drive. Meanwhile, the city council has postponed a vote on the stadium plan until next week, which means a special session, which members will have to interrupt their winter vacations. Insiders say a threatened referendum on the \$70 million plan forced the council into the unexpected delay in order to get its legal paperwork in order. —M.P.

Ludes of the '90s "Rooftops," the notorious "date-rage" drug said to be ten times more powerful than Valium, have arrived in San Diego, prompting a warning from police to young women who take it. "We are aware of the drug and the effects it has, and would want potential victims to be sure of what they drink — and with whom they drink," says police spokesman **Bill Robinson**. The powerful sedative, properly known as Flunitrazepam, has been available as a legal prescription drug in Europe and Latin America for several years. The tiny white pills are smuggled into the United States through Colombia and Mexico, where they are sold on the street for one to five dollars and slipped into drinks. San Diego, due to its proximity to the border, is one of the drug's primary ports of entry. The SDPD's sex-crimes unit has already fielded dozens of reports from young women who claim they were drugged or passed out after having had one or two drinks. —T.K.A.

Media nosedive The San Diego *Union-Tribune* is reportedly shoring down its Titiana bureau. Editor **Karin Wiener** did not return several phone calls, but newsroom sources say a memo was recently circulated, informing staffers of the closure. The move comes just a few weeks after San Diego *Hot*, a local Spanish-language newspaper, announced it would be folding. The soon-to-be-completed merger of the *Escondido Times-Advocate* with the North County *Blade-Citizen* comes at a time when circulation at both papers is slipping badly. According to the latest report from the Audit Bureau of Circulations, weekly circulation at the *T-A* fell to a daily average of 37,609 for the six months ending September 30, down nearly 8 percent from 40,577 during the same period last year. Meanwhile, at the *Blade-Citizen*, average daily circulation was also off nearly 8 percent, to 39,273 for the six months ending September 30 from 42,526 for the comparable period last year. Other local papers also lost readers. Circulation at the *Daily Transcript* fell to 7661 from 8180, while at the *El Cajon Daily Californian*, average weekly circulation dropped a whopping 30 percent, to 16,325 from 23,426. During that time, the *Californian* ceased publishing on Saturdays and then on Mondays. —T.K.A.

Contributors: Thomas K. Arnold, Matt Potter

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.

Susan Golding's Very Own Newsroom Zoo?

By Thomas K. Arnold

For much of the 1980s, Pat Gaffey was a member of radio station B-100's "Morning Zoo," which *San Diego Magazine* once called local radio's "most irreverent team

of madcap morning mucksters." The foursome was known for its wacky on-air stunts. They broadcast a funeral for a Prairie sheep. "Sea monkeys," sponsored a "Bulb-in-a-bowl" campaign, and twice gave away a live elephant — borrowed from a visiting circus. They also had a team of fictional correspondents, including a Roger Hedgecock sound-alike who kept calling up and asking for a job.

Low ratings ultimately sank the Zoo, and Gaffey found employment as a radio news reporter. A few months ago, he left the San Diego *Bigtime* when he joined the KMBB-TV Channel 8 news staff in its newly announced "political

reporter." And it was in this capacity that critics say Gaffey pulled his wackiest stunt yet: a "battering" report card" on how well Mayor Susan Golding has kept the promises she made in her state-of-the-city address last January.

Critics wonder if the laudatory story — in which Gaffey gave Golding credit for proposing an ethics commission even though a month earlier she had tabled a similar proposal submitted by a private citizen — was colored by KMBB chairman Annie Kleiner's personal relationship with the mayor. Kleiner is chairman of Golding's "Renaissance Commission." Last month, just a few weeks before Gaffey's broadcast, he sent out a letter to community leaders, asking for their help "in making our neighborhoods more livable" by attending a series of community forums.

Indeed, Gaffey began his report by saying, "In her state-of-the-city speech, the mayor spoke about the renaissance of spirit and accomplishment taking place in the city" — a coincidence Frank Houston, for instance, considers "lucky." Houston, an assistant editor with the prestigious *Columbia Journalism Review*, says, "They very much should have disclosed" Kleiner's relationship with the mayor — even if, as Kleiner asserts, "I can only assure you that my chairing the commission for the mayor has nothing to do with any kind of reporting from this television station."

Mei Shapiro, a veteran local political activist, says it was his own ill-fated proposal for an ethics commission that provided the genesis for Gaffey's report — a fact the newscaster readily admits. "I started with looking over agendas and seeing Mel's correspondence to the rules committee," Gaffey says.



Click here for photo of Gaffey as Bob Brother (the one on the right) in 1986 magazine cover, as News 8 reporter. News 8 report card issue.

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In early November, the newsmen and Shapiro arranged for a meeting, and with camera in tow, Gaffey conducted a lengthy interview with Shapiro in which the activist told him he had been pushing to put the ethics commission on the ballot since Golding and fellow members voted in March of 1994 to begin dismantling ex-mayor Maureen O'Connor's ethics committee. In June of 1994, Shapiro finally decided to take action himself: he submitted to the council rules committee a proposal to put before voters a

permanent ethics commission. Shapiro's proposal was voted down by the council's rules committee, but in January of this year, Golding pledged in her state-of-the-city address to "ask this council to put the formation of such a commission on the special ballot" this year. The voters should have that choice.

Shapiro says he watched for Golding's promised ballot measure, but when he failed to see any action, he says, he resubmitted his own proposal from the year before. It was heard by the rules committee, which scheduled it for the ballot, but on October 16, and once again, it died a quick death — with no respect to

live efforts by Golding. "In fact, it was Susan who said, 'Is there a motion to kill this?' and she means to kill it," Shapiro says.

The activist says he felt partially vindicated a few weeks later when Gaffey called him, wanting to do a story on his failed proposal. Shapiro says he felt even better after the interview. "Gaffey showed up with this camera guy and he asked all these questions that seemed to be slanted toward Golding. I thought, 'You know, you think Susan broke her promise'."

None of this, however, was included when Gaffey's report aired on Thursday, November 16. There was no interview with Shapiro, not even a mention of him.

"I wonder why Pat Gaffey would go to all the trouble of making an appointment with me, putting all that time and effort into making that tape, and then not even doing 30 seconds with me," Shapiro adds. "What do I think happened? I can only speculate that they didn't want to make the mayor look bad, maybe someone higher up."

Kleiner vehemently denies this. "I may tell you that when Pat Gaffey's report aired, I was out of town and I knew nothing about it," he says. Besides, Kleiner says, "To say that they didn't want to make the mayor look bad, maybe someone higher up."

Kleiner vehemently denies this. "I may tell you that when Pat Gaffey's report aired, I was out of town and I knew nothing about it," he says. Besides, Kleiner says, "To say that they didn't want to make the mayor look bad, maybe someone higher up."

Gaffey says he decided to cut Shapiro out of his report after he interviewed the mayor. "He was in it until Mayor Golding told me she was going to bring it [the ethics commission] to council the following Monday," he says.

How Alex Spanos Made Off with the Police Building Fund

By Matt Potter

The voice on the other end of the line sounded tired, strained, agitated, and angry, all at the same time, unlike its usual

self-assured self. "You can't let anybody know I'm talking," it said. "I'd be crucified. But I wanted to tell you you were left a hell of a lot out of that damn Alex Spanos picks your pocket story a few weeks ago." The voice belonged to one of the biggest chieftains in local politics and government, the kind of guy who used to voicing his opinions in loud and authoritative tones. This time, though, he was on deep, deep background.

"The big boys around here want this stadium deal real bad," he said, "and they're going to do everything they have to do to get it. Anybody who gets in the way, let 'em have their goddamn balls."

We'd heard that before, of course, from a string of anonymous tipsters, all of whom voiced sour and cynical opinions about Spanos and the ends to which he went to put all that money and power together. Maybe they had their stuff to get, maybe they didn't. We're still busy checking it out.

Meanwhile this guy was a known commodity, a longtime fixture of the establishment who seems to know every political back-alley and smoke-filled room in the county, a team player. Except now he was out of the corral



Alex Spanos (in glasses) dines last week at downtown's Athens Market restaurant.

Golding would have plenty of egg on his face, not to mention that goldmine *Union-Tribune*, which is staging the most massive cover-up since Nixon did Watergate. These guys will be out of office in a couple of years — Golding will be in the Senate or married to another shitty guy — but the debts they're running up today are going to be with us for 30 years. This isn't magic money we're talking about. It's real cash, and it's going straight into Alex's pocket."

We had to admit that the "Dean Spanos is hurt" story the *Union-Tribune* ran last week on its sports page, in which Alex's son was allowed to complain at will about unnamed critics of the stadium deal, without permitting any response from the citizens who want to put the \$80 million-plus plan on the ballot.

He snorted. "That's another thing. You didn't even mention the big role Spanos is playing in the Republican convention. He's bringing in millions of dollars from all over the country to pay for all that expensive partying. Without him, both McGree and

had all the earmarks of the U-T's bad old days.

"But that's all chicken shit compared to the other thing you missed," our telephonic critic continued. "McGree and the city council are about to lose the Nery's land and leftover buildings, the cost could shoot up by \$100 million. Then there's a new shooting range. And getting the SWAT team out of some run-

down old trailers. The remaining public land left to be sold under the terms of the '79 ballot measure, with all proceeds going to police, probably won't raise more than \$12 million, but at least it's a start. The Logan Heights subdivision is long overdue and can't be built with the new-found cash.

But the city council has other plans. "Yeah, that's right, they're going to steal the money for Alex's Chargers training field from the cops' public land fund. A big chunk of their public land money is earmarked for Alex," another

source told us when we called to confirm what sounded like the wildest Spanos tale yet.

"McGree thinks he can get away from it because nobody is looking. They break the law over here [city hall] all the time, and let's face it, if you control the city auditor, and the police chief himself, who the hell is going to catch you?"

A city manager report, dated last month, outlines the scheme. As part of his elaborate training and office complex, to come up with enough scratch to lay it, McGree decided to off some of the city's remaining public lands. A lot of the proceeds, expected to generate almost \$9 million, are to be turned over to, of all people, San Diego Gas & Electric, which has conveniently come up with the only site the city wants, on the southwest corner of Murphy Canyon Road and Balboa Avenue. A source says that because the city is in a hurry to get its Chargers deal done before it unravels under public scrutiny, SDC&E is in the catbird seat. The exact cost of the land deal has so far not been made public.

Officially, the city denies any impropriety or mismanagement in the transaction. However, a request under the state public records act for escrow documents and other paperwork relating to the deal is still awaiting a response from the city's real estate department.

Spanos would get the practice field and accompanying improvements as part of his new 25-year stadium lease, the same deal under which the city will be paying

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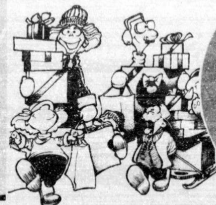
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CITY LIGHTS

on the air and the fact that News Eight portrayed the mayor as the sole mover behind the latest ethics commission push. Shapiro credits Caffery's original curiosity about the issue for getting Golding to resurrect it. "I give him credit for encouraging Susan Golding to keep her ethics commission promise," says the activist. "I appreciate the job he's doing as a political reporter."

Even the San Diego Union-Tribune followed News Eight's lead. The day after the press conference, the paper ran a lengthy story on Golding's youth for an ethics commission, failing to point out that the mayor had let the matter die on at least three previous occasions. In March 1994, when the council voted to begin dismantling the then-existing ethics commission, in June 1994, when Shapiro's first proposal was rejected by the council rules committee, and in October of this year, when the committee, including Golding, again approved a motion to kill the measure.

That same day, the U-T in its lead editorial praised Golding for "her proposal" and suggested the council "ought to simply do what is right and create the panel by ordinance." The piece included a pl-50 of the smiling mayor and concluded, "The lack of an independent enforcement body has left a gaping loophole in San Diego's otherwise strong ethics laws. It's time for the city council to close the loophole."

That opinion was not shared by the majority of the council, which finally shot down the ballot proposal, 5-4, earlier this week. ■

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Spanos
 continued from page 1

they voted for, they got the police decentralization program.

For their part, critics point out that the '79 ballot measure made no reference to using the money to pay back purported "loans" of general fund tax money, made by the city council to its own police department. They also note that the decentralization program is not yet completed. And they point out that if the council had wanted to treat its general fund support of police as a "loan" to be paid back out of subsequent pueblo land sales, it should have drafted loan documents to cover its paper trail. No evidence of that has yet been produced.

The only way to stop the council from spending the police money on the football field is a lawsuit, says local attorney Bob Glaser. "It's a tired, all-too-familiar old story. The citizens of this city are required to go to court over and over and over to protect their voters' rights, because the city attorney's office is not doing it," Glaser maintains. "The city attorney's office is not standing up to the mayor and council and saying, 'No, we owe a duty to the voters to spend this money in the way that was promised.' There was never a concept of borrow and loan and repayment. There was never a concept that this money could be arbitrarily used by council for other purposes such as Charger practice fields. You can look at the precise language of the proposition and see that the voters' intent was clear: all proceeds should go directly into police improvements, period."

Beware of Greeks bearing gifts? The saga continues. ■

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Case of the Homely '83 Nissan

By Abe Opincar

Above the desk where I work, I have hung a framed receipt from the Inn at the YMCA, 500 West Broadway, San Diego, California, dated September 12, 1995. I have positioned it in such a way that I am forced to look at it whenever I am distracted from any given task at hand. I keep the receipt there as a kind of mnemonic device, a kind of reminder of non-attachment, in the same spirit, I suppose, certain Buddhist monks are said to meditate upon corpses as a means of extinguishing their all too human fondness for this material world.

The date on the YMCA receipt—September 12, 1995—just happens to correspond with the date my car, a homely 1983 Nissan, was stolen sometime between 3:15 and 4:00 p.m. while I was conducting an interview at the Centro Cultural de la Raza on Park Boulevard near Babbs Park's southwestern corner. I later found the receipt in my car after it was discovered some

weeks later by a meter maid, abandoned in front of the federal prison downtown. The afternoon my car was stolen, I waited over three hours for the police to come and take a report. I called a friend and

tenant Rodriguez advised us, were we to leave the scene of the crime.

Twilight dissolved into night and still we waited. Spooky shadows drifted among the trees behind us in Pepper Grove. At one point I went and halfheartedly lay down across Park Boulevard's southbound lanes in the hope of attracting something that bordered on



Come report

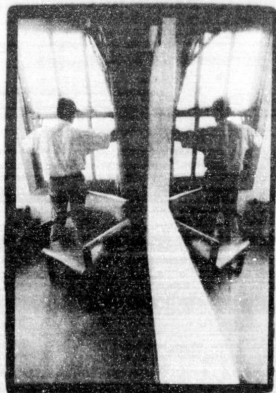
municipal attention to me and my missing car. An old Ford truck finally arrived and stopped 900 so I set in front of my body, basking until I rose so he could continue on his way.

Sometime near eight o'clock, when I got the call, all that we would "just have to be patient." We were under no circumstances. Lie-

took the opportunity while completing the form relevant to my car's theft to smoke a cigarette. I smoke too, so I joined him. Everyone involved with my car's theft smoked—including the meter maid who found it. Even Mr. J. Gomez, the gentleman whose name appears on the receipt I ultimately found in my car, smoked. He ground out a lighted cigarette into the ceiling of my car while it was in his possession.

The weeks following my car's theft were a pointed and lengthy object lesson in how crime quickly becomes a way of life, for both perpetrator and victim. I don't know if you've tried calling your car insurance carrier lately, but all their lines are likely busy with calls just like mine, filled with the bored outrage provided by auto theft. Three of the customer service representatives I spoke with had each had no fewer than two cars stolen themselves. They all laughed when I told them I hadn't bothered to purchase auto theft coverage for my car. They asked why I was bothering to call in the first place. So did I.

The day at last came when my deal car was recovered. I rejoiced when I got the call, although I'm not quite sure why. The young woman from the



The loss of the '83.

SDPD told me that it wouldn't start and gave me directions where I could find it downtown. When I got there, two meter maids were parked in front of it smoking cigarettes.

and they asked me how I wanted my car back.

"Oh," I replied gratefully, "whichever was cheapest." One meter maid brightened.

continued on page 16

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Homely Nissan

comment from page 14
She said, pausing to grind her cigarette butt into the pavement. "Okay! It'll be cheaper if we call!"
Do I really need to tell you

that it is more than twice as expensive to have a meter maid call a tow truck for you? Do I really need to tell you that meter maids apparently lie routinely about this sort of thing? After paying \$85 to have my homely 1983 Nissan towed less than five miles, my mechanic poked about under the hood

while I cleaned out all the trash my car's hungry that had left behind. There were phone books and empty packages of chocolate-covered macadamia nuts and empty plastic containers for roast beef and ham sandwiches from Horton Plaza's pricey Farmer's Market grocery store and empty cat-

ade bottles and at least a dozen empty boxes of fat-free Entenmann's pastries.
I also found diet conscious I. Gomez's Visa receipt, several of those free guides to rental units in San Diego County that he had studied and circled addresses in, and a sheet of pink stationery on which I

Gomez had obviously calculated his future with someone named Cindi. According to the sheet, Cindi could apparently contribute an estimated \$295 toward a projected \$300 monthly rent. I. Gomez, whom I'm pretty goddamned sure was actually J. Gomez, felt he could, one way or another, make up

the balance. Presumably by stealing cars.
In the great scheme of things, I had unwittingly helped a young couple get a head start on life!
But since Mr. Gomez had done some \$500 in damage to my car by ripping out its air filtration system and by trying to pry the steering wheel from its housing with what I guess was a switchblade knife, I could not depart immediately in my homely 1983 Nissan to find and thank him for allowing me to do him this favor.

Instead I borrowed a friend's car and went on a tour of the apartments I. Gomez and I had considered renting in the South Bay. Several of the ones Mr. Gomez had circled in his rental guide, which I thought truly suitable for a young couple — they were a tad down at heel, or at least two of the ones in Imperial Beach looked as though they attracted what could only be called a coarse element. There was one, however, on Brandywine Avenue in La Jolla Vista, that, although a little out of 1 and Cindi's range — \$775 for a one-bedroom — looked very pleasant. The buildings in the complex all had Spanish tile roofs, the grounds were nicely landscaped with cacti and ficus trees, each apartment had a small balcony, there were laundry facilities on the premises, and the central garden like courtyard even featured several barbecue grills that tenants might use as a pleasant. The manager, however, when questioned, told me he had never heard of Cindi and the fat-free pastry-loving I. Gomez. Guess they had opted for an apartment more in keeping with their budget.

After my pleasant but fruitless tour of Southbay rentals, I drove downtown to the YMCA to see if, by chance, I. Gomez was still staying there. John E. Gendler, the YM's very tall manager, told me he had never heard of Cindi and the fat-free pastry-loving I. Gomez. Guess they had opted for an apartment more in keeping with their budget.

As a consolation prize, Mr. Gendler offered to show me the room, #306, where I. Gomez had stayed from September 12 through September 14, 1995. On our way to the fifth floor in the elevator, Mr. Gendler told me that he had been managing hotels, motels, and inns for many years, and had even worked at the Hotel San Diego, which he described as "yet another grim receptacle for humanity."

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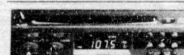
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CITY LIGHTS

continued from page 10

Mr. Gender said he could understand how I felt. Two years ago his own car was stolen from the Alvarado Hospital parking lot on Good Friday.

"It was a 1987 Pontiac Bonneville," Mr. Gender continued, his face suffused with warm sentimentality, "a beige Bonneville, with beige upholstery. I'd just had a new engine put in it. Taken On Good Friday."

The elevator doors did open to reveal to us the door hallway on the fifth floor of the Inn at the YMCA.

"It's in the European style," Mr. Gender sighed, waving a hand vaguely into the gloom. "Bathrooms and showers are at the end of the hall. But there's television in every room."

I Corner's room, #506, was, Mr. Gender told me, occupied. So he led me to an unoccupied one. "All the rooms are pretty much alike," he said. "You know, interchangeable."

Mr. Gender opened the door into the empty room. The two of us stood at the threshold and peered inside at the modest little bed, the sink, the chair, the heavy institutional drapes that gave the interior a cheerless, funereal feel.

"There's the TV," Mr. Gender said, waving upward. "I imagine you'll Corner watched a great deal of television. Most of our guests do."

The room smelled of stale cigarette smoke.

Mr. Gender closed and locked the door in an attitude of merciless finality. "Phantom of the Opera," he said sadly.

"What?"

"Phantom of the Opera and Sunset Boulevard," he added with a melodramatic pout. "When my car was stolen on Good Friday, we lost the cassette tapes we had from those musicals. My wife and I had to buy new ones."

Mr. Gender led me to the elevator and then escorted me through the YMCA's lobby and down the stairway to the street outside. Mr. Gender and I stood on Broadway and blinked into the late afternoon light.

"I know exactly how you feel," Mr. Gender said to me, placing a paternal hand on my shoulder. "It really makes you lose faith in the world. There's so much lawlessness these days. The criminals have finally figured out that if enough people decide to steal, it's impossible for the honest people to catch all of them. There simply aren't enough resources. The police are overworked as it is with violent crimes."

"Yes," he said. But I guess we must do our best to not lose hope. It can be overwhelmingly depressing if you think about the state of the world too much. "I know exactly how you feel. I know that if I could have ever caught the man who stole my 1987 Bonneville with the new engine, I would have liked to have killed him."

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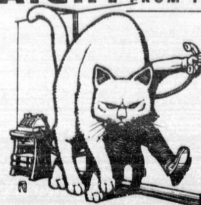
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STRAIGHT FROM THE HIP



BY MATTHEW ALICE

Dear Matt:

Every time I talk on the phone, my cat rubs against my legs and gets in my face and generally makes a nuisance of herself. What is it about the telephone that she likes? She might not even be in the same room when I start talking, but she'll track me down and start pestering me. She's not hungry. There's plenty of food out for her. Why is she doing this? What is it she wants?

Kitty Whipped, La Mesa
There's an outside chance she'd like her own phone. But probably she doesn't know a telephone from a blender or a doorstop. She's responding to your voice. You're talking; kitty doesn't see anybody else around, so you must be talking to her. Cat logic is elusive, but based on my consultations, that's our best guess.

Mr. Alice:

There's a puzzle I've had in my mind for a long time. Every time I see those full-page color ads in Parade magazine and other magazines for "collectors plates" and "collectors dolls" and "collectors porcelain dogs," I wonder, who are these collectors? Why do people buy this stuff? Is it valuable? A lot of it seems to be put out by the Franklin Mint, which sounds pretty official but probably doesn't have anything to do with Benjamin or the federal government. I once cleared up this mystery. Thank you.

—A. Groves, San Diego
Ooohs, all those impossibly cute baby dolls, and gold-plated War of the Roses commemorative coins, and this better than he ever looked places do fly out of the warehouse. These Sunday-supplement goods fall into what auctioneers and collecting professionals call a "created market." Until they started advertising it, you didn't know you wanted to collect the 30-piece limited edition Sad-Fred Porcelain Puppy series (each piece, six easy payments of \$91.36 each, plus \$25 shipping and handling). People buy them because they're cute and hope that someday they'll be worth more than they paid for them. Maybe, maybe not. They have no serious artistic value; some have a limited gold- or silver-content value; they have no historical value, so they're of interest only as an adorable dust-catcher or to another collector, should you be able to find one. And, in Miller Analogies terms, the federal government: the Franklin Mint: the World Bank: the dinner mint.

Matthew Alice:

I'm planning a sailing trip around the world. You're invited! What is the difference between true north and magnetic north? Do the north and south poles really change polarity? What is dead reckoning? Welcome aboard, Matt!

—Captain Mike, O.B.
We scraped up a quorum of the Board of Grovelers here at the Della and PeWee Reese Get-A-Chue Foundation. After some yelling and a big food fight, we voted to encourage more of this kind of mail. Letters (faxes, e-mail okay, too) with sincere tokens of appreciation. We offer these suggestions to prime the gift-giving pump and make your holiday shopping easier — free drafts to the international championship Jell-O wrestle-offs (or equivalent); negotiable securities, large-denomination bills, and/or tasteful germs anything advertised on TV after 1:00 a.m.; Italian shoes, homemade fudge. Nothing will catch our question-answering eye faster than your query taped to a couple of pounds of pistachio nuts or a Lexus. And remember, people aren't greedy; just at Christmas time they need free valuable stuff every day of the year. So keep on giving. Like I always say, "Give a man a fish, he'll eat for a night. Teach a man to fish, he'll do it all that pollution in the bay, so you'd better keep giving him fish if you don't want that on your conscience."

Once we'd cleaned the mu shu pork off the recording secretary, the board's second vote was to decline Cap'n Mike's offer. We'll go no farther than the edge of our cell-phone range with any seafarer asking questions like this. Despite our reputation, we're no fools.

True north is where Santa lives, the point at the northern end of the earth's geographical axis where it pops out of the pack ice in the middle of the Arctic Ocean. Magnetic north is the nearby spot where the earth's magnetic field is most intense (vertically). This is the "N" that most compasses point at. For various geologic and astronomical reasons, the true and magnetic north poles are not the same; and the magnetic poles do drift around over very long periods of time. At the moment, magnetic north is near Bathurst Island, Northwest Territories, Canada, about 1000 miles from true north and a good cup of coffee. Somewhere on your charts is a conversion table that will help you calculate true north from the reading on your magnetic compass. Please do this or you'd hit something. An island, maybe.

No surprise, the whole routine is repeated in the Southern Hemisphere. The magnetic south pole is near the Adlie Coast of Antarctica, about 1600 miles from the geographic South Pole. Don't know who lives there. Maybe the Great Penguin.

As for "dead reckoning," it's a fancy term for, "Um, we used to be over there, and we sailed kinda this direction for, oh, a pretty long time it seems like, so I think we're sorta around here somewhere." It's calculating your position by inference and guesswork, not by the stars or other location aids. Once ashore, dead reckoning is how a real man navigates because he doesn't want to look at a map or ask for directions. But our board members also suggest it could mean, heck, we reckoned it out up ahead of us, so we'll sail around the world with a guy who doesn't know which is truly up. Thanks anyway for the in-vite, Ron swaggo.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 231-0485, or e-mail to matmail@aol.com via the Internet.

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1995 DEC

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12 San Diego Reader December 7, 1995

Wrestle Not Against Flesh

(continued from page 1)

I pull out my snapshot.

Christmas 1977. I bought as gifts five identical bracelets made of heavy brass, thick and roughly hammered. I was 33 then and flew in from New York, where I lived at the time. The Harlem merchant who sold the bracelets warned that the yellow metal would turn green, then black, unless polished with brass cleaner. As it happened, even with the instructions for their upkeep, the bracelets were a hit. I am the second born, York (older than me by five years) called for a picture. Marcus (three years my junior) angled his camera on the tripod, set the timer, then joined us on the floor. We lay in a circle, our right arms extended inward. The automatic timer whirled, tripping the photographic eye that opened and closed once, capturing in a blink the image of five arms extended, five hands clenched in fists.

Hokey. I remember thinking the photograph was sure to look hokey. And when I got my copy in the mail, I saw that I was right. But when I later lost my bracelet, I was glad we took the picture, for today it is all I have. At the time, both York and Marcus wore pinkie rings. In the picture, because of those rings, I know their hands. But to this day I pause, uncertain, when I come to distinguish my hand from that of my youngest brothers, Shawn, 24, and Andre, 23, at the time.

I happened to be born colored, like York. By 1950, with Marcus, we had become Negro. Today we are African Americans. However, when the snapshot was taken with Shawn and Andre, we were all known as black — black men with brown arms, wrists, and hands. When I look at the photo I pause, engaged in distinguishing whose hand belongs to whom. And there is something else. Sometimes those solid hands of metal look like what they are, jewelry made of heavy beaten gold. But sometimes I think of them as handcuffs or shackles. It depends.

I am not sure it happened that Christmas, but sometimes we find it necessary to shut ourselves off in a bedroom — tall, full-grown men sprawling across the bed and on the floor, talking about what needs talking about. Maybe I cry; others do too. An hour later the crisis has been addressed, if a private hurt, soothed. We then stand and go into a kind of huddle, with shoulders touching and hands held. We offer a prayer of thanksgiving for what we have found together lies beyond reason, where we have come to have no name.

This worries me, for I am a writer who holds to the "New Testament line." In the beginning was the Word. That is, without a word, a name for where my brothers and I come to, there is no certainty for me that this place exists, no matter how much I tell myself to trust that it does.

Which is why I decided to interview my brothers.

I could not much explain my reasons, but my brothers agreed to be interviewed anyway.

I take off from Oakland at 7:00 in the morning. My knee is killing me. The week before I'd injured it, and so for the trip I have wrapped it tightly with an Ace bandage. Still, as I stand and pull my stuff out of the overhead and make my way off the plane onto the ramp and into the terminal, I am in agony. With each step, the ball-and-socket of my knee rubs together, raw bone against raw bone. I find a phone booth and make a call. Five minutes later I am resting outside the terminal when a white van rolls to a stop. A man wearing a badge that reads "Hector" leans over and opens the sliding door. He asks if I called for the shuttle to the rent-a-car. I say yes. "Well, full in," he says, and I do. We take off. Hector has meaty good looks and

ink-black hair. The windows are down. The air rushing in smells of ocean, a smell that always tells me that I am back.

"Welcome to San Diego!" Hector brakes in front of the office and slides open the door. I make my way inside. To explain what happens next, I must first share the fact that my great great grandfather Weaver was a Plains Indian from the Blackfoot tribe. For him, a dragonfly flitting past his face in sudden iridescence or a blue-black raven rising out of tall summer grass offered a foretelling. Sadly, the Blackfoot blood must run thin in my veins, for it animals bring me what my forebears called "medicine." I don't catch it. I may have lost the eye, so to speak, but I've been recompensed with a writer's ear. Words teach me. They are my medicine, holding for me a magical power, which I hope helps to explain why when Sue, the rental-car lady, assigns me a sports red number and I explain that red cars make me feel hot, sorta like I'm driving an oven, and her response is that the Ford Aspire is the only small car they had on the lot — like great great grandfather Weaver, I stop dead in my tracks.

"What was that name," I ask. "What was that name?" she says. "The Aspire..." saying the word synonymous with breath, with longing — the stuff of life and spirit. Ten minutes later I turn the key in the ignition of my red Aspire. A deep bass thrums through the speakers. The radio is set to a jazz station. Fusion, cool jazz, Ahmad Jamal and Miles, Paul Simon and Coltrane, a bossa nova beat and the classic stuff, perfect for that morning with its shelf of big white clouds pasted onto the windshield. I take I-5 heading north, stepping on the gas. The speedometer climbs. The Aspire is soon trembling. Forty years, ago James Dean smashed his silver Porsche into a tree. Not long before he died, he starred in *Fans of Eden*, a drama of youthful despair, rebellion, and sibling rivalry. I'd catch the movie on the tube later that evening.

I make it to Vista in no time. My parents are separated, and my mother lives there now. While my father was serving in the Navy, she ran the house, kept ten on five boys, oversaw the construction and management of several apartment buildings, and went undercover for the government in the '60s to help identify housing discrimination. Today, at 74, that long ago woman

"When I saw the videotape on Rodney King, and later, when the police were acquitted, I did feel rage."

ILLUSTRATION BY RUSS ANDO

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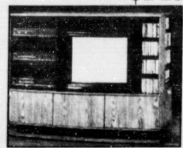


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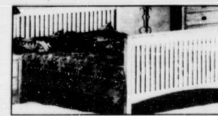
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Man is a long time coming.
Man will yet win.

— Carl Sandburg

Shawn is small boned, almost delicate. He has many responsibilities, and his thoughts sometimes drift; then he appears to blur at the edges. He was the fourth, born with a ruby underglow to his

The Shawn I'm looking for is not the preacher, the chaplain for the Chargers, the public figure. I am seeking out the many brother. He speaks of his church, which I know) was newly built at a cost of \$4.2 million and draws up to 2500 weekly attendees, all in less than five years of his and Laurie's settling here in the Oceanside community. According to him, the ethnic and socioeconomic diversity seemed an ideal spot for a kind of church like New Venture Christian Fellowship. We chose to target people of all backgrounds, because that was the kind of

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1995 DEC

San Diego Reader December 7, 1995 **2**

balloon tied to his wrist. Laurie comes in with the groceries. Wearing

"Suddenly there was a sound like an engine revving behind

Shawn wonders too. "We live in such a color-conscious

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world. So many blacks are angry, and so many whites are scared or want everything to be loving and happy."

"What about members of the Christian community?"
"I'm not sure how much race comes into play," he says, "but I am sure that it does." He repeats what Arthur Ashe had said, that it is more difficult to be a black man in this country than it is to have AIDS. "That sure says something, doesn't it?" he says.

"Isn't one aspect of that burden the sense of being under constant scrutiny? Maybe I should say 'surveillance.' It seems as if you do not belong."

"You know," he says, changing the subject, "I always thought when I visited Africa I'd feel this was home and that I belonged. Then I did visit and discovered that I was an African American, with an emphasis on the American."

He is not alone. Keith Richburg, in an account of his time in Africa as correspondent for the Washington Post, reported critically of his experiences there, concluding that "by accident of birth, I am a black man born in America, and everything I am today — culture, attitudes, sensitivities, loves, and desires — derives from that one simple irrefutable truth." Kafka said it more broadly. "You are not from the Castle, you are not from the village, you aren't anything. Or rather, unfortunately, you are something, a stranger."

Unable to call Africa home, uncertain of what to make of his situation here in America — what does this foretell for his African-American son?

"I had a wonderful childhood. I hope that my son will say the same thing one day." This may help account for his spearheading a new youth center project, with gym and classrooms,

which will emphasize the care of abused children. "And for the rest, I hope he grows to love God, know Christ, and never fails to like himself."

A merciful God has seen to it that Shawn's son is in a school district where teachers are sensitive to the different needs of a multicultural community. Children less well-placed find that the behaviors that help them survive on the streets trap them in special ed and a scholastic dead end. Today African-American educators and their supporters face this challenge of contradictions.

"It may not be easy," Shawn adds, "but the new age will be the millennium of color. People of color will be the majority. My son will soon represent the majority of America."

Using texts like *Countering the Conspiracy to Destroy Black Boys*, by Jawanza Kunjufu, they are advancing new curricula, training teachers and volunteers, and revamping local school districts in an effort to stem the tide of black school dropouts. Good, it is said, helps those who help themselves.

"Even so," Lark, "it's not hard to like yourself in a culture like this one, which says you always apart as the unloved stranger?"

Shawn thinks about this for a minute. "Sure," he agrees, "there are negatives that come from being a black man in America. But I feel that with the help of the God that Laurie and I both know and the confidence we each have together, we'll

be able to help him in this. It may not be easy," he adds, raising a cautionary finger, "but his time, the new age, will be the millennium of color. People of color will be the majority. My son will soon represent the majority of America. I like to imagine it as a time in this country where, as Dr. King said, a person will be judged by the content of their character and not the color of their skin."

Turn off the tape. Shawn and I talk as I gather my things. I am glad I have started with him the way I figure it, the others would be a piece of cake. I go into the kitchen to say goodbye to Laurie. We step out back, where Little Shawn is playing. I pick him up. He is by now less interested in his balloon than in the string that tied it to his wrist. "I came to say goodbye."

He gazes at me, his eyes dark like his father's but touched by that curious, unperturbed grace of childhood. "Bye-bye," he says. That was that. I put him down and turn to Laurie, getting directions to Andre's. Suddenly the boy cries out. We look first down to him and then up to where he is pointing. The string has come undone, and the balloon, already ten feet in the air, is rising fast. The child looks from the balloon to his mother. Tears have already welled and are ready to spill.

"Say bye-bye, Shawn. Bye-bye, balloon."

"Bye-bye, balloon," he repeats — and then almost at once he says it again, but this time with pleasure. "Bye-bye, balloon!" I stare in astonishment. His child's disappointment is forgotten. The tears are gone. He is smiling.

Which of us has known his brother?
Which of us has looked into his father's heart?

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1995 DEC

Which of us has not remained forever prison-pent?
Which of us is not forever a stranger and alone?
—Thomas Wolfe

I grab a handful of graham crackers on my way out Shawn's door and an hour later am turning into Andre's driveway in Lakewood. He is standing there when I pull myself out of the car. "What's wrong with your leg?" he asks, giving me a hug. I explain matters to this man whose diapers I used to change, now taller than I am, now, thanks to Nautilus, more buffed than I will ever be. Our family carries age well, and Andre looks 30, a full decade younger than he actually is. He wears gray sweatpants and a black L.A. Raiders T-shirt that reads, "Real Men Wear Black."

Inside, a taupe-colored carpet covers the living room floor. I take off my sneakers. Creamy four o'clock sunlight streams through the windows.

"Did you eat? How about an egg sandwich?"

This sounds good to me. He goes to work toasting a couple of pieces of whole-wheat bread while I check out his place. I ask how long it has been since I'd last been there. We compute that it was maybe ten years before.

The living and dining rooms form an L. Between them stand an immense umbrella tree, a schefflera, and an alyx. From the kitchen, butter hits the heated pan with a hiss. On the dining room table sits a glass bowl filled with chocolate-covered

peanuts. I reach out and take one, pop it in my mouth, crunch down and swallow. I admit that I am ready for sin. I reach out and take another. And another. Finally I take a handful (I have large hands), put the bowl on a shelf (out of sight, out of mind), and move through the house, crunching and favoring my right leg. The second bedroom has been converted to a gym, with free weights and Nautilus machine. The master suite, with bedroom and bath, are shapely. Tidiness and order. These seem to me signs of a confirmed bachelor, a man grown uninterested to the messiness of relationship. On the king-size bed, a teddy bear wears a "Love" T-shirt. A woman's pair of gold hoop earrings are on the dresser.

"How's Cathy?" I call to him in the kitchen.

Andre does not invite inquiry into his private life. He says "Fine," and that, as they say, is that.

Back in the dining room, I retrieve the bowl of candy from where I've hidden it. I gobble up another handful and once again replace it. A photograph on the wall, a black and white sports shot, has Sonny Liston on his back looking up at Muhammad Ali, who stands over him. His mouth guard loose, Ali is yelling at the downed man. His face is weary and distorted, his leather gloves held high and folded in like a couple of huge

portobello mushrooms.

"It's ready," Andre sets the plate with my sandwich on the table.

I have a choice of what to drink. Milk or a Coke translates as an actual choice between more fat or more sugar. With butter in the skillet and mayonnaise on the bread, I've already gotten plenty of fat. Besides, I've got a rush going from those chocolate-coated peanuts, and why, I ask myself, should I mess with a good thing?

I wash a mouthful of egg sandwich down with a Coke and ask about the photograph. Andre says he hung it because he likes Ali. "He was his own man. He changed his name and became a Muslim. He said he wasn't going to Vietnam, and the country went crazy on him. Then he won his championship back, on his terms. You have to respect a man like that," he says.

The photograph follows the moment when Liston fell, downed by a phantom punch that no one saw and a review of the tapes would never prove was thrown. But if Liston was selling the fight, from the look of things, Ali was not buying. In the shot, he towers as an enraged Muslim leaping under his downed Lazzarus to rise, goddammit.

I finish my sandwich and start the tape. I ask Andre to talk about the death of his next-door neighbor. I explain that while I did not recall much of the story, I remember how upset he was at the time and that this seems a good place to start. "I was upset," he admits, and goes on to recount the story

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of how he and Bill and Eleanor, his elderly neighbors, became friends when he moved out to Lakeside, how one morning he was getting ready for work, when Eleanor called out to him from the porch next door. Bill, she said, had fallen and couldn't get up. And he hurried over and found the man turning blue. "Was he dead?" I ask.

"Not yet. I started giving him mouth-to-mouth. Eleanor was pacing back and forth. I told her to call 911. I had to tell her to stay on the line and what to say. Meanwhile, Bill threw up some coffee, so I thought he was coming back. Anyway, we're waiting for the paramedics, and it seemed like they were taking forever, and then when they came in..." He pauses. "You know what the first thing one of them says? 'What're you doing here?'" Andre looks at me. "Can you believe it? And of course I could tell from their expression that they were concerned about a black man in the house. And here is this guy dying..." He shakes his head. "Anyway, I told them I was a neighbor and that Bill needed help."

"Was he dead?"

"They told me to take Eleanor in the other room. When they came in a little while later, they said that he was." At the dining room table, as he talks, Andre hunkers down, a big man

going small as he concentrates. If he looks like a linebacker now, most of his life was spent as a skinny kid. When he was born, the rest of us were hoping the new baby, the last, would be a girl. What he has grown up to be is tender, easygoing, and playful. But at the moment, recalling the incident with the paramedics has stripped Andre of his faded good nature. He is angry, and like a fire catcher, his anger spreads. He speaks of the petition that circulated before he bought his place in 1982. His neighbors worried that a young black man would bring in an undesirable element. (A similar petition had gone around 15 years before, when my parents bought their home.) Andre moves forward in time, from the past to the present; he complains that he is always being watched. "Like when I go

into a store, I can feel their eyes on me, as if I'm going to steal something."

This is not paranoia speaking. I say that when I lived in New York, I visited Tiffany's. I had to go to the store manager because the security guy was so obviously tailing me that I kept bumping into him.

"What did the manager do?" Andre asks.

"Nothing. He said he was sorry, but the man was just doing his job. So I left. Which is what they wanted. The security guy was just doing his job, and his job was to keep people like me out of Tiffany's."

He nods in agreement.

I ask Andre about his first experience of racism. I expect him to recount the experience with Shawn, of being run onto the sidewalk by a pair of young white guys racing past in a pickup. But memory is peculiar and private. He instead recounts three incidents that occurred in rapid succession while he was in the fifth grade. He was stalked by a bully, called names in the schoolyard, and spit on, full in the face, by a couple of teenagers on motorbikes who whizzed past him when he was walking home from school.

The image of a ten-year-old, my brother, being spit on

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"I'm not that shy," he responds. "You just don't know me." Sometimes in the course of an interview there is a moment that opens up like a big hungry mouth and swallows all the air. It happens now. It feels like a bell jar has been dropped over me. I look at him and say, "What do you mean I don't know you?" My voice sounds flat, like I am speaking behind glass.

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Early on we learn to determine our worth from the reactions of others. If my response to Andre ignores who he really is (or has come to be), then am I mistaken in my very reactions to me? Am I then who I have come to suppose myself to be? Am I the same I call myself?

Threw out the lifeline across the dark wave.
There is a brother whom someone should save.
— Edward Smith Ufford

Is there a "maleness" factor at work that encourages distance and engagement, being at once cool and yet connected? If, I ask myself, I knew my brothers so well, would I have had to come down and interview them?

John Edgar Wideman writes that the "bedrock issue raised by the paradigm of race... is whether [one] can be someone other than a white person in this society and stay healthy, stay alive." Is there another aspect to this paradigm of race? Are we all, white and black alike, caught in early definitions of self? Do we freeze-frame our perceptions into stereotypes and limit the full uncalculated humanity of each other?

What have I done to my brothers?
I pack the Aspire at my brother York's and get out. All that is left of the sun is a deep crimson color rimming the western sky. I knock and enter, and within ten minutes (seem used up by the microwave) I am chewing and swallowing food

without much noticing, because what I am feeling at this stage is a binge craving, not hunger. I want sugar — and I don't want to call my father, who is unhappy about an article I wrote.

I tap out his number, and he picks up. He says hello, and I say, "Hi, Dad." This is the first time we have spoken since the article was published. We get into quickly enough. He tells me his feelings. I tell him I'm sure that he is unhappy and hope he will enjoy the story about my brothers. But I wonder, I have come here to find members of my family and to report those findings. His role, as he saw it, was to provide for and protect his family. He understood that as a black man this was best done by quietly going about one's life, remaining essentially anonymous. Are my job as a writer and his life as a black man and father at odds? The question saddens me, for I love my father.

York Machell, Sr., is smart, generous, and sadly liked. He grew up in Alabama, at a place and time where a man might be lynched for distinguishing himself, for being known. Today at 80, my father summons recollections of his childhood. To one of those tales, about the Alabama mine, he speaks of the mules that were born and died miles underground, working their entire lives without ever seeing the light of day. So used were they to those dim caverns underground, he likes

to say, that if ever one saw daylight, the shock would instantly blind it.

My father left Birmingham as a teenager. He carried one small suitcase and the only sure ticket out: military service. He never looked back, and there was no need to, for he carried, like each of us, his history with him. Now as I listen to him on the other end of the line, I think of those overworked mules and the blinding sunlight they would never see. I imagine a single mule guided by straps running as a halter under its head held, drawn slowly out of the dark, climbing upward where it could, the air as thinner, with a sweet fragrance. Pale light hovers ahead. The mule drops its head as it is brought forward into the light.

By the time it is outside the mine, in full daylight, it is rendered blind. This has happened as I imagine, not from the sudden brilliance of unaccustomed sunlight. Rather, the mule is blinded from that first vision of the world, a wondrous spectacle hovering not far beyond the first pale light. Here is a mule, a speck clinging to the horizon line, and the mule will never see it.

My father and I chat a little longer, then we hang up. I turn to York, setting the tape recorder down on the coffee table in the living room.

A span of 16 years does not explain what separates my older brother from my youngest. I think of it this way: York was born two years before the U.S. officially entered World



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"Do you feel anything about this?" I ask.
 "That my first wife was black and my second is white? No, I can't say that I do. I loved my first wife, and I love Thelma. They are both good women."
 "Is it that simple?"

He pauses and then shakes his head no. Until recently, York served as an assistant pastor at Horizon Christian Fellowship of East County. He knows a lot of people and gets along well with them. "I have good friends in the church," he says, "but I say we visit each other in our homes or that we're intimate! I'm not sure, but it seems to me that's a quality of neighborliness. I knew as a kid but which doesn't exist anymore. The world's just too big."

"We were blessed growing up here," he says. "It was a quiet town, and we lived in this mellow neighborhood at 19th and I Street. Not with the kinds of stresses you find now." Indeed stress has wrought havoc with York. As a child, he was severely asthmatic (said to be a psychosomatic response to stress) and had to undergo a lifesaving tracheotomy; his skin, today, is a sensitive barometer of his emotional ease; a dyslexic, he has only recently learned that his stress-filled years of school were the consequence of a learning disorder. A sickly childhood

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San Diego Reader December 7, 1995

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Over breakfast, I share with York my thoughts about that haunted quality I'd seen on his face the evening before. With our energies spent cooling out the negative responses our

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he zigzags through cross streets. At Pacific Coast Highway, we turn right, heading for the rental car center. Because they close early on Saturdays (making it impossible to deliver the car on my way to the airport), I plan to deliver the Aspire, then come back with Marcus and spend the afternoon with him. He'd take me to the airport that evening.

He drives into the lot, his German-made sedan and vanity plates embossed with his initials (MEM) setting him apart, a yacht among rowboats. I sign off and jump in with my luggage. We return to his home on the 11th floor of a building that had the year before gone co-op. Inside, beyond the wall of windows in the living room, lies a sweeping view of Balboa Park, downtown San Diego, and Tijuana. I remember yesterday Shawn saying that it was in this park that he had been fired at by someone with a pellet rifle.

The glass coffee table is massive. A vase of blown Italian glass (a gift from his mother) sits on the corner. Against the wall, a banquet stretches as long as a white limo. A baby grand piano holds one corner. The framed prints of classical Roman architecture look ready to slide down the walls from the sheer weight of their images.

Marcus takes me onto the back deck that overlooks the airport. A jet roars past overhead. It dies so low I feel I could reach up and touch its great cargo belly. A mile away, another airplane, its wings gleaming, is taking off directly into the sun. "We saw the America Cup trials from here," he points

below, to the blue harbor. It is Saturday, and Rhonda, who had spent the morning at the architectural design firm where she works, is now in the bedroom taking a nap.

My knee aches. I sit on the sofa and stick my leg straight out. I show Marcus the photograph. He picks out himself and York, because of the rings. I put the tape recorder on the coffee table. With my first question, we're in trouble.

"You ask me," he says, "about my experiences growing up black in San Diego, but my problem is that I can't remember back before I was 13 or 14." (His earliest memory of racism, he says, was with his second wife when, while living in El Cajon, a truck passed, and some young whites yelled out "Nigger lover!")

"You can't remember anything before that?" He answers that he can't. "My memory is foggy."

Today there are many children's therapists, techniques for working with unhappy kids. When we were young there was only one generally approved method: the rod. And as a child, Marcus was famous for being on its receiving end and famous as well for the rice and bananas, milk, and slices of white Langendorf bread — "comfort" food — he ate to assuage the pain of "therapy."

I did not play a varsity sport in high school. My brothers did. Shawn was on a championship football team at Grossmont. Andre played basketball. York took off for St. Augustine. Marcus played both golf and football. He was skinny then and until he went into the Navy. He came back from Vietnam mowed and heavy, as if he were wearing armor. He has remained a big man ever since.

While growing up, he says, he does not remember being close with blacks, with whites, or (as the middle child) with us,

his brothers. (I take this remark full in the gut.) Feeling isolated within the home and outside in the community has meant, he says, that he has had to work for everything he has achieved.

I don't get the logic here or the rationale behind his conclusion. "That's why I make a point of surrounding myself with people who do not think in terms of color."

I suggest that he does think in terms of color. "You have married three white women. So what are we talking here, coincidence?"

He reminds me that his earliest relationship was with a black woman. "But as for my wives, I think each one was a very fine person who happened to be white." He calls himself a product of his environment. "I grew up in Los Angeles or Oakland, where there is a large black middle-class community, the choices I made, from the women I met and fell in love with to the work I do, all that would have likely been different." I explain that as a black businessman married three times to white women, driving a Mercedes-Benz, and living in a condominium overlooking the park, he represents a certain social type. Whether he was himself as fortunate or having worked for what he has, does he not feel that oppressive conditions still hold for the black man?

"Certainly prejudice and racism continue to exist. But I try not to let it bother me."

Unlike my two younger brothers, neither York nor Marcus acknowledges deep connections within the black community. I ask what the police beating of Rodney King that sparked the L.A. riots meant to him.

"It told me that our liberal justice system is in trouble."

Maybe the system is a mess, but I'm not sure the fault lies solely with the liberals. "Statistics," I say, "show that the judicial system,

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however you characterize it, is more likely to work in favor of a white person over a black."

Probably so, he answers, but cautions that statistics can be used any number of ways. I ask and am told that he does not approve of affirmative action. ("Do you think a quota system is good?") I suggest that the white good-old-boy network is also a quota system.

"Racism," he replies, "will always be with us."

As we ramble over the conservative landscape, he makes approving sounds about Clarence Thomas, the black Supreme Court justice about welfare cuts and the strict monitoring of the poor. ("They could get a job if they really wanted to.") Marcus calls himself a moderate. He believes in the power of the individual to create his destiny.

I am beside myself. "You're nuts," I tell him, and he laughs. Marcus seems to me to speak in the way of so many Americans who currently find themselves disaffected. He espouses a political position while remaining essentially nonpolitical, thus seeing the world in terms of personality and individual responsibility, hence, of praise or blame. While he speaks with breathtaking assurance that puts my own wobbly liberal views to shame, his views are inconsistent. For example, his ethic of individual determinism is at odds with his claim that he, himself, is a product of his environment. "This country," he says, "faces dangers from unions, the welfare state, and unemployment. The big three that brought England down."

(I tell myself the danger is real. I'm just not sure backing the unions, drastically reducing aid to the poor and unemployed is the way to address it.)

"Hi!" Rhonda appears, disheveled. A honey blonde, warm and affectionate, she is from Down Under and even her "Hi" has that Australian twang. She goes into the kitchen to fix dinner. Marcus and I wind down the interview.

He says growing up in San Diego allowed him to follow what he calls a moderate path, and he's glad for that. He quotes Martin Luther King, saying he has been lucky that he has been judged not on the color of his skin but the content of his character. (I remember that yesterday Shawn said the same thing, offering it as a hope for his son.) Maybe, Marcus admits, he has been like the orchid burying his head in the sand, but "life is difficult enough as it is without having to agonize over the issues of race that you seem to be troubled by."

He goes over to the baby grand that turns out not to be a piano but a synthesizer housed to look like a baby grand piano. If objects speak symbolically of their owners, and Shawn with his fish tanks, Andre his photograph of AL, and York the dark painting hanging in the sun, then surely this electronic sound system speaks of Marcus. It is advertised as completely self-contained, with an 88-note keyboard and 100 sounds of "breath-taking authenticity,"



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Because I know him to be both intelligent and sensitive (despite what he has chosen to say in the interview), I wonder how much he truly cares about these things. Are they diversions, narcotics used to ward off the pain of everyday life?

Rhonda announces supper. We sit down to a creamy pasta primavera, tossed salad, and white wine. Over our meal, the pair trade remarks, gently chiding each other. They have been married a year. In their give and take, two things become clear: They are enormously happy, and Marcus, who holds some opinions that I think are wrong-headed, maintains a kind of integrity evidenced in the quality of their relationship. What am I to make of that?

For dessert Rhonda has baked flaky apple tarts, topped with big scoops of vanilla ice cream that for me provide a sugar rush that has not subsided by the time I take off from Lindbergh Field two hours later, strapped in and accelerating fast into the night air, on the way home.

The guide pattern of lights of the airport drop away. Air flight leaves me restless. Tonight, however, my feelings of distress are acute. I feel small and lonely. Earlier, Marcus had pointed from his back porch to where the America's Cup defender trials were held. Now far below lies the water route taken in the elimination trials. Stars & Stripes, capturing the Citizens Cup over Mighty Mary and Young America, had won the right to sail against the New Zealand team's boat, Black Magic. It has been a strenuous two-day, I wonder how close New Zealand is to Rhonda's Australia. I play the names in my head: Stan & Stripes, Young America, Black Magic. With the right verbs, they combine nicely as a metaphor for U.S. race relations.

There was another metaphor that had made news earlier in the spring, when a team of molecular biologists published their findings on genetic ancestry in Science. The researchers had examined a tiny portion of a single gene from the Y chromosome in 18 ethnically diverse men from widely scattered parts of the world. Determining the rate at which human genes mutate and analyzing the genetic snippets, the research team concluded that every man now on earth is related to every other man, that we each share a common ancestor who lived in Africa roughly 270,000 years ago.

"Thus, in a sense," writes Sean-Paolo, translating the findings

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into that single metaphor I remember months later. "Every-one on this planet looks like an African." That each human wears the face of Africa is to say that all men, everywhere, are African. Thus all who reside in the U.S. are African-American — black, white, yellow, red, and brown. I ran through my list of African names for "brother," Nkomo (South Africa), Abasi (Yoruba), Dany (Hausa). Genetics, I know, doesn't much matter. We are what personal histories and daily behavior make of us. But it was pleasant thinking that Africa, condemned for centuries as backward and uncivilized, should have been the place of our origin.

When I think about it, I'd left home early the day before to interview my brother. Returning, I feel I'd somehow lost a little of each of them. (This is why I feel small and lonely.) But if I had lost them — or at least some assumptions about them — recalling those research findings and recognizing their implications means that at some level I am returning with a couple of billion more.

What a trip. The man of flesh and blood: the one who is born, suffers and dies — above all, who dies: the man who eats and drinks and plays and sleeps and thinks and walks the man who is seen and is heard, the brother, the real brother.

—Miguel de Unamuno

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We each, my brothers and I, live in homes with pleasing and attractive things at hand. No one has spent a day in jail. We are not afflicted with AIDS, drug addictions, or (for the moment) unemployment. Karl Marx claimed socioeconomic class more strongly

One of my great-grandfathers was born a slave. He, like his son, my grandfather, and my father, each in his time, was gifted with motive and intention (essential to creating and maintaining a middle-class life), and each had found the means by which to actualize these. The same can be said of my brothers. And, all things being equal, so it will be for Little Shawn and the next generation.

Standing, we link together as a chain in that combustible match of color and gender: the black man. In our culture, brothers sometimes use another word by which we are known. We call each other "Blood."

If my brothers and I feel ourselves (in Unamuno's words) not enough "seen or heard" when we are together, surely the willingness to criticize that lack indicates a level of communication, a vulnerability, at once deeply rooted and rare. Surely Andre was "real" when he told me I was not "knowing"; and he was generous when he said it did not matter, between us. And so each of the others. They expressed their differences and showed me

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Jesus says in the Gnostic Gospels that if you "bring forth what is within you, what you bring forth will save you. If you do not bring what is within you, what you do not bring forth will destroy you." I worry what this may mean for the nation as a whole, but I have no fears here

James Baldwin wrote of the relations between the races as "literally and morally, a 'blood' relationship, perhaps the most profound reality of the American experience, and we cannot begin to unlock it until we accept how

(aspire?) to answer so large a question. Yes, the black man faces serious challenges, but having survived slavery, Reconstruction, and all the rest, I expect him to pass through this too. This is not to address whether the African

two afternoons seemed, when Little Shawn's balloon whipped out of his grasp and lifted. In his child's heart, his blue balloon was a thing of joy, beautiful, timeless, and much prized. But now it was suddenly drifting

goodbye for what was quickly on its way to being gone forever. But of course it was not lost. Nuclear physicists at Berkeley and Tibetan Buddhist monks in the Himalayas share with us the knowledge that nothing is lost, that appearances simply change.

Shawn's balloon was never lost. Yesterday, he'd said goodbye and watched as it flew upward and became, so very quickly, the sky itself. ■

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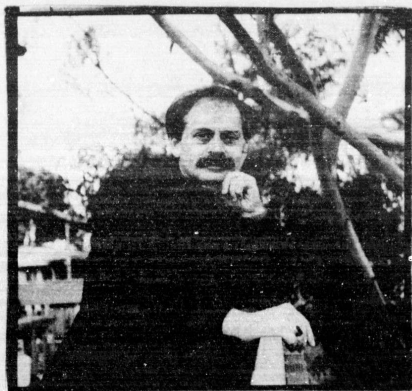
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A LOCAL PROFESSOR'S HUNT FOR GOD

BY ALEXANDER THEROUX

Cartoonist Will Eisner back in 1978 in a dark if witty one-panel drawing, memorable to me because that just sufficed the black disappointment of my girlfriend having broken up with me and, of course, blamed it not on fate but on God—Catholics, who have never been vaguely theological, tend to take things personally—showed a hapless, begging, low in a tenement looking imploringly skyward, with the caption reading, "If God requires that men honor their agreements, then is God not also obligated?"

What God's obligations are, if we can allow ourselves to be fashionably heretical for a moment, is not the subject of Richard Elliott Friedman's new book, *The Disappearance of God* (Little Brown, \$24.95), but one rather aligned to the even more distressing question: Where has God gone? I thought it an oddly unpredictable preoccupation for someone who lived in casual, sun-dappled San Diego, a city that is



Richard Elliott Friedman

Edenic in so many ways, and looked him up after reading his book. Theology is not popular reading. Not here. Not in Boston, where I am from and due back shortly. And right off I could see that Friedman's book, while possibly topical, is mainly scholarly, the outgrowth I felt (and I was right) of lectures given over the years at the University of California, San Diego, where he holds the Katrin Chair in Hebrew and Comparative Literature. What Friedman does is probe a chain of mysteries that concern both the presence and absence of God, although I've always felt that absence is a form of presence, in what I argue of expectation, not

Why does God, who is known through miracles and direct interaction at the beginning of the Bible, gradually become hidden, leaving humans on their own by the Bible's end? Why does he hide his face? Why the diminishing presence of God? And does the void he has left in his space force the growing up of mankind? Has mankind grown? The book is subtitled "A Divine Mystery." But it is really the story of the narcissistic wound mankind has felt since the days of the Pentateuch. God walked with Adam, personally closed the Ark, spoke to the Israelites, and so forth. He last "appeared" to Solomon. He last "speaks" to Elijah. Personal miracles have ceased. There are no

bullshit, it is the worse for that. I have never found "The Bible as Literature" courses worth an awful lot. They are usually run by soulless and preening little academics who believe in exactly nothing in terms of faith and often can't—or, even worse, won't—distinguish between Jesus Christ and, say, Edmund Spenser's Red Cross Knight. And so, you ask, why don't they just teach literature? But that's just what they are doing! And so all the earnest and befuddled students walking away from such courses at the end, in having expected a lot or little of spiritual growth by way of the classroom, might just as well expect Howdy Doody to win the decathlon next summer at the Olympics in Atlanta.

Friedman himself, 47, studied for three years at the Jewish Theological Seminary in New York to become a conservative (not orthodox) rabbi. A slim, somewhat dapper, reflective fellow, he lives with his wife, Randy Linda, in Hillcrest. A lawyer, presently doing a Ph.D. in legal anthropology, Randy Linda interned at the U.S. Supreme Court under Justice Burger and was once a prosecutor under Janet Reno in Florida. Friedman was born in Rochester, New York, but grew up in Miami, Florida, which he is quick to point out can't compare with San Diego. "I love this city, its weather, the people. My only complaint is its overly rapid growth and any potential Los Angelesization. I call it the Garden of Eden." No small compliment from a distinguished legal scholar.

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I asked Friedman right off if he believed in God, as we sat on a warm afternoon at an outdoor porch table, but he only smiled and explained how, as a scholar—and his book to a degree inevitably depends on a certain amount of objectivity for much of its value—he can

take the side of the fideists who call upon God personally or rail along with Friedrich Nietzsche at the chaos of the universe, a world Nietzsche, I suspect, badly wanted to run himself. Nietzsche is not only an important point figure in *The Disappearance of God*, especially in his driving but intrepid contentiousness, his "battle," with God, but he remains for Friedman a kind of brave Prometheus figure who was willing without stint to face the major questions of life that most men not only avoid but often in a cowardly way transmute into hollow virtue and false piety. In his refusal to play that game, in his insistence

man in that struggle," says Friedman, "is Nietzsche, who alone of the many philosophers was willing to recognize the existential burden of a Godless world."

Nietzsche, who died in 1900, saw the legacy of, even predicted a fate for, a world without God—World Wars I and II, the Holocaust, the Armenian genocide, loss of a sense of place, etc. I have always felt that Nietzsche in a very real sense envied God in his admiration of him—aren't I envy and hope often the same thing?—and was jealous of Jesus Christ. A particular fascination of Nietzsche's was Dostoevsky's character in

"The Legend of the Grand Inquisitor," that by "miracle, mystery, and authority" as levied by the church we are often robbed of our freedom—and, even worse, we are often more ready to give it up, so morally burdensome is it to us who have to be responsible for it. Science in so many ways in our century has usurped the God function, and the implications of this are part of Friedman's analysis. He looks at the "Big Bang" theory of the origins of the universe and at the Kabala, both, in order to try to frame for us not only the concept of a theocentric world but also the step-by-step human responses necessary to deal with a cosmos from which, at least in terms of appearances, the Divine presence is distant history.

I asked Friedman why he thought God had disappeared. It seems such an unlikely preoccupation, even if a professional one, for a young and successful fellow living happily in a modern cedar and glass canyon house in San Diego, California.

"The name Israel, first of all, means to struggle with God. Fighting! And in a very real way God blesses man for it. It's not that humans are bad and that God is good. It's not even because of human sin. Who can ever fully explain such a silence? If because humans are human and God is God. The breathing space is necessary for growth."

Bible scholarship has been Friedman's forte for longer than his teaching life and goes back to his days as a student studying under Frank Cross, professor emeritus at Harvard, the great Bible scholar. For one thing, he traveled all over Israel and throughout much of the land that made up the ancient world of Scripture. "I happened to be doing my junior year abroad at

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"Living there, of course, whet my appetite for the historical. How could it be otherwise? You stop and think, you know: King David walked on that spot! There were excavations going on in Jerusalem then, as now, and one of them, an eight-year dig called the "City of David" project, an Israeli undertaking endorsed by the Hebrew Institute of Archaeology,

I was struck by the incredible rarity of such an object in an age when we are nowadays trying to find the real ruby slippers of Judy Garland and attempting to restore, when we can find them, the old celluloid films of the silent era. (Something like only seven or eight films of the first ten years of filmmaking remain extant.) How aston-

**I HAVE ALWAYS FELT THE
REAL SENSE ENVIED GOD
— AREN'T ENVY AND
THING? — AND WAS**

it turns out, dug up in Jerusalem, is nothing less than the autograph of one of the authors of the Bible! Friedman positively lights up. "It is the name, pressed into clay and only the size of a

AT NIETZSCHE IN A VERY
HIS ADMIRATION OF HIM
HOPE OFTEN THE SAME
ALOUS OF JESUS CHRIST.

professors of subjects that are vivid and open to continuing change, often talks about Bible studies when he gets together with his colleagues and friends. San Diego, you say, is an unlikely place for such things? Interestingly enough, UCSD, where Friedman a few years ago was voted the outstanding teacher at Revelle College, has become a kind of hotcupboard of Bible studies. "We are the best in Bible studies in the country," says Friedman, "at least I make that claim. We have two of the greatest scholars in Bible studies with us now. David Noel

Nowadays we suffer, the best of us, from what Hegel called "unhappy consciousness." Man is aware of himself as divided, as a split self, as having a true self, which longs for God perhaps but cannot find him, and a false self, which clings to the world and to worldly things. "We are a generation of a profound moral lack," writes Friedman, concurring to a degree with the restlessness in our generation that Hegel found in his own. Hegel believed that man needs

"When

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
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piece, which I will save and use to educate others on the dynamics of the sea.

Teresa Platt
The Fishermen's Coalition

No Refund

Not sure who Thomas K. Arnold is, but his news tip ("City Lights," November 16) about cyber law was really old news — maybe even, dare I use the P-word, The same news appeared in *Newsweek*, August 28, 1995, edition and

was already a month old. I think a refund by Mr. Arnold to the *Reader* is in order.

Richard Lepper
Yokosuka, Japan

We got this story independently from local court files.

Pierced Tongue

I just noticed the Dream Girls "Last Ad for Us" in your November 16 issue. What gives here? I've always enjoyed the *Reader* as a welcome alternative to a deluge of mainstream newspapers. The stories and format usually rank at the forefront of original thought and exploratory concepts. Why don't these guidelines extend to your advertisers? Have you been forced to succumb to society's extreme attempts to homogenize our surroundings and dictate what is acceptable? I had hoped the *Reader* could resist conforming to the current cultural trend of over-regulation. You've truly disappointed. Incidentally, I find the pierced tongue advertisements in your rag offensive, but I can choose to look away.

Kathy Pacheco
San Diego

Can't You Read?

Answer to Bishop McKinney's flock letter by Judge Del Rio ("Has Bishop McKinney Fleeced His Flock?" November 2).

The money facts speak for themselves. How delighted we were to open up the *Reader* and find Anne Albrecht's article about *Flower A. Newhouse's* *Angels of Nature* on the cover page of the *Calendar* ("Highlights," November 2). Not only was the article well written, it was placed for all eyes to see. To the editor of this book, along with the artist/illustrator, it was a heartwarming surprise. We have had the pleasure of sharing this article with our friends at Queen's Heaven Retreat, and everyone was impressed with your paper's recognition and quality.

Flower Newhouse was one of those rare souls who comes along perhaps once in a century. Her books and lectures on the angels go back to the 1930s during a period when there was little widespread interest in this subject. The overnight popularity of *Sophy Burdum's* book at the beginning of this decade changed this dramatically, for which we are grateful. Still, with few exceptions, most of the books which wittily followed focused on angels manifesting as human beings. *Flower's* work, while recognizing this possibility, was based entirely on her unclouded clairvoyance which beheld angels and nature beings as they naturally appeared to her daily. I once heard her say she had only time to share with others but

\$1,800,000 had this to say on October 12, 1995: "Hope that St. S. appreciates what you have done for them." And on September 15, 1995, they said, "Your recent negotiations on behalf of St. S. Church with the Internal Revenue Service regarding the levy on the church's bank account is additional evidence of your professional advocacy and competent representation of the church."

If you want the rest to come out, just keep writing and make me defend myself. Your fleeing letter, attempting to blame me instead of your bishop not only displays your ignorance of the facts, it displays your ignorance.

James Del Rio

Dactylogically

It's bad enough that I correctly deciphered your "Signing Off" (November 2) puzzle and didn't win a shirt. But then you go and publish the answer (November 16) and it's wrong. The first word should have been *dactylogically*, not *dactylogically*. Please feel free to right these two wrongs by publishing my name and sending me a *Reader* shirt as a consolation prize. Thanks!

For those who are interested, Mesa College regularly offers excellent courses in dactylography (fingerspelling).

Kathy Timco
La Jolla

Unclouded Clairvoyance

How delighted we were to open up the *Reader* and find Anne Albrecht's article about *Flower A. Newhouse's* *Angels of Nature* on the cover page of the *Calendar* ("Highlights," November 2). Not only was the article well written, it was placed for all eyes to see. To the editor of this book, along with the artist/illustrator, it was a heartwarming surprise. We have had the pleasure of sharing this article with our friends at Queen's Heaven Retreat, and everyone was impressed with your paper's recognition and quality.

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1 percent of all she saw. Thanks to you, many of your readers will have the opportunity to appreciate her unique perspective.

Stephen Isaac, Ph.D.
Jonathan Withshire
The Christward Ministry
Escondido

Bomb-Chucker

I've always enjoyed the combination of Dave Stampone, Gina Arnold, and Steve Esmedina as the music critics for the "Of Note" section. I don't think I've run across as interesting a trio of music writers anywhere else.

I rather hate to admit it, but I generally agree with Gina Arnold's expressed opinions. She's a "bomb-chucker," but she's never dull. Esmedina is the Duncan Shepherd of music criticism. He disapproves of everything, but at least he explains the reasoning of his position such that I can usually glean some useful information about the artists he covers. Stampone's style combines an encyclopedic level of research with a few choice volgarities. "Of Note" was always the first section I flipped to.

It now appears that Why-

nott and St. John are to become permanent fixtures. They're not bad writers. They just happen to be the publisher's best friend. They like everything they review. What's more, they like an artist because the artist is good and the artist is good because they like the artist. This circular reasoning doesn't tell me much about the specific strengths or weaknesses of an act.

Bring Stampone and Esmedina back to "Of Note." If you can't do that, then just bring back Dave Stampone.

John B. Von Pasenheim
Pacific Beach

Where's The Comics?
Wind howled through the cut-out windows of the cardboard shack. The half-eaten meal of lard and coon-tail stew lay in a heap at Grandma's feet.

"Tawl come over here, Bessie Sue," said Grandma, rubbing his crotch and eyeing his nubile granddaughter lasciviously. Bessie Sue was hardly Rhodes University material but quickly took the old man's meaning.

"I can't hear yawl," she said, pointing to her mouthful of lard and coon-tail stew.

Grandma didn't get the connection.

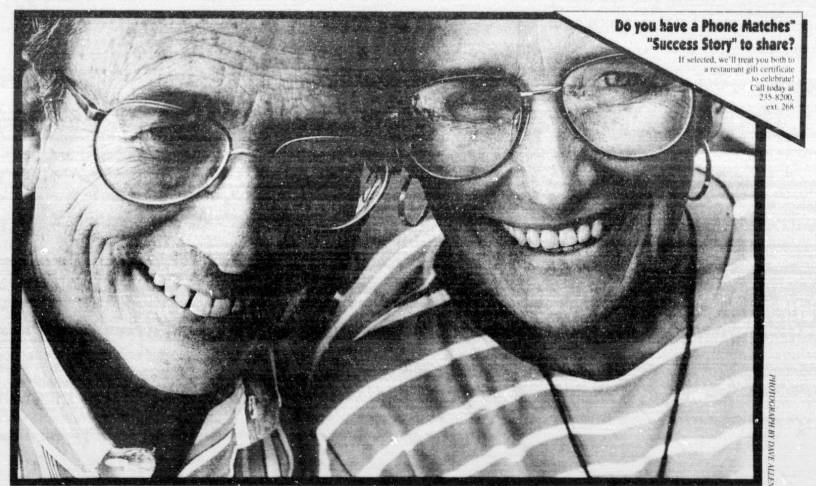
"Now don't expect no help from yore maw," he chided. "Five minutes after the relief check come, she were down at the company store a-gittin' her opium prescription renewed. Matter o' fact, she's presently overdosed dead. I'm fixin' to stuff her in the turnip patch soon's we-uns conduct our little business."

Bessie Sue felt a sinking, sweating stomach snap. "An' don't expect no help from yore brother Billy Sue," the old man leered. "He's jes' licks he were in drag when I hit on him 'bout a hour ago. He hitched up that red suede skirt with his initials on it and commenced to suck that shore off its hinges. That don't leave but me an' you."

"An' Maw," Bessie Sue said desperately, remembering how father had beaten his 750-pound common-law wife after finding her with her second cousin's half-brother.

Varus Christ, every week with this stuff, but where's the comics?

Seonamb Ceallach



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

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

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

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

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

Will: We get angry and we fight, but there seems to be an unbreakable connection between us that we never attack or jeopardize.

Mary: I've encouraged some friends and neighbors to try Phone Matches. I think we've proven that you don't have to be young and extraordinary to meet someone.

Will: In this fractured, mobile society, we no longer have a thoughtful aunt who's going to introduce us to someone. I see Phone Matches as a replacement for a lack of community. It's one of the new technological advances that really works.

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the world plus \$10,000. Drawings will be held every two hours from 2pm to midnight. So come early and stay late because you must be here to win.

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Calendar

Toast of the Town

Gingerbread City Show and Auction

Have you noticed the crisp happiness in the evening air? The faded yellow of the afternoon light? The strings and strings of festive lights blossoming from bushes and rooftops? The merry cardboard reindeer appearing overnight, like mushrooms, on sundry, well-trimmed lawns? The bouncy, jolly walk of throngs crowding with lemming-like urgency into our local shopping centers? The wild, anticipatory look in the eyes of children?

The holidays are once again upon us, and so is the Epilepsy Society's annual "Gingerbread City" contest and auction! It's a riotous display of food, talent, and holiday goodwill. Local architects and lay people compete to design, bake, and build the most elaborate and imaginative structures entirely from edible materials. Last year's first-place winner, prepared by Le Meridien Hotel's pastry chef, was a fantastic, utterly scrumptious recreation of the Gothic Notre Dame Cathedral in Paris, France.

Since entries to the contest are judged by "most unusual concept" and "most original design," to name but two criteria, I have gone all out. My entry to San Diego Epilepsy Society's 1995 "Gingerbread City" contest is entitled "February 13, 1945" and depicts in lavish detail the WW II fire bombing by Allied forces of Dresden, Germany.

Imagine, if you will, an edible diorama measuring a little under three square feet that strives to represent Dresden's 4000 acres of historic buildings as they appeared after 10:00 p.m. on that apocalyptic night in February 1945. In less than four hours, 872 Lancaster bombers dropped more than 3300 tons of incendiary explosives on the city, reducing vast stretches of it to charred rubble, thereby making my task of re-creation much easier. My aim was not so much to depict Dresden as it appeared before the Allied raid, but rather to show the city as it looked while being consumed by countless hellish firestorms. (Baking, quite frankly, has never been my strong suit.)



While Dresden's residents had been gleeful supporters of the Third Reich at the beginning of the war and had even danced and sung in the streets after conducting their own savagely thorough Kristallnacht, their feelings for Hitler on the night of February 13, 1945, were somewhat mixed, and I tried very hard to give voice to this unique ambivalence in the eyes of 35,000 scorched gingerbread "victims" of the fire bombing I used in my display. Using a blowtorch, I burned each one of them to a glistening jet black and even glued charred shuddered wheat to their ginger-flavored "scalps" with an egg white and sugar

"Hansel & Gretel Chalk" by Heidi Rogers

mixture in order to achieve a horribly realistic effect of singed hair. But my zealous attention to detail did not stop there.

My true piece de resistance was the painstaking scale model I created of Dresden's once-magnificent Frauenkirche, the 18th-century architectural marvel of a church designed by George Bahr. Using 50 pounds of flour and equal measures of butter and blackstrap molasses, I worked for three weeks to render the structure exactly as it had appeared

before the Second World War. Upon completion, I loaded the enormous confection onto a truck and took it to San Diego City College, where I shoved it into a kiln used by ceramics students and had my Frauenkirche baked at 1800 degrees Fahrenheit for 48 hours. The resultant wreckage was magnificent. History buffs will be pleased to note that my "most unusual" Gingerbread City even depicts the Dresden Municipal Zoo on the night of February 13, 1945—complete with a carbonized stampede of miniature zebras and apes fleeing from their sizzling cages. Those with extremely keen eyesight will be amazed to discover that in the wreckage of one of the display's homes, I have gone so far as to reconstruct scrupulously the bedroom of a typical Dresden child, including the historically accurate "Bombs on England" board game he or she may have played with his or her ill-fated friends. (The player who bombed Winston Churchill ten times won.)

But the contest's other entries are, I must caution you, less honorable to historical accuracy. It is rumored that the pastry chef of the Sheraton Harbor Island has slaved over a whimsical medieval castle replete with gnomes and dragons. While no doubt charming, gnomes and fanciful dragons have no business in such a competition. One need look no further than the story of Hansel and Gretel to appreciate gingerbread as a medium uniquely suited for expressing themes of menace and stark terror. With this in mind, I have already begun to sketch plans for next year's entry to the Epilepsy Society's contest: the Siege of Stalingrad.

—Abie Opincar

Entries for the Gingerbread City contest will be on display starting at noon, Friday, December 8, at The Palladium, 777 Front Street, downtown.

The auction begins promptly at 6:30 p.m.

Free. For further information, call 296-0181.

- Local Events: Highlights and Guide** page 59
- Classical Music Review and Guide** page 72
- Art Review and Museum & Gallery Guide** page 74
- Theater Guide** page 79
- Pop Music** page 84
- Movie Review and Guide** page 108
- Restaurant Reviews and Guide** page 114

LOCAL EVENTS

Calendar LOCAL EVENTS

Fun with Vanity

Del Mar Chapter of the Great Books Reading and Discussion Group will discuss Ecclesiastes

Ecclesiastes is a portion of Scripture so interwoven with everyday experience of good living conditions along Highway 79 through Carmichael State Park and along Sunrise Highway through the Laguna Mountain Recreation Area. More limited opportunities exist on Palomar Mountain and on the Los Coyotes Indian Reservation (home of San Diego's highest peak, the 9,133-foot Hot Springs Mountain).

Hike in San Diego County's High Places to take advantage of December's characteristically clear air. From spots such as Carmichael Peak in Carmichael Ranches State Park, Wooded Hill in the Laguna Mountain Recreation Area, and Boulder Hill of Palomar Mountain State Park, visitors stretching a hundred miles across the Pacific Ocean are not uncommon at this time of year. Look for the dark profiles of Santa Catalina and San Clemente Islands, lying northwest and west of San Diego, respectively.

Wilde and Plant Walks take place every weekend at the Blue Sky Ecological Reserve. Subjects for outings this week include: "Early Morning Hike" (7 a.m.), "Habitats of Blue Sky" (9 a.m.), and "Sunrise Hike to Blue Sky" at 4 p.m. on Saturdays, December 9 and "Discovering the Canyon" at 9 a.m. on Sunday, December 10.

Find a volunteer for each 1.5-hour walk to explore the oak, live-oak, and shrub-covered hillsides of arroyos and plants. Wear comfortable walking shoes and carry water. For further information, call 464-7726. Walks are free. Find the reserve on Lytle Road, one-half mile north of Lake Poway, San Diego.

Hike the Area Known as Bernardo Bay, on the south shore of Lake Hodges, from 9:30 a.m. on Saturday, December 9, with a leader from the San Diego River Valley Park. Expect a two-mile, not strenuous hike. Bring water. Free. Call 235-5400 for information, directions, and the required reservations.

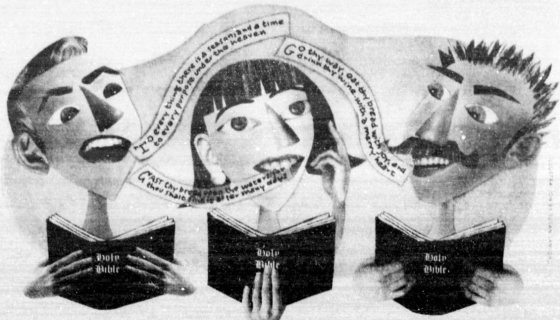
A Bird Walk hosted by the San Diego Audubon Society is slated for Saturday, December 9, at 9 a.m. The walk will feature migratory water birds and native plants. For more information and directions, call 436-3941. Free. Rain cancells.

Native Plants are the subject of a walk through the Tijuana River National Estuarine Reserve, the 2,000-acre wetland immediately south of the international border, on Saturday, December 9, from 9 a.m. to 11:30 a.m. The walk will be led by a naturalist from the California Native Plant Society. Meet at the corner of 10th Street and J Avenue in Imperial Beach. Fee, \$75-\$81. No reservations required.

Endangered Habitats will be discussed by Debra Landa Stedler and George Pollock during a hike in the Volcan Mountain Wilderness Preserve on Saturday, December 9, from 9:30 a.m. to 11:30 a.m. The hike will also discuss some of the reptiles that live on the mountain.

To reach the spot, drive to Imperial, then take Farmer Road 2.2 miles, turn right on Wynola Road and drive 100 yards. Turn left, back onto the continuation of Farmer Road, proceed 100 yards and park on the shoulder of the paved road to the preserve sign on the right. For additional information on this free hike, call 763-2811. There are no streams, bring water and lunch, and wear sturdy shoes for this five-mile round trip.

The Palm Spring in Anza-Borrego Desert State Park was an important water source for the aboriginal people through Corral Valley. Explore the site of the campsite on Sunday, December 10, from 10 a.m. to 2 p.m.



Residents of San Diego County will have an opportunity for this exercise at the monthly meeting of the Del Mar chapter of the Great Books Reading and Discussion Group, Bartlett's *Familiar Quotations* includes 44 from Ecclesiastes; the Oxford Dictionary of Quotations, 41. Famous authors have borrowed titles, too: Ernest Hemingway's *The Sun Also Rises*, Edith Wharton's *The House of Mirth*, Henry James's *The Golden Bowl*, and Sade's *Justine*. The Silver Cord.

Fragments of common speech drift through the Bible verses: "Cast thy bread upon the water," "Eat, drink, and be merry," "No new thing under the sun." The most famous passage, often included in funeral and memorial services is 1:1-8, beginning, "To everything there is a season, and a time to every purpose under the heaven." In the 9th the birds made this famous line in the song "Turn, Turn, Turn."

The book opens, "The words of the Preacher, the son of David, king in Jerusalem." Vanity of vanities, says the Preacher, vanity of vanities! All is vanity. After fivefold repetition, the key word strikes like a crystal across the parallel music of the verses until its incremental force gathers to a crescendo in 12:8, "Vanity of vanities, says the Preacher, all is vanity."

Christine Murphy, who founded the chapter four years ago, says they met in her condo complex until a fee was required to crash a book. The first time she open it, one appreciates a volume that is seen. But if the edition I own is the same as that of the discussion club members, the minor margins are so narrow that key words down in the gutter, I had to wrestle until I switched to a copy that looks more like a large prayer book with red edges and simulated leather cover—a book well made that opens flat, with margins that let me deal with the text easily.

Murphy says guidelines by the national center are designed to address interpretive questions and protect against unproductive discussion. Adults of all ages, both men and women,

who reads herself to sleep at night is no problem, but multiply her by a dozen, and what you have is a book club. Potentially, not this book club, where no one seems in danger of nodding off.

—Madeline Del Vecchio

Del Mar chapter of the Great Books Reading and Discussion Group will discuss Ecclesiastes Friday, December 9, 7:30 to 9:30 p.m. Second Floor Board Room of L'Auberge Hotel, 1540 Camino del Mar. Free. Visitors welcome. For information, call 788-7742.

Unwind in a cozy coffeehouse or restaurant. Treat yourself to a manicure. Or wander through unique shops filled with toys, music, games, posters, cookies, candies—sumptuous little pleasures that will revive your holiday spirit. Stop in often for a little peace on earth!

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 price address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information. Do not send photos. Do not send photos.

BAJA

The Tropic to San Vicente Off Road Race for all kinds of vehicles takes place from Friday, December 8, through Sunday, December 10. Routes and other information, call 011-52-96-27-42.

A Painting and Photography Show, with work by Palacios, Cotto, Scully, Angulo, Salazar, Alvarado, Velazquez, Andrade, Ruiz, and Zedillo, opens at Galeria Nina Museum with a reception from 5 p.m. to 8 p.m. on Friday, December 8. Find the gallery at Calle 1A, 1452, in the Zona Centro area of Tijuana. Regular hours are Tuesday through Sunday 11 a.m. to 6 p.m. 011-52-66-85-21-66.

A Concert for Christmas and Peace by soloists from the University of California will be presented at 8 p.m. on Friday, December 8, at the Tijuana Cultural Center. The center is located at Paseo de los Héroes and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-27-42.

Omnimax Films. The Secret of Life on Earth shows daily in the dome theater at the Tijuana Cultural Center at 5, 7, 9, and 11 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. Featuring space scenes week days at 4 p.m. daily, with additional showings at noon and 2 p.m. on Saturday and Sunday.

The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. Admission is \$4 U.S. For more information, call 011-52-66-84-11-11-8302.

OUTDOORS

Shorebird Watching enters its most agreeable season this month, with migrant and resident birds sharing common winter grounds. Egrets, herons, terns, and a variety of other species provide endless entertainment as they graze the business of fishing and feeding in San Diego County's remaining coastal wetlands. Publicly accessible wetlands include the following (listed north to south): San Luis Rey River mouth, Buena Vista Lagoon, Agua Hedionda wetlands, Batiquitos Lagoon, San Elijo Lagoon, San Diego Lagoon, Los Peñasquitos Lagoon, San Diego River (lower channel south of San Marcos Drive), Sweetwater River marsh, southwest San Diego Bay, and Tijuana River Estuary.

Cross Country Skiers are in for a short frost treat this month and next as winter storms intense enough to drop several inches to two feet of snow hit San Diego County's higher

mountains. As the clouds are clearing, you may be able to take advantage of good skiing conditions along Highway 79 through Carmichael State Park and along Sunrise Highway through the Laguna Mountain Recreation Area. More limited opportunities exist on Palomar Mountain and on the Los Coyotes Indian Reservation (home of San Diego's highest peak, the 9,133-foot Hot Springs Mountain).

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Wilde and Plant Walks take place every weekend at the Blue Sky Ecological Reserve. Subjects for outings this week include: "Early Morning Hike" (7 a.m.), "Habitats of Blue Sky" (9 a.m.), and "Sunrise Hike to Blue Sky" at 4 p.m. on Saturdays, December 9 and "Discovering the Canyon" at 9 a.m. on Sunday, December 10.

Find a volunteer for each 1.5-hour walk to explore the oak, live-oak, and shrub-covered hillsides of arroyos and plants. Wear comfortable walking shoes and carry water. For further information, call 464-7726. Walks are free. Find the reserve on Lytle Road, one-half mile north of Lake Poway, San Diego.

Hike the Area Known as Bernardo Bay, on the south shore of Lake Hodges, from 9:30 a.m. on Saturday, December 9, with a leader from the San Diego River Valley Park. Expect a two-mile, not strenuous hike. Bring water. Free. Call 235-5400 for information, directions, and the required reservations.

A Bird Walk hosted by the San Diego Audubon Society is slated for Saturday, December 9, at 9 a.m. The walk will feature migratory water birds and native plants. For more information and directions, call 436-3941. Free. Rain cancells.

Native Plants are the subject of a walk through the Tijuana River National Estuarine Reserve, the 2,000-acre wetland immediately south of the international border, on Saturday, December 9, from 9 a.m. to 11:30 a.m. The walk will be led by a naturalist from the California Native Plant Society. Meet at the corner of 10th Street and J Avenue in Imperial Beach. Fee, \$75-\$81. No reservations required.

Endangered Habitats will be discussed by Debra Landa Stedler and George Pollock during a hike in the Volcan Mountain Wilderness Preserve on Saturday, December 9, from 9:30 a.m. to 11:30 a.m. The hike will also discuss some of the reptiles that live on the mountain.

To reach the spot, drive to Imperial, then take Farmer Road 2.2 miles, turn right on Wynola Road and drive 100 yards. Turn left, back onto the continuation of Farmer Road, proceed 100 yards and park on the shoulder of the paved road to the preserve sign on the right. For additional information on this free hike, call 763-2811. There are no streams, bring water and lunch, and wear sturdy shoes for this five-mile round trip.

AN ADVENTURE FOR THE SPIRIT!

Bright and beautiful, the Bazaar is resplendent and enchanting for the holidays. Enjoy a festive shopping and dining adventure and catch our holiday spirit!

HOLIDAY ENTERTAINMENT IN THE BAZAAR DEL MUNDO Courtyard

SAT., DEC. 9
12 & 3pm - Rene's Marionettes
12:30 & 2:30pm - Santa & his Elves
3:30 - 5pm - "Tubadours": Victorian Quartet
SUN., DEC. 10
12 - 1:30pm - Christmas Chorales
1:30 - 3:30pm - Renaissance Troupe
3:30 - 5pm - "Tubadours": Victorian Quartet
SAT., DEC. 16
12 & 3pm - Rene's Marionettes
1 - 3pm - "Raggle Taggle": Carols
4 - 5pm - "Raggle Taggle": Carols
SUN., DEC. 17
1 & 3pm - Santa & his Elves
12 & 3pm - North Pole Parrot Show & "Woody Reindeer"
3 - 5pm - "Raggle Taggle": Carols
SAT., DEC. 23
12 & 3pm - Rene's Marionettes
1 - 3pm - Christmas Chorales
3:30 - 5pm - Renaissance Troupe
SUN., DEC. 24
12 - 2pm - Christmas Chorales
2 - 4pm - Jackstraw's Great Dickens, Carols

CELEBRATE THE SEASON IN OLD TOWN

HOLIDAY IN THE PARK
FRI. & SAT., DEC. 8 & 9, 6-9 PM
Selected State Park museums and historic homes offer candlelight tours, introducing the holiday season with music, food and decorations. Living History donation. Adult-\$5. Children-\$3. Children under 5 are FREE. 220-5422 OR 469-3174.
STATE PARK MERCHANTS OPEN HOUSE
SAT., DEC. 9, 6-9 PM
Old Town Merchants invite you to enjoy strolling carolers, bell choirs, luminarias and refreshments. 220-5422 FREE.
OLD TOWN POSADA & LUMINARIAS
WED., DEC. 15, 6-9 PM
An historical reenactment with Mary and Joseph seeking shelter for the Christ child. The procession begins at Heritage Park, 297-1143 or 299-6952 FREE.

BAZAAR DEL MUNDO OLD TOWN
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OPEN MODEL and TALENT CALL

NOUVEAU, San Diego's largest model and talent agency, will see new talent at the following times:

No Appointment Necessary
Tuesday-Thursday 2-5 pm
Men 5'11" to 6'3"
Women 5'7" to 6'
Children age 5 & up

For Print, Runway and Commercial
No experience necessary
Bring recent snapshot

New Faces

For more info call
295-4500
2801 Camino del Rio South, Suite 300

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Eat, Drink and Be Merry at All Your Christmas Parties!

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Christmas Light Special - 3 Hours \$99
SUNDAY-THURSDAY - ANY SIZE LIMO

Ask about our special holiday rates • Don't forget to book early for New Year's Eve

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Matinees.

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Happy Holidays!

Always puzzled for the Holidays? Take a break at Hazard Center! Escape into a manicure, or lounge in the stacks at San Diego's finest bookstore. Unwind in a cozy coffeehouse or restaurant. Treat yourself to a manicure. Or wander through unique shops filled with toys, music, games, posters, cookies, candies—sumptuous little pleasures that will revive your holiday spirit. Stop in often for a little peace on earth!

HAZARD CENTER
The Center of Fun in Mission Valley
163 at Friars Road

San Diego Reader December 7, 1995

Calendar LOCAL EVENTS

audience. The talk is free, call 636-7807 for more information. Find the gardens in the seating suggestions on the Del Mar Fairgrounds.

Local Psychotherapist Nancy Ann Williams will conduct a workshop and discussion based on Julia Cameron's book, *The Artist's Way* at 7 p.m. on Tuesday, December 12. Bookstore. Find the store at 2800 Vista Way, in Coronado 92108. Free.

Plano "Character Pieces" are short character pieces to demonstrate a specific mood or programmatic idea in the final character cycles, a narrative recreation of musical communications more than of general emotions and elegant gestures. Pianist and lecturer Nicolas Berdus has been presenting a lecture-recital series at the Ashcroft Music and Arts Library, which closes on Tuesday, December 12, at 7:30 p.m.

Berdus will discuss how Christmas has been inspired by Christmas as a theological, cultural, or social idea, which has contributed to diverse Baroque, Romantic, Modern, and Contemporary compositions. He will also discuss the literature, selections by some of the above will be performed, as well as a relatively new work, *Variazioni on a French Nocturne* by Kevin McKim. The fee is \$12. The Ashcroft is located at 1000 Wall Street, in La Jolla. To obtain additional information and reservations, call 454-5872.

Celebrate the Ten-Year Anniversary of the incorporation of the Friends of Fajitas Slough during a special meeting set for 7 p.m. on Tuesday, December 12, at the Loma

Rivera clubhouse (3115 Loma Rivera Drive, Point Loma). The meeting will include presentations about restoration projects at other wetlands and the progress of future projects at Fajitas Slough. Admission is free. Call 224-4591 for additional information.

Border Art Workshop/Taller de Arte Fronterizo Member Rosalinda Gonzalez will deliver a slide lecture entitled "Gorditas, Coals, Love, and Violence in History and Culture" at the Centro Cultural de la Raza at 6 p.m. on Tuesday, December 12. The talk is in conjunction with the current exhibit, "Border Realities (Re) Where a Month? The Look of Positive Images in Children's Fairy Tales."

The Centro is located at 2004 Park Boulevard, in the Pepper Center area of Balboa Park, north of Presidents Way. Admission is free. For more information, call 235-4115.

"Rhetoric in the U.S.-China Relationship" will be explored when Richard Mahan, sociology professor at UCSD, speaks for the North County chapter of the World Affairs Council of San Diego on Tuesday, December 12, at 7:30 p.m.

Berdus will discuss how Christmas has been inspired by Christmas as a theological, cultural, or social idea, which has contributed to diverse Baroque, Romantic, Modern, and Contemporary compositions. He will also discuss the literature, selections by some of the above will be performed, as well as a relatively new work, *Variazioni on a French Nocturne* by Kevin McKim. The fee is \$12. The Ashcroft is located at 1000 Wall Street, in La Jolla. To obtain additional information and reservations, call 454-5872.

"Remembering World War II" is what you'll be doing if you attend the final lecture sponsored by the Armed

Services YMCA on Wednesday, December 13, at 2 p.m. Military historian Meredith Young, editor of *Isidore's Journal* and *San Diego's Military Heritage*, will deliver the lecture. Take in the discussion at the Veterans' Memorial Center, 2113 Park Boulevard. Admission is free; call 232-1133 for information and reservations.

"Basilica Caza, Commissary, and Capitalists" is the subject when Chuck Luby presents a slide show for the Showmaster program on Wednesday, December 13, at 7 and 8:15 p.m., at the Ben Polak Fine Arts Center, 8053 University Avenue, in La Mesa. Admission is by donation. Call 583-2172 for more information.

Art in Utopia, the fall series of the Art Talk at the California Center for the Arts, Escondido continues from 7 to 9 p.m. next Thursday, December 14, when the subject is "Art, Politics, and Ideology: Idealism and Pragmatism." Using a debate format, participants will seek common ground on which to build the arts community of the future without the artificial "artificialities" of art.

The talk in San Diego (IV at 400 North Escondido Boulevard at Valley Parkway), in Escondido, Call 758-4100 for information. Free.

"Lititudes in Art" Mrs. Molly Conner's art lecture series when Karen Atkinson and Gary David Gibbard from Installation Gallery speak next Thursday, December 14, at 7 p.m. in the Apollo Theatre (C-Building on the Mesa College campus, 7250 Mesa College Drive, Kearney Mesa. The "Lititudes" series will feature local and regional artists and activities each month. Admission is free, and there is a reception after each presentation. For more information, call 627-2824.

"Remembering World War II" is what you'll be doing if you attend the final lecture sponsored by the Armed

IN PERSON

Laughs Kathleen Madigan entertains at the Bahia Hotel Comedy late tonight, Thursday, December 7, through Saturday, December 9. Showtimes are 8:30 p.m. on Thursday and Saturday, 10:30 p.m. on Friday and Saturday. The Bahia Hotel is located at 998 West Mission Bay Drive, in Mission Beach. For reservations, call 488-6872.

Yule Enjoy Yourself listening to students from the Claremont High School Choir perform "Christmas cards" at the Barnes and Noble store in Hazard Center at 7 p.m. tonight, Thursday, December 7. On Tuesday, December 12 at 7 p.m., the school's Brass Choir will perform melodic and festive brass selections.

Find the store at 7610 Hazard Center Drive, in Mission Valley. Call 258-0175 for more information.

A Musical Revue Entitled Come in for Christmas: examining the reason for Christmas through parodies of common seasonal scenarios, is being presented by Blueprint Productions and the storefront starring Thursday, December 7 and 8, at 7 p.m. each night in the school's auditorium, at 5166 Santa Road, Torrance. Call 496-8422 for more information. Tickets are \$6 at the door.

Evil Geniuses of Magic and Comedy Patti & Teller have brought their surreal show to the La Jolla Playhouse. The performance schedule is Tuesday through Friday evenings at 8 p.m.; Saturdays at 2:30 and 8:30 p.m.; Sundays at 2 p.m. through Sunday, December 10. Tickets are \$25 for Thursday and Saturday and \$34 for Friday and Saturday evenings. For information and tickets, call 590-1010.

San Diego Post and professor Natalie Inoué will read poetry from her new book, *Ten Years in the Center Theater at the California Center for the Arts, Escondido*, on Thursday and Friday, December 7 and 8, at 7 p.m. each night in the school's auditorium, at 5166 Santa Road, Torrance. Call 496-8422 for more information. Tickets are \$6 at the door.

The ensemble presents "Nights

of Naked Comedy" at Telford 1388 Fifth Avenue, Hollywood at 7 p.m. on Friday and Saturday. The cover charge is \$5; call 343-0350 for more information.

The Touring Company of Los Angeles brings the shows to the La Mesa branch of the Arts, Escondido through Sunday, December 10. Ticket prices range from \$30 to \$65. Find the center at 140 North Escondido Boulevard (at Valley Parkway), in Escondido. Call 758-4100 for details and reservations.

The 1925 Musical No. Nine will be presented by the San Diego School of Creative and Performing Arts Thursday and Friday, December 7 and 8, and next Thursday, December 14, at 7 p.m. (with shows continuing on December 15 and 16), at the St. Paul's Grand Theatre, 3425 Oak Drive, Paradise Hills. Tickets are \$7 reserved. See general. Call 438-0553 or 438-0558 for more information.

A Female Version of The CAMEL by Neil Simon is being presented by the Santa Monica School of Drama on Thursday and Friday, December 7 and 8, at 7 p.m. each night in the school's auditorium, at 5166 Santa Road, Torrance. Call 496-8422 for more information. Tickets are \$6 at the door.

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The ensemble presents "Nights

Port and Musicians Brandon Comel will perform, and poets for Michael and Mary Williams will read from their work at Hickey's Place books at 7:30 p.m. on Friday, December 8. Find the shop at 1582 La Mesa Boulevard, La Mesa. Call 767-7472 for more information.

The "Living Caricatures" a doublet and presents a doublet combining voice and signed lipgloss, graphics, education, and more. Catch his show at 7:30 p.m. on Friday, December 8, at Magnolia School 1960 Magnolia Avenue, in Valley Street, Carlsbad. Tickets are \$5 general; \$3 for children 16 and under. For more information and advance tickets, call 434-2864.

The Annual Winter Choral Concert by Mt. Carmel High School is set for Friday, December 8, starting at 7 p.m. at the Mt. Carmel Center for the Performing Arts (in the school campus). The concert will include holiday music, as well as a variety of traditional choral literature, all five of the choral will be featured, as well as soloists. Show up to Hickey's Place books for children 16 and under. For more information and advance tickets, call 434-2864.

A Christmas Carole is being offered by the San Diego Choral Society in the Center Theater at the California Center for the Arts, Escondido, on Thursday and Friday, December 7 and 8, at 7 p.m. each night in the school's auditorium, at 5166 Santa Road, Torrance. Call 496-8422 for more information. Tickets are \$6 at the door.

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Celebrate the World of Dr. Seuss when San Diego Union-Tribune columnist Judith and Ned Morgan discuss their friendship with the good doctor and their book, *Dr. Seuss and Me: A Biography*, at 7 p.m. on Friday, December 8, at Bookstar Costa Verde.

The Annual "Winter Solstice Holiday Music" program for the Sierra Club by folk singers Johnny Walker and Sam Hinton — with songs celebrating Christmas, Hanukkah, and other ancient and timely festivities — is slated for Friday, December 8, starting at 7:30 p.m. in the auditorium of the Dana Administrative Center, 1775 Chanhassen Boulevard (at Narragansett Avenue), in Point Loma. Call 299-7744 or 299-7745 for more information. The program is free and open to the public.

"A California Indian Experience" may be enjoyed at the Tijuana River National Estuarine Reserve from 5 to 9 p.m. on Saturday, December 9, when Al Silva, aka, a Running

The Three Act Comedy One in a Lifetime, by George S. Kaufman and

Moss Hart is in full production at the University of San Diego High School, with shows on December 8 and 9. The acting and technical company rounds out at 110 USD High School grounds.

Showtimes are at 8 p.m. on Friday and 2 and 8 p.m. on Saturday. Tickets are \$5 for students, \$6 general. Find the campus theater at 5061 Linda Vista Road, in Linda Vista. For additional details, call 298-4277.

The Annual "Winter Solstice Holiday Music" program for the Sierra Club by folk singers Johnny Walker and Sam Hinton — with songs celebrating Christmas, Hanukkah, and other ancient and timely festivities — is slated for Friday, December 8, starting at 7:30 p.m. in the auditorium of the Dana Administrative Center, 1775 Chanhassen Boulevard (at Narragansett Avenue), in Point Loma. Call 299-7744 or 299-7745 for more information. The program is free and open to the public.

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Grunion, and other local Indians provide performances, storytelling, and explore the native people's use of natural resources at the estuary. The center is found at 301 Capitan Way, in Imperial Beach. For more information, call 515-3415.

It's Worth "Doing" Every Year, take in the classic tale of Scrooge and Mariah High School's musical version of the Charles Dickens story, *A Christmas Carol*, on December 9 and 10, in St. Charles Parish Hall (947 160 Street, Imperial Beach). Showtimes are at 1 and 8 p.m. on Saturday and 8 p.m. on Sunday. Tickets are \$5 general, \$3 seniors and children. For additional details, call 423-1221.

"Holiday Festival Music" will be presented by the San Diego Choral Society and the Santa Monica School of Drama on Thursday and Friday, December 7 and 8, at 7 p.m. each night in the school's auditorium, at 5166 Santa Road, Torrance. Call 496-8422 for more information. Tickets are \$6 at the door.

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Holiday Magic At The Center

CALIFORNIA CENTER FOR THE ARTS ESCONDIDO

The Center celebrates the season with hundreds of lights and decorations, holiday magic bullets, unique gift ideas (in our Museum & Concert Hall Stores), and Caroling and treats before performances. Come early and enjoy the festivities, including a free roundtrip trolley ride to your favorite downtown Escondido restaurant on Fridays & Saturdays.

Christmas Carol

NEBRASKA THEATRE CARAVAN

Tues, Dec. 12, 4 & 8 pm

\$11-\$28 (eve. show only)

A musical version with Scrooge, Tiny Tim and the Ghosts!

The Nutcracker

MOSCOW CLASSICAL BALLET

December 20, 22, 23, 27 pm

& December 19-23, 7:30 pm

\$15-\$32 (12/22 & 23 eve. shows)

A magical experience and a holiday must for children of all ages.

New Year's EVENING OF CULINARY & COSMIC Delights

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Just minutes away!

115 to Valley Parkway East, left on Escondido Blvd.

Prices & pre-performance gourmet buffet menus, changes to reflect the artist's vision. \$24.95 per person.

San Diego Reader December 7, 1995 6

Calendar LOCAL EVENTS

carders, singers, and m. Admission is free. For more information, call 451-0000.

"A Candlelight Festival of Christmas Carols" is being presented at St. John's Episcopal Church at 8 p.m. on Sunday, December 10. The adult, youth, and children's choirs will lead the congregation and visitors through a collection of favorite carols. Find the church at 700 Fort Avenue, in Vista Vista. Admission is free. Call 422-4141 for more information.

Pick a Pet, make animals will lead the congregation and visitors through a collection of favorite carols. Find the church at 700 Fort Avenue, in Vista Vista. Admission is free. Call 422-4141 for more information.

Comic from all ages and all villages will be available at San Diego's Greatest Comics Convention. Monthly admission is \$5. For more information, call 284-4091.

The 14th San Diego Harbor Parade of Lights starts at 7 p.m. on Sunday, December 10, at Shelter Island, proceeds past Harbor Island, and ends at San Diego Harbor. Admission is \$5. For more information, call 284-4091.

Over 135 Dealer Tables offering all manner of computer paraphernalia and equipment are reasons to head to the San Diego Computer Show. (10 a.m. to 5 p.m. on Sunday, December 10, at the San Diego Convention Center.) Admission is \$5. For more information, call 284-4091.

Holiday Festivities are planned at Quail Botanical Gardens from 2 to 4 p.m. on Sunday, December 10, with stops of holiday cheer, carding, and the creation of holiday decorations by children using dried plant material from the gardens. Find the gardens at 200 Quail Gardens Drive, in Escondido. Admission to the gardens is \$2 for adults, \$1 for those 5-12, free for members and those 4 and under. For more information, call 451-0000.

The Nine-Day Journey of Joseph and Mary from Nazareth to Bethlehem is dramatized in the annual "Las Posadas," taking place at 8:30 p.m. on Wednesday, December 13, in Old Town San Diego State Historic Park. Admission is \$2 for adults, \$1 for those 5-12, free for members and those 4 and under. For more information, call 451-0000.

Pick a Pet, make animals will lead the congregation and visitors through a collection of favorite carols. Find the church at 700 Fort Avenue, in Vista Vista. Admission is free. Call 422-4141 for more information.

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POEMS

To a Box Turtle

Size of a small skull, and like a skull segmented, of pentagons healed and varnished to form a dome, you almost went unnoticed in the meadow, among its tall grasses and serrated strawberry leaves, your mottled of amber and umber effective camouflage.

You were making your way through grass daisies, your forefeet just barely extended and as dainty as dried cecilians fins, as miniature sea fans, your black nails decadent like a Chinese empress's, and your head a triangular snake-head, eyes rimmed with dull gold.

I pick you up. Your impetuous head withdraws. Your bottom plate, hinged once, presents a No with its courteous waxed surface, a maniquette of mild squares, fine-grained and tinted tobacco-brown and the yellow of a pipe smoker's teeth.

What are you thinking, this sealed inside yourself? My hand must have a smell, a killer's warmth. It holds you upside down, aloft, undiminished, your leathery person amazed in the floating dark. How much pure fear can your wrinkled brain contain?

I put you down. Your tentative, salt-berding walk resumes. The manifold field of you melts into grass. Power powers have been cruel to your race, and less ornate and unlikely have long gone extinct, but nature's tumblers pool to form a giant pebble.

By John Updike, from *Collected Poems 1953-1993*, published by Alfred A. Knopf, Inc., 1995

The Fields Aren't Yellow, the Flower Fields on Carlsbad, normally the site of colorful ranunculus blooms in the spring, are now home to a 100-foot star created from poinsettias. Visitors to the fields may walk through the fields to see the star up close, view experimental and unusual plantings on display, see an exhibit on poinsettia history, and purchase like Ranunculus.

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The Box Turtle

Long-lived, repository of memory; secretive, not outgoing, the turtle, knowledgeable of inner regions — terra animae, terraqueous — gives its heart once, and not far.

Slow moving under the salmon snappers, the cucumber's umbrella leaves, the raspberries' jeweled Palace of the Doges, this summer's box turtle summing on the flagstones is last summer's same Trojan, its head a thumb on the ground's warm throbs, testing for action, for salinity, for how our incursions should deflect his

or her dependable intentions. It is only we who think of change. Beauty's gaze has no new eye; its inverse is not ugliness, but shame; the turtle unmarked but for description recoils only as encroached on. Its bodily markings shadowy, once exactly handprint-sized: the garden prince, at first hove, aged five — one hand

good enough for counting, one turtle comfort — who now despairs of finding ever again the very same calcareous hulk, calling its name, "Turtle," in the compost.

Not a stir. Tristan, last year's boy, scans from inside this year's whistling and contracting boreal signs, and the turtle wished on as a circus scribble is in hiding. We know the boy is the same, and not the same. We know the turtle same has its own sequenced dark spots; that the world is tuggerish, like a debutante

looking both to stay and quick be gone — hesitant, emphyrean — as that the turtle's stately box cuts in, and keeps one dancing, terra a terra, in the same bright circle.

By Cynthia Zarin, from *Fire Lyrics*, published by Alfred A. Knopf, Inc., 1993

The Fields Aren't Yellow, the Flower Fields on Carlsbad, normally the site of colorful ranunculus blooms in the spring, are now home to a 100-foot star created from poinsettias. Visitors to the fields may walk through the fields to see the star up close, view experimental and unusual plantings on display, see an exhibit on poinsettia history, and purchase like Ranunculus.

tional Renaissance Research Reserve visitors' center. Next Thursday, December 14, create mixed images with food that look like paws.

The center hosts three mini-workshops for kids from 3:15 to 4:45 p.m. each Thursday (including Thanksgiving). Children are welcome to come with or without an adult (parents are required for preschool-aged children). Free. Call 275-3611 for information and reservations. Find the center at 301 Capitan Way, in Imperial Beach.

The Magic of The Lion, the Witch, and the Wardrobe, based on the novel by C.S. Lewis, will be presented by the Palomar College Performing Arts Department with live music and masks at 7 p.m. on Thursday, Friday, and Saturday, December 7-9, and at 2 p.m. on Sunday, December 10.

Tickets are \$9 general, \$7 seniors and seniors, \$5 for children and students. Enjoy the show in Howard Brubaker Theater, at 1140 West Mission Road, in San Marcos. Call 744-1550 x243 or 744-616 for information and advance tickets.

The Cat in the Hat Gets Back to the Loews Coronado Bay Resort for readings of *How the Grinch Stole Christmas* on various days through Monday, December 25. Story time is at 3 and 5 p.m. each Friday evening, 2:30 and 4:30 p.m. on Saturdays, and 12:30 and 2:30 p.m. on Sundays. Festive carolers will perform after each reading. Find the reads at 4000 Coronado Bay Road, in Coronado. Call 424-4000 for more information on these free presentations.

Beats Through the Halls, over 100 of the students of the San Diego City Youth Ballet will perform *The Snow Queen* at the Casa del Prado Theater in Balboa Park, December 8-10. Showtimes are at 7 p.m. on Friday, and at 2 p.m. on Saturday and Sunday. Admission is \$5 general, \$3 for those 4-12. For more information, call 231-3000.

Let It Snow, make snowflakes from 11 a.m. to noon on Saturday, December 9, at Barnes and Noble Book store. The store is located in the Del Mar Highlands Town Center, at 12855 El Camino Real, in Del Mar; 481-4000. Free.

The Best of Very Little Brains, a.k.a. *Winnie the Pooh*, will visit the story time and share treats with friends at Bookland at 11 a.m. on Saturday, December 9. Find the story at 2500 Vista Way, in Oceanside; 721-0706. Free.

Carle's Children's Museum, hold-along gift making workshops for children six and over, led by art teacher Robert Cohen, are planned at the museum from 10 a.m. to 2 p.m. on Saturday, December 9 and 10. Cards and gift wrap will be done by preschool during the sessions. The cost

As seen on TV Kitty TV By Abe Opincar

This morning I drove to Pet Kingdom to purchase some fresh snacks for tonight's story get-together with John from downstairs. I'd just received a video I knew he'd adore, so I called his mistress to ask if John was from this evening, and as soon as she said yes, I was out the door, on my way to Pet Kingdom.

This was the first time I'd ever invited John up for one of my "TV evenings," and I wanted to make sure everything was perfect. I imagined he might be finicky, so I was careful to choose a wide selection of both fresh and saltwater morsels, a few orange and white clown fish, a puffer, several freshwater ariatus, and a netful of neon green Fijian mudskipper piers. And in a frenzy of perhaps overgenerous hospitality, I also brought a half-dozen baby white mice, or what the salesmen referred to as "pinkies."

About an hour before John was to arrive, I tossed the pinkies into the Cuscutum with a couple of shrimps, a stick of butter, and three tablespoons of cognac. The drunken pinkies danced sluggishly above the razor-sharp blades until finally, summering in, and in about two minutes the tiny fellows were reduced to a smooth, creamy paste. I poured the mixture into a buttered aluminum loaf pan lined with strips of bacon and put it to bake at 425° for 30 minutes. While the "pinkie pâté" was in the oven, I scooped the fish out of the tank and proceeded to snip them into transparent slices of sashimi with a pair of culicid scissors left in the bathroom by an old girlfriend.

By the time the doorbell rang and John appeared in the arms of his mistress at my threshold, all was ready. I'd even set up a card table for John to sit on in front of the television so he'd be at eye-level with it. His mistress seemed pleased, and she cooed and ohned over the array of fancy snacks I'd arranged on a TV tray near the card table. She was especially impressed by the "pinkie pâté," which I'd garnished with cornichons, and she fed some of it to John with the tip of her finger. John sniffed it cautiously and then attacked the glob with such gusto that he managed to bite his mistress's finger in the process. Laughs were shared all around. John, you see, is only four months old. He has yet to learn the finer points of gracious living.

But John's lack of breeding is more than compensated for by his charm. Though a common mongrel, he behaved like a perfect little gentleman and sat patiently on his cushion on the card table while I adjusted the television and popped *Kitty Safari: A Video Adventure for Cats into the VCR*.

I wish I could report that *Kitty Safari* was as much fun for me as it was for John. I felt, however, as if I were watching a foreign film with no subtitles in the presence of someone who spoke the film's language fluently but who was ill-disposed to supply me with any translation. John was clearly captivated by *Kitty Safari* and alert to its every nuance, 1, on the other hand, was bored after the first few minutes and spent most of my TV evening with John wondering how I was going to scrub the bits of mouse hair from the serrated blades of my Cuscutum that had soaked in the kitchen sink.

Kitty Safari had a kind of pornographic fascination for John. He couldn't tear his eyes from the screen and hardly touched the snacks I'd prepared for him. While I saw what appeared to be seemingly random shots of sparrows taking a bath, hamsters running on wheels, crows seeking around a discarded milk carton, John saw and understood much, much more. He particularly enjoyed a lengthy sequence that involved a brown and white rat scurrying about the floor of an unidentified home or apartment. The dramatic tension of this sequence was heightened effectively for John by *Kitty Safari's* judicious editing, no sooner than the rat seemed "trapped" in a corner, a quick cut was made to the bathing sparrows or to the hamsters. John's tail twitched with appreciation each time *Kitty Safari* displayed such psychologically sophisticated editing.

He did not, however, leap to his feet to bat his pawes merrily against the TV screen as the ad copy for *Kitty Safari* suggested he might. Perhaps John is mature for his age and was simply content to sit and appreciate *Kitty Safari's* canny cinematography. Or perhaps he was shy. The sample of "pinkie pâté" his

mistress fed him had given John gas, and his kittenish mien was so raucous that I was afraid to light a cigarette with him in the room lest we both perish in an enormous, pinkie-powered methane fireball.

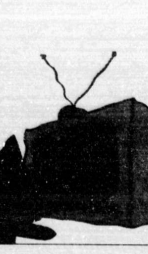
By the time *Kitty Safari* ended, John's belly was quite distended, and I was relieved when his mistress came to fetch him. John mewed triumphantly at me, and ushered him and his mistress out the door with a CARE package loaded with mucksticker sashimi, pinkie pâté, and a can of pine-scented air freshener.

Kitty Safari: A Video Adventure for Cats, \$19.95, plus \$3.95 for shipping and handling. To order, call 1-800-557-3378.

enjoyed when the San Diego 4-ers Theater convenes at 11 a.m. on Sunday, December 9, at La Jolla Village Mall. Admission is \$4. For more information, call 268-4494.

Along with Christmas, John, who will be presenting shows at the East San Diego Library 4089 Fairmount Avenue at 11 a.m. on Saturday, December 9, and at 3:30 p.m. on

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REVIEW
JONATHAN SAVILLE

I was delighted to hear this performance, because it was done with great skill (both artists are very high in my book) and because I learned a lot from it about the violin, the cello, and Brahms. But — sorry — I didn't much like it. Brahms was not averse to switching instrumentation: the two Opus 120 Sonatas are composed for either viola

What was most exciting about this performance of the Rachmaninoff was its almo-

Christopher O'Riley
Jolla Chamber Music Society
Piano. Brahms, "Cello Sonata in D, Opus 78"; Chopin,
"Piano and Cello, Opus 65; Kermis Air; Rachmaninov,
"Piano and Cello, Opus 19

symphonic bigness. It is, in fact, one of the composer's noblest works — something both Barenboim and O'Riley evidently recognized in the way they threw themselves into it with their entire musical being. I very much wanted to hear Murni Perahia, but I would not have missed this breathtaking performance for the world. ■

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[illegible]

Calendar ART

We Need a Little Help from Our Friends

No set designer for an Andrew Lloyd Webber musical could have done things more spectacularly.

Through the end of the year, the Mingei Museum is showing an exceptionally interesting and beautiful collection of masks from a wide variety of cultures. The Mingei is still in its rented space in University Towne Centre (yes, that's the way it's spelled), some six months away from its move into the lavish new facilities now being built in Balboa Park. The new building will give the museum six times its present space, so that its permanent collection can be always on view, along with specialized shows. The Mingei's dynamic director, Martha Longenecker, has worked hard for this expansion, and lovers of primitive and folk art (or simply — art) will naturally look forward with pleasure to the move. The UTC location has been the venue of high aesthetic experiences over the years, and in Balboa Park there will be even more of them.

But while the Mingei is still at UTC, it needs to be said that they have done wonders with their airy, comfortably proportioned space among clothing stores and Japanese restaurants — and never greater wonders than in their current exhibit, "Masks of the World — Our Other Faces." The hanging of this show is itself a work of art. The masks (some from the permanent collection, others on loan) were chosen with an acute aesthetic sensibility, and they would be striking in any context. Here, however, their power is enhanced by their always pleasing and often dramatic placement.

In particular, the curators have resisted what must have been a temptation to crowd in as many masks as possible. When they array the examples from a particular culture in a compact group, the number is always just enough to give a good idea of the styles and varieties, but never so much that one cannot pay attention to each mask as an individual work of art. Often enough, they display a single stupendous mask on its own private wall, conscious that works of this strength need plenty of empty space around them. In one instance (which I will write about in a later article), an entire raised stage is given over to three gigantic masks from New Guinea, underlining their fabulous theatricality. No set designer for an Andrew Lloyd Webber musical could have done things more spectacularly. (By the way, the logo-mask from *The Phantom of the Opera* is on display in the museum's entrance foyer — the only mask in the exhibit whose provenance is not a more-

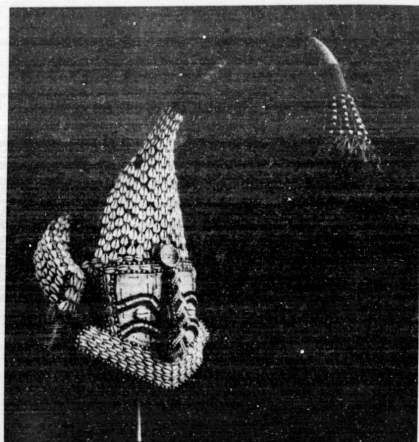
or less exotic, traditional society.) Masks are found in virtually all cultures, but among some peoples they are taken very seriously — and it is generally those cultures that are represented in the Mingei show. The great traditions of mask-making are broadly

REVIEW JONATHAN SAVILLE

covered. The African group is particularly rich. For Oceania, there are only the New Guinea masks — but what masks they are! There is a large collection of animal and human masks from Mexico and Guatemala, in several styles. A wall is devoted to modern theatrical masks from Bali. There is a superb little collection of Japanese masks, going back to the Kamakura period, 700 or 800 years ago) and including two huge 16th-century lion masks in red, black, and gold lacquered wood.

Less expectedly, a giant glass case is occupied (as though in a cage) by one of those great, gaudy, ferocious lion figures used in Chinese New Year celebrations. There are two amazingly expressive fruit masks (animal hide and fur) of old women, at once realistic and terrifying. European folk masks get short shrift, but there is one blandified 19th-century mask from Switzerland (the fruit crone) and the young Swiss man maker, provocative companions in the corner where they are placed). The only major mask-making area entirely omitted is the Northwest Coast of America.

Different as all these far-flung mask styles are, you will find yourself noticing numerous resemblances among them — not merely because they are all sculptures of faces or heads (although that is one of the fundamental facts defining them as a genre), but because they tend to reflect a particular set of basic attitudes toward human existence. The mask, as an art form, is rooted deeply in universal human experience, and the same preoccupations necessarily arise whether the mask-maker works among the Bakuba of Zaire or in the villages of Korea. Primitive masks generally form part of a communal ritual in which some fundamental human-superhuman relationship is affirmed and renewed. In donning the mask, the tribal shaman or dancer is felt to undergo something akin to a real transformation: the spirit of the natural phenomenon or the forest beast or the guardian being or the cultural initiator or the dead ancestor actually becomes present. The work of art — the mask — helps to effectuate this transformation, and it thereby con-



Mboho helmet mask, Zaire

"Masks of the World: Our Other Faces"
Mingei International Museum of World Folk Art, University Towne Centre
Tuesday through Saturday 11:00 a.m. to 5:00 p.m.; Sunday, 2:00 to 5:00 p.m.
Through December 31

tributed in a concrete manner to the spiritual, physical, and social well-being of the participants in the ritual.

Art as transformation, art as contact with superhuman forces, art as socially necessary, art as (in the broadest sense) subversive — we are clearly at some distance from the personal, secular, ironic, and commercial nature of much of our contemporary art. At the same time, the primitive masks have undergone a transformation of their own, as they are transferred from their practical use in their tribal society to the status of aesthetic objects in a society of profoundly alien values. Meant to be worn, to be in vigorous movement, to be

accompanied by music, to be seen in groups, they are now separated from any living human body, isolated, placed statically on a wall or a stand in a museum, and contemplated in silence. In a radical sense, we are not on the wavelength of the masks at the Mingei.

There is obviously a loss here — but there is also a gain. We can never come into full contact with the vital religious energy that is potentially embodied in these masks (al though we can, and ought to — make vigorous efforts of the imagination to do so); but, on the other hand, we can become aware, with a fullness of aesthetic perception impossible in their original settings,



Ramanyan mask, Prince Lakshmana, Bali

of the remarkable artistry that has gone into their making. Because we regard them chiefly as objects of beauty, we can see — better than anyone else — how extraordinarily beautiful they are.

Hence, while the original users would have been primarily (though not solely) concerned with the ritual use of the masks — their effectiveness in promoting the explicit ritual aim — we are inevitably drawn to questions of form and style. In this art, of course, no contradiction is felt between (on the one hand) abstraction, decorativeness, and what we would call aesthetic playfulness, and (on the other) the utmost seriousness of religious and even magical purpose. Look,

for instance, at the *mboho* helmet mask from the Bakuba tribe of Zaire. In a tradition possibly 600 years old, the mask represents Wood, the tribe's mythical first ancestor, founder of its royal dynasty, and emblem of its royal mysticism. The long, curving extension at the top, resembling an elephant's trunk, symbolizes royal power. An authority on African art tells us that masks of this type "may only be worn by men of royal descent." According to another authority, it "was used in initiation ceremonies to evoke the myth of creation. It also served to enforce the law."

The meanings embodied in the object thus include Creation, Royalty, Law, and

the primal Culture Hero. Prompted by this information, look at the mask with an open mind, and you will gradually begin to sense the appropriateness of its form, materials, and expression. Royalty is suggested by the extreme elaborateness of its decoration and the diversity of its materials (wick, cloth, raffia, leather, glass beads, and — with special prominence — cowrie shells, which are used as currency in some parts of Africa). The expression of the face, with its arched eyebrows, cowering shell eyes, and broad, V-shaped jaw or mouth, evokes a feeling of awe (the Mingei exemplar of the genre is particularly powerful in this regard). The colorful "trunk," with its broad



Gansho, India

ocher and teal stripes and its tuft of golden-brown raffia, is obviously something extraordinary, considerably increasing the height and impact of the man wearing the mask. We must never forget that these masks are to be imagined atop a body, changing a human being into a creature of more-than-human stature and power.

It is clearly enriching to know the meanings and functions of this (or any) tribal mask. The Bakuba have been brought up with its ritual uses and need no special academic instruction. For observers ignorant of the whole cultural tradition within which the *mboho* exists, scholarly commentary — as in a full wall-label — is of immense utility.

It tells us what to look for, what aspects of reality we can expect to experience. (The labels at the Mingei are often quite skimpy, with a consequent narrowing of the viewer's possibilities of appreciation.) Nevertheless, even without such background information, and even with no knowledge of the expressive vocabulary of African (not to mention Bakuba) art, any sensitive art-lover is bound to be impressed with the decorative perfection of this mask; the study, balanced structure, the cone shape in the top of the head and the tuft of the trunk; the arches of the eyebrows, the cheekbones, and the trunk's curve; the wonderfully varied

surface decoration, the restrained, harmonious color scheme (with its several patterned areas juxtaposing the same two colors). As always in tribal art, the artist was working within rigid restraints dictated by tradition. But although certain fundamental decisions were made for him by the very fact that he was preparing a *mboho* for ritual use, at every point his own artistic individuality asserted itself — his innate sense of form and color, his conscious decisions about how the required components were to be executed. The aesthetic qualities of this mask are due to the personal artistry of its anonymous Bakuba maker exactly as much as the aesthetic qualities

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Calendar ART

of a Raphael "Madonna and Child" belong to that specific painter from Urbino like the Bakula mask-maker, Raphael too did not make up his subject.

The same thing could be said of the vigorous image of "Prince Lashmana" displayed before the Ming's wall of Balinese dance-theater masks. Made of carved and painted wood with a filigree "golden" crown in leather, the white-faced, red-lipped, black-mustached Lashmana mask was created for the theatrical version of the *Ramayana*, the great Indian epic that has provided material for so much Southeast Asian theater. This skillful 20th-century version of an old, traditional art displays the typical characteristics of Balinese masks: vivid decorativeness, bold, assertive forms, a prominent nose, huge, pouty eyes, strongly incised and painted character-lines, bushy eyebrows, big winkle ears, often, as in this case, with dangling earrings, a fleshy-lipped mouth slightly open to expose the teeth, and an expression of concentrated willfulness. As an identifying mask in a stylized theater, its purpose is to provide immediate recognition of a type-character, and to arouse appropriate emotional reactions in the audience. There



Dance mask, Kotra

are no psychological subtleties, yet there is immense visual and characterological energy—as you can see in the strong, flat, unmodulated colors, always bright and extreme. Equally decorative but more subtle in its visual effects is a consummately lovely paper mask: a Hindu god, Ganesha. Its pervasive, unifying motif is the lyrical curve, which is endlessly repeated and varied to

make a suave visual music; the curled trunk, the slanted, almond-shaped eyes of the elephant ears, the thin, parallel lines indicating the curvature of the forehead, the decorative concentric circles spotted over the periphery of the face, and the very outlines of the whole mask. The same elegance and refinement are to be found in the color scheme: no bold whites

and bright reds, but exquisitely harmonized gradations of earth colors. Yet, while ensuring the mask's artful design (as anybody with a love of line and color can do), we miss the point if we think only of the charm of Dumbo or the eye-pleasing simplicity of art nouveau, but—understood in its cultural context and with its full range of meanings—this is a work of joy-inspiring religious art: the son of Shiva and Parvati, the remover of obstacles, the guarantor of safe journeys, the protector of every enterprise, worshipped all over India, the actor who wears this mask in a dance-drama (which is itself a form of religious worship) is not merely providing colorful entertainment; he is ritually impersonating a god.

When we look at these masks completely as outsiders, with no knowledge of who they were made, how they were used, when they represent, and what they signify in their own culture, we are very much in the situation of European artists in the early 20th Century, at the time they discovered primitive art (chiefly African) as a source of artistic inspiration. They appreciated the objects' astonishing formal and expressive qualities, but knew nothing of the particular cultural beliefs and experiences they embodied. The objects were totally untheorized (just as, in the hands of many scholars, this art was to be totally anthropologized, with all the art left out).

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The artists had to rely on their intuition, which often resulted in a deep (if incomplete) understanding of these mysterious, exotic imports. Picasso, Klee, Braque, Modigliani, Kokoschka—each in his own way saw into the world of the primitive sculptures and saw something that was really there.

They trusted themselves—and that's what, willy-nilly, you must do, when you look (for example) at the wide-eyed, corrugated forehead, orange-red face (painted paper mache plus horsehair and black cloth) that the Mingei identifies only as "Dance Mask (Korean, 20th Century)." My brief research on Korean theater tells me that it includes a long tradition of satirical or comic dramas with masked actor-dancers. Beyond that, it is now up to you to perceive this mask-maker's formal devices, to react emotionally to what you see, and to guess at what kind of person the dancer wearing the mask was supposed to represent. It is a stimulating imaginative exercise, being left high and dry in front of an utterly unfamiliar work of art, this way—at least I don't think a little informative help would have been harmful.

I've mentioned all belonging to the Mingei's permanent collection, so that when the museum moves to its new quarters, they will presumably become familiar sights, constantly on view. We will have plenty of time to understand them better. In the meantime, I want to devote the next couple of articles to some other splendid masks in the current show—masks (from Africa and Oceania) that will not always be with us.

694-0444 for space availability and reservations. Find La Jolla gallery at 1205 Prospect Street, in La Jolla.

A 100-Piece Floor-to-Ceiling Mural entitled "108 Messengers: New Art and Endless Night Live Painting" by Rocco Sattoli goes on display at Intersection 37117 Gallery during a reception at 7 p.m. on Friday, December 8, and continues through Saturday, January 6.

The gallery is located at 4247 Park Boulevard (at El Camino Boulevard and Washington Avenue). Regular gallery hours are 7 a.m. to 11 p.m. Monday through Thursday, 7 a.m. to midnight Friday, 9 a.m. to midnight Saturday, 12-4-4-4.

New Work by Jennifer Hunt, Grant Green, Lindsey Nobel, and Marina Shugue goes on exhibit at the Nobel Gallery during a reception for the artist—with a live art performance by Brandon Part—on from 6 to 9 p.m. on Friday, December 8. This show continues through Sunday, January 14.

Find the gallery at 1621 West Lewis Street, in Mission Hills; 297-9914. Hours are 10 a.m. to 5 p.m. Monday through Saturday, and by appointment.

Hot Glass Art, showing of glass art by 35 of the leading glass artists from throughout Southern California is planned at the Interim Gallery of the Occidental Museum of Art, with a reception for the artists from 5 to 8 p.m. on Friday, December 8. The show continues through Saturday, February 1.

The gallery is found at 704 Third Street (at Vineyard) in downtown Oceanside; 721-2787. Gallery hours are 10 a.m. to 3 p.m. Tuesday through Saturday.

Members of the Ramona Art Guild will be exhibiting their annual show at the Old Ramona Hotel Gallery starting with a reception on Friday, December 8, from 6 to 9 p.m. The show continues through Saturday, December 9. Find the gallery at 843 Main Street, in Ramona. Regular gallery hours are from Tuesday through Saturday from 10 a.m. until 4 p.m. 789-7682.

The Annual Cash Award Show hosted by the San Diego Art Guild at the Official Gallery begins with an awards ceremony from 5 to 7 p.m. on Friday, December 8. The exhibition, comprised of oil and acrylic, watercolor, and other media categories, the judge was M. "Shirley" Blackburn. See this show through Friday, December 8.

The gallery is open daily from 9 a.m. to 5 p.m. and is found in the old Incinerator station along with a Franklin restaurant, at 310 North Highway 101, Encinitas 773-8184.

An Art Demonstration and reception for artist Andrea Caye is planned at Galleries Amsterdam (1120 Prospect Street, La Jolla) on Saturday, December 9, the demonstration runs from 3 to 5 p.m., while the reception will take place from 6 to 7 p.m. 591-8061.

Ten Sculptures working in wood, metal, glass, forged steel, and fiber are featured in an exhibit opening at the Robert Newman Gallery with a reception for the artists from noon to 5 p.m. on Friday, December 8, while the show continues through Saturday, January 13.

Gallery hours are 10 a.m. to 5 p.m. Thursday through Saturday. Find the gallery on the Mission Indian Reservation, Valley Center Road, in Pauma Valley 749-8116.

A Handmade Fine Arts Auction is planned by Alan Amstrong on Sunday, December 10, at the Park West Gallery in Mission Valley. The preview reception starts at 3 p.m., followed by the auction at 4 p.m. Child care is available for reservation. For

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ART LISTINGS

Contributions to the Reader's guide to art gallery openings made in received by mail no later than the Friday preceding the Thursday issue for publication. Do not phone. Send complete information to Reader Art, P.O. Box 5803, San Diego, CA 92166-5803.

GALLERIES

"Double Exposure," a new show in clothing serial drawings by Paul Delaport, criticism of Roland Barthes, the drag scene as a metaphor for Camp, Tompkins, and fine art photography by John Francis Weaver, opens at the Dove Art Gallery with a reception on Friday, December 7, from 7 to 10 p.m. The show continues through the end of the year. Find the gallery in suite 101 at 4000 Moreno Boulevard, in the Canyon Creek Design Center, 270-7406. Hours are 10 a.m. to 5 p.m. Tuesday through Friday, 11 a.m. to 4 p.m. Saturday.

Angel Artist Andy Lacey, who "uses multidimensional style of painting so that blind people can touch his painting and see the angels," will be at a reception themed "Heaven's Angels" at the Franchetti Gallery from 6 to 9 p.m. on Friday, December 8, when an exhibit of Lacey's works goes on display. Admission to the reception is \$30 per person, or \$30 per couple. Call

The Annual Fall Student Art Show will be held at San Diego City College from Monday through Thursday, December 11-14, in room C-213 on campus (1313 12th Avenue, downtown); you're invited to a re-

"Small Images" is an exhibition with small original works for the holidays by artists from the region, opening from 5 to 9 p.m. on Thursday, December 14, at the Robson Gallery (535 Fourth Avenue, in the Gaslamp Quarter). Regular gallery hours are 11 a.m. to 6 p.m. daily, with hours extended to 10 p.m. on Friday and Saturday, 234-7356. The show continues through Friday, December 29.

"Icons of Nature" by painter and fine art restorer Franco Narantonis go on display at the Soma Gallery during a reception next Thursday, December 14, from 7 to 9 p.m. Narantonis is said to utilize the techniques of 16th- and 17th-century Dutch and Flemish still-life paintings, with composition and objects presented in a contemporary context. See the show through Sunday, January 28.

day through Friday, 10 a.m. to 5 p.m.; Saturday, 11 a.m. to 6 p.m.; Sunday, noon to 4 p.m., and by appointment. The Soma Gallery is located at 343 Fourth Avenue, downtown San Diego. For more information, dial 232-3955.

ART MUSEUMS

ART MUSEUMS

California Center for the Arts Museum, the work of 11 contemporary Mexican artists is explored in "Espiritu." The pieces by Alfredo Castañeda, Mónica Castillo, Elena Clement, Rodolfo Morales, Dulce María Nájera, Georgina Quintana, Adolfo Riestra, German Venegas, and Nahum Zenil combine personal vision and spiritual imagery.

Solo exhibitions by painter Julio Galán and photographer Graciela

In celebration of Día de los Muertos/Day of the Dead, Mexico artist Eloy Tarcisio has created an installation entitled "Muerte de todos: ofrenda de participación (Death Comes to Everyone: A Participatory Offering)." Tarcisio has created 121 fired mud containers, all to be filled with different types of offerings, in-

All three of the shows continue through January 14, 1996. Find the center at 540 North Escondido Boulevard (at Valley Parkway), in Escondido; 738-4120.

Mingel International Museum of World Folk Art, made from a variety

Olyphant' is a quarter-century retrospective exhibition of cartoonist Pat Olyphant's work. Olyphant's cartoons are said to "illuminate the state of the public mind in America and the personalities of his political targets." The show continues indefinitely.

The museum's permanent collection includes Italian Renaissance paintings, Spanish Old Masters paintings, American art, 19th-century Eu-

Timken Museum of Art, an exhibition devoted to the work of New York

artist Stephen Hannock (born in 1951) opens on Sunday, December 10. The centerpiece of the exhibition is Hannock's monumental *Oxbow, After Church, After Cole, Flooded, 1979-1994* (*Flooded River for the Matriarchs, E. & A. Morgan*). Hannock's painting technique is based on applying layers of rather thick paint, which are then scraped down with knives and other polish-

The museum's permanent collection includes European masters, 19th-century American paintings, and Russian icons. The museum is located in Balboa Park; 239-5548.

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human need from to the artist's private emotions. "An exhibition entitled 'Masks'—The Art of Disguise" continues through Sunday, December 31, at the museum. Visitors may view masks from the museum's permanent collection, from other San Diego museums, private collections, and some made by young visitors to the museum.

Mingqi is located in University Towne Centre, at 4893 La Jolla Village Drive, building 1-7, La Jolla, CA 92037.

Museum of Contemporary Art, Downtown. The variety and quality of work recently made in the San Diego region in a range of media is highlighted in "Common Ground: A Regional Exhibition." Participating artists include Wally Alexander, Eleanor Antin, Mary Placsted Austin, David Axelon, Kenneth Lyles, Becky Looch, Roman De Salvo, Lynn El-

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Myklebust, Peter. *Deadly Silence: The Assassination of Martin Luther King Jr.* New York: Basic Books, 1999.

A controversial installation has been constructed by artist Frances "Sallyann" de la Cruz at the Lyman Allyn Art Museum in New Haven, Connecticut. The work, formed almost entirely of wire, depicts the assassination of Martin Luther King Jr. and a large structure within the wire. Initially, the viewer will experience the wire as a cage, but as the viewer moves closer, then the customized cage will disappear, leaving the viewer with the impression of being within the museum. This piece and the other work by de la Cruz will be on display through July 31, 1996.

Southwest Museum of Anthropology (Boulevard at Broadway), directly across from the Santa Fe Railroad Co. Station, 1000 Broadway, Santa Fe, New Mexico 87501. Tel. 505/998-2100. Fax 505/998-2101. Hours: 10:00 a.m. to 5:00 p.m. daily. Admission: free. www.southwestmuseum.org

Museum of Photographic Arts (located in the historic, two-story, neoclassical building, known as the "Palace of the Arts," on the corner of the intersection of the downtown streets of Union and Broadway), 214 North Union, San Diego, California 92101. Tel. 619/594-4100. Fax 619/594-4101. Hours: 10:00 a.m. to 5:00 p.m. daily. Admission: \$5.00. www.mpaarts.org

San Diego Museum of Art (located in the historic building that participated in the historic 1915 Panama-California Exposition, which was the first time that the United States hosted a world's fair, and is widely recognized for its architecture), 1450 La Jolla Village Drive, San Diego, California 92161. Tel. 619/594-7100. Fax 619/594-7101. Hours: 10:00 a.m. to 5:00 p.m. daily. Admission: \$10.00. www.sdmuseum.org

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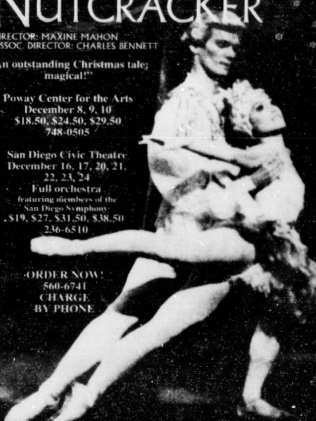
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Ex-San Diegoan
Barbara Manning
laughed heartily when recently reminded of some lines she'd written a decade ago while feigning at SDSU's KCR. She was kneeling on the Casbah stage

blurt

THE INSIDE TRACK

a few weeks back, chatting with several fans. Her band, S.F. Seal, had just concluded a headlining set in front of a sparse crowd. KCR deputy Scott Tissue provoked the



BARBARA MANNING

reaction from the Bay Area-based singer/bassist/guitarist by quoting her scribbling on the copy of an album by her mid-'80s band, 26th Day: "Please give me! I want to get

gender-specific, however, her songs are even less genre-specific, shifting from folkish strumming to poppy jangling to noisy riffing. A highlight of her set here was a reading of

rich!" "Well, I'm still not rich, that's for sure," reflected Manning, who has nonetheless become a critic's darling and reasonably famous in the international indie-rock underground. One

scribe assessed her older track, "Every Pretty Girl," as having "paved the way for not-grd ideology, P.J. Harvey, and [Liz] Phair's *Exile in Guyville*." Not always

"Duck Ellis," Manning's tribute to the Pittsburgh Pirate who pitched a no-hitter on acid ("against the Padres," she noted in her Casbah introduction). "Take a trip on a summer's day/ Don't forget you have to play," she sang, as her dad, aunt, and other relatives shimmied across the dance floor.

—D.S.

NYC's Boss Hog arrived here last Friday night (two former KCR lady-decays-of-mid-'80s vintage who moved away and became alt-rockstars-of-sorts pulling through town in just over two weeks).

Boss Hog's dreadlocked drummer, Hollis Queens, did time here a decade ago as an SDSU student, spinning records at the campus station. Like Manning, she also left behind scattered commentary written on station albums, like this take on a track off Pussy Galore's '90 EP *Groovy Hate Fuck*:

"Can't these sounds Crampish, so of course I love it." After moving to New York years ago and eventually taking up drums, she returned to SD last week in a splendid showing at a packed Casbah as part of a band featuring ex-Pussy Galore players Cristina Martinez and Jon Spencer. (Martinez parted ways with PG early on, happy to form and front Boss Hog with essential contributions from her husband Spencer, rather than endure in the band he rigidly if brilliantly led until its 1990 dissolution.)

Given Martin, 's upper hand, the Ike and Tina Turner comparisons the Boss Hog couple have evoked can

be misleading. They do cover the Turner's "I Idolize You" on their new album. Curiously, the last time Spencer played town was with his Jon Spencer Blues Explosion on October 28, 1994—the same night Ike Turner was working the now-defunct Coach House in Mission Valley. Exactly one year later, evangelist Morris Cerullo was testifying to a

wondering how much further the dancer will go for another beer. "I love the name," Poltz says. "Bambi Club. I think it's poetic. I used to go down to Mexico all the time. I'm a huge baseball fan, and I started to develop quite a gambling habit. I couldn't go to Padres games unless I had action on them. So I would make a quick run down to

"We should blow up [Paris] and put in a McDonald's here." They had no idea of what Paris was about. They were typical Americans, and I wrote that song as if they wrote it." There is also a lot of El Cajon on the new album. "I lived out in El Cajon for a while, and so there's a song on the album about Hiram's Guns and Liquor. I



sizeable San Diego crowd, fronting something called the Morris Cerullo Miracle Explosion.

—D.S.

Listening to the Rugburns' new album, *Taking the World by Donkey*, one can recognize a handful of songwriter Steve Poltz's old haunts.

In "War," which has been receiving national radio airplay, Poltz mentions Tijuana's Bambi Club, a notorious Avenida Revolución strip club that occasionally leaves its patrons scratching their heads.

Tijuana and lay money down on whoever was pitching that night. I had season tickets to the Padres, and I would always stop off and have a quick beer at the Bambi Club. I would always end up getting to the game halfway through. "War," I wrote that song when I was over in Europe and I was kinda homesick and that's why I talk about San Clemente. They were talking about Tijuana and they were hilarious and they were ignorant. They were saying,

lived two blocks away from Hiram's Guns and Liquor." The liquor/weapons depot is actually named Nick's Liquor/Hiram's Guns, located on Magnolia Avenue—a definite convenience store for the man on the go.

"I wanted to live right in the heart of everything. The first day I moved to [El Cajon], I saw two guys get in a fistfight because one guy cut the other guy off in his car and they got out in the middle of the road, about one block from Hiram's Guns and Liquor and they got in a huge fistfight and I just

thought, 'Welcome to El Cajon. I'm home.' It was like the weird, wild, wacky West with crystal meth added," says Poltz.

"The couple that I moved in with, their names were Robby and Marla, and I have a song called 'Ballad of Tommy & Marla' on the album and it talks about Marla being a cocktail waitress at the Pit. It was just a great place to hang out and you would go in there and it was a big crystal meth place. All kinds of people were selling crystal meth out of there."

Poltz, who was touring through the Midwest a couple of weeks ago and who's been on the road constantly over the past two years, had some good advice for touring bands.

"We bought a van and we took letters and on the sides we wrote 'St. Joseph's Catholic School.' So it says that on each side and on the back and we put an American flag on the bumper. So no one hassles us. No cops. Nothing. It looks so real and you get a lot more respect. People don't flip you off on the road, and thieves aren't going to rip you off. Who's gonna rip off a Catholic school? That's extra bad points. You'll go to hell."

—L.H.

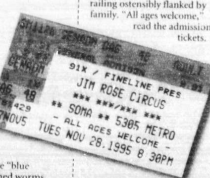
Jim Rose's chainsaw drill team storming through the darkened SOMA audience two Tuesdays ago was a thrill.

Terror, repugnance, and evading trauma before a live audience are how the Jim Rose Circus Sideshow gets its kicks and gives them.

Figmas, the "blue tattoos," munched worms, crickets, maggots, and lightbulbs. Then there was Billy the Beautiful Circus Queen displaying her "perky" breasts before lying down on a bed of nails. Later, Mr. Lifo swung a seven-pound block of cement from his penis.

Rose, with the aid of BBD, did hold up a screen to cover Mr. Lifo's lower extremities. This was in accordance to an agreement made prior to the show, says Len Paul, owner of SOMA who notes that he was made aware of the potential for nudity on that night; the image of the swinging brick was supposed to be limited to a silhouette. Rose ended up pulling away the screen, scoring censorship, and Mr. Lifo made his way partially down

a ramp, toward the sitting crowd. A boy in the audience, about two years old, sat on a railing intensely flanked by family. "All ages welcome," read the admission tickets.



Yet, there in front of him, live—in and on the flesh—were things mommy couldn't explain. How was it that this kid got to see what he did?

"Had we known what [the Jim Rose show] was going to involve, we would have made them restrict the ages," says Lt. Jim Duncan, supervisor of the SDPD's vice section.

"There is something [objectionable] as far as the [young] age [of some audience members]. I would think that people probably took kids to there not knowing it was going to be something like that."

"They were expressly forbidden to do it," says Paul referring to Mr. Lifo's brick-swinging act. ("The Jim Rose Circus Sideshow") knew full

well going into it that exposed genitalia—you know, they run the risk of being arrested. As a venue operator, once they're onstage, there is very little that I can do."

Furthermore, says Paul, "This was a headline production; I rented the hall to Fintline Entertainment. And, I have a legal contract between myself and Fintline, and one of the clauses in the contract is that they agree under no terms to break any laws."

"This is not the first time that Jim Rose has played all ages," says Fintline's Harlin Schiffman. "They did Lollapalooza, they did the Sports Arena with Nine Inch Nails, they did the Worldbeat Center.... Some of the things they do are rather bizarre, they can be rather grotesque, but I don't think it's graphic or demonstrative of violence or great sexual innuendo."

—J.M.

If the guys in Rocket from the Crypt seemed sluggish while sitting in as guests on MTV's *120 Minutes* two Sundays ago, it was because the band spent the night after a Boston gig trucking up to MTV studios in New York.

"We played in Boston the night before, which isn't a real far drive, but we had to film the MTV thing at 10 a.m. We drove all night. Basically

drove straight to the studio and did it. We were just completely burnt," Speedo says.

It was the second time the band had appeared on the show. The first time, MTV wouldn't allow the entire band to interview; so Speedo, Apollo 9, answered questions.

"The first time we did it, it was weird," says Speedo. "There were lots of things happening and we were kinda caught up in this whole machine where things kinda happen faster than you have time to sit down and think about them. They didn't have room to have everyone on the show because there were too many people. They only wanted three people and not the whole band. It was a really big hummer, and we were considering not even doing it."

"This time [MTV] knew the only way we would do it was if they had the whole band, even if they couldn't talk, or enough microphones to go around. We were all going to be able to represent the band that we are, not just a couple people."

Filming the interview was a simple process, Speedo says. The show's host, Matt Pinfield, asked about Rocket tattoos, the band's surplus of releases, an e-mailed question about the origin of the band name and the new album, *Scream, Dracula, Scream!*

(The album is named after a Wesley Willis expression. "Scream, Dracula, Scream!" Rock 'n' roll will never die!" Willis is a six-foot, five-inch tall, 150-pound schizophrenic from Chicago who writes hilarious songs about bands he sees or news events, usually backed by a programmed keyboard. Willis was in town two months ago performing at the Casbah. Heavy Vegetable also wrote a tribute song to Willis on their last CD titled "Song for Wesley.")

"It's really open. You don't know what they're gonna ask. It's not completely rehearsed or anything," says Speedo. "It's pretty quick and painless. The guy who interviewed us was a nice guy. We talked a lot about '80s garage music afterwards."

RFC's video for the song "Born in 68," sort of a mix between *Plan 9 from Outer Space* and an Elvis documentary filmed during the fat years, has been receiving airplay on recent episodes of *120 Minutes*. The band is also planning on shooting a video for the song "Young Lovers" next year.

—L.H.

Contributors: Larry Harmon, Robert Miracchi, David Stampe

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MUSIC SCENE

The Incredible Niceness of the Beatles

We had a pair of guinea pigs called Ringo and Starr.

When I was a little girl, we didn't have a television set because my parents believed too much TV would rot the juvenile mind. They saw that the box had its uses, however, so once in a while they'd go out and rent one. I.e., whenever we were sick and the time the Beatles were on Ed Sullivan.

The result of that particular occasion: A disproportionate sense of the Beatles' importance in my siblings and me. I remember the Beatles' advent in America far better than I recall the assassinations of RFK, the Moonshot, or old episodes of *McHale's Navy*. One of my first memories is of my sister — six years my senior — going crazy in anticipation of that evening's Beatles' performance on TV. I was two-and-a-half years old.

I have to wonder what made my family so hypersensitive to the Beatles. In 1963, I (the youngest) and my sisters were two, five, and eight — too young to be Beatlemaniacs without encouragement from our parents. Funny thing is, my parents don't like rock music — or even music — that much. Their record collection consists of a few ancient albums by Tom Lehrer and Herb Alpert, and a lone Joan Baez record. My mom once told me she couldn't stand Elvis Presley in the '50s.

Perhaps their attitude toward the Fab Four

was different because the band members — like my father — were British. By the mid-'60s, our family obsession was in place. We had a pair of guinea pigs called Ringo and Starr ("Because," we were taught to tell people, "they have long hair") at the age of four. I was Ringo for Halloween.

For the rest of the '60s, my dad would buy the Beatles' records on the day they came out. In the summer of 1968, while we were staying in London, he took the three of us to see *Yellow Submarine* in its first week of release. That was the highlight of my childhood and contributed greatly toward my future career as a rock critic.

I never thought about any of this until the last part of the six-hour-long *Beatles Anthology* aired during Thanksgiving. At our house this year, the family recaptured some long-forgotten wonderment by having *Help!* on the television with the sound turned down. As the smell of turkey wafted through the house and we conversed desultorily about family matters, our eyes were drawn to the fond sight of John, Paul, George, and Ringo cavorting on a snowy mountain and singing on the beach.

The vision of them in their heyday — the colorless tickets, Beatle boots, and raffish grins —



will always bring a strange surge of pleasure, like the sight of one's own baby pictures or the smell of early spring. Watching the Beatles in *Help!* is almost like watching home movies. The Beatles were all about happy memories prior to John's death. Pandita may say that *Let It Be* is a bad

record, that "Yesterday" is sappy and dumb, and that Linda and Yoko each brought discord to the group, but none of that counts, in the public, unconsciousness — in my consciousness — the Beatles never had a bad day.

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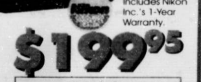


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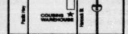


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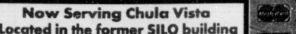
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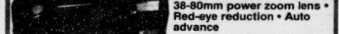
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try, no amount of information about their private lives can sully our memories of the Beatles. When they look up they locked themselves into their consciousness as they were, young and vibrant, and threw away the key. This is what made the televised Beatles Anthology so boring. It was nice to see the old footage of them in their pre-fame days, but the current interviews were less illuminating.

The remaining Beatles have always seemed disembodied from the Fab Four. As for their comments, they had a surprisingly turgid and old-codger quality. It was obvious the Beatles were telling anecdotes they'd told a thousand times before. In a weird way it was like spending six hours with your grandparents telling you again about the Great Depression. By the third and final episode, the documentary reeked of overtype — features in TV Guide, People, and The New Yorker discussion groups on TV talk shows — all told in the realm of records to the most vulnerable of markets, faithful Beatles fans.

According to the Nielsen ratings, 20 percent of all American households watched the Beatles Anthology. Moreover, on its first day in the stores, the record version of the anthology (entitled *The Beatles Anthology Vol. 1*) sold 450,000 copies, setting a high mark for the most single-day sales of a record ever (or, since the implementation of SoundScan in 1992).

The figures indicate a vast constituency of Beatles fans, although it's hard to picture who belongs to it. Who rushed out to buy a \$25-two-CD set of music, the majority of which was already part of their collection? People continue to buy old tallmans like *The Beatles Anthology Vol. 1* (and last year's *Beatles Live at the BBC*, which also went platinum) because the Beatles are symbols — not of music or of fame, but of goodness, virtue, innocence... faith.

What's daunting about the Beatles Anthology is its enormous weightiness. The television series is merely an advertisement for the record. Volumes two and three are due out in 1996 (spring and summer, respectively). A conservative estimate sees the project generating \$100 million for the artists, record company, and Michael Jackson, who owns the rights to many Beatles songs. The Beatles are a giant cash cow for Capitol. On the special, they stood up and said "moo."

It's not only cynicism speaking here, it's disappointment. For all its thoroughness, there was something lacking

in the six-hour special: the fan's perspective. That angle was addressed in a recent issue of *Mono*, a British magazine devoted to classic rock.

Susan Houghton talked of how she and her friends chased the lads relentlessly, going as far as to befriending their mums, who let them roost around in their sons' bedrooms for lint-covered souvenirs. Susan has since sold some of these items for thousands of pounds. One Christmas Susan offered to wash George's car while he was



The Beatles are a giant cash cow for Capitol. On the special, they stood up and said "moo."

away in Hamburg. *Mono's* layout includes the thank-you note he wrote her later. "Dear Susan, I hope you had a good Christmas and have a happy new year (peace sign). Thank you for giving my mum those flowers and the chocs. Thanks for the card, in fact. THANKS. A HEAP SUSAN your two kind."

Another story involves a 12-year-old Liverpoolian who, along with his friends, caroled Paul McCartney's dad's house on Christmas Eve 1968 after spotting Paul's famous Aston Martin in the driveway. "This Christ-like bearded face appears at the window and out he comes in this pink granddaddy shirt with a guitar and said, 'Okay, any requests?' I started to get very dizzy indeed at this point but managed to stammer, 'What about 'Backbeat'?' which duly he played and then said, 'Are you coming in for a beer?'"

That story indicates the incredible success of the Beatles, which goes a long way toward explaining their world dominance. But that doesn't go far enough in explaining about the Beatles; it doesn't explain my father's fascination in 1963, or mine at two and a half, or America's 32 years later.

The Beatles came to the U.S. in 1964, after the World's Fair in Seattle and the death of JFK; in England, food rationing

had recently come to an end. The world was a serious place, but the Beatles were all about tunelessness, innocence, and fun. They were (my father adds) from Liverpool and the first celebrities he'd ever heard with a working-class accent. Thanks to the advent of television and radio, the Beatles took the concept of fame to a new level. Without them, there could have been no Michael Jackson, or O.J. Simpson, or Princess Di.

The ironic thing is that the Beatles were also musical geniuses. They didn't have to be to do what they did, but coincidentally, they were. The proof is that they matured musically, going beyond the conventional pop of early years ("I Wanna Hold Your Hand") to complicated recordings like *Sergeant Pepper* and *Abbey Road*. The result was a huge and unlikely expansion of their audience. My father says that he bought their records for us at first, but that he grew to like their music himself, citing "Eleanor Rigby" as his favorite Beatles song.

By growing and maturing, the Beatles took what started out as a simple pop form and made it resonate a thousand other ways, some of them musical, but more of them cultural. They created the idea of the band-as-going that has charmed millions of kids into similar outfits, and they elevated rock and roll into an art form, and lifestyle, and level of communication that greatly exceeded its previous incarnation as a mere genre of popular music.

The Beatles' music has lasted, without dating, far longer than most rock and roll. But it hasn't escaped the ravages of time. Some of their music now reads as childishly as *Raffi* or the Muppets. Tiny children love songs like "On Top of the Garden," "Maxwell's Silver Hammer," and "She's Leaving Home," which once seemed so sophisticated. And though bands like Green Day and Nirvana have cited the Beatles as their main influence, the only ones to make it big are the ones that don't sound remotely like them. (For some reason, bands that do sound like the Beatles, like Big Star, the dB's, the La's, the Smithereens, and now Oasis, have a notoriously hard time breaking big in America.)

This is not to say that the Beatles are now irrelevant. But neither so. These days, people who love the Beatles don't necessarily love rock music, because Beatles love is not about music as much as it's about memories. If you look at the Beatles, you see an entertainment machine — films, television, and music — as a microcosm of the world as it was, where all you see today is violence, anger, blood, cruelty, and depression. No wonder the Beatles, such as they were, have no place in modern-day life. ■

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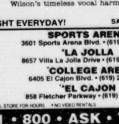
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DJ CRISPY

GOSPEL, BLUES & JAZZ

Happy Hour

Monday Night Football

Hot Rod Lincoln

Monday - Monday Night Football

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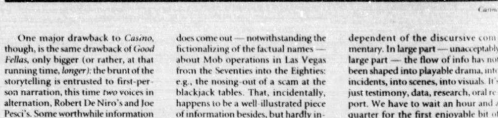
San Diego Reader December 7, 1995

The "epic" length is not bolstered by anything in the nature of an epic story.

REVIEW

DUNCAN SHEPHERD

NEW
SHEPHERD



dependent of the discursive commentary. In large part — unacceptably large part — the flow of info has not been shaped into playable drama, into incidents, into scenes, into visuals. It's just testimony, data, research, oral report. We have to wait an hour and a quarter for the first enjoyable bit of

Harrison FORD Julia ORMOND

You are cordially invited to the most surprising merger of the year.

Sabrina

A FILM BY ROBERT ALTMAN

MGM PICTURES

(Somehow he neglected to acknowledge this in his Oscar acceptance speech in 1960.) Even during my adolescent dissociation from everything fatherly, I retained my belief in the beauty of the Heston face and bodyscreen objects, as camera subjects. In career overall, on the other hand, not such that you can go two movies deep in it without a steep drop-off in merit. Titles are, as they are unavailable at press time, but I myself would want first to determine what *Major Dundee* might be seen against the widescreen. Anyone want to bet by the way, that Heston can, through the evening without bringing up Northwestern's football team? Better that, though, than politics.

All reviews are by Duncan Shepherd.
Priorities are indicated by one to five stars
and antipathies by the black spot. Unrated
movies are for now unreviewed.

the Nineties. Which would mean, in addition to masturbation jokes and such, that where Lewis had directors who were also stylists (himself, Tashlin), Carrey, here on the trail of the sacred white bat of mythic Nubia in *Darkest Africa*, has someone by the name of Steve Oedekerk. (Pee-wee Her- man, the Jerry Lewis of the Eighties, at least had Tim Burton. Once.) If Oedekerk has any style at all, outside of allowing lots of room for the star's body spasms and facial isometrics, it ensures easy detection. In-

● (CATHIEL MOUNTAIN, GARROUSEL CINEMA 6: CINEMA STAR 8, CINEMA STAR GALAXY, CINEMA STAR 6, CINEMA STAR 10, DE MAR HIGHLAND FLOWER HILL CINEMAS, GROSSMONT CENTER, GROVE 9, HAZARD CENTER 7, MIRA MESA 4, PLAZA BONITA, PLAZA CINEMAS, POWAY 10, SAN MARCOS CINEMAS, SANTEE DRIVE IN, SOUTH BAY DRIVE IN, SPORTS ARENA 6, VIA HORTON PLAZA 14, UNIVERSITY TOWNE CENTER, VALLEY

The American President — Sensuous, smug, half-smart. That description doesn't just fit Michael Douglas in the title role, but the movie as a whole, a retro romantic comedy that engineers a meet-cute (and a continuing date-cute) between the Democratic widower in the Oval Office and a married-to-a-career-hatchet-woman former environmental lobbyist. ("I hired a pot bull," grows her disapproving boss, "not a prom queen!") The latter fixes the cinematic coordinates for us upon her first visit to the White House: "I'm trying to savor the 'craze-cute' quality." And sure enough, Annette Bening, as in the equally retro *Love Affair*, lightens the atmosphere with a lean, toothy, and sexy smile, a cheek that glows

might be exaggerated by the blacklines on her respective leading men. Douglas has, Beatty there, Bob Raker, working once again with Aaron Sorkin, the same speech writer—or screenwriter rather—on or off his thoughts; speechwriter after all, it's his job. He's got a director as a midway balloon vendor, filling the screen with big heads, filling the heads with hot air. Sometimes these overinflated objects, rubbing up against each other, create some appreciable static, and for a climactic moment is pumped up to impress the devoted devotees—their, the film's, the claps go closer, the speeches preachier ("America isn't easy. America is in advance of citizenship." With Michael J. Fox, Martin Sheen, Richard Dreyfuss, 1990.)

◆ **SHEEN/MAX, CRUISING TOWARD FLOWER**

◆ **FOXY/JOHN, CRUISING TOWARD JOHN**

LA COSTA G. LA KILLA IZ. MIRA MISSA B. OCEAN SEA. R. POWAY TO. RANCIO BERNARDINO R. SWART MARCOS CINEMAS. SANTA VILLAGE R. SWEET

Babe — Quaint animal tale, freshly, ripely illustrated by prior documentarian Chris Noonan, about an orphaned porker who, taken in tow by a sheepdog, revolutionizes

the business of herding when he introduces reason and politeness into it. Sometimes the humor gets overaggressive, but the absence of any obligatory mildness actually minimizes the effect. *The Dumb Farmer* and his blithering broad-beamed wife are rather queer ducks themselves. And the slight distortions and exaggerations of barnyard noises — not the dialogues in proper English, but the cleverly orchestrated bleats and squawks and squeals — are often very funny. With James Cromwell, Magda Szubanski, and the voices of Christine Cavanaugh, Hugo Weaving, Miriam Margulies, 1995.

★ ★ (JEN, 12/10; VINEYARD WIN)

The Bicycle Thief — Vittorio De Sica's heart-wrenching and arm-twisting argument on behalf of the Little Man. The people's faces and the squalid locales look coldly authentic and untempered with. But the wretched plotline — a menial laborer's frantic search for his stolen bicycle — dumps truckloads of irony and pathos all along the

★★★ (REN. 12/13)

Carrington — More literary stargazing by writer and first-time director Christopher Hampton, much preferable to the almost constant *Total Eclipse*, on which he was writer only. No doubt it helps that he's back on his native soil, turning his gaze to the homosexual Bloomsbury belletrist, Lytton Strachey. His ear for high-toned Wildean wit is dependably sharp — and no less is the tongue of Jonathan Price, once and always, you get over your initial view of him as the

the Tintin pitchman in a beard and spec-

facts disprove. The prime focus of the script is on Strachey's "unconventional" domestic arrangement with the enterprising Doris Arrington, each of them at liberty to cultivate other relationships, often under the same roof. As it unfolds, the movie conveys very well what the poignancy of working out, as best as possible, a life that suits, and never mind what anyone on the outside says or thinks about it. ("But he's just a good friend," says Doris. "Yes, but he's got to have to put up with something.") Hampton House, is curiously uninformative about or uninterested in the woman in the picture (Emma Thompson, in a flapperish bob). Strachey dominates the composition the like notwithstanding. And as the movie grinds on, and the domestic arrangement unravels, it's a little hard to see how much tedious one of telling us simply what happened to the people. And what happened next, and what happened next. Our interest of that depends overmuch on our interest in the real people. Common limita-

Casino — Reviewed this issue. With Robert De Niro, Joe Pesci, and Sharon Stone; directed by Martin Scorsese.

● (CAHME) MOUNTAIN CAROUSEL CINEMA 6; CINEMA STAR 8; CINEMA STAR 6; CINEMA STAR 10; FASHION VILLAGE; FLOWER HILL CINEMAS; GROSSAUFER TROLLEY; GROVE 9; LA KILLA 12; MIRA MESA 4; OCEANSIDE 8; POWAY 10; SAN MARCOS CINEMAS; SANTI VILLAGE 8; SWEETWATER 9; UA GLASSHOUSE 6; UA HORTON PLAZA 14; VALLEY DRIVE IN; WEGAND PLAZA)

Clockers — Spike Lee offers the prospect

of a couple of new angles of interest. First is

"IT DOESN'T GET ANY BETTER THAN THIS!"
—Beverly Sikes, NATIONAL MOVIE PUBLISHER

**"Completely Irresistible!
 Hilarious And
 Undeniably Touching!"**
—Karene Langford, THE MOVIE REPORT

"A Must See!"
—Steve Aron, UP BACK

**"A Winner!
 The Funniest Film
 Of The Season!"**
—Ken Rosenberg, AMERICAN LIBRARY BACKLITHEATICS

★★★★★
—Brad Hennessy, WPA-TV



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the open acknowledgment of his debt to, or kinship with, Martin Scorsese, who co-produced the movie, and whose frequent actor Harvey Keitel has a leading role in it, and whose two-time scriptwriter Richard Price authored the original novel and collaborated with Lee on the screenplay. Second is the novel itself, a 600-page, which would seem at first glance, or at first lift, to provide a sturdier narrative foundation than customary for Lee. But the best bits of the book — to do with a Hollywood actor "studying" a brink-of-retirement police detective on a routine homicide case — have

Chances — Amy Heckerling returns, once more, to the searing of her *Fast Times at Ridgemont High* (1982). It's now Beverly Hills High, but it's still contemporary. "So, call yours a 'high' that's important," says the filmmaker. "I'm not going to document 'God, skateboards! That's like so five years ago!' The filmmaker's attitude is far from censorious, quite close to indulgent. The film's pessimistic, but the brain-harmer, deep down beneath her brainy demeanor, is really concerned with



matters of form and propriety — like the Jane Austen heroine on whom she's distantly modelled. Too, she has the capacity for a little more than her name suggests.

★★ LA KOLA VILLAGE, PARIS

the top mode. Only rarely does his resolve waver. Robin Wright: America Huston.

1995.

[illegible]

Dallas Doll — Ann Turner's Australian comedy starring Sandra Bernhard as an American golf pro on tour Down Under. (R.N. 12/7 THROUGH 9)

[illegible]

The Crossing Guard — Sean Penn's second effort behind the cameras, after the narrowly released *Indian Runner*, is an effort indeed. It shows the writer-director at full stretch and on tiptoes, even though in artistic terms he is not yet a mature and well-developed adult. A heavy dependence

Dead Presidents — The Hugo twins, Allen and Allen, can't wait to show you their eerie images of black gunmen in the streets. They're not kidding. It's a long and long-winded route to return to that point. The first half hour, tracing the evolution of a decent young blackman from a poor kid to a successful businessman, U.S. Marine, is almost sweet. And the twenty-minute run in Vietnam, though less convincing, is still a hell of a lot more all that cerebral either. And it's still a long way — tracking, trading — to the under-motivated and underplanned armorer can't be a surprise. The last half hour, in Saigon, though not for lack of ambition, with Lance LaTee, Keith David, 1995.

Desperado — Robert Rodriguez's big-budget Hollywood follow-up to his teeny tiny *El Mariachi* is a faded folk tale, with a bubbling over level of myth, to do with as much as with the past (the preening, posturing Antonio Banderas) who lug a guitar to save arseholes instead of a guitar case. In spite of the musical genre, it still seems like a case of the wrong audience: a half-price ticket to the wrong party. With a cast of *El Mariachi* stars, *Desperado* is a little like *El Mariachi* with a bad haircut. —*Alameda, Salma Hayek, Cheech Marin*

La Dolce Vita — Federico Fellini's diagnosis of what ails the modern world. It is not a short list. It is, rather, a long-winded discourse that sooner or later touches on nearly everyone's favorite vice. At least one

of the subjects covered — an Italian
PREZIOSI — is punned down definitively. For
the rest, this vulgar, energetic, and often
over-the-top movie is a let Set Age. With
the moral laxities of the Jet Set Age. With
Marcello Mastroianni, Anouk Aimée, and
Anita Ekberg. 1960.
★★★★ (JEN. 12/12)

Double Happiness A winning performance in a losing cause: the humorous, bright, protean Sandra Oh as the modern, free-spirited, unmarried (and unaccepted) daughter of traditional Chinese immigrant parents, in Vancouver, B.C. All very familiar, and charming, with Stephen M.J. Chang, Alanah Ong, Frances Yau, and Cabbie Reemke; written and directed by Mina Shum. 1995.

Eat Drink Men Women — Ang Lee's tantalizing, toothsome, pungent, succulent, nutritious, well-balanced, filling (et cetera) comedy about a Taiwanese widower and master chef and his three grown daughters still living at home. This is the sort of material that Yasujiro Ozu used to take to the depths of profundity, while always maintaining a bravely cheerful surface. Notwithstanding the last nostalgic visit to the soon-to-be-

and a family from the 1930s to the 1960s. For 1963, the film is a study in the conventional cold-shoulder and over-compression. His movie is filled to capacity with the minutiae of the family's joys and emotions. It matches the complexity of his prior effort, *The Wedding Banquet*, though without the farcical comedy. The film extends and expands on what he said about that one: the scrupulous monitoring and honoring of a wide range of personalities. The film's production and presentation, neither more nor less attentive, photographically than everything else in the movies, are almost a detachable souvenir. The beginning of the film is titled "Optical Experience in the Modern Cinema," clustered together with the food staff of the aforementioned Wedding Banquet. The title is followed by *Lake Water* for

to *Chocolat*, *The Age of Innocence*, *The Secret of Green Pappaya*, *Tampopo*, *The Look, the Last, His Wife*, and *Her Lover*, which was originally in *Jeune Femme* (23 Quai de Commerce, 1800 Bruxelles, Westminster) also. Sylvia Chang, Shung Lung, Ah-Lee Goh 1994.

★★★ (M/N, 12/11)

Father of the Bride, Part II — Charles Meyer's comedy sequel with Steve Martin, David Keating and Martin Short.

CAROLINE CHANG, CHINA STAR & CINEMA

Last Summer in the Nampton — Typical Henry Jaglom gabfest, fragmentary, improvisatory, self-conscious, mostly vacuous. The setting this time is the country retreat of a three-generational theatrical fam-

DeVito, 1995.
MOUNTAIN; DEL
MONT TROLEY;
7. LA COSTA 6: LA
RAY THEATER.
8. SWEETWATER 9:
SCONDIDO 8; LA HOR
TONE COUNTRY.

and the decades get no older, even if the tag team to in like Roger Moore TV actor, a James would seem to be Cold War as as ant for him as the more sensible view

few of us will be willing to obey.) By chance rather than by design, the movie turned out to be a validation for Yvecca Lindfors, who died suddenly before her release — as the couple of clips from her early Hollywood career make a nice remembrance. With Jon Robin Bantz, Andre Gregory, Brooke Smith, Martha Plimpton, Roddy McDowall, 1995.

★ (HILFREST CINEMAS, THROUGH 12/12)

Leaving Las Vegas — Loose — love story

an adaptation of the even a simple upshot are correspondences narrative and Hollywood of the screen pinned under a past-horse-drawn cart, account of the Battle D-Day Invasion. On and refreshing aspect is that the characters

about alcohol as a drinker and a lady of the night. (What passes for a love scene is like some kind of antidote that mixes with the liquor and keeps me in balance.") There is nothing convincing about the essential storyline, not the level of convenient coincidence (the pian, before they're a pair, keep bumping into one another on the Vegas strip, and the man bumps into the woman's pimp in a pawnshop as well, into the pimp's future assassins (a gas station), nor the underlying adole-

(Jean Paul Belmondo)
Daniel in number 4
has heard all his life why, that he is "a" agrees to transport to the Swiss border and does not read the novel, so these readings, or translated on screen by the original text (w

[illegible]

Mythical Aphrodite—Light diversion from Woody Allen. The topic of adoption might momentarily quash the power of the critics of a biographical psychological bent. (Mia Farrow reference.) But the movie doesn't really hit its stride till a vintage 1950s-style scene in which the eternally unattractive New York sportswriter (Allen), fretting about the possibility of having offspring, allows to a Bud Seed and potent aphrodisiac, and then, in a scene of harsh erotica, follows a trail of lascivious

Mortal Kombat — The violent video game — available in bloody and bloodless alternative versions — played out by flesh-and-blood humans. It's not bloody, but not, after all, is it at all fleshie cartoons (as

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San Diego Reader, December 7, 1995

Who, What, Where, When, & Why

To me, a fresh bread, or several of them, makes a perfect inexpensive gift.

Immediately after Thanksgiving we often feel that we don't want to think about food for a month. But with Christmas virtually at our heels, it may be useful to have a list of ideas for our holiday needs. Many items below are answers to questions that began, "Can you tell me where to find..."

REVIEW ELEANOR WIDMER

Vacuum-Packed Fish and Seafood shipped from Seattle via Federal Express. PRV Seafood (1-800-659-6042) offers fish and seafood from Alaska that tastes as fresh as if it had been hauled in that morning. I sent away for halibut filets and sockeye salmon. This is a great gift for yourself or for people who live in areas where fresh fish is not available. Calls promptly returned.

Vegetarian Caterer. Delta Sun, 724-2664. Some noteworthy items are mini-pumpkins filled with vegetables; amaranth roasted eggplant; red peppers and zucchini; Brie en croute; California sushi rolls; and phyllo dough stuffed with shiitake mushrooms and sautéed in Harveys Brand Cream. Low-cal, low-fat lunches or dinners.

Vegetarian Hors D'oeuvres. Veggie Bites is a new product prepared by the owners of Chewy Bugg's. Flaky pastry is filled with broccoli, cauliflower, or spinach; Indian spices impart a slight punch. (I've been clamoring for ones without spices, but I seem to be in a minority.) They are available at Ralph's deli department. By the tray, frozen, call Chewy, 271-1234.

Special Supermarket. Horton Plaza Farmers Market, 1 Horton Plaza, downtown, 696-7766, will obtain any item available in the U.S. within 48 hours. Allow more time for products from Europe and Asia. Exotic produce includes kiwi berries, Italian baby zucchini flowers, purple beans, blue potatoes, passion fruit. Whether you desire produce, groceries, or meat (such as ostrich, buffalo, alligator, or restaurant-cut steaks), the market will obtain them for you.

Tahitian Vanilla Beans. Available at Trader Joe's in Pacific Beach, La Mesa, and Carmel Mountain. Grated or ground, these beans may be

added to tea, coffee, cookies, cake, yogurt.

Tea. Fleur-de-tea, 729 West Washington Street, Mission Hills, 291-4832, sells loose tea from around the world — Russia, India, China, Japan. Some tea bags are sold, but most teas here are meant to be steeped in a pot.

The herbal and decaffeinated teas won't keep you up at night. Teapots, infusers, and covers provide an Old World feeling to the store (tea is not served on the premises). Closed Sunday and Monday. Call about holiday hours.

Goose Livers. This hard-to-find delicacy is on sale at Jonathan's, 7611 Fay Avenue, La Jolla, 459-2677. The livers, flown in from New York, cost \$69.00 a pound. My grandmother baked goose livers on brown paper to absorb the fat. As soon as they came out of the oven, we pulled them off the paper and ate them with coarse salt. At the time, I never imagined they would become a rare treat. Pâté de foie gras (goose liver pâté) is \$20.99 a pound.

Herbs. The best dried herbs bear the name the Green House and come in packets that can be refrigerated. The Green House also puts out a dehydrated mushroom soup that's worth trying. Look for it in the gourmet section of supermarkets.

Baskets Filled with Chocolates. Laura Little's Candies, 7777 Girard Avenue, La Jolla, 454-3535, makes their chocolates on the premises. These include chocolate place cards with individual names. Baskets \$25.00 and up.

Or, you may fill a basket with brownies. The best brownies are probably made in your own house. If you are short of time, select decadent brownies at Bread and Cie (very fudgy); Baked By Eta (with chocolate chips); and Sybil's Outrageous Brownies, sold at Daniel's Market in Del Mar Plaza.

Sauces. San Diego has come a very long way with the diversity of its bread products. To me, a fresh bread, or several of them, makes a perfect inexpensive gift. Some of these bakeries may be

Calendar RESTAURANTS



similar to you, but it's good to have a list for present or future use.

Big City Bagels. 1010 University Avenue, Hillcrest, 574-7678. New York-style bagels are offered here. They are baked before baking. Twenty-three varieties.

Balboa Baking Company. 7004 Carroll Road, Miramar area, 554-1890. The ten-pound sourdough loaf, for \$8.50, remains one of the best buys, though it must be special ordered.

Bread and Cie. 350 University Avenue, Hillcrest, 683-9322. Try the holiday vine (rolls in the shape of a vine); fougasse, almost all crust and my favorite, pumpkin-seed bread. Inquire about days they are available.

Christina's Gourmet Bread. 315 First Street, Encinitas, 634-0657. Many whole-wheat breads, one of which is feta and herbs.

D.J. Akin's. 6930 Alvarado Road, State College area, 265-0218. Wins hands down for rye bread and chocolate chip cookies.

Great Harvest Bread Company. 1808 Garnet Avenue, Pacific Beach, 272-3521. Still the best cinnamon-untreated bread in San Diego.

Il Fornaro Cucina Italiana and Bakery. 1555 Camino Del Mar, Del Mar Plaza, 755-8876. Panet-

tone (egg bread with raisins), ciabatta (slipper-shaped flatbread), and occasionally pane Toscano (a saltless bread from Tuscany) are all a delight. Noted for its olive bread.

The Italian Market. 806 First Street, Encinitas, 942-0738. You'll love the focaccia and the country-style bread.

Pretzel Art. 4934 Voltaire Street, Ocean Beach, 224-9246. First-rate New York-style soft pretzels in a variety of flavors. Tempting cinnamon-raisin bagel chips and bagels.

Sahel Market. 7467 Cuvier Street (corner of Pearl), La Jolla, 456-9959. Handmade loaves (Middle Eastern flatbread), pita, and Middle Eastern pastries fresh daily.

San Diego Artisan Bakers. 1551 South Escondido Boulevard, Escondido, 740-5963. Hand-crafted breads made from traditional French, Italian, and German recipes.

Solento Baking Company. 1643 India Street, downtown, 233-3506. For Italian rolls, baguettes, specialty wreaths, still at the head of the class.

Virusimo Dough Company. 2820 Shelter Island Drive, 223-4166. Sweet-tasting Portuguese bread, rolls, wreaths. For anyone with a slightly sweet tooth. ■

Pain, Anger, and, Yes, Even Joy

For a while we're an expectant huddle, a community held together by Little Joe's pizza smells.

One thirty a.m. "Joe! I'm on Fifth. Fifth Avenue. Yeah, I know it's late. But are you hungry? Friend of mine here says there's freebies at 2:30. Yeah, 2:30 a.m. Wake up and come on down, buddy! Pizzas! I'll see you here!"

I put down the phone. I'm at a late-night coffee bar on Fourth and F. There are still a few stragglers from the Beautiful People bistro of Fifth Avenue, still a few musicians coming out with their instruments. At the table next door, Ramon is putting on a glove puppet show for any coffee-drinkers who'll watch. Uh, make that a sock puppet show. It's his own used-looking sock his puppet hand is wearing. "Say, are you gonna put on a show for people tonight?"

"Yeah, I shore am. I'm gonna shing like Satchmo..."

Mr. "I'm in an eatin' mood, and my friend William, who lives pretty much on the street, told me the other day that Little Joe's Pizza House on Fifth gives away its leftover pizzas when it closes down most nights at 2:30.

A panhandler named Tim confirmed it too, just half an hour ago as he was offering to free me of some change weighing down my pockets.

"What in hell's this all about?" Joe. He stumbles into the cafe's outside area. He's not a happy camper. Sleep's in his eyes. He thunders into a chair and does not exchange greetings with Ramon's sock, which is leaning around to say, "Hi-de-ho!"

"I just thought you might be hungry. Free offers," I say. "I figured a little company..."

"Uh, look, I know you can't resist a bargain, but let's say I just go and have something now..."

"You mean actually buy something to eat?" "Actually buy something. Don't worry, I'll pay."

So we leave Ramon and his puppet show for Little Joe's Pizza round the corner. The last peo-

ple are finishing up at the street tables — and the first panhandlers are gathering outside the entrance. There's Rose, who's of a certain age and has hard liquor on her breath. Tim, with his Ralphs cart, who's been working the street for change, has no shirt on. Then there's D.J., a young, lanky, ad-eyed poet who's reciting in the dark with a beautiful, sonorous voice.

How I smile, even through the tears. Wandering midst great ever-existing shadows.

Shadowy mist, always ever-present... By this time Ramon has turned up. For a while we're an expectant huddle, a community held together by Little Joe's pizza smells and D.J.'s poetry.

You shed a tear: A storm's revolution can easily contain Pain, anger, and, yes, Even joy...

But Joe's not into it. He pushes through and walks inside. I follow. We sit down in the black seats with the red tablecloths. Below us, black and white checkerboard floor. Historical blow-up pit of old San Diego surrounds us. We order the cheapest pizza, a 12-inch medium, \$10.50 — the late-night price: \$5.25 each.

It comes out atop a raised silver platter — magnificent! Even though it's only cheese and tomato.

Just as it arrives, Rose waddles in. "Can I sit with you?" I told the guy I was with you."

"Okay, Rose." There's going to be too much as it is. Let the pizza go to bring three ice waters. We lose in for a few minutes, each chomping at our segments. Rose breaks the silence. "I'm 59 and I'm single," she says. "And I need a man. I am so lonely, so sick of sleeping alone..."

I guess it's that time of night. We start sharing state secrets. Who we'd like to marry, did marry, left, lost, wanted back. What we'd do

Calendar RESTAURANTS



The Place: Little Joe's Restaurant and Pizza House
The Location: 750 Fifth Avenue, 234-1320
Type of Food: Italian
Prices: beer here — lunch specials, \$4.95; 12-inch cheese pizza, \$8.50 for two; Big Joe burger, \$3.95
Hours: 11:00 a.m. to 3:00 a.m., 7 days
Bus Route: All downtown
Nearest Stop: Fifth and Broadway

with money... Suddenly I remember the guys outside. I go to the front. "Uh, are you going to be giving away your surplus tonight?"

"Not tonight. We don't have any spare," says the older man.

"Besides," says the younger one, "the street people, they started expecting it. They crowd around the entrance. They panhandle the outside guests. We're going to stop it. Too many problems."

"Won't anybody come home with me tonight?" calls Rose from the table. "I'm so damned lonely..."

I see we've eaten the whole pizza. Now we're going to walk out fat, with nothing for our brothers. But outside, Topless Tim has just been given

a Jackson. A drunken barfly handed him the \$20. "Don't worry," he says, wheeling his cart away. "They'll hand out pizzas again. Just depends who's on."

"Here," says the sock puppet, appearing out of the dark. "Satchmo says — you fat cat got a couple of bucks? We didn't get no pizza..."

I take out my last two dollars. "Here, Ramon. Good luck with Satchmo."

Joe and I hurry to where he left his truck on Echoes F Street.

Out of the night comes a voice, deep and sad. Yet even still, you must continue to smile through the tears. Much like the celebration of a new baby boy. You are born to smile. Even through the tears. ■

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ANY DRAGON CAFE 1799 Prospect Street, 270-1730. The restaurant could have been named the House of Dragon after its owner, dragon. The restaurant could have been named the House of Dragon after its owner, dragon. The restaurant could have been named the House of Dragon after its owner, dragon.

PI CHANG'S CHINA BISTRO 1401 La Jolla Village Drive, La Jolla, 524-4477. The decor and atmosphere carry the weight here. Chinese food is only average. This is a place to go and be seen. Open daily. Open daily. Open daily.

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| 75 | 1300 | 1290 | |
| 89 | 1429 | 2372 | |
| 100 | 1523 | 2499 | |
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| 35 | 1191 | 1167 | |
| 45 | 1202 | 1188 | |
| 55 | 1286 | 1240 | |
| 64 | 1330 | 1304 | |
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Kobey's Magazine

FREE

The Official Magazine and Directory of Kobey's Swap Meet at the Sports Arena

December, 1995

Vol. 2/No. 6

Kobey's Open EVERYDAY TIL CHRISTMAS from Dec. 14

IN THIS ISSUE:
FAMILY HAPPY LIVING
WITH BEAR ESSENTIALS

KOBEY'S 'TIS THE PLACE
FOR HOLIDAY BARGAINS

GIRLS TAKE FLIGHT AND
PRO BASKETBALL RETURNS
TO ARENA

1995 DEC

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KOBEY'S MAGAZINE

Kobey's Makes Holiday Shopping Easy



I hope everyone had a safe Halloween and a happy Thanksgiving holiday. Christmas is just around the corner and if you're feeling overwhelmed by the holiday crunch, bring your list to Kobey's where you can find something for everyone in one stop.

Kobey's has a variety of unique gifts, clothing, toys, music, electronic games and electronic equipment to fit your budget. It's even easier to shop at Kobey's because we'll be open every day from 7-5 beginning December 14th. Kobey's is pleased to announce we are entering our 20th year of operation. Thank you San Diego for choosing Kobey's as your favorite outdoor market!

Wishing all of you a happy and prosperous New Year!

Kimberly Kobey Pictro
President, Kobey Corporation

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KOBEY'S MAGAZINE

DECEMBER 1995 San Diego Sports Arena Events Calendar

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|--|--|---|--|--|---|
| 3 GULLS VS BEND 7:00 PM \$12.10 B \$15.50-18.00 B | 4 SOSI AZTECS VS CAL STATE FULLERTON 7 PM \$11.50 B & B | 5 WILDCARDS VS OMAHA 7:00 PM \$20.15-5.50 | 6 GULLS VS BEND 7:00 PM \$12.10 B \$15.50-18.00 B | 7 SOSI AZTECS VS CAL POLY POMONA 7 PM \$11.50 B & B | 8 USD VS KANSAS 8 PM \$20.15-5.50 | 9 Kobey's SWAP MEET |
| 10 Kobey's | 11 Kobey's | 12 Kobey's | 13 Kobey's | 14 GULLS VS BEND 7:00 PM \$12.10 B \$15.50-18.00 B | 15 WILDCARDS VS GRAND RAPIDS 7:00 PM \$20.15-5.50 | 16 SOSI AZTECS VS WISCONSIN 7 PM \$11.50 B & B |
| 17 WILDCARDS VS YAKIMA 7:00 PM \$20.15-5.50 | 18 Kobey's | 19 Kobey's | 20 Kobey's | 21 GULLS VS BEND 7:00 PM \$12.10 B \$15.50-18.00 B | 22 WILDCARDS VS BOSTON FALLS 7:00 PM \$20.15-5.50 | 23 WILDCARDS VS YAKIMA 7:00 PM \$20.15-5.50 |
| Kobey's SWAP MEET at the Sports Arena OPEN EVERY DAY UNTIL CHRISTMAS 7am-3pm | | | | | | |
| 24 CHRISTMAS DAY Kobey's | 25 GULLS VS RUSIA 7:00 PM \$12.10 B \$15.50-18.00 B | 26 Kobey's | 27 WWF 7:00 PM \$17.12 B | 28 WILDCARDS VS YAKIMA 7:00 PM \$20.15-5.50 | 29 WILDCARDS VS YAKIMA 7:00 PM \$20.15-5.50 | 30 WILDCARDS VS YAKIMA 7:00 PM \$20.15-5.50 |
| Kobey's CLOSED | | | | | | |
| COMING EVENTS | | | | | | |
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Success Stories: Kobey's Merchants Who Are Winners

Family is Happy Living with Bear Essentials

by Liz Morin



The Heath Family with some of their "beary" good friends at their booth at Kobey's. Top row: Cody & Larry Bottom row: Tim & Sally.

Winston B. Bean, Zemus W. Grimikin, Tallulah Bashhead and Bessie Moonstein are just a few newly welcomed additions to the Heath household. Does anything here have the ring of something slightly eccentric? Maybe, but if you happen to be a bear lover, you'll appreciate the individuality and personality of the Boyd Collection of "investment collectable" bears and friends, who are turning Kobey's Swap Meet into a "bear" market.

Bears and Friends is the name of Sally & Larry Heath & Sons' blossoming business as a retail outlet for the Boyd collection. Began just this past August at Kobey's, Bears and Friends is a family affair, drawing participation from son Tim and wife Melissa, son Cody and wife Mindy, son Doug and grandchildren Loni, Caitlin, Aaron and Cody. The combined Heath family, including their furry menagerie, is already gathering much attention from stuffed animal lovers of all ages.

"I've always loved collectable dolls and bears but I found many were very expensive, up to \$350 or more for top name bears. I wanted to invest in a bear that was collectable but affordable," Sally Heath explains. "I found that in the Boyd Collection."

The bears and other creatures range in size from 5" to 21" and are sensibly priced beginning at an amazing \$3.95 (pointed ornament) with the most expensive bear (named Wellington) topping at \$45.95. Each animal is hand-crafted and comes with collector's tag which bears its name. "Boyd gives their retailers about six weeks to call all the bears by name," Sally remarks. "After that they become unhappy."

Six of the Boyd bear collection were nominated for TOBY and Golden Teddy awards this year, including 16 "Eugenius," who is dressed her best in country plaid.

(continued on page 4)



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Photographer
Staff Writer
San Diego, CA 92116
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About the Cover

This issue's cover features the Heath Family and the family of bears and other stuffed animals they offer at their Kobey's business, "Bears and Friends". The Christmas tree in the photo is totally decorated with bears.

1995 DEC

BEAR ESSENT'S (continued)

One of the unique features to these furry friends is that they can be posed into at least 101 different positions. This is due to the fact that they are fully jointed and most are filled with what the Boyd company regards as the "right stuff," bean bag stuffing. These animals are referred to as "The Bears," and take it as their last name. "Bears" have pliable limbs so that a bear can cross its legs, prop itself up on one elbow, and even read a newspaper.

For those interested in more than just the bear necessities, Bears and Friends offers a variety of hand-crafted accessories. Boyd makes a large selection of colorful wool-blend sweaters to fit any of the animals, including a variety of holiday themes. The Heaths also carry a selection of Christmas robes, bear-sized furniture, eyeglasses, knitted wool toboggan hats, felt and straw hats, and neckties.

The Heaths began Bears and Friends after Sally experienced a severe neck injury which led her to quit her job of 8 years as an area manager for ARCO, where she oversaw Imperial, San Diego and parts of Orange Counties.

KOBEY'S MAGAZINE

"I had so much responsibility and then suddenly, nothing. I had to do something with myself," Sally explains. "One day I saw a Boyd bear on QVC and bought him and enjoyed him. I thought I could start up something with the collection so I contacted the company and eventually became a seller."

Her risk-taking has seemed to pay off. She can't keep some bears in stock, and she's having a bear of a time getting some popular models to arrive from the home company.

"I have customers who come and check with me every weekend to see if a certain bear has come in. Collectors know what they are looking for. Overall the Boyd company is very good to work with. I get many models before I expect them, but some sell out almost immediately so sometimes there's some waiting."

All the animals are the original designs of artist Gae Sharp who creates for the Boyd Company, which is family owned and operated by Gary and Justina Lowenthal in Gettysburg, Pennsylvania.

Besides the popular "Bear" bear collection, there's many adorable "Bean" friends which include pigs, monkeys, sheep, black

and white cows, kitties, bunnies, moose and the polar bear-like "Snow Bears." There is also the "Bubba Bear" which has a jointed face and neck so you can caricature a variety of realistic and interesting poses.

What's in the future for Bears and Friends besides the coming holiday season? Sally emphasizes on growth. "Right now we're on the waiting list to sell the Boyd "bear stone" resin statuettes which are a big collector's item. We want to begin including things from local artists as well. We just started carrying "Nona's Bears" which are internationally known. This year we also want to focus on the used market giving people a place to buy or to sell higher end collectible bears. I found one recently right here at Kobey's, but I'm keeping him!"

Look for the Bears & Friends family at Kobey's Swap Meet Saturday and Sunday at space F-57 for a huge variety of reasonably priced Boyd collectibles and accessories and "Nona's Bears." If you're looking for unique Christmas items this holiday season, look for their adorable painted stuffed Christmas ornaments on the tree! ☐

KOBEY'S MAGAZINE

Kobey's 'tis the Place for Holiday Bargains

If you've just started your holiday shopping there's no need to panic, because Kobey's is the place for one-stop shopping where you'll find the variety and quality selection to meet every taste and need on your list. This year we've gathered a sample of gift suggestions from our vendors that will both keep money in your pocket and satisfy your spirit of giving.

If you're someone who enjoys angels and gargoyles, you don't want to pass up Cabbage

Rose Creations. Owner Mary Sherry has an eclectic collection of decorative angel wreaths (\$60), baby angel 8" Christmas trees (\$25), fragrance oil gift baskets and packs (\$11 and up), or customize a wrapped gift set (\$11-\$15). Mary also carries a selection of angel ornaments (\$3.95) and fragrance oil holders and oils (\$2-\$6) which are sold separately.

For the sports fan on your list look to Sports Palace for a wide selection of team jackets (Reg. \$149, \$99 at Kobey's), sideline jackets (Reg. \$129, \$79.95 at Kobey's) or team jerseys (\$19.95-\$29.95). Owner Al Hammer specializes in NFL, NASCAR and baseball t-shirts and caps (\$5-\$18) and carries a large selection of the popular team color paint smear caps among others. Other gift suggestions include Charger bolt stickers, team flags and team license plate holders.

If you have a doll collector in your family, Olsen Enterprises displays over 100 collectible porcelain dolls which start at an amazing \$9.99! The Olsens' also carry limited-edition "Storybook," Seymour Munn "angels" and Dynasty collectible dolls which top at \$149. Look for specials throughout the holiday season or take advantage of their layaway program. Other unique gifts include assorted wind chimes (\$4.99 & up), ceramic masks (\$4.99-\$29.00), porcelain clowns (\$4.99 & up) and eye-catching floral bird feeders (\$11.99).

"Unique Gifts for Everyone" is the slogan of World of Miniatures because you'll find a variety of treasures of all shapes and sizes. This year Miguel & Lila Salas are featuring novelty polyester clocks with different themes such as teddy bears or pigs (\$11 & up), some have pendulums (\$26) and others have a place for a picture (\$20). Other gift ideas include hand-blown glass figures (\$2 & up), Victorian-style pewter clocks (\$16) and picture frames (\$3 & up) and their ever popular animal sets (\$5 & up).

Everyone loves a good movie, and Christmas is a great time to give

(continued on page 6)

Cabbage Rose Creations

hand finished
plaster cast pieces
for indoor
and outdoor decor



* Angels
* Gargoyles
* Animals
* Custom Orders

(619) 488-4523 • Kobey's Sat. & Sun. D-41

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- Spa & Pool Covers
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SPACE # P5

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1995 DEC

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SUNGLASS KILLER LOOP

GARGOYLES

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Sat. & Sun. 8-11 & 12

and at our new location
Downtown...

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236-8956

KOBEY'S MAGAZINE

Kobey's 'tis (continued)

someone their special favorite as a gift. Video Outlet carries both new and used videos including Disney and can order hard to find selections as long as they're still in print. Previously viewed movies start at \$5. Disney features \$13 and new movies between \$15-\$18.

For the musician in the family, Lorraine & Luis Vazquez of L & L Music suggest the professionally-styled, fully portable Suzuki keyboard. These instruments were designed for the beginner and are easy to play. One extra added bonus: free lessons are included for the entire family with purchase!

Mindscape Comics & Collectibles is offering handmade sport and comic book action-figure Christmas ornaments which are fast sellers at \$1.99-\$3.99. Owner Robert Verastigue is also putting together comic book packages which start at an amazing \$1.99! Mindscape Comics is the place for collectors of all ages.

If you're interested in designing your own Christmas cards this holiday season, Sandra Rickle of Stamp Stop has an assortment of Christmas stamp sets to choose from which sell for \$14.50. The sets include paper, glitter, bookmarks, glitter glue, pens, stamps and pads. Sandra is featuring a special gift ornament this year which includes a stamp and pad inside for \$4.50.

For the shopper who enjoys giving something useful, AAA Auto Club of Southern California is offering Holiday Gift Memberships for \$49 (Reg. \$59). The Holiday Gift Package Membership includes free gift, 24-hr Roadside Assistance all year, maps, Tourbook guides, Tripkit and full-service travel planning.

For both the wild and practical, look to Enchantment for gift certificates for any-themed psychic readings (\$10) and incredible buys on Ekco non-stick bakeware (2/\$5), perfect for the holidays. Jack and Rona Schuler also specialize in hand-blown glass and iron accessories and furniture, featuring a sophisticated selection of candleabras (midsize \$12) and glass & iron votive holders (starting 2/\$18).

For a gift you can sleep with, Satin Designs offers a selection of affordable machine-washable comforters (\$39.95), jumbo-pocket sheet sets, and deep-pocket sheet sets by "Simply-Made" (\$36.95-\$42.95). Shird Plau-Haro and Bob Haro are also carrying daybed sets which include a comforter, 3 shams and a dust ruffle, for \$79.95.

Everyone loves pie during the holidays and Leslie's Munchies brings the Julian



mountains to Kobey's every weekend! Leslie Joerin carries assorted Julian Pies (\$7.95-\$8.95), Julian Jams (\$3.50) and Bradley's bread (\$2.50). Besides holiday pies such as apple, cranberry-apple and pecan, she is known to occasionally offer mince and pumpkin.

Liz Smothers of The Julian Pie Company (courtesy of Leslie's Munchies) has generously consented to reveal her Original Apple Pie recipe for all of you who enjoy your own baking, so here it is:

Original Apple Pie
CRUST: 2 cups flour, 1 tsp salt, 4-5 tsp cold water, 2/3 cups plus 2 tbsp vegetable shortening

Stir flour and salt together. Cut in shortening with pastry blender until it is pea size. Add water one tsp at a time tossing gently until flour is moist and you can gather the dough easily in your hand. Flatten it slightly. Divide the dough in half. Dip once on each side in flour. Roll it out to fit a 9" pie tin. Set aside and prepare filling.

FILLING: Stir together 3/4 cup sugar, 2 tsp flour and one tsp cinnamon and toss with 8 sliced tart apples. (Add 2 tsp brown only if apples are not tart). Drizzle 2 tbsp melted butter over pan to seal the edges. Flute if you like. A brushing of two egg whites plus one tsp water in blender will give it a nice golden color.

Bake at 375 degrees one hour or until apples tested with a small sharp knife are fully cooked. (Knife should feel no resistance.)

Hint: Using cold ingredients will ensure a more flaky crust. ■

KOBEY'S MAGAZINE

DECEMBER 1995

Kobey's Swap Meet Directory of Sellers

ANTIQUES & COLLECTIBLES

Advertising collectibles.
OWNER: Jerome Quiley
SPACE # Sat. & Sun. 107

Affordable porcelain dolls, chairs, income and others.
PHONE # 619-440-1022
CO: Green Enterprises
SPACE # Sat. & Sun. 118 (See our Ad)

Antiques & collectibles.
CO: Jim & Peggy Gitt
CO: North Enterprises
SPACE # Sat. 101 Sun. 108

Cards, beautiful cards & paperback books.
CO: North Enterprises
SPACE # Fri. 103 Sat. & Sun. 115

Cards, sports cards, non-sports cards & supplies, comics, page.
CO: Sports Cards
SPACE # Thurs. 101 Fri. 102 Sat. & Sun. 111

Cards, Sports & non-sports cards.
CO: The Outlets
SPACE # Sat. & Sun. 103

Cards, Sports & non-sports cards, card supplies.
CO: BHS Cards
SPACE # Thu. 105 Fri. 106 Sat. & Sun. 113

Cards & currency U.S.A., Mexico & World. Coin supplies & price guide.
OWNER: Wade Schmitt
SPACE # Sat. 105 Sun. 120 (See our Ad)

Collectible items by Beverly.
PHONE # 619-440-1081
CO: Beverly & Francis Health & Son
SPACE # Sat. & Sun. 137 (See our Ad)

Collectibles.
OWNER: Robert Zindel
SPACE # Sun. 103

Comic books, sports & non-sports cards.
OWNER: Robert Zindel
SPACE # Sat. & Sun. 103

Comics, sports cards, non-sports cards & collectibles.
PHONE # 619-440-1081
CO: Westridge Comics
SPACE # Sat. 103 Sun. 105 (See our Ad)

Handmade wooden folk art originals from traditional to modern.
CO: S. L. Mott
SPACE # Thu. 118 Sat. 101

Miniatures, dollhouse furniture, gifts.
CO: S. L. Mott
SPACE # Thu. 118 Sat. 101

Miniatures, dollhouse furniture, gifts.
CO: S. L. Mott
SPACE # Thu. 118 Sat. 101

Miniatures, dollhouse furniture, gifts.
CO: S. L. Mott
SPACE # Thu. 118 Sat. 101

Miniatures, dollhouse furniture, gifts.
CO: S. L. Mott
SPACE # Thu. 118 Sat. 101

Old books, paintings & prints, pottery.
OWNER: Stuart Johnson
SPACE # Sun. 104

One of a kind gift items, sports action figures, non-sports gifts & products.
OWNER: Stuart Johnson
SPACE # Sun. 104

Sports cards, memorabilia, collectible items, non-sports cards.
CO: North Enterprises
SPACE # Sat. & Sun. 107

Sports cards and non-sports cards.
CO: North Enterprises
SPACE # Sat. & Sun. 107

Used items.
CO: Kels Plus
SPACE # Thu. 103 Sat. & Sun. 101, 102

APPLIANCES

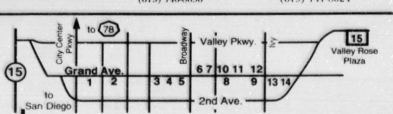
Home ice cream, 40 flavored ice cream, plus sugar free supplies & more.
Experience a taste of paradise!
PHONE # 619-281-5552
CO: Tropical Ice Creamery
SPACE # Sat. 104 Sun. 102 (See our Ad)

Vacuum cleaners, 2nd hand & reconditioned. Dust bags, belts, parts, repairs & more.
CO: Terry Vacuum Cleaners
SPACE # Sat. & Sun. 108

THE ANTIQUES ART GUILD OF ESCONDIDO INVITES YOU TO VISIT

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| 2. Scassini's 533 W. Grand Avenue (619) 757-7411 | 8. The Gilded Lily 217 E. Grand Avenue (619) 743-1292 | 11. Art's Antiques & Collectables 252 E. Grand Avenue (619) 746-7104 | 14. Hidden Valley Antique Emporium 333 E. Grand Avenue (619) 737-0335 |
| 3. Escondido Antique Mall 135 W. Grand Avenue (619) 745-3210 | 9. Escondido Coins & Loan 241 E. Grand Avenue (619) 489-6658 | 12. Lionheart Consignments 262 E. Grand Avenue (619) 746-8636 | 15. Alyndee's Art & Antiques 1535-1 E. Valley Pkwy (619) 747-8024 |
| 4. 121 Grand Antiques 121 W. Grand Avenue (619) 489-0358 | 5. Victorian Garden 115 W. Grand Avenue (619) 737-9869 | 6. Grab Bag Antiques 150 E. Grand (619) 489-1361 | |



For a free guild map of shops send a S.A.S.E. to Antique Guild:
121 West Grand Ave., Escondido, CA 92025

1995 DEC

KOBEY'S MAGAZINE

ink pads scissors punches pens

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Fri. Sp. D-45 • Sat. Sp. F-9 • Sun. Sp. D-98 & E-9

ARTS & CRAFTS SUPPLIES

Art Supplies
OWNER: Sub Designer
SPACE # Sat. 17-18 Sun. B7-28
PHONE # 438-480-803
CO: Sub Designer
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Artwork, original & custom order
PHONE # 438-480-803
CO: Sub Designer
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Handmade wooden folk art originals - from mailboxes to birdhouses
PHONE # 438-480-803
CO: Sub Designer
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Large, children's, wearable hats, woven ribbons, silk flowers, lots of craft supplies
CO: The Joy House
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Original & custom artwork, including abstract & southern designs, painted on the premises
PHONE # 438-480-803
CO: Brenda Gallery
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Picture frames in rustic, floral, woodstock & manufacturing, handmade special sizes
PHONE # 714-546-8425
CO: Van Picture Frames & More
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

AUDIO/VIDEO

Any used cassette or Super Nintendo 30 day warranty
CO: Mega Video Games (See our Ad)

CD's & accessories
CO: Music
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Cellular phones & accessories - best prices
PHONE # 438-480-803
CO: Cellular City
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Relating music: New Age, Celtic, Pre-Raphaelite, etc. Best selection, best prices!
CO: Audio Tapes & CDs
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Video: Compact discs & cassettes
PHONE # 438-480-803
CO: Music
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Video: New & used video & movies. Best selection of adventure, comedy, action, musical & classic movies
PHONE # 438-480-803
CO: Video Center
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

AUTOMOTIVE

Dash covers, seat covers, car & truck floor mats, car bras, wheelie & other auto accessories
PHONE # 438-480-803
CO: Auto Accessories
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Car polish, car wash, car wax, car care products
PHONE # 438-480-803
CO: Car Care Products
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

KOBEY'S MAGAZINE

Dash covers in stock - trucks, cars, vans. Seat covers, auto bras & floor mats.
Dash covers: steering wheels, brake toe, wiper. Sat. 17-18 Sun. B7-28 (See our Ad)

Dash covers, bookends, seat covers, steering wheel locks
PHONE # 438-480-803
CO: Dash Covers
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Full service car wash - See our coupon on the map page!
PHONE # 438-480-803
CO: Wash 'N' Wax
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Seat covers, dash covers, manufacture dash covers
PHONE # 438-480-803
CO: Seat Covers
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

BEAUTY SUPPLIES

Even supplies. Lowest prices. Biggest selection. Look for our sign "Yoko's Hair"
PHONE # 438-480-803
CO: Yoko's Hair
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Cosmetics, perfumes, hair shampoos, hairdresses
OWNER: Darius Hight
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Cosmetics, perfumes, hair shampoos, hairdresses
OWNER: Darius Hight
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

KOBEY'S MAGAZINE

Scissors & without pins. Manicure emerys, knives, hairbrushes & towels
CO: Uncluttered
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Scissors, hairbrushes, children's hair accessories, name-brand perfumes & cosmetics
CO: Jany's Cosmetics
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Bicycles & accessories
Bicycles: tires, tubes, tools, parts, helmets & other assorted bicycle accessories.
CO: The Wheel Fair & Tubes
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Children's 15in. to 20in. bikes, 16 & 17 speed MTB. Tandems, too! All accessories & parts, helmets, 24hr service & repairs
CO: Asper's Sales
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

BOOKS

Novels, children's books, current best sellers, cooking, table books, etc.
Yoko's Hair, Chapter 1 & 2
CO: Frank's Books
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Comic books, cards & toys
CO: Backyard Comics
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Discounted books
CO: Book Shop
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Largest selection of new & used books. From paperbacks to computer books. All at reasonable prices
CO: Type Books
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

BUSINESS OPPORTUNITIES

Best home-based business in America! Complete training. Realistically make \$20,000-\$30,000 within the first year.
PHONE # 438-480-803
CO: LifeLine
(See our Page in Kobey's Info Wagon & Center)

Best home-based business - permanent medical machine. Unique, consumable products. 100% risk-free money back guarantee. \$29 + tax start-up!
PHONE # 438-480-803
CO: Kelly's Machine
(See our Page in Kobey's Info Wagon & Center)

Best vending machines, commercial artwork & toys - from 27 high to 5.5 ft. products & 8 ft. from 10 to 10 ft.
PHONE # 438-480-803
CO: Art & Kids Vending
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

I will pay you \$100 cash today! It's the easiest money you'll ever make. Call today!
PHONE # 438-480-803
CO: J. W. Enterprises
(See our Page in Kobey's Info Wagon & Center)

CLOTHING & ACCESSORIES ADULTS

Accessories
CO: RLC International
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

Adult clothing
OWNER: Colleen Hight
SPACE # Sat. 17-18 Sun. B7-28 (See our Ad)

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BUY • SELL • TRADE • CDs • CASSETTES • VIDEOS

FREE COMPACT DISCS!
Trade in 10 compact discs & get 1 free used CD. 21 days. Get 1 free used CD. 21 days. Get 1 free used CD. 21 days.

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1995 DEC

KOBEY'S MAGAZINE

Adult clothing & accessories
OWNER: Doug Pelt
SPACE # Sat. 030, E30 Sun. 022, E32

Adult clothing & accessories
OWNER: Sam Palmer
SPACE # Thu. 05, 6, 11, 16, A02, C3, C10
Sat. 08, K032, 12, 13, Sat. 08, K032, 13

Adult clothing, luggage, selection around. Low prices, high quality
OWNER: Bill Yabanez
SPACE # Thu. 052, C21, P6, C40, Sat. & Sun. M15, 17

Beds & bed linens, linens, towels, robes & towels
OWNER: John & Shirley Meyer
SPACE # Sat. & Sun. A17, 18

Beds & bed linens, linens, towels, robes, pool cover & hot pads
OWNER: Sam Palmer
SPACE # Sat. 046, 47, Sun. 046, 47

Children's
OWNER: Sherry Dean Lee
SPACE # Sat. K03, 9, 13, Sun. K03, 9

Clothing, men & women's
OWNER: John & Shirley Meyer
SPACE # Sat. & Sun. A17, 18

Clothing for women
OWNER: Sherry Dean Lee
SPACE # Sat. 046, 47, Sun. 046, 47

Designer's clothing & accessories
OWNER: Sherry Dean Lee
SPACE # Sat. 046, 47, Sun. 046, 47

Designer's clothing & accessories
OWNER: Sherry Dean Lee
SPACE # Sat. 046, 47, Sun. 046, 47

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SPACE # Sat. 046, 47, Sun. 046, 47

Designer's clothing & accessories
OWNER: Sherry Dean Lee
SPACE # Sat. 046, 47, Sun. 046, 47

L&L Music
Keyboards and Pianos
745-4212
C-16 Sat. & Sun.

You Name It! We Have It!
Framed Picture \$4.99 & up
Monet, Black & White, Celebrities, African American, Disney Animals and many more!
at Kobey's A-37, 38 Sat. & Sun.

Little Caesars® Pizza
Welcome to Kobey's!
Stop by for a Slice & Soda.
2 Convenient Kobey's Locations to Serve You • During Arena Events 3 Locations Around Concourse

Designer's clothing & accessories
OWNER: Sherry Dean Lee
SPACE # Sat. 046, 47, Sun. 046, 47

Designer's clothing & accessories
OWNER: Sherry Dean Lee
SPACE # Sat. 046, 47, Sun. 046, 47

Designer's clothing & accessories
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OWNER: Sherry Dean Lee
SPACE # Sat. 046, 47, Sun. 046, 47

Designer's clothing & accessories
OWNER: Sherry Dean Lee
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SPACE # Sat. 046, 47, Sun. 046, 47

Designer's clothing & accessories
OWNER: Sherry Dean Lee
SPACE # Sat. 046, 47, Sun. 046, 47

KOBEY'S MAGAZINE

Socks & T-shirts
OWNER: Doug Pelt
SPACE # Sat. 030, E30 Sun. 022, E32

Socks & underwear
OWNER: Sam Palmer
SPACE # Thu. 05, 6, 11, 16, A02, C3, C10
Sat. 08, K032, 12, 13, Sat. 08, K032, 13

Socks & underwear
OWNER: Sam Palmer
SPACE # Thu. 05, 6, 11, 16, A02, C3, C10
Sat. 08, K032, 12, 13, Sat. 08, K032, 13

Socks & underwear
OWNER: Sam Palmer
SPACE # Thu. 05, 6, 11, 16, A02, C3, C10
Sat. 08, K032, 12, 13, Sat. 08, K032, 13

Socks & underwear
OWNER: Sam Palmer
SPACE # Thu. 05, 6, 11, 16, A02, C3, C10
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OWNER: Sam Palmer
SPACE # Thu. 05, 6, 11, 16, A02, C3, C10
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Socks & underwear
OWNER: Sam Palmer
SPACE # Thu. 05, 6, 11, 16, A02, C3, C10
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Socks & underwear
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SPACE # Thu. 05, 6, 11, 16, A02, C3, C10
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OWNER: Sam Palmer
SPACE # Thu. 05, 6, 11, 16, A02, C3, C10
Sat. 08, K032, 12, 13, Sat. 08, K032, 13

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A perfect gift for all occasions.
Waterfalls
(619) 495-0805
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Saturday K-15 & Sunday K-14

The perfect holiday gift today...
Save \$10 on first time membership dues! Available only at Kobey's Saturday & Sunday.

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This year it's easier than ever to give everyone on your list something useful, valuable, and certain to be appreciated all year long: An Auto Club Holiday Gift Membership.*

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Stop by your nearest Auto Club office today.

*\$10 per year gift membership includes a \$10 non-refundable rebate for membership fees subject to change. Offer expires 12/31/95. While supplies last. ©1995 Automobile Club of Southern California.

1995 DEC

KOBEY'S MAGAZINE

Custom order your favorite grocery coupons. Call for Kobey's special.
PHONE # 818-448-6000
CO: House of Coupons (See our Ad)

Durley's Market. Now available in all your favorite stores along with delicious
durley's market. Call for Kobey's special. Call for Kobey's special.
CO: Durley's Market
SPACE # Sat. & Sun. 11/18/95 (See our Ad)

Home Ice Shaver. 42 shaved ice syrups, plus sugar free syrups & more.
Experience a taste of paradise.
PHONE # 818-287-3222

CO: Tropical Ice Distributing
SPACE # Sat. & Sun. 11/18/95 (See our Ad)

Julian Apple Press. Original duck count, bannetons apple & nutty
durley's market. Call for Kobey's special. Call for Kobey's special.
CO: Julian Apple Press
SPACE # Sat. & Sun. 11/18/95 (See our Ad)

Nuts in your nuts.
OWNER: Lenny Buehler
SPACE # Sat. & Sun. 11/18/95

PHONE # 818-448-6000
CO: Payroll
SPACE # Sat. 11/18/95 (See our Ad)

Phones, cordless.
CO: Sprint Electronics
SPACE # Sat. 11/18/95

Telephones, answering machines, cordless phones.
CO: P.A. Telecommunications Co.
SPACE # Thu. & Fri. 11/18/95 Sat. & Sun. 11/19/95

Telephones, home & business telephones & accessories & installation.
CO: B & C Telephones
SPACE # Sat. & Sun. 11/18/95

ENGRAVING

Engraving & embroidery of leather plates, frames & tools.
OWNER: Susan Marino
SPACE # Thu. & Fri. 11/18/95 Sat. & Sun. 11/19/95

FOOD SPECIALTIES

Refined goods. Natural ingredients. French, Greek, organic, herb, cheese
specialties. Refine your taste & palate. Call for Kobey's special.
CO: ESEA Enterprises
SPACE # Sat. & Sun. 11/18/95

Best price. Freshly made every week. Oriental style. Available hot or mild.
CO: Oriental Best Price
SPACE # Sat. 11/18/95 Sun. 11/19/95

Best price & choice. Gourmet style made expressly for Ramona Mall Co. Also
National products. Call for Kobey's special. Call for Kobey's special.
CO: Ramona Mall Co.
SPACE # Sat. & Sun. 11/18/95

Best price. Organic, smoked, traditional black pepper, turkey jelly & Russian
sauce. Call for Kobey's special. Call for Kobey's special.
CO: Best Price
SPACE # Sat. & Sun. 11/18/95

Refined water products. Bottles, cranks, air stands, bottle carriers, more.
OWNER: Water Products
PHONE # 818-274-8888
CO: The Clear Choice
SPACE # Sat. & Sun. 11/18/95 (See our Ad)

Corvettes and related tools.
CO: Ford & Co. Corvettes
SPACE # Sat. & Sun. 11/18/95



SWEET ROCK

All Natural Incense
Contains no glues, adhesive or
charcoal to affect the fragrance

- Unique Stone Burners
- Powder Incense
- Powder Potpourri
- Air Fresheners for Home & Car
- Oils

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Mail Order Available
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P.O. Box 312
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Nuts & dried fruit. Peaches, cashews & 21 varieties of trail mix. Look for
special.
OWNER: Top Kidding
SPACE # Sat. & Sun. 11/18/95

Select the coupons you want to produce you know you're going to buy? The
coupon is guaranteed.
PHONE # 818-448-6000
CO: Coupon Connection
SPACE # Sat. & Sun. 11/18/95 (See our Ad)

FURNITURE

West Coast Import & Mfg. Co.
Selling at Kobey's for 12 yrs.
Tri-Fold Foam Futons.

"Large variety of patterns & colors to
choose from."
For weekday apps, call: (619) 281-1416
ask for John Oswald, owner
SIP # Sat. F-49-49, Sun. F-49-42

Furniture, upholstery & drapery. Look for our yellow banner "FURNITURE"
CALL
PHONE # 818-448-6000
CO: Crest Line Furniture
SPACE # Sat. & Sun. 11/18/95 (See our Ad)

Futons. Over 100 styles & sizes of futon frames. Complete southwest lunch
kits available including custom
CO: Adventure Bedding
SPACE # Sat. 11/18/95 Sun. 11/19/95

Home furnishings & linens.
PHONE # 818-274-8888
CO: Calabrese's Furniture & Toys
SPACE # Sat. 11/18/95 Sun. 11/19/95 (See our Ad)

Quality handcrafted San Juan. Fresh in Southern California.
PHONE # 818-448-6000
CO: The Englishman
SPACE # Sat. & Sun. 11/18/95 (See our Ad)

Quality oak & hardwood furniture.
PHONE # 818-274-8888
CO: One & More
SPACE # Sat. & Sun. 11/18/95 (See our Ad)

Tables, ironwood, chairs. Drapery sets, coffee sets, table linens.
CO: D & V Furniture
SPACE # Sat. 11/18/95 Sun. 11/19/95

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Enormous Pool Room
9ft. tables • Coin Ops
• Ping Pong • Air Hockey
• Video Games • Great Food & Drinks
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KOBEY'S MAGAZINE

GAMES & GAMING SUPPLIES

Cards, comic & video games.
CO: Game of the Game
SPACE # Sat. 11/18/95 Sun. 11/19/95

Comic books.
PHONE # 818-448-6000
CO: Mindway Comics
SPACE # Sat. 11/18/95 Sun. 11/19/95 (See our Ad)

Computer multimedia kits and CD-ROM games, home office files and
specialty accessories.
PHONE # 818-274-8888
CO: Computer Buddy
SPACE # Sat. & Sun. 11/18/95
(See our Flyer in Kobey's Info Wagon & Center)

Pool tables, ping pong, air hockey, great food & drinks.
See Kobey's Info Wagon
PHONE # 818-274-8888
CO: Star Billiards (See our Ad)



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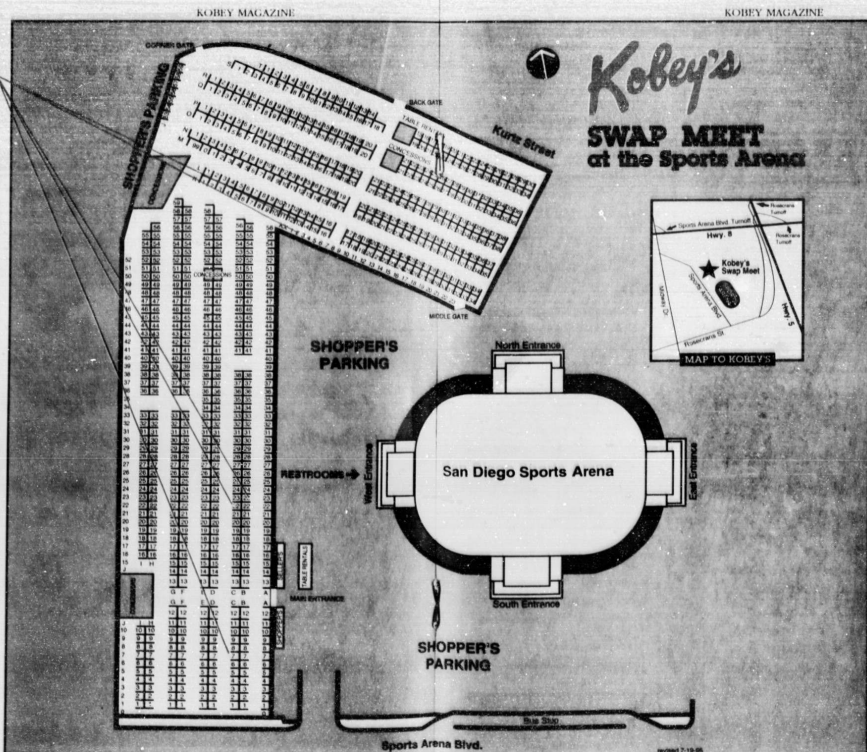
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K-13, 14 Sun. C 6, 7 & KX 3, 4

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FACTORY OUTLET**
Name Brands for Less
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"WE DO MAKE SPECIAL SIZES"
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Fax (714) 538-0634
at KOBEY'S: Sat. B-35,36
& Sun. H-10
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Ken Le & Helen Le

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Specializing in Gifts from Around the World
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Thur A 1-2, E or F
Fri A 1-2, C 19-20
Sat L 31-32
Sun L 2-3



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EX. RESERV. & SHIP. DISCOUNT PRICES

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"The Spa of Infinite Possibilities"
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Sat./Sun. space 18

2 for 1
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Exp. December 31, 1995.
Not good with any other discount offer.
Kobey's SWAP MEET at the Sports Arena
KOBAY'S SWAP MEET

1995 DEC

Patented vitally pack - Nuclear compounding nutrient formula
PHONE # 619-475-1874
REP: Kathy Neuchuen
 (See our Flyer in Kobey's Info Magazine & Center)

Supplements, vitamins & gem accessories: fitness belts, gloves, sports drinks, gem setting & free weights.
CO: The Body Enhancement
SPACE # Sun 133

We have everything else a full spa, services & a beautiful
PHONE # 619-525-0581
CO: San Diego Fitness & Relaxation (See our Ad)

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 Marketing Free Publications

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KOBEY'S MAGAZINE

HOME FURNISHINGS

Picture & custom wood frames:
CO: West Coast Frame & Art, Co.
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42

Artwork, original:
PHONE # 619-486-4402
CO: Oak Art Studio
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42 (See our Ad)

Bookends, ink flowers & tree flower arrangements:
CO: Willow Products
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42

Boss & bronze figures, introductives, brads & other jewelry:
CO: Navigator Arts
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42

Choppers, ballroom, golf items, mugs, chandeliers, glass chandeliers, jewelry, handover-pass, psychic readings:
PHONE # 619-228-3223
CO: Entertainment
SPACE # Thu., Sat. & Sun. 01, 02 Sun. 01, 02 (See our Ad)

Countertops, shelves & accessories in cotton. For conventional & waterbeds - all sizes available:
OWNER: Larry Greene
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42 (See our Ad)

Contemporary & oriental rugs, long runners. All sizes, including:
CO: Rugs Palace
SPACE # Sat. & Sun. 01 (See our Ad)

Contemporary & oriental rugs, long runners. All sizes, including:
CO: Rugs Palace
SPACE # Sat. & Sun. 01 (See our Ad)

Desk flower arrangements:
OWNER: Young & Open Park
SPACE # Thu. 03, 10, 11, 12 Sat. & Sun. 01, 02, 03, 04, 05, 06, 07, 08

Free all-cotton framing, posters:
PHONE # 619-588-8800
COMPANY: Micro-Gallery
SPACE # Sat. & Sun. 01, 02, 03, 04, 05, 06, 07, 08 (See our Ad)

Furniture, upholstery & drapery sets. Look for our yellow banner "FURNITURE SALE":
PHONE # 619-588-8800
CO: The Furniture
SPACE # Sat. & Sun. 01 (See our Ad)

Handpainted plates, cast angels, animals, gargoyles, figurines, lamps & lamps:
OWNER: Kugel & Co.
PHONE # 619-486-4402
CO: Kugel & Co.
SPACE # Sat. & Sun. 01 (See our Ad)

Lamps, custom-made Tiffany-style lamps, shades, damaged glass picture frames, mirrors, fresh, dried flowers:
CO: Lamps, Accessories & Flowers
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42

Lamps, Southwest, seashell, floral, floor & lamp shades made to order:
CO: The Lamp Shop
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42

Quality handcrafted lamp furniture. Finest in Southern California:
PHONE # 619-588-8800
CO: The Furniture
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42 (See our Ad)

Quality oak & handcrafted furniture:
PHONE # 619-588-8800
CO: Oak & More
7 books from Kobey's - 3144 Midway Drive (See our Ad)

Shower curtains, beds & books. Car-hotel sets, bathroom sets & more:
PHONE # 619-765-2881
CO: Blaisdell Inc.
SPACE # Sat. & Sun. 01 (See our Ad)

Wicker, cotton & linen baskets, wicker, wicker & wicker:
CO: Wicker USA Imports
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42

Alarms (Business & Home), camera systems:
PHONE # 619-588-8800
CO: Alarm Systems
SPACE # Sat. & Sun. 01 (See our Ad)

Alarms (Business & Home), camera systems:
PHONE # 619-588-8800
CO: Alarm Systems
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Alarms (Business & Home), camera systems:
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CO: Alarm Systems
SPACE # Sat. & Sun. 01 (See our Ad)

KOBEY'S MAGAZINE

CO: Chachachach
SPACE # Thu., Sat. & Sun. 01, 02 Sun. 01, 02 (See our Ad)

Countertops, shelves & accessories in cotton. For conventional & waterbeds - all sizes available:
OWNER: Larry Greene
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42 (See our Ad)

Cookie cutters, custom-made, porcelain, mugs, aprons & tablecloths:
CO: Jean-Michel & Associates
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42

H&O shower heads, vanities, etc:
CO: Shower Products
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42

Platinum cookware:
OWNER: Larry Greene
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42 (See our Ad)

Pool & spa supplies & accessories, service & repair. Lowest priced pool & spa store in San Diego:
PHONE # 619-486-4402
CO: Pool & Spa Discount Center
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42 (See our Ad)

Rock waterfalls, long the rights & sounds of the tropics into your home or yard:
PHONE # 619-228-3223
CO: Water Falls Naturally (See our Ad)

Southern Designs:
OWNER: Linda Cohen
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42

As seen on TV products, smallest new 100 products in the world, quick choppers:
PHONE # 619-588-8800
CO: The Furniture
SPACE # Sat. & Sun. 01 (See our Ad)

Handpainted plates, cast angels, animals, gargoyles, figurines, lamps & lamps:
OWNER: Kugel & Co.
PHONE # 619-486-4402
CO: Kugel & Co.
SPACE # Sat. & Sun. 01 (See our Ad)

Lamps, custom-made Tiffany-style lamps, shades, damaged glass picture frames, mirrors, fresh, dried flowers:
CO: Lamps, Accessories & Flowers
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42

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CO: The Lamp Shop
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42

Quality handcrafted lamp furniture. Finest in Southern California:
PHONE # 619-588-8800
CO: The Furniture
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42 (See our Ad)

Quality oak & handcrafted furniture:
PHONE # 619-588-8800
CO: Oak & More
7 books from Kobey's - 3144 Midway Drive (See our Ad)

Shower curtains, beds & books. Car-hotel sets, bathroom sets & more:
PHONE # 619-765-2881
CO: Blaisdell Inc.
SPACE # Sat. & Sun. 01 (See our Ad)

Wicker, cotton & linen baskets, wicker, wicker & wicker:
CO: Wicker USA Imports
SPACE # Sat. F&S, 41, 42 Sun. F&S, 41, 42

Alarms (Business & Home), camera systems:
PHONE # 619-588-8800
CO: Alarm Systems
SPACE # Sat. & Sun. 01 (See our Ad)

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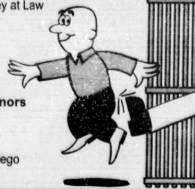
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Cribs • Bassinets • Cradles • Bumper

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Accessories

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1995 DEC

KOBEY'S MAGAZINE



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Your Clothes Speak for You.

The Executive look for Designer, hostesses for less.

Great prices on new & resale items by your favorite designers:

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- * Albert Nippon
- * Evan Picone
- * Calvin Klein
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- * Ann Taylor
- * Talbots
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You need clothes that are unique and won't be out of style tomorrow.



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- Office Supplies
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- Pogs



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Thurs. & Fri. - "Look for Kemper Imports Blue Sign"
Sat. - N-10 • Sun. - L-10

Shower curtains, chair & stool, hooks & levers, best collection of shower curtains in San Diego County.
CO: Bargain Town
SPACE # Sat. & Sun. J23

Shower curtains, hooks & levers. Comforter sets, bathroom rugs & levers.
PHONE # 619-752-0801
CO: Boushous Etc.
SPACE # Sat. & Sun. J23 (See our Ad)

Luggage, Priceline House & loved glassware
OWNER: Jennifer Robinson
SPACE # Sat. & Sun. J23

INCENSE

All natural incense, unique store burners, powder incense, powder poppers.
PHONE # 619-485-2226
CO: RTH Enterprises
SPACE # Sat. & Sun. J43 (See our Ad)

Incense (sticks & cones), burners, oils & chimes.
PHONE # 619-485-1822
CO: Clean Enterprises
SPACE # Sat. & Sun. J19 (See our Ad)

Incense.
CO: NET Enterprises
SPACE # Sat. & Sun. J15, J16

Incense & oils, incense, cones, etc. & fine custom jewelry.
CO: The Incense Lady
SPACE # Sat. & Sun. J15, J16, J17

Incense & sandalwood oil, scented charcoal incense, fragrances oils & air.
OWNER: Robert Mason
SPACE # Sat. & Sun. J15, J16, J17 (See our Ad inside front page)

INSURANCE

Low cost auto & motorcycle insurance. No driver refusal.
PHONE # 619-282-0462
CO: Economy Financial Insurance
SPACE # See our Flyer in Koby's Info Wagon & Center

JEWELRY

Assorted costume jewelry.
CO: Men's Jewelry & Gifts
SPACE # Sat. & Sun. J23

Custom jewelry, your designer rings, crystal, silver & leather.
CO: McMillan & Co.
SPACE # Sat. & Sun. J24

18K gold, diamonds, precious stones and sterling silver. Special orders 70% above retail.
CO: Michael Design Jewels
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J23, J24, J25, J26, J27, J28, J29, J30, J31, J32, J33, J34, J35, J36, J37, J38, J39, J40, J41, J42, J43, J44, J45, J46, J47, J48, J49, J50, J51, J52, J53, J54, J55, J56, J57, J58, J59, J60, J61, J62, J63, J64, J65, J66, J67, J68, J69, J70, J71, J72, J73, J74, J75, J76, J77, J78, J79, J80, J81, J82, J83, J84, J85, J86, J87, J88, J89, J90, J91, J92, J93, J94, J95, J96, J97, J98, J99, J100, J101, J102, J103, J104, J105, J106, J107, J108, J109, J110, J111, J112, J113, J114, J115, J116, J117, J118, J119, J120, J121, J122, J123, J124, J125, J126, J127, J128, J129, J130, J131, J132, J133, J134, J135, J136, J137, J138, J139, J140, J141, J142, J143, J144, J145, J146, J147, J148, J149, J150, J151, J152, J153, J154, J155, J156, J157, J158, J159, J160, J161, J162, J163, J164, J165, J166, J167, J168, J169, J170, J171, J172, J173, J174, J175, J176, J177, J178, J179, J180, J181, J182, J183, J184, J185, J186, J187, J188, J189, J190, J191, J192, J193, J194, J195, J196, J197, J198, J199, J200, J201, 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CO. The Picture Place
SPACE #. Sat. FRI. Sat. Sun. F20, 23 (See our Ad)

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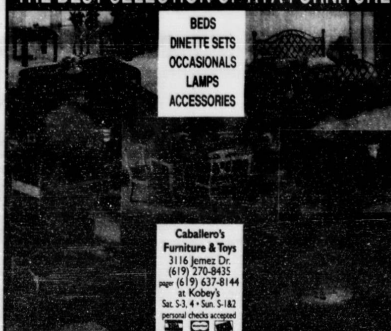
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THE BEST SELECTION OF RTA FURNITURE



BEDS
DINETTE SETS
OCCASIONALS
LAMPS
ACCESSORIES

Caballero's
Furniture & Toys
3116 Jermey Dr.
(619) 270-8435
page 161 (916) 637-8144
at Kobey's
Sec. 5.3, 4 • Sun. 5-182
personal delivery accepted

Custom framing, posters.
CO. The Picture Place
SPACE #. Sat. FRI. Sat. Sun. F20, 23

Free art-customer framing, posters.
PHONE #. 619-450-4500
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SPACE #. Sat. FRI. Sat. Sun. F20, 23 (See our Ad)

KOBEY'S MAGAZINE

POOLS, SPAS & SUPPLIES

Pool & spa supplies & accessories, service & repair. Lowest priced pool & spa items in San Diego.
PHONE #. 619-450-2900
CO. All Day Pool Service
SPACE #. Sat. FRI. Sat. Sun. F20, 23 (See our Ad)

Spas, Above-ground, portable & soft-tube.
PHONE #. 619-470-0000
CO. Celia Spa
SPACE #. Sat. FRI. Sat. Sun. F20, 23 (See our Ad)

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PHONE #. 619-470-0000
CO. Celia Spa
SPACE #. Sat. FRI. Sat. Sun. F20, 23 (See our Ad)

- "Original Smart Chopper" (USA)
- Super Slicer (USA)
- The Miracle Mop (USA)
- Car Mop
- "Bacon Cooker" (USA)
- Body Massager
- Edge 2000 Knife



- The Ginzu
 - Dehydrator...and more.
 - If not available will try to order for you
 - Reusable Heater Packs (USA)
 - "World's Smallest" Mini FM Radio
- 633-9060**
(pager)
Space C-3 Sat. & Sun.

"Largest Variety and Guaranteed Lowest Prices!"
100% Pure
Silk Business Ties
\$5.00 or 3 for \$13.00
NFL TIES - \$10.00
Novelty Ties - \$6.00

744-7115
at Kobey's Sat. A35 • Sun. A27

"Don't be fooled by the Court Jester, see the Tie King!"

Gotcha Covered
MARCO'S CANOPIES
 ALL ACCESSORIES • CUSTOM ORDERS • FULL SERVICE
 WILL SHIP UPS ANYWHERE
 HEAVY DUTY 5/16" THUMB SCREWS (Instead of our competitors' 1/4")
 BUY FROM THE MANUFACTURER
 LIFETIME GUARANTEE ON WELDING
 WHOLESALE • RETAIL

Space: Thurs. - F 13, 14, 15 Fri. F 38, 39, 40
 Sat. P 21, 22, 23 Sun. P 21, 22, 23

(619) 575-2272 • (619) 991-8947
 2488 Main St., Ste. 1, Chula Vista, CA 91911

The Clear Choice
 WATER PURIFICATION

Pacific Beach
 1850 Garnet
 274-0843
 (1/8 mile East of Vons)
 Open 7 days a week

Kobey's
 Year Round
 Sat. B-34
 Sun. B-29

Santee
 9846 No. Magnolia
 562-5827
 (Lucky Ctr at Mast)
 Open 7 days a week

Bottled Water Products
 Available for
 Retail or Wholesale
 Major Savings!!
 Oak Stands
 Crocks
 Mini Crock Sets
 Water Coolers
 Bottles
 Bottle Carriers

Pure Drinking Water
 6 Indoor Filtration Stations
 at each store.
 only **25¢** Per Gallon
 (no limit)
BYOB
 Bring your own bottles or
 buy one from our selection.
 *Save \$300.00 a year from
 delivered water

Water Vending
 24 hrs.
 Outside each store front
 some pure water.
10% off
 Savings
 on all products at
 any location.
 Always welcome.

PSYCHICS

Fortunetelling
 CO: Psychic Reader
 SPACE # Sat. 30 Sun. 30

Psychic Astrologer
 Psychic Astrologer, hand-drawn illustrations, tarot cards, pendulum, spirit & channel
 PHONE # 619-226-8020

CO: Enchantment
 SPACE # Thu. Sat. & Sun. 10:00 PM Call for location (See our Ad)

Tarot and readings, D.U.
 Ask for Rene
 PHONE # 619-226-8020

CO: Shamrock Tarot
 SPACE # Sat. 14 Sun. 15 (See our Ad)

SERVICES

All natural herbal shop
 program "SUNSHINE"
 PHONE # 619-467-2229

CO: Global Health & Wellness, Inc.
 (See our Flyer in Kobey's Info Wagons & Center)

Bed credit, bankruptcy, collections, tax liens, etc.
 Our price
 is not our cost. We pay your cost. Money back guarantee on every
 PHONE # 619-965-8813

CO: Financial Services
 (See our Flyer in Kobey's Info Wagons & Center)

Bottled water products.
 Bottles, crocks, oak stands, bottle carriers, mini
 crocks, water coolers
 PHONE # 619-274-0843

CO: The Clear Choice
 SPACE # Sat. 13 Sun. 14 (See our Ad)

Check cashing, money orders, money wiring, tax service.
 Access from Kobey's
 PHONE # 619-226-1271

CO: Check Cashing Western Financial
 (See our Ad & Flyer in Kobey's Info Wagons & Center)

Clothes & accessories merchandise sales.
 Fully warranted at below
 wholesale prices
 PHONE # 619-464-8026

CO: New Century Buyers Choice (See our Ad)

Credit problems?
 Call today for your very own Visa.
 PHONE # 619-965-2980

CO: Financial Services
 (See our Flyer in Kobey's Info Wagons & Center)

Custom order your favorite grocery coupons.
 Call for Kobey's special.
 PHONE # 619-468-6880

CO: House of Coupons (See our Ad)

Custom glassware, complete glass & screen shop.
 Specializing in the 4-1
 service!
 PHONE # 619-360-1433

CO: Glenview Glass & Screen (See our Ad)

Ear piercing, studs, earrings, clothing & hair jewelry.
 CO: Professional Ear Piercing
 SPACE # Sat. 17 Sun. 18

Free paper & long distance phone service at a discount.
 PHONE # 619-226-8020

CO: MTC
 (See our Flyer in Kobey's Info Wagons & Center)

Home loans, mortgages, real estate.
 CO: Freedom Mortgage
 SPACE # Sat. 14 Sun. 15

I will pay you \$100 cash daily!
 It's the easiest money you'll ever make. Call
 today.
 PHONE # 619-462-1823

CO: J. W. Enterprises
 (See our Flyer in Kobey's Info Wagons & Center)

Insurance of all types.
 Auto, home, renters, fire, quotes, lowest rates.
 CO: Farmer's Insurance
 SPACE # Sat. 10

Keys - made on the premises.
 Also laminating, document deals on card
 readers, repair & replace
 PHONE # 619-264-1388

CO: J. W. Enterprises
 SPACE # Sat. & Sun. 10:00 (See our Ad)

Legal services for personal injury, criminal law & DUI.
 PHONE # 619-226-8020

CO: James Ruppel, Attorney at Law
 SPACE # Sat. 14 Sun. 15 (See our Ad)

Money for college, financial aid services.
 PHONE # 619-965-8813

CO: TIF Group (See our Ad)

Natural rock waterfalls as seen in features of "Star Design Living."
 PHONE # 619-226-8020

CO: Water Falls Naturally
 (See our Flyer in Kobey's Info Wagons & Center)

Personalized photo calendars.
 Call 619-468-6880. Check Your MasterCard
 or Discover 2 weeks! Delivery time
 PHONE # 619-468-6880

CO: Newspaper Calendars
 (See our Flyer in Kobey's Info Wagons & Center)

Professional Oriental rug cleaning.
 hand-made or machine & sales/printings
 PHONE # 619-468-6880

CO: Rug Palace
 SPACE # Sat. & Sun. 14:00 (See our Ad)

Real estate.
 CO: Western Real Estate
 SPACE # Sat. 13 Sun. 14

Select the coupons you want to products you know you're going to buy!
 The savings are guaranteed!
 PHONE # 619-468-6880

CO: Coupon Connection (See our Ad)

SHOES

Athletic shoes.
 CO: Sports Shoes Incorporated
 SPACE # Sat. 13 Sun. 14

New women shoes, any shoe!
 CO: Shoe Locker
 SPACE # Sat. & Sun. 14

Sandals, leather shoes & sneakers.
 CO: La Sandia Inc.
 SPACE # Sat. 14

Sandals, leather shoes & sneakers.
 CO: New York Company
 SPACE # Sat. 13 Sun. 14

Shoes.
 CO: Alan Shaw
 SPACE # Sat. 13 Sun. 14

Shoes - all sizes.
 Children's clothing & accessories.
 OWNER: David Haggard
 SPACE # Sat. & Sun. 14

Thongs, Chinese shoes, sandals & leather canvas shoes.
 OWNER: Chuan Lin
 SPACE # Sat. & Sun. 14

SIGNS

Banners - any size any color.
 logo-graphics. Computer. All accessories to
 complete all types, sizes & styles. Best prices guaranteed!
 PHONE # 619-475-2272

Audrey's Tapes and C.D.'s
 "Listen before you buy."

- Relaxing Music
- Great Instrumentals
- Nature Sounds
- New Age & Light Jazz
- Meditation Tapes
- Celtic Music
- Peruvian Flutes
- Native American Indian
- Spanish Flamenco
- Angel Gifts

Kobey's: Sat. - KX 7 Sun. - KX 7

Enchantment
 Jewelry • Dreamcatchers • Novelty Gifts • Hand-blown Glass
Psychic Readings
 (619) 226-3525
 Look for Purple Psychic Sign
 Thurs., Sat., Sun. G-13, Fri. E-13
 We also feature:
EKCO Non-stick Bakeware and TV PRODUCTS
 at Kobey's

1995 DEC

CHECKS CASHED

FREE MEMBERSHIP
MEMBRECIA GRATIS

CHECKS CASHED

- PAYROLL CHECKS
- GOVERNMENT CHECKS
- TRAVELERS CHECKS
- MONEY ORDERS
- FAX SERVICE

CAMBIO DE CHEQUES

- DE TRABAJO
- DEL GOBIERNO
- CHEQUES DE VIAJERO
- GIROS
- SERVICIO DE FAX

RIGHT ACROSS THE
STREET FROM KOBEY'S

(619) 225-1271
3681 SPORTS ARENA BLVD
SAN DIEGO, CA 92110

\$1.00

Off check cashing fee!

De descuento
al cambiar su cheque!

KOBEY'S MAGAZINE

Carla Sports cards
CO: Sports Cards
SPACE # Sat. & Sun. 14

Fishing accessories, rods & reels, hooks, line & sinkers etc. Just name the
space # 8 W for Fish Men!
CO: Fishing Tackle
SPACE # Sat. 739 Sun. 105

Full line of superior quality nutritional supplements
PHONE # 819-444-8522
CO: A & B Health
SPACE # Sat. & Sun. E2 (See our Ad)

Gift Custom-built golf clubs, golf bags, balls etc. All makes of tennis & racquet
ball equipment
CO: Sports King
SPACE # Sat. 115, 16 Sun. 119, 20

Gift: New & used equipment
CO: Gary's Golf Club
SPACE # Sat. 128 Sun. 145 Sun. 143

Military surplus, used outdoors, used boots
OWNER: John & Maria Sanchez
SPACE # Sat. 122 Sun. 143, 31, 32

Rosecrans Car Wash

**HAND
WASH!**
TOUCHLESS EQUIPMENT

No Brushes No Cloth
The Right Touch!
OPEN 7 DAYS

Now Featuring:

• Full Detail Service
• Express Service (while-u-wait)
Hand Wash & Wax Interior Vacuum
& Wiped, Dressed Tires
only **\$21.95**

Behind Rally's Burgers
Enter on Kurtz St.
3768 Rosecrans St.
298-0624
Hours: Mon - Sat. 8:00AM-5:00PM
Sun. 8:30-5:00PM

**HAND WASH!
FULL SERVICE
CAR WASH**

Hand Wash, Vacuum
Washers Inside & Out
Hand Detail
Steamer Wax
\$4.95

EXPIRES 12-31-91

Military surplus, vintage clothing, outdoor supplies & camping gear
CO: Barry's Surplus
SPACE # Sat. 140, 141

Scale diving equipment & used military clothing
OWNER: Jon Phillips
SPACE # Sat. & Sun. 174

Showerheads, scales, gear, water etc. & accessories
PHONE # 819-440-7152
CO: Aqua Sports
SPACE # Sat. & Sun. C19, 20 (See our Ad)

Sporting equipment, hats & trunks
CO: Lucky Star Sales
SPACE # Sat. 117 Sun. 118

Sports apparel: Official licensed pro fitted caps, jerseys, jackets & T-shirts
NFL, NBA, NHL, MLB, college & more
PHONE # 819-388-3206
CO: Sports Palace
SPACE # Sat. & Sun. A40, K10, 11 (See our Ad)

Wholesale: Custom made for surfing, diving, or wind surfing
PHONE # 819-224-2280 or 819-224-9519
CO: Silver Junction
SPACE # Sat. & Sun. J15 (See our Ad)

STATIONERY & OFFICE SUPPLIES

Largest selection of rubber stamps at Kobey's, paper goods, accessories, ink
and pads
PHONE # 819-482-2385
CO: Stamp Shop
SPACE # Sat. & Sun. E42 (See our Ad)

Office & school supplies
CO: Gentry Office Supply
SPACE # Sat. 118, 19 Sun. E24, 25

Shelvers: Racks of stickers with your favorite pictures & characters. Also:
two ballroom, used tables, brass & lighting
CO: Gentry Office Supply
SPACE # Sat. & Sun. L33, 34

SUNGLASSES

New sunglasses
CO: New Sunglasses
SPACE # Thu. E25 Sat. G10, 11

Prescription sunglasses, prescription glasses, contact lens solutions & more
optical goods. Cellular phone 965-3710
PHONE # 819-388-3206
CO: Andrews Optical
SPACE # Sat. C31, C37 Sun. E37 (See our Ad)

Sunglasses & accessories. Name brands at reasonable prices
PHONE # 819-294-8888
CO: Sunshades
SPACE # Thu. D17, 18 Sat. D29, 30 Sat. & Sun. K11, 12 (See our Ad)

Sunglasses & optical supplies
PHONE # 819-294-8888
CO: Sunshades
SPACE # Thu. D17, 18 Sat. D29, 30 Sat. & Sun. K11, 12 (See our Ad)

SWAP MEET SUPPLIES

All types & sizes of cameras and used cc-ams
PHONE # 819-444-8522
CO: Trade Etc.
SPACE # Thu. C13 & C14, 15 Sat. F12, 13, 14, 15
Sat. & Sun. S11, 12, 13, 14 (See our Ad)

KOBEY'S MAGAZINE

Complex: Accessories for cameras, tripods, lenses & other. Barbers - any
see any color logo reproduction. Best prices guaranteed
PHONE # 819-475-2272
CO: Men's Grooming & Barbers
SPACE # Thu. F12, 14, 15 Sat. F38, 39, 40 Sat. & Sun. P21, 22, 23
(See our Ad)

Vintage: Reproductions in the U.S.A. 1,000-count carrying capacity and more
PHONE # 819-425-2760
CO: Babydoll Vintage of San Diego
(See our Ad)

T-SHIRTS

All kinds of fabrics. Sweatshirts, polo shirts, kids T-shirts & sweaters
PHONE # 819-440-7152
CO: T-Outlet
SPACE # Sat. 102, C22 Sat. C2, T. K12, 14, 17, 18
Sun. C2, T. K12, 14 (See our Ad)

Concert, rock & novelty T-shirts, sweatshirts, children's pajamas. Also: Heavy
duty, canvas & denim shirts
CO: Warehouse Fashion
SPACE # Sat. F38, 40, 41 Sun. C27, 28, 29

T-shirts
OWNER: T. Mc
SPACE # Sat. & Sun. A41

T-shirts of all kinds & colors. Also: shorts, baggies & sweaters
CO: T-Shirt Emporium
SPACE # Thu. 190 Sun. A10, 11, 12

T-shirts & hats
CO: T-Shirt Emporium
SPACE # Thu. A4, 5, D1, 2, E1, 2 Sat. D1, 2, E1, 2, C17
Sat. B50, 51, C1, C2, 3 Sat. D17, 18, E17, 18

T-shirts, sweatshirts, shorts, and & more
OWNER: T. Mc
SPACE # Thu. A7, 8 & Sat. A4, 5 Sat. & Sun. E22, 23

T-shirts, U.S.A. T-shirts, tank tops, sweat shirts, hood tops, pants & shorts
CO: T-Shirt Emporium
SPACE # Thu. B6, 7, B2, C2, Sat. B21, C21
Sat. B1, C1, K10, 11 Sat. B1, C1, K1, 2

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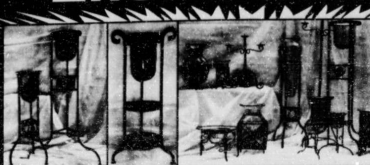
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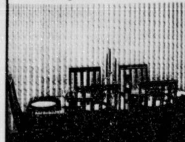
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1995 DEC

Sports Arena News

Gulls Take Flight into December & Pro Basketball Returns with the CBA Wildcards



Captain Bobby McKillop leads the Gulls to a first place finish in the West Coast Hockey League.

After an 11-year absence, professional basketball has returned to San Diego. The Mexico Aztecas of the Continental Basketball Association (CBA) relocated to the San Diego-Tijuana area last July, and the San Diego Sports Arena is the team's home court. The San Diego Wildcards are the first professional basketball team to make their home in America's Finest City since the NBA's Clippers left for Los Angeles in 1984.

"The CBA is exactly what it claims to be: 'The League of Dreams,'" stated Ron Hahn, managing general partner of Arena Group 2000 and president of the Sports Arena. "We think that as long as we have realistic expectations and take advantage of the economies of scale available to us because we also own and operate the Sockers and Gulls, the Wildcards can be successful

in San Diego and a part of our long-term strategy for fulfilling this community's 'Hoop Dreams.'"

"The CBA is a league of hungry, hustling, talented players," said Doug Logan, owner of the Wildcards. "We are committed to winning with an entertaining, up-tempo style of basketball, and we intend to be very actively involved in the community. We have selected a coach who is attuned to all of these goals."

Mauri Panaggio, the winningest coach in CBA history (431-257/626), is entering his 15th year as a head coach in the CBA. This is his first year in San Diego, after four seasons with the Rockford Lightning. Panaggio, a three-time CBA Coach of the Year honoree, has also won the championship twice. The 67-year-old will lead the Wildcards ten-man roster in the CBA season, which runs from November 17 through March 24.

The CBA, which celebrates its 50th season this year, is entering its 16th season as the official developmental league of the National Basketball Association (NBA). Known as the "League of Dreams," the CBA had 27 players called up to the NBA last year. A record 88 CBA alumni were on NBA rosters during the 1994-95 season.

"It is my lifelong dream to bring the NBA back to my hometown, and Arena Group 2000 is laying a solid foundation for that," said San Diegoan Bill Walton, a Basketball Hall of Famer and Wildcards season ticket holder. "No one is suggesting that the CBA is a substitute for the NBA, but it is very good basketball and fun to watch. Having successful teams and events in the existing Sports Arena is the best way to fulfill the dream of building the new one."

The Gulls began their West Coast Hockey League season on a roll. Head Coach Steve Martinson and the team won their first six consecutive games (as of November 13) and jumped out to the early league lead. The Fresno Falcons are in second by one game. In just six games, Martin St. Amour has

(continued on page 35)

Gulls Take Flight (continued)

17 points on ten goals and seven assists. Captain Bobby McKillop has contributed six goals and seven assists for 11 points. St. Amour, McKillop and Sandy Gaseau have each registered a hat trick. In back-to-back games, Gaseau and McKillop recorded six points a piece to post the league's single game high this season. Darren Perkins leads all league defense men with 12 points on two goals and ten assists. He has registered two four-assist nights this year.

Goaltender Sergei Naimov leads the WCHL with a 2.63 goals against average and a .911 save percentage. He leads the league in wins (six) and is third in minutes and saves.

The Gulls lead the league in penalty killing and have allowed only six power-play goals on their opponents' 40 chances. They are third on the power play at 27.3 percent (nine goals on 33 opportunities).

Continuing their fast-paced action, the Gulls host five home games in December. The Gulls play second place Fresno once and the touring Far East Russian Red Army once. The Red Army team plays coach WCHL club twice. These games count in the standings.

Wildcards ticket prices are \$50, \$15 and \$9.50 while Gulls tickets are \$12, \$10 and \$8. Tickets may be purchased at the Sports Arena box office, all Ticketmaster outlets or by calling 220-TIXS to charge by phone.

For more information on the Wildcards or the Gulls, contact Arena Sports at 224-4625.



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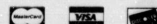
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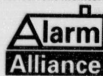
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