

WATCHDOG URGES CITY HIRING FREEZE SEE PAGE 4

SAN DIEGO WEEKLY

Reader



Bob and Grace kissing. Duder and Jimmy in middle.

**Out There
on the
Dance Floor
Is a Bit of
Paradise**

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Where did it go?
Good Lord only knows.
Seems like it was just the other day.
(Waylon Jennings, 1977)

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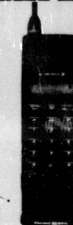
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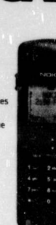
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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 235-3000, ext. 460, address them to Letters to the Editor, Box 45803, San Diego, CA 92186-5803; fax them to 231-0489; or e-mail them to letters@reader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Nuclear Waste In Coronado

The Navy experts who told Vice Admiral Perkins it was okay to collect a housing allowance while living rent-free on military bases ("City Lights," July 3) couldn't be the same Navy experts telling us it is safe to build a nuclear waste facility in Coronado, could they? Perkins illustrates the oxymoron "military intelligence." He knew it was wrong, so he asked the experts to cover his ass. And the experts are called experts because they always know and give the answer their paychecks depend on.

Mark E. Smith
Coronado

Richard Rider Is The Real Story

Kados to Matt Potter for his straightforward and honest report on McGroarty's departure ("City Lights," July 3). It's a shame that that "other" major newspaper doesn't practice this same quality of unbiased journalism. Perhaps because it doesn't have a sports section it has to support, the Reader is able to report the news more clearly!

I do, however, think you gave Richard Rider's contributions short shrift. Much of the reasons behind McGroarty's departure and the sudden willingness of the City to open up to citizen input is a direct result of Dick's efforts.

Dick wasn't the first to realize what a self-serving hoax McGroarty and Golding were foisting on the city taxpayers. But he was the first to stand up to them. Then McGroarty, supported by the most expensive attorneys the City's treasury could afford, filed frivolous motions and threatened massive lawsuits in an attempt to intimidate and ruin Dick financially. However, Dick and his lawyers, who worked pro bono, artfully dodged each of the City's attacks and even took the matter all the way to the California Supreme Court.

Even though the Supreme refused to hear the stadium case, San Diegoans have much for which to thank Richard Rider. A few examples (a) saving San Diego \$1.8 million, paid by Qualcomm rather than taxpayer dollars, to finish the stadium expansion; (b) a promise by Mayor Golding (however insincere) to put every construction project over \$50 million on the ballot; (c) a willingness by the City to allow public input on the Padres' demand for their own stadium; (d) the departure of McGroarty and, (e) hopefully, that the mayor and council will change their careless manner in how they spend public funds.

Each Loved One A Miracle

I was, of course, thrilled with Judith Moore's wonderful article about me and my book, which appeared in your June 19 issue ("When Kids Start Biting Your Ankle"). It was definitely one of the nicest things that has happened to me since my book appeared this spring. What's more, I felt that Judith told the story of my son Gabriel's illness, and our family's struggle to come to terms with it, very well and that your readers had joined in the ever-growing community of caring for him and us. That was more than a nice thing; it was a blessing.

Unfortunately, the very next day after that issue appeared, we learned that Gaige had suffered a relapse of the leukemia he has been fighting for over six years and would have to undergo even more intensive chemotherapy and a bone marrow transplant. We were of course crushed by this news, but — following Gaige's lead — we resolved to see it through. I was to have come to San Diego for a reading of the book this week and was very excited about making the trip. The reading had to be canceled, but I hope to do it another time, thanks to the kindness of the folks at Bay Books.

I'm sorry if anyone came to the store that night, having learned of the reading from the article, only to find it had been called off. Mainly I want to thank the Reader and its readers for their interest in my work. Ask you all to hold my son lovingly and hopefully in your hearts and prayers, and invite everyone to express their love right now to those they hold dear, because, if there's one thing I've learned from this long struggle, it's that each day is a gift, each loved one a miracle, and each moment we share something to be cherished without delay.

Phil Catalfo
Berkeley

Shocked And Moved

This is a letter to Greg David Gold, who wrote the article "Baby, with Me, Every Day is Christmas" (May 23, 1997). I was shocked and moved by your story of your life with your mother. I commend you for conveying the experience with such clear vision and at the same time with compassion and wisdom.

Cindy Miller
Midtown

Reader

SD WEEKLY

JULY 10, 1997

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1997 JULY

Cunanan watch Fugitive Andrew Cunanan, the 27-year-old Bishop's School graduate accused of slaying four during a coast-to-coast killing spree, has been sighted in Oklahoma City. FBI sources say the former Hillcrest resident, who hung around with wealthy, closeted gay La Jolla men, has been seen during the last few weeks, possibly driving the same red pickup truck stolen from a murdered New Jersey cemetery caretaker who was killed May 9. The red Chevrolet pickup has New Jersey plates reading K11991D. Sources say the latest sighting of Cunanan, who is on the FBI's ten-most-wanted list, may mean he is on his way back to San Diego, in time for local gay pride celebrations later this month.

Poosh fixers Housing the poor in a ritzy neighborhood like La Jolla can get pretty pricey. Take the case of eight townhouses in the 1400 block of Gower Street. Two years ago, a group called South Orange for Action (SOFA) received \$85,000 of federal money dished out by the city council to fix up the units, dedicated to the few poverty-stricken residents of La Jolla. But that kind of cash doesn't go very far in such an upscale neighborhood. Last month SOFA was back at city hall, but in hand, asking for another \$138,000. The money is to be used for such niceties as a new fence, an enlarged laundry room; "upgraded" lights in the parking lot, new tiles in the bathrooms, new sinks, vanities, and mirrors; new garbage disposals; and eight new sliding glass doors. So far the La Jolla poverty project has cost federal taxpayers about \$228,000 per unit in rehab costs alone.

I got Sue So far, Susan Golding, Matt Fong, and Derrell Issa seem to have the Republican U.S. Senate primary battle. Golding, a banker exalted when en-route *Soony Bono* pulled out consideration for the race last month, but that hasn't stilled speculation that others may soon jump into the contest. Latest name in play: San Bernardino congressman Jerry Lewis, said to have more than a million dollars of campaign money stashed away should he choose to make the race. "At this point, it's obvious to me that Jerry hasn't closed the door on a Senate run," Lewis spokesman Dave LeStrang told a Washington newspaper last week. Then there's actor Tom Selleck, who is still rumored to be interested, and millionaire businesswoman Neel Iwata-Hentschel, said to be mulling over a bid. Issa, once thought to be a dark horse, begins running \$2 million worth of radio ads this month to improve his name identification. A spokesman says Issa, a car alarm magnate from Vista, expects to spend as much as \$14 million of his own money in the primary. Meanwhile, Golding spends more and more time away from the job she was reelected to just last year.

Go figure Thai authorities say they aren't giving up on trying to deport Phra Yantra, the controversial Buddhist monk who now lives in his own monastery north of Escondido. Two weeks ago, a U.S. judge granted he Yantra asylum here. Now a Bangkok newspaper reports that Thai authorities are preparing to indict the monk on charges of passport falsification, in hopes of extraditing him back to Thailand. Yantra claims he's the victim of Thai politicians who want to destroy him because he's attempted to expose that country's political corruption. A high-powered mathematician professor has been walled away from UCSD by Seattle computer giant Microsoft. Mike Freedman will join Microsoft Research, Microsoft's six-year-old basic research arm, studying such arcane mathematical concepts as four-dimensional topology. Freedman is a recipient of the Fields Medal, the National Medal of Science, and the American Mathematical Society's Veblen prize. If it weren't bad enough Dennis Conner lost the America's Cup, now comes word that his old boat, Star and Stripes, has been attacked by vandals at dockside in St. Thomas in the Virgin Islands. The hull of the yacht, being used to train a Virgin Islands team for the next America's Cup challenge against New Zealand, was punctured and ropes were cut. Motive for the attack remains a mystery.

Contributor: Matt Potter

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 440; fax your tip to 235-3006; or e-mail at crow@electriccity.com.

Fiscal Insanity

By Matt Potter

The San Diego City Council recently adopted the city's \$1.5 billion budget, drawing criticism from some quarters that the new spending plan wastes millions of dollars and will result in huge future sewer and water rate increases. One opinion was represented by Scott Barnett, executive director of the San Diego Taxpayers Association. Below are excerpts from an interview conducted last week after the budget was passed.

Q. What kind of financial condition do you think the city's in? The perception held by many seems to be that the city is flush with cash, the economy is up. In short, there's no problem.

A. Well, the economy is certainly better than it was. The city is receiving more revenues, but they're spending more revenues. They spend every dollar they get, essentially. Their deferred maintenance is some \$60 million of crumbling buildings and structures and things like that [and] they have basically minimal to no emergency reserves in this city.

Q. You make some specific suggestions during this year's budget hearings, many of which were ignored by the city council. Can you name some of those issues?

A. Sure. We felt that deferred maintenance is a major issue that's been ignored, and that their emergency reserves are

only \$6 million, and they should be closer to \$30 million. So we suggested two things. Number one, they do a hiring freeze. The city manager likes to say that the number of city employees has been reduced, but they are actually shifting them, primarily in the enterprise funds, with general fund employees have been reduced, but they have simply been moved over. They have been hiring, sprinkled through the budget, new employees, and these are primarily employees that are not giving service to the general public; they are bureaucratic staff, city hall staff.

Q. What's an "enterprise fund"?

A. Basically, the sewer and the water system are an enterprise fund and should be operated separately and independently from the city budget. The city actually has several enterprise funds: sewer, water, airports, development services (trash pickup), golf enterprise. I may have missed one or two. The city manager has been going in the direction of creating these enterprise funds, but the problem is there's a lot less scrutiny of them by the city council. In fact, at the budget hearing, not one question, not one issue was raised about the enterprise funds, and that's the bulk



of the city budget. Out of the \$1.5 billion budget, two-thirds are enterprise funds.

Q. What's going on with the sewer and water money?

A. Since 1994, the city has approved off almost \$50 million in water and sewer revenues — ratemakers' money — into the general fund and a proposed almost another \$16 million this year. They're also proposing rate increases, sewer rates are going up 6 percent and water rates are proposed to go up 6 percent. If the \$16 million would stay in the water and sewer fund, those rate increases could be reduced by a total of 1 percent. That's \$16 million that would stay in the ratemakers' pockets instead of going into the general fund, and that is where we think it should stay.

Q. What do they do with all that money when they take it away from users?

A. It goes in the huge general fund pot and is not earmarked

for anything. It's just in the \$500 million general fund somewhere. Our position is that should stop that \$16 million splash here if they raise water rates as proposed in August and not after the fact.

Q. I push the city manager's side, saying, "I don't know what \$16 million, I can't balance the \$16 million, and I'd have to cut it; that's not a reasonable scenario."

A. Well, it's interesting. When we proposed this recently the manager said, "Tell us where, with going to find the \$16 million." The day before — actually the night before — at the council budget deliberations, the manager miraculously found \$16 million of "new revenues," which had not been before they found in the budget. All that money he suddenly suggested spending on various city programs. So there was \$16 million that they had used. Secondly, this year he got a \$29 million increase in revenues and spending than last year.

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for anything. It's just in the \$500 million general fund somewhere. Our position is that should stop that \$16 million splash here if they raise water rates as proposed in August and not after the fact.

Porno King Tied to T.J. Hot Spot

By Bob Owens

The cover story in the February 24 issue of *U.S. News and World Report* dealt with the "inferno next door," the narco-

corruption in Mexico. In the story, reporter Linda Robinson wrote that "trafficking has become so deeply woven into the fabric of the livelihood of Mexico's corrupt police but into the larger economy and culture of cities like Tijuana. As Baby Rock, an elaborate five-story, four-level disco that is one of the Tijuana cartel's hangouts, 1600 guests binged to popular 'narco-ballads' about traffickers who outfit or buy off officials."

One such ballad tells of two girls dressed as nuns who set out from Durango with "white powder and evil words," claiming it powdered milk for orphans. Another contains the lines:

They say they came from the south
In a red car
They had 100 kilos of coca
They were on their way to
Chicago
That's what the snitch [said].

An M-16 appeared
When the car roared.
The spotlight of a patrol car
flashed in the air.
That's how the fighting started
Where that massacre was.

While few citizens of Tijuana are willing to speak openly about anything specific, related to narco-traffickers, it's not hard to find folks who will privately acknowledge that *U.S. News* had it right:

JD COPEL
ON OVER

THE CITY WANTS US TO DRINK SEWAGE

MAY AS WELL WE ALREADY READ IT. HEAR IT. AND WATCH IT.

JD COPEL



Baby Rock has been a preferred nightclub for some of the super-rich exporters of illicit drugs and their holdings. A Tijuana resident

commented on the going-on in the border city said that the notorious Alfonso Ibarra brothers — the second most powerful narco ring in Mexico and much sought after by U.S. authorities — used to patronize Baby Rock, although the last sighting of them was two years ago. It is still a popular place for young lower-level executives of the narco trade.

The disco, located across from Guadalupe Grill, opened in December 1989 in the Zona Rio section, right in front of the Abraham Lincoln statue. Psychedelic, hot latex, popular Latino bands, and special events (the 1994 week for two Mexican youths killed as a San Diego rave party) have made it a favorite for the younger set on both sides of the border, although the American trade has fallen off in recent years as have the crowds, which I'm told are smaller now than in earlier years. A reputation for violence (countered by fall-body friends of the door) may have frightened off some customers.

Baby Rock is one of a chain of individually owned discos of the same name that have been successful in the major Mexican cities and resort areas. The cavernous rock palace in Zona Rio, which one reviewer in a Tijuana weekly described as "the Flaminio meet

Alice Cooper," also stages professional boxing. Last Friday, Extreme Fighting was launched, which is not permitted in California and other states. One Baby Rock employee said the exhibition was so well received they would be staging more in the future.

However, music remains the primary draw. Pop singer Ricky Martin — who warbles "To the Distance" in the Spanish version of *Hercules* — has performed there, as has the Chilean rock band La Ley, an Argentine pop group called The Scorpions, ranchera star Pedro Fernández, and singers Paulina Rubio and Monica Naranjo. A \$10 cover charge pays for two mixed drinks shows are charged according to the performer.

What is not generally known about Baby Rock is that an American is part owner and has been since the place opened. An American who was once described in a January 15, 1996, *San Diego Union Tribune* as "the Porno King of U.S. Disco."

Donald J. Wiener, 60, has fought legal battles with the city and county of San Diego and with the state and federal government since the late 1960s. By May of 1969, he'd already been arrested nine times on charges related to the display and sale of what law enforcement called obscene films and magazines in several adult bookstores he owned downtown, including Fifth Street Arcade and Chuck's Books, and Northpark Magazines in North Park.

By 1975 he had six convictions on his record, all involving pornography and all resulting in fines or probation. Other arrests suffered by Wiener and his associates and employees were either dismissed or charges were never filed.

Wiener claimed publicity of official harassment, but in March 1977, he was convicted and sent to prison for one to ten years on a felony count of possession of obscene material for sale. Some of the material depicted children performing sex acts. Two years earlier he had affirmed before San Diego Superior Court Judge Douglas Woodworth that he was "out of the [porn] business." In September of 1985, while still on probation for the 1977 offense, he was arrested on similar charges, convicted, and handed a six-month sentence.

Around that time Wiener's son, Steve, began to get involved in the family business. In 1992, state, federal, and county authorities swooped down on Wiener-owned businesses, the

Mercury Bookstores, one on Chancery Mesa Boulevard and another on Balboa Avenue, and Fantasyland in Spring Valley. They also searched the home of Steve Wiener, which is listed as being in Bonita.

In 1995 Don Wiener was placed on three years' probation after being convicted of failure to properly label sexually explicit material. (In February of this year his attorney convinced the court to end the probation and to reduce the original charge to a misdemeanor.) Wiener was also warned by the court to refrain from selling pornography that depicts bestiality, scatological acts, or acts that involved children. In 1993 National City won a long-running battle with Wiener and closed his Chuck's Books on the grounds of zoning violations. County officials are likewise trying to close Fantasyland out of Spring Valley.

An account of Wiener's activities in Mexico was supplied by a former employee and by several of his friends. In the early 1970s, Wiener refused to discuss his business ventures. Wiener later complained that his Mexican partner in the venture deprived him of his share of the business while he was serving time on his 1977 conviction. Oscar Sapito, a 20-year resident of Bonita and now a desk clerk at the Quinta del Mar Verde section, says only that Wiener "had a share [of the enterprise] but lost it."

With his Mexican wife Wiener also owned a thoroughbred horse ranch in Rosarito and raced horses at the Caliente track. All the property was in his wife's

Baby Rock

name, and when they got divorced he told friends that she had taken everything.

Despite these problems, Wiener seems to have done very well. Aside from Baby Rock — to whose December 89 everything-on-the-house inaugural he invited some racetrack friends — he also owns a nightclub in Spain, and he sells wine and race thoroughbreds at Turf Paradise in Florida. One of his acquaintances says that Wiener sank over two million dollars into Baby Rock. (Ironically, almost directly across the street from the disco is an adult video store, with the same kind of hard-core porn found in similar U.S. shops. The manager said it was the only place of its kind in Tijuana. He also stated that Don Wiener — whom he had heard of — had nothing to do with the store.)

Reached by phone on May 14 at his residence in Rosarito (he also owns and rents a gated luxury condo in Tijuana, directly behind the American consulate building), Wiener denied that he owned a piece of Baby Rock (although four different sources he told that "I otherwise" or "over having owned a business in Rosarito. He claims he is out of the San Diego pornography business and he moved to Mexico "for peace and quiet. I can't handle any more pressure," he said. "I'm an old man, just doing nothing."

Wiener refused to discuss his business ventures. "I know there are still pressures over there [in San Diego], still a lot of problems. People can't seem to accept things. It's the year 2000 now, and they're still running around trying to tell people what to look at, and see, and what to do."

"All this will do is make an other problem for me. Every time something happens, it stir up a lot of crap. I'm not a bad guy."

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"All this will do is make an other problem for me. Every time something happens, it stir up a lot of crap. I'm not a bad guy."

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1997 JULY

CITY LIGHTS

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Fiscal Insanity

continued from page 6

year's budget, so there was \$30 million there, plus this additional \$10 million. The money was clearly there if the council had given direction to the manager to

put that money aside and stop the bleeding from the water and sewer system.

Plus, we went through and suggested a number of specific programs they could look at not funding, for instance \$300,000 on upgrading their cable TV and creating their own TV channel here in San Diego. That money

certainly didn't have to be spent this year. Hiring more employees, doing the so-called community service centers. You could buy a house in North Park for the amount they're spending yearly on outfitting these community service centers. There are other examples. Hiring special events people for the city manager's staff

and now they're going to roll them over for the Super Bowl and some other projects.

Q. We've heard a lot about deferred maintenance. It's kind of a buzzword now. Is there any estimate of the dollar amount of that, and what specifically does

continued on page 10

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10 WORKER-RELATED INJURY
11 WORKER'S COMP BENEFITS
12 THIRD-PARTY ACCIDENTS
13 UNFAIR WORKING CONDITIONS
14 WORKING DISCHARGE
15 HARBOR & LONGSHOREMAN'S ACT

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10 AUTOMOBILE ACCIDENTS
11 FIRES & EXPLOSIONS
12 DEFECTIVE PRODUCTS
13 WORKPLACE INJURY
14 PUNITIVE DAMAGES
15 STATUTE OF LIMITATIONS
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EXTENSION 1006

SOCIAL SECURITY & DISABILITY

Not person who makes a claim to be made by themselves. This is a claim for social security and disability. It is a claim for social security and disability. It is a claim for social security and disability. It is a claim for social security and disability. It is a claim for social security and disability.

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EXTENSION 1007

SEXUAL HARASSMENT/WRONGFUL TERMINATION

Not person who makes a claim to be made by themselves. This is a claim for sexual harassment and wrongful termination. It is a claim for sexual harassment and wrongful termination. It is a claim for sexual harassment and wrongful termination. It is a claim for sexual harassment and wrongful termination. It is a claim for sexual harassment and wrongful termination.

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IMMIGRATION

Not person who makes a claim to be made by themselves. This is a claim for immigration. It is a claim for immigration. It is a claim for immigration. It is a claim for immigration. It is a claim for immigration.

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INSURANCE LAW

Not person who makes a claim to be made by themselves. This is a claim for insurance law. It is a claim for insurance law. It is a claim for insurance law. It is a claim for insurance law. It is a claim for insurance law.

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Not person who makes a claim to be made by themselves. This is a claim for bankruptcy. It is a claim for bankruptcy. It is a claim for bankruptcy. It is a claim for bankruptcy. It is a claim for bankruptcy.

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Not person who makes a claim to be made by themselves. This is a claim for criminal law. It is a claim for criminal law. It is a claim for criminal law. It is a claim for criminal law. It is a claim for criminal law.

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EXTENSION 1012

FAMILY LAW

Not person who makes a claim to be made by themselves. This is a claim for family law. It is a claim for family law. It is a claim for family law. It is a claim for family law. It is a claim for family law.

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Not person who makes a claim to be made by themselves. This is a claim for consumer law. It is a claim for consumer law. It is a claim for consumer law. It is a claim for consumer law. It is a claim for consumer law.

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Not person who makes a claim to be made by themselves. This is a claim for construction law. It is a claim for construction law. It is a claim for construction law. It is a claim for construction law. It is a claim for construction law.

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EXTENSION 1015

FAMILY LAW

Not person who makes a claim to be made by themselves. This is a claim for family law. It is a claim for family law. It is a claim for family law. It is a claim for family law. It is a claim for family law.

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47 WILLS AND TRUSTS

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By Patrick Dougherty

IF YOU'LL STEP INTO THE HALLWAY...

"What is your relationship with Caroline? Patrick asks Commissioner Alan Clements.

The slim, Hispanic woman, five feet two inches at most, replies, "He was my boyfriend."

Commissioner Clements, the law, the same authority and standing as a judge studies the multi-page form in his hands. There is an extended pause while he reads through the first three pages. The woman, marital, court reporter, and a half-dozen lawyers wait in silence. Finally, Clements inquires, "Is he currently living in your home?"

"Yes."

"Do you have any more children together?"

"No."

Five seconds pass. Clements announces, "Ma'am, I have signed your restraining order. If you'll step out into the hallway you can pick it up there."

"Thank you."

"You're very welcome."

This Department I-4 in the San Diego Superior Court, Family Court Building at 1555 6th Avenue. This is where you go for divorce and restraining orders. The low slung building has a red brick facade and looks more like a 1960's suburban elementary school than a court house. Inside, on the far wall, over the court calendar, is a framed letter. The note has been rendered professional by, but attempts to appear child drawn. The message, done in red crayon, says, "Dear Daddy, thank you very much. I love you! Love, Sarah."

Next to the signature is a "love" and next to that, a happy face. I spy the legend, "Child Support. Don't Turn Your Back On Your Kids."

Hitting on the opposite wall is a lovely glass case housing a selection of knives, ranging from NATO military issue to an old fashioned pocket knife. Also included is a hash pipe, hypodermic needle, and a very nice selection of better castings. This is a high court house art — North American variety.

Further on is an information booth with a hand-printed sign on the counter, "Welcome to the Domestic Violence restraining order clinic, staffed by volunteers, 9 to 3, Monday through Friday. We help you with the paperwork necessary for Domestic Violence restraining orders only."

There are a half-dozen wooden tables and benches in the lobby, much more expensive and stout than what you'd find in criminal court. Also, the dress code is better in here. Civilians don't wear summer wear, and every one has taken a shower and looks capable of holding a job. Which makes sense, crack dealers and thieves generally don't apply for restraining orders.

I return to Department I-4, Commissioner Clements is reading another application.

SPORTING BOX

How many thousands have scrutinized? The woman standing before him is African-American, young, barely tanned.

Clements asks, "When was the last time you saw Mr. Williams?"

"Two days ago."

"When do you expect to get the child back?"

"Tomorrow."

"Is this pursuant to an agreement that you have with Mr. Williams?"

"Yes."

The Judge nods his head, agreeing with himself. "Ma'am, I have signed your restraining order. If you'll step back to the hallway it will be brought to you very shortly."

"Thank you."

"You're very welcome."

I follow the woman out to the hallway.

She takes a position by the knick cabinet. Next to us two lawyers discuss a divorce case. The first says to the second, "We're not looking to pay for Harvard or anything like that. If she wants to be retained, we'll pick up the tab if she does it at night at a junior college. She's perfectly capable of holding a job."

It's apparent that the African-American woman is alone. She does not search the room looking for trouble.

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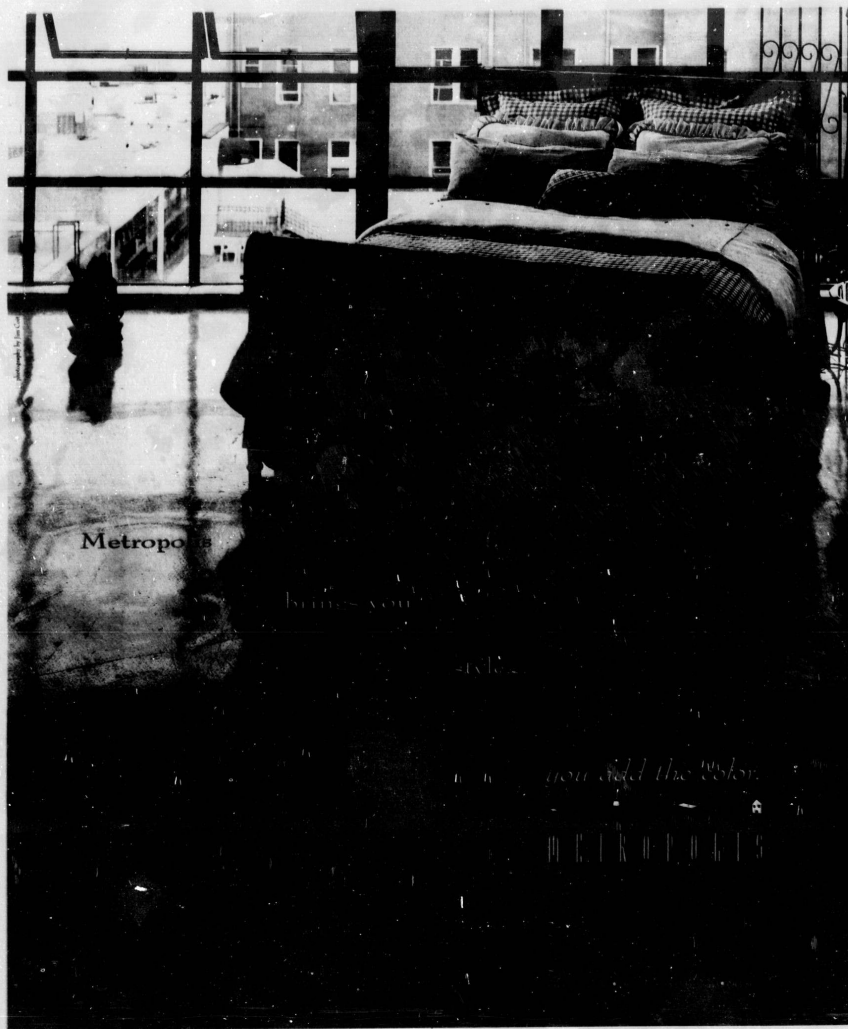
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1997 JULY

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CLAUDE LUTHELMER PAGE 1

with it like so many pale-faced Alabams grappled onto Mobo Dick's back. The usual string of liquor bottles is on display, the taps for dispensing draft beer, the buffed dark wood. A yellow-haired woman, the bartender, wears a white blouse that beckons like neon.

You don't see the pool table to the right, the dance area to the left, the immense TV screen that lies against the wall like a king-sized sheet. There is a dart board behind you and a jukebox just inside the door to your left; there are a dozen tables and four times that many chairs scattered about and a bright Miller Lite display hanging from the ceiling, but you don't see any of this at the moment because you're thinking that you must smell funny because at the bar the men and a couple of women have all turned, moved by that preternatural gift for instantly sniffing the intra-sweat stink of The Outsider that happens in this case to be you. And when the bartender looks up, perhaps catching from the corner of her eye the awkward gait of your hesitation and calls out something, you miss what she says and hear, instead, the chorus from a Waylon Jennings song on the jukebox:

Lovable losers, no account boozers,
and honky tonk heroes like me...

At the bar, you order a beer and ask for Claude, who owns the place; and while you wait, sipping your watery Bud, you are allowed to sink into an elaborate anonymity that is a true because you know everybody's secretly got his eye on you. They have already heard you ask for (and be told, sorry, we don't carry) one of those assiduous European beers with the funny foreign names nobody can wrap his tongue around. This was more or less the last nail hammered in your coffin, don't you just know it, and this came after you'd been given the quick once-over and been found, in evidence compiled from head to toe, to belong to the Valley, maybe the Beach, or (God help you) even farther up the coast toward L.A., so with places like the Renegade being, as they are, little village hotbeds of gossip and intrigue, the big question hovering in that stale air is "What is somebody like you doing in a place like this?"

The bartender is ordained by profession, like the priest, to nose around and ask leading questions. Thus, perched on their stools, the customers (at this hour, probably what you'd more likely call regulars) are prepped for her to perform her *devoir de reporter*, but so as not to look too hungry for the news, so to speak, she will be inclined to lead in with something about the heat of the day, perhaps the state of the economy, or, hey, what about those Chargers?

At least that's how you feel. And when suddenly, out of dark soil somewhere, the title of Hank Williams's 1960 hit "Mind Your

the bartender.

Her chin tucked in, the other woman mumbles something into her ample, featureless bosom. From her neighbors to the right and left, tones of murmuring concern that the air like mouths in flutters dissonant. The ailing woman takes a sip of her chamomile tea and raises dark, grateful eyes to the bartender. She has the slightly glazed look of the long-term drinker.

Yes... she mumbles.

The bartender puts her hand, calls her honey, and tells her to just drink up, and then, now, turn to you, the newcomer, the outsider. Her smile is wide and impersonal. It cannot altogether light up her face, for she has seen too much behind this bar and in the wide world for that sort of profligacy, and besides, she is on duty, and what she is about to do should not be taken personally: she is just doing her job. The smile does recall, for those with imagination, that summer afternoon 20 years before, when she stood smiling in sunlight; it was at Mission Beach, and her 16-year-old body was tight and next to untouchable, her hair was bleached a lustrous natural blond, and her smart teenage eyes were still an untouchable sky blue. Johnny Cash singing "Ballad of a Teenage Queen" — you recall this and the date (1957) at the same time it strikes you that your mind is playing games, making tiny neat stitches, back and forth, like a silver embroidering needle, threading together the real and present moment with the titles of country-western songs. Your mind may not always compute the year the song was a hit, and you know the title is often only an oblique reference to what the song speaks of, but that sort of logic doesn't matter when your mind is into a trick-playing mode like this. You've learned that it doesn't help to worry too much about what is happening, so that when, just now, Charlie Rich's "Rollin' with the Flow" comes to mind, you take your cue and decide to do just that.

"Claude is sure to be right with you," says the bartender, waving a white flag of acknowledgment that says that unlike the others here, as an outsider you probably imagine yourself to be so important and so busy as to require a steady stream of people smoking your ego and telling you just a minute and it won't be more than a moment now. Or something like that. She runs a swift towel over the bar top, a character actress with her prop in an *à la* version of *Cheers*. Along the bar, like barnyard hens sensing the approach of the cock, the others ruffle in anticipation. "Act naturally," you remind yourself (echoing the title of the Bob O'Brien hit), because yes, you can feel it coming right about...

You're not from around here, are you? she says.

And just then the telephone rings.

"Do you know what
you get when you
play country-western
music backwards?"

Out There on the Dance Floor Is a Bit of Paradise

Own Business? Moon like a bright poem to be unspoken on your tongue, you realize that something funny is happening at the cellular level of your mind, the subconscious, but at the moment you can't quite put your finger on what it is.

The bartender, meanwhile, and however, knows her stuff and does not pop the question — any question — right away; she is otherwise engaged with the woman holding a steaming cup between her hands. Sitting on her stool like a plump squab nestling, she looks middle-aged but you may be wrong (she could be younger, because your eyes aren't used to the light yet, and the woman, dressed in girdles, zans and extra-large T-shirt that hangs below the hips, is clearly not feeling well, and that makes a difference.

The chamomile tea will settle your stomach, honey," says

Maybe it is a call she has been waiting for, and maybe not, certainly she is used to this kind of thing. She is a little bit, she picks up the receiver and is instantly engaged in a conversation that is surely familiar not only to her and to the others at the bar, but even (strange as it seems) to you. And how about that?

"Didn't I tell you to do what the baby sitter says?" Her voice is, twisted with maternal concern and subtly with quiet frustration, flatness out like a pretzel thin enough to snap. "Tell your brother I don't want to come home and beat his butt."

This is a conversation she has had before, one that the others at the bar have heard before, an air of unspoken support over you and everyone else like a cuddly blanket. While listening to the conversation, it strikes you that there is something special

about this place. Here someone under the weather gets a little bit of care; here the bartender, an overworked mother (and probably a single parent), is supported in her remote, controlled efforts to raise a couple of decent kids. You cannot but approve of this.

"You were looking for me?"

Claude has appeared from the back. He is slightly but not dressed in soiled jeans and shirt. A cap shades dark eyes that dart about nervously. What seems a natural friendliness is overlaid with an eagerness to please, so you trust him and wonder if you should, both at once. You are introducing yourself at the same time the bartender hangs up the phone and turns. She has lost interest in you, her eyes momentarily stuck on some image of her children

at the other end of that dead telephone connection. It is a turn, however, to smile, for this place feels suddenly — what she

you say? Certainly you can't call it "home," not yet, and maybe not ever, but maybe it's like being in a favored cousin's house when you were 11, or your grandparents', or wherever you were free to go into the refrigerator without asking, wherever the sense of being separate was gone, where the sense of "you" disappeared.

6:00 p.m. Saturday Evening: "Mamas, Don't Let Your Babies Grow Up to Be Cowboys"

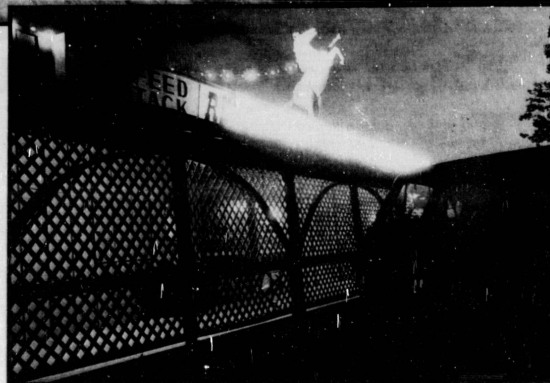
Cowboys ain't easy to love
and they're hard to hold.
They'd rather give you a song
rather than diamonds and gold.
(Waylon Jennings and Willie Nelson, 1978)

A lot can be learned in a couple of hours. At one end of the bar, to the right, is home to the regulars. They call it the No Slack Saloon. These who have paid enough in time and alcohol consumption to have earned the right to sit there spend desultory hours mounting the cups and goings of the other customers, and, as they like to say, they don't give anyone any slack. They also help to keep the peace.

Live fast, die young, and leave behind a good-looking corpse. This was once the credo of most of the men and women who find their way into the Renegade. Old fans of rock 'n' roll, one day they woke up and found they were no longer so young and in the frank manner of the No Slack Salooners, no longer quite so good to look at. Had they waited too long to die, they wondered, missing that window of opportunity that closes after about age 32? Yet the live fast-die-young line is not a rock 'n' roll original any



Mary and Pat, on left



A black and white photograph of a person wearing a hat, leaning over a table and playing a game with a ball and a stick. The person is wearing a dark shirt and a light-colored hat. They are holding a long stick and are about to hit a ball. The background is dark and out of focus.

not hide behind that generic tyranny of the latest urban middle-class version of good taste. The tavern is in-your-face like Willie Nelson with his red bandanna, like Elvis Presley in his Las Vegas glitter and Johnny Cash in his black suits, like Minnie Pearl wearing house dresses and hats from which the price tags dangle, like Dolly Parton with her blond wings and all the rest to which she alludes in her

well-known line: "It takes a lot of money to look this cheap." It isn't bad enough that the building is painted barn red with yellow trim and "Renegade" its lurid span. Adding insult to aesthetic injury, it has chosen to top itself with a life-size stallion, in alabaster white fiberglass, rearing from the roof, kicking, at the sky. And there is the name itself: Renegade.

According to the Oxford

English Dictionary, the term came into the language in 1665 as "one who deserts a party, person, or principle in favor of another; a turncoat." Today, "renegade" has taken on the gloss of cool individualism, a spectacular latter-day solitariness to which are added equal doses of an unhappy history (usually meant to be kept secret), a quest for justice, and telegraphic good looks: in a word, the TV

loner. And, as it happens, according to Claude, the tavern was used in the Lorenzo Lamas pilot for the TV series of the same name.

"It's funny," he says, recalling one of those real-life twists that seem stranger than fiction. "our tavern name was already up there and would have been a natural tie-in, but they covered it up and called the bar something else in the pilot."

The television action series *Renegade* shares much with the music that has made the *Renegade* tavern popular: cheap thrills ("Wreck on the Highway" by Roy Acuff), tenderhearted jingoism ("American Made" by The Oak Ridge Boys), "Bears! God! I'm a Country Boy" (John Denver), cowboy ("A Six Pack to the Fore" by Hank Thompson), derisive dialogue ("I Can't Get Over You to Save My Life" by Lefty Frizzell)—not to be mistaken for plain old corny banter ("If I Said You Had A Beautiful Body Would You Hold It Against Me" by Bellamy Brothers)—and situations where sexual suggestiveness reaffirms the majority's long-standing moral code ("Daddy, Come and Get Me" by Dolly Parton). The music is sentimental and draws unashamedly on our emotions.

Grandpa, tell me 'bout
the good old days.
Sometimes it feels like
the world's gone crazy.
Grandpa, take me back
yesterday when
the line between right
and wrong didn't seem
so hazy.

(The Judds, 1992)

If life's rich mystery and the unending distraction offered in personal relationships is to be reduced, say, to the sentimental summary offered in Waylon Jennings's "Honky Tonk Heroes" heard on the jukebox a couple of hours ago

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to make this place what I call a country club," he adds, raising a powerful hand to his forehead. A beefy, good-looking man with a black cowboy hat, pale skin, and a resemblance to Tom Mix, the early movie cowboy, Mac Allen speaks with a drawl that is a pleasant echo of a childhood spent in Kentucky and Tennessee.

"What with the artifacts, people come here not just to drink but to dance and play a little pool and sing with the karaoke and just generally have a good time. That's really why I call it a country club."

Mac Allen has long time connections to show business. When he was four, he was on *The Red Mac's Amateur Hour* and later, *The Ed Sullivan Show*. A musical prodigy whose career got stalled after high school and gospel quartets, today he performs locally. He says he means to go to Nashville and record the songs he writes. In the meantime he gets by with a little handyman stuff and, for the last 11 years, running his karaoke that he calls "The Mac Allen Show."

"The most requested song I get," he says, indulging in his habit of repeating each question put to him, "is Garth Brooks' *Friends in Low Places*."

Mac Allen is about to sing a piece of that song when, all at once, a crowd barrels into the club and the noise level skyrockets. The men have traded their slacks for cowboy boots, their shirts and slacks and narrow (Gucci) belts for snap shirts and Wranglers and wide belts with silver buckles. The ladies (never referred to as "women" here) appear in gaudy, short-skirted, a few with interperate hair, and some in tight pants ("Baby's Got Her Blue Jeans On" by Mel McDonald). The

Renegade is about to turn magical, which is to say the place is preparing to lift up like a candy-striped kite, shaking loose the airless currents of love and loss ("Don't It Make My Brown Eyes Blue" by Patsy Cline) advancing age ("Backside of Thirty" by John Cougar), and career ("Take This Job and Shove It" by Johnny Paycheck) that is the stuff of the music itself.

Linda, her blond hair pulled back in a no-nonsense ponytail, has a figure and persona slimmer to a size called "petite." A former waitress and bartender here, she knows the place, the customers, and the music. She knows the old stuff (Frank Sinatra, Hank Snow, Tammy Wynette, Patsy Cline) and has an easy storytelling style.

"I got a question for you," she says. "Do you know what will get when you play country western music backwards?" She pauses over her question, but

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timing good. "You get your house back and your dog back and your job back and your wife back," he says, and laughs.

Country music recognizes both its market and its draw. BJ. Thomas put his finger on the matter in 1975 when he recorded his "Another Somebody Done Somebody Wrong Song." It is this self-awareness, the willingness to battle the emotion of the moment while at the same time taking neither the emotion nor the moment altogether too seriously ("That's the Way Love Goes" by Merle Haggard) that gives country its sustaining power. In a feat of marketing know-how and artistic endowment, country music has successfully managed to appear naive.

As the club fills, the pool table starts to see action. Tomorrow ("Sunday Morning Coming Down" by Johnny Cash) will offer an easygoing tournament with players buying each other beer and exchanging casual conversation. Men and women, serious game players, will arrive like gunslingers with their own

"I've got probably a couple of thousand CDs and albums at home," he says, after finally handing the mike over to Mac Allen. He has a habit of "I need to play guitar in a rock 'n' roll garage band, and today I'm more into blues and jazz." (Among his friends, as evidence of the affection in which he is held, Bob is accepted even though it is recognized that he is not a country-western fan.)

"It is the people who are produced, not the music," he says, marshaling support for his ray-saying attitude to country music. "They don't write their own music. Instead, they have the looks, the personality they are a commodity that can be sold. Take Billy Ray Cyrus. He looks like he just got off the dude ranch."

Dick, who will arrive for the dancing a little later, has loved country-western music of his life, and like the Davis Sisters' 1953 hit "I Forgot More Than You'll Ever Know," knows a lot about the country-western scene. "About Billy Ray Cyrus," he will say, "sure, it happened

"Around the house I love opera, especially Turandot."

cues pouched in leather cases. Tonight, in the meantime, players take their pool cues from the rack. The karaoke music is going and the bar is jammed and a pair, ceding at the pool table for a friendly game, have to scoot around the crowd and say excuse me excuse me just to break (much less make a shot).

At the microphone—with everyone on a first-name basis here ("We don't know each other by our last names and we don't care")—Bob is just Bob. He is a karaoke star. At 45, he has an opaque, laid-back look that inspires confidence, which seems essential for someone who, like him, is an engineer for Amtrak. But just give him a mike.

Cathy, a pretty dark-haired woman who lives with Bob, shakes her head in wonder watching him belt out something that goes garbled in the hush. It is clear from across the room that he is having fun. "We're so different," she says, smiling. "I was raised on the East Coast and grew up on the Motown sound. But around the house I love opera, especially Turandot, and when I play it, Bob says, 'I could murder somebody right now.' I mean, here I am playing my opera and he's starting in karaoke."

When Bob stops crooning, applause comes from the right end of the bar. Bob holds membership in the No Slack Saloon, and his friends enjoy seeing one of their own out there having fun. The applause is enough to entice Bob to sing another song. And another. The Mac Allen Show includes country-western and pop tunes of the last 20 years. It's a pop for the pop stuff.

that the song, the video, and the dance were all marketed at the same time, and this gave him some immediate visibility. And sure, he's a nice-looking kid. But he had been singing for years by then—most of these singers get their start in church. And if he didn't pay his dues before, he's paying them now. Anybody in the country music business knows they've got to be in for the long haul."

And besides, Billy Ray Cyrus wasn't half bad for the industry. Five years ago the huge success of the line dance created to promote Cyrus' "Achy Breaky Heart" spawned a renaissance of country and western dancing in clubs across the nation. Country music producers began to concentrate on dance rhythms albums while new line dances sprouted in the biggest boom for new dance since the Contra-fied fiasco of the 1980s. New dance steps hitting the hardwood in 1992 included the low Scottish Broogie, the Charmer Heart, Breaking the Bank, the Cowboy Hip Hop, the Lickin' Stuff, and the Cheevers. With older dances like the Ski Pump, the Yuh Yuh, and the Rogger Cowboy reimagined virtually every major dance record came out with a new new dance. None, however, caught on quite as well as the Boot Scootin' Boogie and Cyrus' Achy Breaky.

The line dance craze hit the country music industry like a sudden summer squall. In time it passed on. And the industry can handle the debate about the marketing and production. The music was here, after all, before the industry. It was in the rhythm of the rocking chair and the wagon wheel, the square dance

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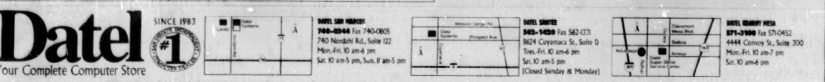
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and the lumber camp, the quilting bee, the roundup, the harvest, the songs of country and worship from rural America. The music evolved from the folksongs and fiddle tunes of the very first settlers.

When slavery brought musicians from Africa the music of the African and American cultures was mingled. Successive immigration brought the Irish lyric and the lilting melody; the lively dance and sense of beat

(as well as the accordion) came from the Nordic and German settlers; the *saxero* brought his guitar. The minstrel show brought a sense of show business and madcap fun; the Great Revival brought powerful new religious songs. In the face of such a cavalcade, pretty boys and girls parading for X-TV with guitars slung over their shoulders seeking crossover appeal seem like small fry indeed.

But what makes a song,

especially in the case of crossover appeal, "country"? Is it the singer? The song? The band? The region where the song was recorded? The "message"? Maybe the problem of definition is best approached by looking at the country music audience, the people at the fence gade bar sing around the pool table and the dancers filling into the clubs on this otherwise uneventful warm, summery Saturday evening.

Throughout its history,

country music, with all its styles and subgenres, has usually appealed to a cohesive group of people with certain attitudes and lifestyles in common. According to Martin Hume, author of an irreverent, informative guide to country music, called *You've Got to Get the Tune*, "Blue," "red," "in," and other words as a force to change the way its audience thinks or feels; country music served to validate ideas and attitudes already extant

Country music has been a unifying force, an expression of "we are all alike."

The country music audience was, until recently, made up of people who were born and raised in rural settings in the South or Southwest or people whose families had migrated to Northern cities from rural areas in the South. In general, this audience was composed of working-class whites who were patriotic, politically and reli-

giously conservative, and also professed to believe in the "old-fashioned" virtues.

"Country" is a term applied to a wide spectrum of music that includes the folk-sounding, sound, bluegrass, Cajun, honky-tonk, country blues, country and western, folk music, gospel music, hard country, hillbilly music, honky-tonk music, Nashville-sound, old-timey, outlaw country, progressive country, rockabilly, singing

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boy music, Southern rock, string band music, the Texas sound, Tex-Mex country, Western swing, and rydell. With much of this list more than 15 years old ("Forteen Years Ago" by Conway Twitty), "country music" is so stylistically broad that it is all but impossible to define with any categorical precision.

Don't even attempt to ask those who are here for the dancing. They make no claim for categorical precision. They know

what they like and why they like it.

"Country music tells stories," says Gloria, an accountant for the superior court. "I was with rock 'n' roll until the stuff got too far out," says Mike, her husband and a country real estate appraiser. "And from one day I went to a country western bar, and suddenly I could understand what they were saying."

While Gloria and Mike (actually, it should be "Mike

and Gloria," for at the Rene-gade all references to couples begin with the man's name) look like a comfortable middle-class couple, Pat and Mary, some 20 years older, seem to be from an altogether different, creescent world — like kids too big for Halliwell-trick-or-treating but still out there ringing doorbells and grabbing the candy. He is approaching senior citizen status, sporting a Salvador Dali mustache waxed to curl up at

each end and a cowboy hat that covers a shiny bald pate. Mary, his date, is a grandmother who lacks like a white-haired Silly Field, especially when she smiles — which she does when lifting her skirt to show her garter.

"I can't let age fool you or

they like country western because they can understand the words.

"Country swing touches the younger people," says Linda, the pett former waitress-bar-tender. "The older folks more. Country western is real and heartfelt. It's what happens in people's lives. Crying. Dying. Maybe it comes out depressing sometimes, but it is something you can relate to."

With each song a short

story, the material speaks quickly what may be called in generally accepted vernacular. But in time, it is a kind of which American humor finds a voice. Very wistful, muted humor, and frequent ad-onbeat, pensive, disquieting rambling tones — this is country music."

Before he died, Tom Van Zandt, father of the Tex-

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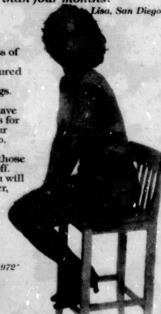
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two decades (and pins) to artists such as Lyle Lovett, Nancy Griffith, Joe Ely, Jimmie Dale Gilmore, Guy Clark, and Steve Earle) said, "Two words can be poetry. And if you add one note on a guitar, you've got a song. It's not nearly as difficult as everybody thinks."

945 p.m. Saturday Night: "Why Walk When You Can Fly?" In this world there's a whole

lot of trouble. In this world there's a whole lot of pain. In this world there's a whole lot of trouble but a whole lot of ground to gain! Why take when you can go? Why reach when the world goes by? It's had enough life to be living. Why walk when you can

fly? (Mary Chapin Carpenter, 1994)

The gentlemen stand beside the ladies, all facing the same direction. Each gentleman places his right arm behind the lady's neck, with the weight of his arm resting lightly on her shoulders. He left arm is bent at a 90 degree angle and held directly in front of and across his stomach, his hand cupped with hers.

Both start with their left foot.

"Let us go then, you and I..." The first line of the first poem in T. S. Eliot's first book, a calming phrase that began the change of plot of modern English literature, has nothing on the "poetic" refinement of a good country western ballad like Eliot Presley's 1955 hit, "I Forgot to Remember to Forget." But Eliot's

line is echoed by what starts now on the dance floor: "Let us go then, you and I..." The dancers move forward on their right feet.

Emerson said that Americans need the boundless West to become themselves. "The land is the appointed remedy for whatever is false and fantastic in our culture." In the absence of that boundlessness, there are here a few feet of dance floor and a dozen couples start-

ing to move around it. Of course it is a conceit. These men are no more cowboys than their partners are cowgirls. They work in banks and bakeries, as university professors and insurance underwriters. On the dance floor of the Renaissance men bring a nod to Henry Ford's waltzing-stiff in *My Darling Clementine* and an aging Cary Cooper forgoing Grace Kelly to stand alone and for principle in *High Noon*, but

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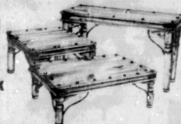
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especially they seem like John Wayne acting out a clash of cultures in *The Sons of Men*, the trauma of economic change in *Red River*, the paragon of social displacement in *The Man Who Shot Liberty Bells*.

As for the women — pliable, sensual, mysterious, resilient, and, finally, as tough as any man — they are all Joan Crawford in Johnny Cougar, ready (if need be) to strip off that encumbering pale diaphanous gown for more practical men's gear.

Stand by your man, give him two arms to cling to and something warm to come to when nights are cold and lonely.

(Tanner Wynette, 1968)

The dancers move counter-clockwise around the floor.

None of the dance steps caught on as well as the Boot Scootin' Boogie and Cyrus's Achy Breaky.

With their mix of electronic and traditional equipment, Kennard and Miller, the musicians, produce themes so fully pitched that it is like listening to a soundtrack of a film, a visual commentary on the largest theme of America's history in its westward expansion: the "original sin" of seizing land from the Native Americans, the waves of immigration west — the trappers, miners, herders, ranchers, farmers, the play of overlapping new technologies — the stagecoach, the Conestoga wagon, the telegraph, the railroads, barbed wire, the relations of people with the land, of the individual with the community, of vigilante law to settled courts. The music sends the dancers through a pattern of long-short steps while documenting in the metaphor of dance as change, the disappearance of the frontier. Its reduction to a few square feet of dance floor: the cowboy roped in and civilized, round and round the dancers move, patterns within patterns, giving definition to the American spirit as motion — graceful, lively — the man and his woman, roaming the landscape in an elegant loop, searching for space as an arena of freedom.

How quickly, of course, Main Street introduced. In a New Yorker article last year, Jonathan Raban described the "line of houses, wood and brick, laid out on the prairie, transverse to the

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A small man who takes gargantuan pleasure in country music, Dick is elfin, almost petite, with short-cropped brown hair. At 54, and a neat fit in his Wranglers and boots, he has been couples-dancing for only the last six or seven years but

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1-42400	19-29	113	572	50	57
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[illegible]

A naturalized citizen originally from Germany with a college background in interior design, there says her husband and two nights a week has helped in the raising of her two children. She is a single parent.

"Last night was dead, but tonight the band is hot," she leans over the bar, exposing a little more of her north 40 ("There Goes My Everything" by Jack Green). "There are people here from out of town. There are a

couple of private parties going on."

12:15 a.m. Sunday Morning. "Killer Time"

The killer time drinker, small blond blonde, 1 hour, 10 min. Now if I could just give when they buy me, with I just might find I'm killer, now for eternity. (Clint Black, 1989)

crowd."

12:15 a.m. Sunday Morning. "Killer Time"

The killer time drinker, small blond blonde, 1 hour, 10 min. Now if I could just give when they buy me, with I just might find I'm killer, now for eternity. (Clint Black, 1989)

fortune for millions, and the band will call it quits. That's okay; many and Diddy have had a great time. Roseanne young version of Cher (that is, before cosmetic surgery) and Bart Reynolds, with hair, they share an engaging way. Their relationship seems typical of many of the Rensselaire couples. Like so many others here, with the notable exception of Dick with his 35 years of happy marriage, Diddy has gone through an earlier

divorce.

Our did you see it become find today and me and little (C) F will be going away. I love you both and this will be your life-double (for me, Ch, I wish I could stop this d-i-v-o-r-c-e. (Tammy Wynette, 1968)

girl when do you see it with ago. It was a very do, when dance and, like the one of the Bonnie Miley song, that had been a bit more serious. "It Was Almost Like a Song."

"He was wearing his glasses, and his camera gave me his camera but the face lights with the camera. You have to understand what a big deal that is."

Basically, she thought how to dance. She thought

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gives to the phrase the significance of metaphor, of their life together.

Earlier, Mike and Gloria, both married to others for more than 20 years, described how country-western dancing gives them something to do. "Otherwise we'd be on our fat butts, sitting in front of the TV watching Cops." They credit the country-western scene with helping to keep their marriage on track.

With country western a key to Jimmy and Dottie's first meeting, it was natural that they would have a country-western marriage ceremony. Jimmy's gray tuxedo (sporting a "cowboy cut") was flown in from Texas; he wore a gray cowboy hat. Dottie wore lavender, her cowboy hat dripping with lace.

He has worked at United Parcel Service for 21 years, and she oversees security for San Diego Gas & Electric. While they both work full-time, seldom do they let a week pass that they don't make it to the Renegade.

Jimmy is something of a philosopher and likes the chance to meet friends and exchange ideas. Dottie is a recent karaoke fan.

"Mama, he's crazy," she sings the title of the Judds 1984 hit, her favorite, "crazy over me. Mama, he's crazy, crazy over me. And in my life is where he says he always wants to be."

Jimmy chimes in with George Strait's more recent "I Cross My Fingers," messing up the words until he gets to the repeating chorus, which he knows well enough:

I cross my heart and promise to give it to you
In all the world you'll never find
A love that's true as mine

At the handstand, Kenneth and Miller start another piece. It is a two-step and is likely to be the last dance of the evening. Here and there among couples at the bar, the talk seems to take a

warmer note. In 1976 Mickey Gilley wrote "Don't Be Got All Get Prettier at Closing Time." Well, the times have changed, and the girls are finding the boys get cuter at about this time too. Jimmy and Dottie take off, west.

"Country-western is real and heartfelt. It's what happens in people's lives. Crying. Dying. Maybe it comes out depressing sometimes, but it is something you can relate to."

ing their way through the thinning crowd, heading for the floor. With her go the fragrant traces of perfume. Bwah. The air suddenly feels heavier and smells staler.

Maybe it's the cool night air, but outside, almost at once, before turning the key in the ignition, you discover that you are you again. How quickly it happens.

You steer carefully, making your way out of the cramped parking area. Turn left down the incline, and turn left again, crossing lanes, heading west for the I-8. So black and cool is the night. It has been eight hours and the trucks and buses, the drinking, the dancing and the music, always the music, they are behind you. A Midsummer-night's Dream:

Swift as a shadow, short as any dream,
Brief as the lightning in the collied night,
That, in a splinter, shatters,
And ere a man hath power to say, "Believe!"
The jaws of darkness do devour it up,
So quick bright things come to confusion.

You stick your head out the window, look back and think of an instant that it is moonlight pouring over that plastic

stallion that rears back on the roof of the Renegade ("Blue Moon with Heartache" by Rosanne Cash). But then the moon in the sky, no more than the horse is the symbol of the West and the freedom the frontier promised, but here both in material and illumination are man-made. With no moon, you draw your head inside and instantly smell the elegant staler that the draft of night air has loosened from your clothes, your hair, your skin. Barbara Streisand had a hit in 1978 called "Sleeping Single in a Double Bed." You smile thinking of the warm shower you will take before sleeping between the cool down of your bed. You smile heading home. For no special reason, you are just smiling.

Hawkins Mitchell reworked William S. Steiger's Creative Writing Fellowship at Stanford.

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When I see a young woman in a bookstore self-help section, poring over books that purport to explain men to women, I want to take her arm and turn her over to the poetry. I want to take down, say, August Kleinzahler's *Red Sauce, Whiskey and Snow* and turn to "Pieces of Summer" and read aloud:

On the subway escalator,
eyes averted,
pants strung as the skin of half-ripe pears

In pastel rooms all through this melting world
love-thoughts, like cuttings,
have begun to take...

I want to hand her Robert Hass's *Sun Under Wood* and turn to "Happiness," and show this "We wake only this morning, / and by in bed kissing, / our eyes squinted up like bats."
Another very different book I'd pull off the shelf and hand to a young woman is by 30-year-old Sherman Alexie. A Spokane/Coeur d'Alene Indian who describes himself as "Indian" rather than "Native American," Alexie titled his first collection *Four Indians on the Moon*. One of my favorite poems from that book is "I Would Steal Horses."

I would steal horses
for you, if there were any left,
give a dozen of the best
to your father, the auto mechanic

In the small town where you were born
and where he will die in the dark,
I am afraid of his hands, which have
rebuilt more of the small parts

of this world than I ever will.
I would offer my sovereignty, take
every promise as your final lie, the last
point before we start refueling the exact.

I would wrap up both in old blankets
hold every disease tight against our skin.

Why I want to guide that self-help reader to poetry is that men's poems are where women can find out about men. Men's poems are the shoeboxes where men hide their secrets. Men's poems are where men tell the truth about how they feel about women.

Men don't seem as burdened with feelings as do women. Nor do they seem to fall in love as hard with women as women do with men. They don't seem to pine and long and carry on like we do. But I think in fact that they turn as head over heels as we do, and if we're the one who says good-bye, they wet down as many handkerchiefs with tears.

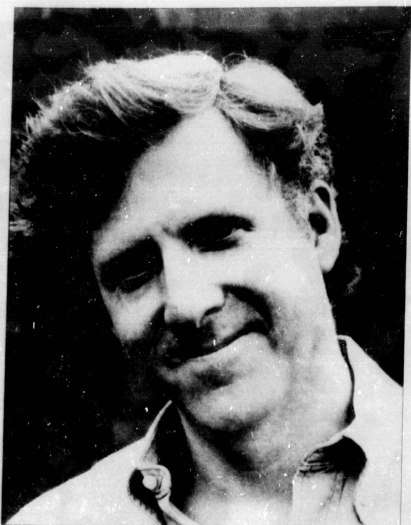
I got my first hint of this when I was a maddy-in-law, just turned teenager. I don't remember the boy, except that he was blond and tall and sat at the same scarred lab table with me in freshman science, but I do remember the poem. It was by Conrad Aiken and he began:

Music I heard with you more than
music,
And bread I broke with you more
than bread.
Now that I am without you, all is
desolate,
All that was once so beautiful is dead.

Now I realize the Aiken poem is funny, that it's so sappy and mawkish you might find it printed on one of those fans they used to hand out in Midwestern funeral parlors in the days before air conditioning. I don't care. I love it now because I loved it then. And what I loved about that poem, apart from the pleasure of the words in the mouth, was how clearly it told me that men's hearts get broken too.

I thought it would be interesting to call male poets whose work I liked and ask them about poems they'd written about women and love and loss. I often felt quite shy and silly doing this, but curiosity got me to dial.

I spoke to Sherman Alexie, who was at home in Seattle. I talked him about the occasion of the poem quoted above. Alexie told me that he wrote this for his girlfriend at the time. "She was white, and her father didn't approve the relationship. I always felt like I was stealing her. It always felt like a crime. I tried to write



David Johnson

LOVE IS A GREAT SUBJECT,
ADULTERY IS A GREAT SUBJECT,
ROMANCE IS A GREAT SUBJECT,
SEX IS A GREAT SUBJECT

a poem that would make the crime seem honorable and noble. Stealing horses was a way of asserting your manhood in horse culture, so I made this poem stealing an equivalent to stealing this woman from her family and her father."

Alexie told me that since high school, he had written poems for women. But he shows his poem to the women? "Yes," he said. "Absolutely."
Forty-seven-year-old August Kleinzahler, a tough from whose poem I quoted above, normally inhabits his home in San Francisco. Author of *Red Sauce, Whiskey and Snow* as well as three other volumes of poetry, Kleinzahler teaches from time to time at various universities. I asked Kleinzahler if he was married, single, or divorced.

Kleinzahler described himself in raps as a "Single. I've always been. Most of my adult life I've lived domestically with women for four years, some years, whatever. I've been married several times but never in the eyes of God."

I asked Kleinzahler if when he was a boy, he wrote love poems.

Sure. But I didn't have that many people to write them about or give them to. So a lot of them were, I think, about longing to be in love. But for the most part, I was too inhibited or shy. I was self-conscious to do such a bold thing and say, "I'm going to write a love poem," and then do it and hand it over."
For Kleinzahler, it's hard to say whether falling in or out of love has given him more poems, but on the morning we talked, Kleinzahler confessed that "between the two, I've gotten quite a lot of material."

I read him from his poem "Visions."

You were beautiful just then,
your face naked, luminous with feeling
for him and the sorrow you sensed in his life,
an adoring trance —

when I looked up
and right on top of us the radio tower,
swooping a thousand feet, its red beacon
pushing across the sky.

I asked what the occasion of that poem was.
"I remember the moment," he said. "This was a lady friend from Beirut who was visiting San Francisco. And at this point we were friends. We'd been a little bit involved romantically, briefly, some time before, but we had a great affection for each other which continued. And I didn't know if we were going to see each other again because our orbits were moving strange ways. We were speaking to one another on this occasion, very frankly, very openly, very much from the heart."

"She was speaking about her brother and quite beyond the subject of what she was talking about suddenly, her emotions were so open. It sounds crazy but what I saw at that moment was an inner beauty radiating out. And that's what I was talking about."
I had open in front of me Kleinzahler's first book, *Whiskey and Snow*. I asked about the book's first poem, "Land's End."

This air,
you say, feels as if it hasn't touched land
for a thousand miles.

as surf sound washes through scrub
and eucalyptus,
whether ocean or wind in the trees

or both: the park's big white ball
turning overhead
while joggers circle the ball field
only a few yards off
this path across in growth and mist,
the feel of a long narrow theatre set

about is here on the park's eastern edge
just in from the highway
then the moody swells of the Pacific.

The way the chill goes out of us
and the sweat comes up
as we drive back into the heat

and how I need to take you
to all the special places, or show
you where the fog rolls down
and breaks apart in these hills or where
that gorgeous little piano bridge

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he came to, again and again. He has whole books of poems. For this woman."

At the other extreme, Dobyns said, from poems of married love, the poems written for the unsuitable woman. "Like Yon's poems for Maud Gonne and Dame's for Beatrice."

Did Dobyns remember when he first wrote a poem for a girl? "In high school."

And what did he do with the poem?

"I certainly didn't show it to her. It was something that I used, I'm sure, to crank up my own enthusiasm and to have a sense of the extreme seriousness of my emotional endeavor. I think I've always been shy of presenting poems to women, and often I have not."

I asked if Dobyns thought it easier to "get" poems when you were newly in love or you'd just broken up.

"Well, you're jerked into writing by emotional experience," Dobyns directed me to a poem in his *Vindicator* and selected Poems, 1966-1992, "Footstep," from the book *Heat Death*. The poem begins with this: "Each evening the man whose wife has gone / reads the paper with his back to the window / She died in winter cancer or a car diving

sidely out of control — the cause doesn't matter."

"That poem," he said, "was a poem about breaking up with somebody. The woman had broken up with me. A woman I'd loved with. And I transferred that feeling to something else. I created a narrative, as it were, to explain that feeling. But there are three poems in *Heat Death* that center around this person. One is 'Tain Song,' and the other is 'Letter Beginning With the First Line of Your Letter.'"

I said that I would never have guessed at the autobiographical underpinnings of these poems.

"You try," said Dobyns, "and take a poem out of its particular occasion and raise it to some larger occasion."

Had there been in Dobyns's life a series of muses, of women who had provoked poems? "I don't think so, not in terms of their being a specific person. There is a sense, though, of 'muse.' I'm sure any writer knows this. Where do the images come from? There are many times that I can be writing along and then get stuck, and turn my head, and then suddenly the words are in my head. How do they get there? I don't believe in these things being communicated from the 'other side,' as it were."

"But there's a relationship to the unconscious that I don't understand. How, for instance, that part of the mind is able to come up with metaphor. You learn to listen to that, or be attentive to that. There are certain signals within myself that something like that is in the offing. There are ways that I even prepare for it — by reading."

What I loved about that poem, apart from the pleasure of the words in the mouth, was how clearly it told me that men's hearts get broken too.

ing other poems or by trying to think in terms of metaphor. That sounds kind of arcane, but I actually by reading other poems. "I think that you have to have a center in order to write. You have to have a sense of hope. However dark my poems may become or be, if they were nihilistic, I would never bother writing."

So there's a kind of muse that is just the center spirit of life. I think all the evidence is against it, but we still keep moving forward."

Were there poems that I boys had written to women that he would never submit for publication because these poems were too personal?

Yes. A poem has to tran-

sfer about the poem? "Well, you're trying to move to a different level of intimacy. We're constantly limited by our language, and we have these complicated feelings and complicated ideas. And the language that we use to express them in conversation is a great diminishment of that complexity. In art, ideally, or in a poem, ideally, you have a much lesser degree of diminishment because so much is working within the poem to communicate both the meaning of the words and the rhythm of the words and the form of the poem. All these things are coming together to decrease the level of diminishment. And ideally the poem becomes a kind of event on the page. So with metaphor you're recreating an experience. And ideally the person who's being addressed can re-experience it as well. So that becomes part of the love affair, it becomes part of the passion. Becomes part of the enactment of emotion."

Did Dobyns think it difficult for women to live with poets? "I think it can be. Sure. Because they can be very volatile. One reason I write now is to give a structure to my life, to give a structure to my life, which it doesn't have when I'm simply writing poems. Because I'm either waiting des-

perately to write a poem or I'm high on the act of writing, and so I'm constantly going up and down, up and down."

And a poet, male or female, also has to protect his or her child-like nature. There has to be a way that the person still feels wonder. As we grow older, we put aside wonder, or we trade in our wonder, for a sense of consequence. Because if you don't have that sense of consequence, I mean, you just get burned too often. So you give it up, you turn it in, you think, I'm just not strong enough to carry this with me anymore. And that's very hard."

So ideally, a poet has to maintain some of that wonder, which creates a certain volatile personality or can. I also know poets who run from relationship to relationship to keep that emotional high that feeds the muse and allows them to write ecstatic poems. Kind of desperate, I think, although the poems may be just as good. But there's a degree of irresponsibility to that, which doesn't decrease them as a poet. But you think this certainly makes a difficult human being. It makes you, if you come into that poet's life, just somebody that they're using. Just a figure on their life stage."

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me a poem. Were I to get up the nerve to lead that young woman from self-help to poetry, one book I'd likely hand her is Valentine Place by David Lehman. Why, in part, I would hand her Lehman's book is that many of the poems were written to an actress—Monique—with whom Lehman was involved. The poems portray such glimmers that whenever I read them, I can help but envy the delicious Monique. In "Dark Passage," Lehman writes, "he missed her / And her habit of humming cassettes, downing late / Looking rich." And here again is Monique in "South Sense": "Wearing the blue polka-dot dress he'd given her / With the pearl earring and the sapphire earrings / Holding a Kir Royale. He looked at her left hand. / No ring. And knew he had to get out of there / Fast, before one of them did something previsible."

Lehman, born in New York City in 1948, is the author of three books of poems, including Valentine Place. Lehman is also editor and founder of the series The Best American Poetry, now in its fourth year. Lehman, divorced, is single. Monique was also the inspiration for "Who She Was," another of my Valentine Place favorites. The poem opens with this:

She loved jumping on the trampoline.
Her nickname was Monkey.
She slipped her tongue in his mouth when they kissed.

I asked Lehman about this poem. He said, "I wrote it in September of 1993 when I was very deeply involved with Monique, with whom I began living shortly afterward. I lived with her for a couple of years."

"When Monique and I were living together, it was understood that she wanted me to write a poem each time she had an opening night. The convention in the theater is to send flowers on opening night. And writing a poem did not absorb me of this other responsibility, but since I did write a poem for her first opening night, that became a convention. This did not seem like a terrible demand, because there's nothing I like doing in life more than writing poems."

Monique, Lehman said, "enjoyed being the muse." Lehman went on to explain that in many poems, together with biographical or autobiographical facts and details, he also uses "some facts or details that are completely made up and some that are borrowed from something I've seen or read. Monique is a very sophisticated person. She's a writer and so quite capable of seeing how a poem is an entry, completely independent, and not necessarily faithful to the facts, but still reflective of this or that about us. In that sense, too, she was a particularly wonderful muse figure."

Lehman said that he found he liked to "write about women in the way that a painter would be drawn to paint pictures of women, the way that Picasso does or Matisse does. I also like creat-

ing a female character who is both free and elegant. I guess maybe I'm giving away a secret, but sometimes I find that one can create a character just by using that character and inventing the person's sex. I've tried to do that in part in order to set things from this other point of view and to understand it better.

"Sex is an important place in poetry. Metaphor by definition is a fiction, an invention. So we are constantly venturing into in which real things are presented in some disguise (one of the great practical opportunities in the language is the word 'you' because you can use the word 'you' and keep the identity of the person you're writing about a secret. The secret is also nice because the person to whom you're writing has that pleasure that intimacy, and at the same time the poem can be read aloud and any reader can feel that they are either the series of the poem or the recipient of the poem."

"And one of course, as a great subject, adultery is a great subject, romance is a great subject, sex is a great subject. I like to write about all that. But I feel that in the recent past, the only time you would find sex in poetry by men, or perhaps by anyone, was in the Charles Bukowski mode — you know, 'She wanted me to fuck her and I did.' And it seems to me that now one can write about sex with candor and truth and that you can also restore romance to sex. You can write tenderly without being less masculine, and you don't have to be quite as crude. Not that I'm putting that down, but it used to be that the options were limited. You'd have T.S. Eliot looking his nose at the female stretch, or you'd have Bukowski and the Henry Miller mode, and there wasn't much else going on in writing about sex."

No one frightened me more to telephone out of the blue than Pulitzer Prize-winner and former U.S. Post Laureate Richard Wilbur, born in 1921. I had read his poems for years, I said that I was interested in men's poems about women, that I was interested in his poems first because I had been married for many years by several of them, and second, because I couldn't think of any living American poet who had been married longer than he. Wilbur, from his home in Key West, said that he and his wife Charlotte, more familiarly known as "Charlie," were "in danger of having a 50th anniversary next year, which really does sound improbable to me as to everyone else. But I don't think I have the distinction of having been married the longest. I think that goes to Richard Eberhart, who's now 93. I cannot remember just when Dick got married, but his marriage was a long one: his wife died several years ago."

I said that I found Wilbur's poem "Trafalgar" a good description of a woman. I read the poem to him from my New and Collected Poems.

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me, he knows the little tricks. When our people come in, they have to familiarize themselves with the documents. There have been too many times when I've looked at the paperwork, and there was something wrong with it. I've told the secretary, and I've gotten yelled at. I had a secretary once, I don't like my work being second-guessed by a process server. That's okay. She can have her attitude. She's a professional, but we're supposed to know our documents, and my legal background is a little bit more than hers. But that's not my place to tell her. So if she wants to treat the person who's handling the paperwork that way, if her stuff is going to get kicked from the court, it's just going to get kicked. Because I'm doing 150 percent, but if they only want 100 percent, they can have that.

"I got South Bay court twice a day at least. There's the robes at the end of the day. So sometimes I'm there several times a day. I know who to talk to, I know who his files are at the court. What sort of document, which clerk, which one to ask for certain questions, when to get certain forms, other little things, what forms must be done in triplicate, this is a drop box, but certain forms, if you include an extra copy, I'll have a conference for you, even though I have to memorize the brief at that time. Orders and documents have to be dropped. There's no way you're going to get that signed today. It's not going to be filed, stamped until it's signed, and the judge will do it in his own sweet time, and there's nothing you can do about it."

At Tarr's second stop, he parked in front of what looked like a converted house. Up concrete stairs, Tarr walked into a tiny office. The hard carpet and fine sale paintings could have been left over from the room's recent days. A woman in her 20s wearing sweat pants and a T-shirt sat at a desk piled with paperwork. She handed Tarr some documents, which he scanned. "This is a 1200 (temporary restraining order)," Tarr said. "How violent is he?" he asked the young woman. "Pretty violent," she replied. "But he's mostly verbally violent. He probably wouldn't get violent with you."

Tarr drove down some side streets to avoid the lights, then turned east onto Telegraph Canyon Road. Suburban houses and iron mulberry trees with rising yellow hills. With the 10:30 sun, blowing down through the wind shields, Tarr turned on the radio. Technopop screamed through the Elexor's speakers. "I'd like to help with the timing," Tarr told me. "Some of the other guys are into politics. They listen to talk radio 24/7. Both Limbaugh and Rush. I just don't like some one trying to tell me what to think." Tarr stopped at an office, tucked into a light industrial complex, that smelled of new paint. "Nothing there," the secretary told him. Wending north on Otter Lakes Road, Tarr glanced up at East-

Lake's tract mansions. "Gated communities are interesting," he said. "There's always a little trick. They almost always have back door codes on the gate. Or I'm a know someone in the line. Or there's someone who had a domestic case. They had Knox do the work for them. They were happy with it. They say, 'Come on in. The guy you're looking for is right over there.' We don't want to trespass, but if someone allows us onto the property, we'll go for it."

Once Tarr was potentially difficult serves ended up being one of his easiest. "I picked up the papers in the afternoon, and that day I had to serve three different doctors who were surgeons. The first address at the hospital was wrong. So I went and located their regular offices. Hit all three of them. The surgeons weren't there, and they weren't going to be in until later. Ended up going to a third address, which was another hospital. Out of the blue, I thought, 'Maybe I'll just page these other two doctors because I think they work at this area.' Paged them. It wound out they were both on the second floor, sitting right next to each other. Got these two guys and had an appointment to get the third one the next day. So sometimes things do work out."

After stopping at a law office in a San Siquia Hacienda on Florida Road, I am headed north again, working his way back toward downtown. "I have a wish list of people to get," he said. "There are people I've come across over time — they've contacted me very subtly. They've threatened me. They've done other things to make it difficult for me. I've had people try and call security on me. Sometimes they're not honest, telling you, calling out names. I remember those people. Whenever their name

comes up, I kind of lose my civil nature. I know I'm ruining their day. It's all part of my work, and that's part of the perks. I'll ask other people about them. I'll find out where they have their coffee, where they hang out, where they live, what they're going to do. When that name pops up, I know where I'm going to be. He goes to the golf course, I know a lot of people on golf courses, and a lot of these people play golf, and I can find out when they're on the course. I've served people on the first tee. I've had these guys come out there, and the next thing I know they're threatening me. And I tell them, 'Look, you don't want to do this. You could either be putting around the course

today or putting around a jail cell. We don't need that. Have a nice game, guys. And stay out of the rough.'"

At noon, Tarr parked the Escort under a jacaranda, shedding purple branches and casting his black box back into the Kean office. Standing in front of the vault of in-brooks, Tarr sorted through the papers he'd picked up during the morning and tossed some into the electronic route boxes. The other messengers came in and began sorting through their own boxes. The room began to fill with the afternoon buzz. Tarr gathered a stack of papers and pushed his feet toward the afternoon rush.

—Linda Kessler

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Calendar

Coconut Dance Pacific Islander Festival



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LOCAL EVENTS

I remember fishing with my dad, and he'd dive in the water, off the reel, come back with octopus or some kind of shellfish. Then, with a sharp object, pop these things open, slip them into some kind of sauce with peppers and lemon juice, and my god, that's a meal. I hated raw things because I grew up with it. The Japanese, they made it a delicacy. That made me look like the

Pacific Islands, Micronesia, Melanesia, Polynesia. The prefixes are interesting, micri means small, poly means many, and meta means — like melancholy — it's a dark island because the people are dark. Somebody gave us that name. The Micronesians are broken up into four green archipelagos: the Marshalls, the Gilberts, the Marianas, and the Carolines. I'm from the Chamorro people. They are the indigenous people and descendants from the Mariana island. There are 17 islands in this chain, four inhabited: Guam, Rota, Tinian, Saipan. Make that 15 islands. Technically one island called Maug — Guam backwards — is made up of three atolls. An atoll is a formation of five coral and a collection of dead coral and around the rim of some existing volcano. There's one volcano that's active on Pagan. The island was inhabited until it started spewing its guts about five years ago.

Boria tells me that at the festival, one of the main things people will see are dances. "The Caroline islands, dances are more warlike. They're constantly in confrontation with each other. Samoans from Polynesia, they

would do down and face the audience and dance in unison. The Micronesians, they would face each other in battles and would always be using sticks or spears in some kind of dancing format, exchanging blows. Tongans, because of their adherence to the Sabbath, keep low key in Sunday, but on Saturdays they have men and women doing interpretive dancing. There's always something in their hands, that's part of being the *neia* (the suffix of the island groups), be it a flower, a spear, a stick, a paddle, palm fronds, or coconuts. The Chamorros have something called the coconut dance. Every group associates their charms and dances with their environment."

"The staple of our islands, before the introduction of rice by the Japanese, has been the taro and the coconut. Taro has been our favorite until rice came. You know what complicated it more? Soy sauce and the rice cooker. You know sushi is a Japanese name, but the type of food that's eaten, the raw fish, is not unique to the Japanese culture, but really seen by all islanders because we're surrounded by fish.

"Our desserts are more in the French or baked goods. Always the sweet department, be it made with coconut or rice. *Puto* is rice cake and is very common in the Philippines too. This whole festival was instigated by the arrival of the 67 double-hulled outrigger, which happened two years ago. The Hokai's Star of Gladness. It won't be there, unfortunately, but a canoe I built will. I dug it out from a tree that was uprooting one of our houses. We were going to use it for firewood, and I said, 'Let's make a canoe,' and they said, 'Nah.' That alone was encouragement for me. We wanted to make it a community thing, so everyone chipped in their time and resources. We went out and procured the hardware that would resemble the tools of old. Mostly what they used was an adze, made out of metal attached to a stick, a little form of a pick. It was used to dig out all the things on a log that is not carved. There were 2 main leaders on the canoe digout, but we had about 20 people helping throughout. The canoe's name is *Golidae Taitan Taimu*. It means canoe of the people of the land. As the festival we will have a banner with that name on the front of it. The first day of the

1997 JULY

Beven says that there will be royal villages depicting how the Pacific Islanders would pass an afternoon. The islanders' activities typically incorporate three things: musical instruments ('Ukulele, drums, emptied out gourds used as beating instruments) food, and song. The songs are driven by drums. "Sometimes the chants are not songs; they could also be chanting out a story. A record of something, like genealogy, encapsulating that data in chant format. We also have a chant that we recite in fear of the unknown spirit, out of respect."

—Jennifer Ball

Pacific Islander Festival
Marina Park North,
south of Seaport Village
Saturday and Sunday,
July 12 and 13

The Argentinian Band La Siemra will perform samba, tango, Cuban and other music at 9 p.m. tonight, Thursday, July 10, at the Tijuana Cultural Center. Find the center, Paseo de los Héroes and Mina San in the Zona Río, in Tijuana. For more information, call 911-52-84-27-42.

The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-84-11-11 x302.

Birdwatchers need not despair now that the winter migrants are gone. Plenty of shore birds can be found on summer evenings in the natural coastal wetland areas of San Diego.

Pan through an Oak-Pine Woodland on a 1.5-mile gradually sloping trail to a panoramic mountain view, with the Canyons on the West. Hike on the trail on Mount Laguna on Saturday, July 12. To reach the trailhead, take I-8 east to the Sunrise Highway exit (15-1) and proceed

The fee is \$10 per adult, \$8 per child 6 to 13, free for those under 6 with a paying adult. For information and the required reservations, call 534-7336.

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Calendar LOCAL EVENTS

home. The fee for the class is \$52 general. Call 232-3621 x203 for reservations.

Make Merry Music on unique instruments when you take the tour visit the children's events planned at Barnes and Noble Bookstore at 11 a.m. on Saturday, July 12. The store is located in the Del Mar High-John Town Center, at 12875-92 Camino Real, in Del Mar 619-4038. The program is suitable for those four and older.

Hercules, Part Two, stories about Hercules will be read at Barnes and Noble Bookstore on Saturday, July 12, at 11 a.m. and the hero himself will put in an appearance. Find the store at 1940 North El Camino Real, in Encinitas. Call 760-943-6400 to register free.

Carbide Author and Illustrator Janell Cannon will sign her new book, *Yard* — the story of a snake accompanied in growing up — at noon on Saturday, July 12, at Barnes and Noble (12875 El Camino Real, in Del Mar 619-4038). Free.

A "Mad Tea Party" is planned when the San Diego Actors Theatre presents Children's Classics at the Exchange Del Mar Garden Amphitheater at 11 a.m. on Saturday, July 12. Also on tap are *Beauty and the Beast*, *Part II*, *Hound and Cat*, and *Poetry*. For more information, call 268-4494. The cost is \$4 per person. Find it at 1540 Camino Del Mar, in Del Mar.

Children's Museum of San Diego, "Learn with the Cat" in the title for an animation workshop planned for children six and older at 11 a.m. and 1 p.m. on Saturday, July 12. "Purr" Goes the Museum" offers an exploration of pop art, encouraging visitors to look more closely at everyday objects and images to consider their source and meaning. The exhibition includes Andy Warhol's "Myth Series," Lenore Hughes' "TREETOPHOUSE Adventure," Roman de Soto's "Long Cabin Package."

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Volunteers from Rolling Readers and OASIS present story times for kids three and older aboard "The Book Ship" at 11 a.m. on Sundays, and at 1 p.m. on Tuesdays and Thursdays.

Continuing exhibitions include "Room 27," "Imagery Theatre," and "Cora's Rainhouse." Find the museum at 200 West Island Avenue, downtown. Dial 233-8792 for additional details.

The Forest Friends return when the children's puppet show Borders Books and Music at 1 and 3 p.m. on Saturday, July 12, to present a puppet show. Find Borders at 11160 Rancho Carmel Drive #104, Carmel Mountain. For more information, call 618-1814. Free.

Can I Eat This Plant? A children's book focusing on those aged 6 through 12, is planned along the south shore of Lake Hodges on Saturday, July 12, from 8 to 10 a.m., at the San Diego River Valley Park. Free. Dial 235-5445 for information, directions, and the required reservations.

It's Sam Anderson! Meet Arthur, the star of the TV show and Marc Brown's books when he visits White Rabbit Children's Books at 2 p.m. on Sunday, July 13. Find the store at 7755 Girard Avenue, in La Jolla. 454-5518. Free.

There's a Prehistoric Party planned on Sunday, July 13, at the San Diego Natural History Museum in Balboa Park, when kids in grades kindergarten and one may see a live Egyptian lizard, box turtle, Russian tortoise, and make dinosaur crafts. "Party" attendees will learn about dinosaurs and other prehistoric creatures. The fee is \$17 general. For information and registration, call 232-3821 x203.

Magic and Comedy for all ages are on tap when the Children's Rooms at the San Diego Public Library hosts Craig Stone's magic show at 10:30 a.m. on Wednesday, July 16. Free. For more information, call 236-5838. Find the library at 820 E Street, downtown.

Carbide Children's Museum, the museum is designed as an educational environment through art, science, and social activities targeted for children 2 through 12. Look for a medieval castle, magic mirror, ministry, and children's marketplace. Find the museum at 300 Carlsbad Village Drive, suite 103, in Carlsbad. 738-0727.

Senior Sea Animals learn all about dolphins, and create some dolphins art, when the Children's Rooms meet at the Tijuana Estuary Visitor Center next Thursday, July 17. The center hosts these mini-workshops for kids in kindergarten through sixth grade from 10 to 4 p.m. each Thursday. Children are welcome to come with or without an adult (parents are required for preschool-aged children). Free. Call 575-3613 for information and reservations. The center is found at 301 Caspian Way, in Imperial Beach.

MUSEUMS

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

Bancroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is open by the Spring Valley Historical Society. The home, built in 1863, was registered as a National Historic Landmark in 1962 and is open at a spot where Keweenaw Indians camped more than 1000 years ago beside the spring that later gave

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Mainly Magnificent

What would Atherton and Folsom be doing now, if they had stuck with that slowly sinking ship?

Mainly Mozart's final concert this season — performed (underlining) the festival's binational audience) in the Centro Cultural in Tijuana, and the next night at the Spreckels Theater in downtown San Diego — brought Maestro Atherton and the orchestra together for a program that was, indeed, mainly Mozart.

REVIEW JONATHAN SAVILE

My memory — a faulty instrument, which I rely on for poetic impressions rather than for facts — tells me that David Atherton conducted Beethoven's First Symphony on his own very first concert in San Diego, when (at the beginning of the '80s) the San Diego Symphony was trying out various conductors for the position of music director. A search through my disordered archives of yesteryear's reviews produced no evidence, although I seem to have the sound of that performance quite clearly in my head. In any case, Atherton conducted a considerable amount of Beethoven during his years with the San Diego Symphony, and my memory and the reviews I did manage to locate tell me that his Beethoven has not changed materially over the decades.

It is still energetic, precise, beautifully shaped, with a wonderful rhythmic drive and a magisterial sense of overall structure. Nothing at all was lost in the downsizing of the conductor's instrument, for the small Mainly Mozart orchestra is so perfectly disciplined, and is made up of musicians of such high quality, that it sounds much larger than it is, with a crisp, crisp resonance that is all the more

attractive because it is accompanied with utterly lucid balances of the orchestral forces. The size of the group and Atherton's own style were ideally suited to this early Beethoven work, whose Haydn-like flavor — its savor and humor — was brought out in a way sometimes obscured when the orchestra is larger or the conductor more intent on making a big Beethovenian statement. In fact, the First Symphony makes quite enough Beethovenian statements on its own, for within its own late-18th-century decorum (it was composed in the very last year of the century) it is filled with originality and daring. Atherton allowed these bold inventions to speak with their own vivid voice, but never lost sight of the charm and ebullient spirits that are the music's hallmark.

One of the Mozart concertos on this final program also brought back memories of the San Diego Symphony, for the soloist in the Horn Concerto No. 3 was Jerry Folsom — for the last decade co-principal in the horn section of the Los Angeles Philharmonic, but before that a well-known figure on the stage of San Diego's Civic Theater, where the San Diego Symphony used to play (before Symphony Hall, says, and — of course — before the orchestra's recent total dissolution: what would Atherton and Folsom be doing now, if they had stuck with that slowly sinking ship?). Always a fine musician, Folsom has matured in his art to the point where his playing of the Mozart concerto could be favorably compared with those of the greatest practitioners of his difficult instrument. The phrasing was intelligent and expressive, and Folsom made particularly effective — although always stylishly discreet — use of the horn's rather surprising range of tone colors. He played throughout with the authority and confidence of a master.

The evening's other Mozart soloist was Folsom's Los Angeles colleague, violinist Martin

Chulifour, who has been the L.A. Phil's concertmaster for the last three years. Mainly Mozart fans also know him as the festival or, rather, the orchestra's associate concertmaster over the past eight years and as occasional soloist here. His solo assignment on the 1997 season's final program, which he performed with exemplary skill and flair, was Mozart's Violin Concerto No. 1 in B-flat. Chulifour's tone has a special sweetness, and his gift for elegant lyricism is exceptional — both of these qualities being just right for Mozart's sparkling, engagingly crafted violin work. A certain delicate sentimentality in the performance was not at all out of place, helping to give the whole performance a lovely emotional intimacy.

If I have anything negative to say about Chulifour's otherwise impeccable Mozartism, it has to do with his cadenzas in the concertos. I don't know who composed them, but they struck me as uncharacteristically long and rapid, with stylistically inappropriate ornamentation and a rambling manner that tended to dilute the musical effect of the concertos' ideas as a whole.

A final word, about the *Adagio* for Strings. Barber's little masterpiece, aside from its heart-stopping beauty, provides a challenging test of a string section's excellence, as well as of a conductor's control of line, shape, and expression. Could there be any doubt as to how David Atherton and the orchestra would meet



David Atherton

Mainly Mozart: Final concert
David Atherton, conductor; Martin Chulifour, violin; Jerry Folsom, horn
Spreckels Theater
Mozart, *Cello Concerto* in C, "La Botzelle," K. 205; Overture to *The Impresario*, K. 486; Violin Concerto No. 1 in B-flat, K. 207; Horn Concerto No. 3 in B-flat, K. 447; Beethoven, *Symphony No. 1* in C, Opus 21; Barber, *Adagio for Strings*

Calendar CLASSICAL MUSIC

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music may be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader Art, P.O. Box 9300, San Diego CA 92108-5803. Or fax information to 801-2401.

"Ulysses," an original composition by Andrew Buffington, may be heard when hostess Patrick Russell and pianist Buffington perform for the chamber music mass at Tiersanta Lutheran Church on Sunday, July 13. The music begins at 6:45 p.m., with the liturgy at 7:10 p.m. Child care is available. Find the church at 11240 Clairemont Mesa Boulevard, in Tiersanta, 92121. Regular hours are 9 a.m. to 5 p.m. Monday through Friday.

Organ Concert, take in a first concert at the Spreckels Organ Pavilion in Balboa Park on Sunday, July 13, at 2 p.m. Dial 226-0819 for additional details.

ART LISTINGS

Contributions to the Reader's Guide to Art Galleries may be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to Reader Art, P.O. Box 9300, San Diego CA 92108-5803. Or fax information to 801-2401.

Personal Energy Paintings will be created by artist Andy Laves at the Angels Among Us Gallery (8529 La Mesa Boulevard, La Mesa) on Saturday, July 11, from 10 a.m. to 4 p.m. on Saturday, July 12, from 10 a.m. to 4 p.m. on Sunday, July 13, from 10 a.m. to 4 p.m. on Monday, July 14, from 10 a.m. to 4 p.m. on Tuesday, July 15, from 10 a.m. to 4 p.m. on Wednesday, July 16, from 10 a.m. to 4 p.m. on Thursday, July 17, from 10 a.m. to 4 p.m. on Friday, July 18, from 10 a.m. to 4 p.m. on Saturday, July 19, from 10 a.m. to 4 p.m. on Sunday, July 20, from 10 a.m. to 4 p.m. on Monday, July 21, from 10 a.m. to 4 p.m. on Tuesday, July 22, from 10 a.m. to 4 p.m. on Wednesday, July 23, from 10 a.m. to 4 p.m. on Thursday, July 24, from 10 a.m. to 4 p.m. on Friday, July 25, from 10 a.m. to 4 p.m. on Saturday, July 26, from 10 a.m. to 4 p.m. on Sunday, July 27, from 10 a.m. to 4 p.m. on Monday, July 28, from 10 a.m. to 4 p.m. on Tuesday, July 29, from 10 a.m. to 4 p.m. on Wednesday, July 30, from 10 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Calendar THEATER

When Lewis Is Around You Have to Take Two Tylenol

"He can run riot, and all you can say is, 'I'm delighted you're here.'"

A week before the first dress rehearsal of Shakespeare's *The Comedy of Errors*, the Old Globe Theatre's costume shop would make a lousy set for a play. There's too much activity. The eye wouldn't know where to start.

In the wig room, an actor sits in a barber's chair, getting a neck trim with electric clippers. Nearby, a woman leaves a wig so brazenly gold, the color may have no name.

In the costume shop, parts of garments take shape. Two Elizabethan sleeves get puffed while a bodice is fine-tuned. In a corner sits a "fat suit," an undergarment with weight added that makes an actor many sizes larger.

Headless, muslin-colored mannequins stand behind the "stitchers" busy at sewing machines. No one hurries, no one breathes. Twelve stitchers use domestic Bernina machines because most aren't accustomed to the faster, more powerful industrial machines, two of which whir along side the others. The shop also has two overlock machines that finish the edges of costumes.

During the summer seasons, the shop employs six four-person teams. A draper makes the patterns based on sketches by the designer. The

draper assembles the costumes by pinning and draping fabric on a mannequin, watching how the material falls, how it moves, how the bias drapes. The "first hand" (assistant to the draper) cuts out the fabric, and two stitchers sew the garment.

People pass through the shop carrying objects over their heads: shoes for the dyer, linen for the laundry. Stacy Sutton, costume director, moves from station to station, as busy as an air-traffic controller.

"Less Brown?" I ask her. "Far wall," she points and turns back to an ungainly collar.

An associate artist for the Old Globe, Brown designs jaw-dropping costumes that radiate color, luminosity, and exhaustive detail. They're so authentic you'd swear he's from the period he's designing.

"I call him 'Dr. Brown,'" says Jack O'Brien, art director of the Old Globe. "His knowledge is encyclopedic, his experience and energy volcanic. He isn't a designer; you're working with an artist. Now, there are times when he can run riot, and all you can say is, 'I'm delighted you're here.'"



Costume design by Stacy Sutton



Completed costume design

O'Brien recalls an instance: "One time, both of fabric, arrived from New York, where Lewis lives. I told Stacy Sutton, 'We haven't had a design meeting. She replied, 'Apparently you have.' Lewis is like a crayon: come with an incredible gift, but when he's around, you have to take two Tylenol, always."

So what does the designer extraordinaire wear? Chic, grace notes of haute couture? No. A plaid

cotton shirt and black cotton pants. The only marker of his trade: clumps of gold and brown paint, spackle the tops of white tennis shoes. "Any time I've worn something I've liked," Brown, quick to point out, "I've ripped it, spilled paint on it, or leaked an ink pen in the pocket. Besides, what I wear's the best protective cover for living in New York. Discourages mugger."

Listen to the 68-year-old Brown for five min-

utes, and you'd swear he's a name-dropper: Deborah Kerr, Burt Lancaster, Rex Harrison ("a real snob"), Bert Lahr ("a horse to work with"), Tyrone Guthrie, Hume and Jessica (Crombie and Tandy), Maria Callas (he attended ten of her famous master classes at Juillard), Bella Lewitnick, Mrs. Bertolt Brecht. But Brown doesn't drop names; he recalls the people he worked with since his first professional job at the original La Jolla Playhouse in 1952.

Did he come from a theatrical background? "Actually no. But I'm a direct descendant of Ethelred the Unready and — members of my family insist — Lady Godiva."

Brown studies the fat suit. *The Comedy of Errors* calls for a kitchen wench so large, if she lives till doomsday, she'll burn a week longer than the whole world. "The suit's padded with pillow foam and hair-conditioning foam. The outer layer is nylon millikan fabric."

To make the suit shake naturally, designers used to put birdseed in the breasts and underarms. But during a run, the seeds would go out, attracting rodents. The shop switched to small plastic pellets but couldn't find any for the fat suit. So Marsha Kuligowski, a draper for three seasons, suggested aquarium gravel. It worked.

"You live by your wits," says Brown, admiring Kuligowski's work. "People think designing's just pretty pictures. It's not. It's about having 30 seconds to come up with something, or else."

"You can't send a performer onstage who looks what they're in. All they have to do is stand crooked — and you're screwed. Television's big for that. Oh, that remake of *King Kong* — what's her... the blonde..."

"Jessica Lange?"

"Dear friend of mine, Dorothy Jenkins, made Lange an extraordinary, seamless, beige wool crepe dress that looked just like skin. Lange hated it. She came on the set with one shoe on. She slunk over, put a hundred wrinkles into the fabric, and asked the director, 'You think this fits?'"

Brown is designing the Globe's first two summer shows, *The Comedy of Errors* and *Springtime for Henry*, which is set in the early 1930s. He purchased a plaid jacket for one of the *Springtime* actors. But she came back and said it made her look too short.

"She was right," says Brown. "The plaid made a statement about the period but wasn't helpful to her. If she went on in that costume, she'd work in constant unease, so we changed it."

Brown's remarks recall what Agnes de Mille wrote about the creative process. "I had to find the strength to fail and fail and keep thinking, to come up at last with the idea that works. This is what producers pay salaries for — more even for good taste and vision."

Could a design week too well?

"Absolutely. Co-umes, especially modern dress, should be unobtrusive. They establish a look and tell where the characters come from, who they are, and where they're going. You shouldn't call attention to them. If the look gets noticed, you've done something wrong."

"In 1968, I designed costumes for *The World of Jimmy Stone*. Dustin Hoffman's Broadway debut. The out-of-town tryout in Philadelphia was a mess. The playwright, Murray Schisgal, raged and said the costumes were 'too damn effective.' They say too much about every character and every scene. There's nothing left for the playwright to do."

"When I told that to my agent, he said, 'Get it in writing.'"

The Comedy of Errors requires 25 major costumes, 20 "put together" ones ("much reuse here"), and 20 wigs, plus shoes, belts, hats, and accessories ("jewelry, daggers, and stuff..."). The play is set in Ephesus, and director John Barilo asked for an eclectic mix of the Renaissance and contemporary San Diego.

Instead of "roughly 1580" for the period, Brown asked, "Why not 1480?" This let him pay artistic homage to Vittore Carpaccio (c.1450-1522), a Venetian painter famous for his daring use of color and wealth of detail. It also enabled Brown

to design a costume he's never seen on a stage and only in two films, both by Zeffirelli. He could render "a real Venetian where."

We head down a hall toward the lower lobby. Sutton asks Brown if a pocket watch for *Springtime* should be gold or silver. He consults his mental archives: "Early 1930s — silver."

We continue on. "Springtime's in the Carter," he says. "Doing detail's scary in a small theater like that. Everyone's right on top of you."

A door opens, and there it is. No wonder people have already labeled it "the gold monster," "the dress of the decade," and "one of the top ten diva dresses of all time." The courtesan's dress is huge, gleaming, and Brown intersects with unshinable wonder — "a sea of vulgarity."

The dress hangs from a stand, its 12-foot train taking up most of the lobby. The shoulders bulge more than an NFL tackle's, as do the hips and rear end. In the front, a padded, peacock-belly plunges forward — a sign of wealth and power beyond ostentation. This isn't a dress, it's a billboard of gold lame, black lace, netting, intricate beading, and jewels, though which incoherent fragments protrude in slashes on the arms and legs.

The silhouette of the dress looks as immobile as a pyramid. But the eye can't rest on its surface. The interplay of three gold lame patterns and magenta streaks becomes hypnotic. Lines bisect lines. The golds flow into each other and create an azure haze, like the blue flickers of a flaming torch. Marsha Kuligowski, the draper who made the pattern and built the dress, joins us. We stand agape, no one speaking for several minutes. But I can't stay mum. "It's more ornate than a Fabergé egg. Plus, it's got its own lighting design."

"I worked TV soaps for many years," says Brown. "You learn to build in enough color and texture so no lighting can flatten or destroy it."

"A designer's life depends on other people," Brown continues. "Thank God for Stacy and Marsha. I told Marsha what I wanted for this dress. I gave her my sketches and some engravings by Verelst. She giggled and said, 'Yeah, I can do that.' In many ways, it's her dress, really."

It took Kuligowski's team a week and a half to cut out the complete dress, three days to lay out the skirt. To retain its shape, the white costume 50 bones. It was so stiff they couldn't get it under the sewing machine without difficulty. "You had to sew a little," says Kuligowski. "Then turn it and sew the other side. We ended up sewing a lot by hand."

They also had to shove the skirt under someone else's table while sewing different parts, each of which has four layers. And the only place big enough to assemble it was the lower lobby.

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1997 JULY

My One and Only
Great Gershwin tunes — "Swonderful," "Nice Work If You Can Get It," "Kickin' the Clouds Away" — direction and choreogra-

by his Don Ward" who staged a smash hit version at Starlight), they'd think the Welk Resort Theatre would have a lock with *My One and Only*. Set in 1927, the story unites an aviator, wanting to beat Judy Lindy to Paris, and a Channel (to which another character replies, "Oh! Ain't he heard? They got boats now"). The ingredients are there. But I caught the show at a matinee. Except for excellent cameos by Arthur Duncan (the aviator) and a performance by Prothro (the plane's earthy mechanic, Mickey), and the always enjoyable Dale E. Turner (a bootlegging Reverend), the show was flat, the performances uninspired. You could see Ward's hand. The choreography, numbers, plot, extravagant, but flat, tuxedoed, skeletal ribs, the leads splashing in water — had the ideas all in place. But their execution, like the technical troubles that plagued certain scenes, was impulsive. The leads, Robert Hollister and Sarah Rogers, Robert and Sarah, were

at best. But overall they and the entire presence in general felt phoned in, long distance.

WELLS RESORT THEATRE, THROUGH AUGUST 23, TUESDAY, AND THURSDAY THROUGH SATURDAY AT 8:00 P.M.
MATTINEE TUESDAY THROUGH THURSDAY, AND SUNDAY, AT 1.45 P.M.

The Norman Conquests
The Coronado Playhouse stages Alan Ayckbourn's comedy trilogy about Norman's attempts to impress his fiancée with his wife's sister, his brother-in-law's wife, and, finally his own wife. Jack G. White directed.

CORONADO PLAYHOUSE, THROUGH AUGUST 24, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATTINEE SUNDAY AT 2:00 P.M.

No Sex Please, We're British
Palomar College stages Anthony Marriott and Alastair Fow's popular comedy, ostensibly about a wellheeled couple having trouble adjusting to the order company. Pat Larmann directed.

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COLLEGE, FRIDAY, JULY 11, THROUGH JULY 27; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

The Panama Game
Vanguard presents the musical—music and lyrics by Richard Adler and Jerry Ross, book by George Abbott and Richard Bissell—in which things don't go well at the Sleep-Tite Panama Factory in Cedar Rapids. **Shakel Taylor directed.**
WESTMINSTER THEATRE, FRIDAY, JULY 11, THROUGH JULY 27; FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. FOR INFORMATION CALL 224-6263.

Quilters
Community Actors Theatre opens its 1997-98 season with Molly Newman and Barbara Dalmahak's musical about a pioneer mother, her six daughters, and the joys, terrors, and challenges of living in the frontier. **Jennie L. Hamilton directed.**
COMMUNITY ACTORS THEATRE, FRIDAY, JULY 11, THROUGH JULY 20, FRIDAY



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He's Not Exactly Charlie Manson, But He's Got Followers

She and Groya were in the process of removing nude paintings from the wall when Seja "whacked [Groya] in the head with a painting and broke the frame."

Monday night, June 30, was supposed to be a last hurrah for Ruben Seja and his Intersection Gallery on the corner of El Cajon and Park Boulevards. According to Seja, eviction proceedings were forcing him out on July 7. Though local ambient band the Wormhole Effect did play the University Heights venue on behalf of Seja, he wasn't there because he spent the evening in jail. He was bailed out at 12:30 a.m., according to friend Janice Jordan, who says he made it back right at the end of the show.

The Freethinkers Society, which operates the Thomas Paine coffeehouse in shared space with the gallery, bailed out their coffeehouse manager, Tim Groya, at midnight. He and Seja were involved in a physical altercation over nude paintings (more on that). In September of '96, the Freethinkers had moved into the building under a sublease agreement with Seja. The Wink-up Cafe had vacated the space in May of the same year. As holder of the master lease, Seja was responsible for \$2850 a month for the entire area. The coffeehouse agreed to pay \$1200 a month for the right to occupy the north-side wall and have equal use of the front seating area. The communal business agreement called for a 50/50 split in utility bills and cooperative scheduling of events. Their joint lease memorandum stated that both parties should "consider the needs and interests of the other" concerning the letter.

Midmorning Monday on the day of the Wormhole show, gallery space designated to Seja became the scene of a scuffle between the two men. Witness accounts differ dramatically. According to Freethinkers Society member Angela Conkle, she and Groya were in the process of removing nude paintings from the wall when Seja

"whacked [Groya] in the head with a painting and broke the frame" and "shoved me and stomped on my foot." Mako Sano, a friend of Seja's, says that Groya "pushed Ruben three or four times very aggressively" when Seja tried to

intervene with Groya's attempt to take down the art. He also added that Seja did not hit anybody with a painting. Both men have been charged with

battery. Seja's bail was set at \$10,000. Groya's bail was set at \$15,000, which according to his lawyer Tom Tanawa, was \$5000 more than Seja's because of an outstanding bench warrant on Groya. He claims that a mix-up in delivering proof of community service ("which was done with the Freethinkers Society") was the cause of the warrant. The fight was the boiling point in a four-month-long exchange of accusations ranging from censorship to fraud. It started with trash. "Two or three days' worth of trash" would pile up," said Seja in an interview prior to the skirmish. "And they would do it just to antagonize me, just to annoy. I have fire rules to obey." On April 13, Seja drafted a letter threatening to charge the coffeehouse "a minimum of \$25.00 and/or at \$25.00 per hour" if Intersection personnel had to clean up the refuse.

In a letter of response dated April 20, Freethinker secretary Alan Mandelberg stated that because of "rowdy individuals that are hanging out around the building" he had instructed the staff not to take the garbage out at night and wait until the morning. Further, he claimed, the problems had arisen because of the "atmosphere" Seja had "helped to create." This atmosphere, according to Mandelberg, included allowing homeless people to sleep inside and the staging of a April 26 concert that continued until 4 a.m.



John Michael

"I have my door open to anybody and everyone," said Seja. "I'm not selective of who I choose and nor should I be selective of who I open the door to. We are a public place."

Each side has accused the other of illegally selling alcohol (the site does not have a liquor license), non-payment of rent and utility bills, lack

of consideration in booking events, and the use of the other's space without permission.

"It seems that it has not penetrated your apparently befuddled consciousness that you no longer own and run the coffeehouse," said Mandelberg in a May 10 letter, and "we are worried that you may be under the influence of some re-

Calendar MUSIC SCENE

CLUB NEWS RUSSEL BAUDER

WEDNESDAYS HIGH ENERGY LATIN, AFRO, JAZZ

B-SIDE PLAYERS

THURSDAY • JULY 10 LIVE
Club Salsa w/ Hector Rivera & DJ Rick Chris
Live Salsa lessons by Valeria at 10pm

FRIDAYS & SATURDAYS
Authentic Flamenco Dinner Show from Spain
Only \$22.50 per person. With Nicolas Almira performing
Latin Euro House & Nuevo Sonido Dance at 10:30!

LIVE SUNDAYS Club Brazil
Featuring SAMBRASIL and Josias Dos Santos. Brazilian buffet included with cover charge. Lambada and samba lessons by Valeria at 8pm (first dance at 10pm and dance class at 11:30pm).

LIVE MONDAYS
Rock en Español 9pm-1:30am. Monday night's live class does \$9 Sangrias.

TUESDAYS LIVE
Salsa Fiesta w/ La Nueva & DJ Juan Serrano
10pm-2am. Salsa dance lessons by Valeria at 10pm.

CAFE SEVILLA
I have a Foreign Affair at CAFE SEVILLA's
Come celebrate the biggest party on earth - CAFE SEVILLA'S
BRAZILIAN CARNIVAL
on July 13
Starting at 9pm with lambada & lambada class and at 9:30 live entertainment
555 FOURTH AVENUE
IN DOWNTOWN'S DAILY BRANTRY
For reservations call 323-5019
www.downtownconcerts.com

SAMBRASIL
& Josias Dos Santos
With a special show featuring highlights from the Folkloric Ballet of Brazil "Arte Jolia"

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, and Low Birth Weight.

1997 JULY

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Calendar MUSIC SCENE

ality-distorting chemical." In a phone interview, Mandelberg backed away from the drug insinuation.

"My snide suggestions that maybe he's on drugs — the other way to put that is I don't think he's living in the real world," said Mandelberg. "Ruben is somebody who bites off more than he can chew. My opinion of Ruben Seja is that he is really full of it."

At the center of the controversy is Seja's last art exhibit. It includes more than 100 paintings by artist John Michael, five of which are nudes. Without permission, said Seja, the Free-thinkers took down the paintings several times, and each time he would put them back up.

"People left," said Mandelberg, who believes the exhibit was a purposeful attempt to hurt their business. "We may have lost some permanent customers. We were about to file a restraining order against Ruben to have that stuff removed and we think the judge will sign it. Believe me, we wouldn't go to that length unless we thought we were being economically damaged."

In an interview with Groya before the Monday altercation, he said, "It's not about art; he's intentionally being as obnoxious as he can. We have mothers and kids coming in all day long, six and seven-year-olds. So he puts up the most offensive paintings he can find. The only ones that we want him to take down are the graphic portraits of women masturbating."

Seja believes they are attempting to censor him. "The biggest conflict that I had with these guys, I said, 'Wait a minute, let me get this straight, you guys are free-thinkers and you're censoring a form of expression. And they said that it's offensive to us, it's pornography and you're censoring little kids away...' Their whole policy is based upon freedom of thought, but no, [those] guys are against anything that can't be scientifically proven. I understand all that, but this is just art, this is expression."

Seja says he owes \$6000 in back rent and that three months ago the coffeehouse "refused to pay rent," thereby furthering his debt with the landlord. Mandelberg says Seja owes more in the neighborhood of \$14,000 and they have overpaid Seja "a good seven, eight hundred bucks" for late utility bills. "People have used the word fraud in relation to what Ruben did," said Mandelberg.

"I think the biggest thing we've done here is open up a community venue," said Seja. "We've had every kind of group here, from the board of education to...a lot of inner-city groups. Around San Diego there aren't too many places

that aren't commercially oriented. I don't know if these guys are going to keep the same format from what I understand, they're not."

"It's got to be humiliating for Ruben to be kicked out the way he is," said Mandelberg. "He's like a cult figure. He's not exactly Charlie Manson, but he's got followers...Ruben has been the center of a little culture

there, and he's being evicted." Property manager Allan Zyman says he doesn't "want to get in the middle of it," and he refused to comment. The free-thinkers say they have a new lease that will make them the master tenant, assuming the entire space Seja had occupied. Mandelberg says they have a long list of performers ready to go.

4th & B
345 "F" St., San Diego, CA • 251-4444
Box office open 7 days a week from 10 a.m. to 6 p.m. • \$1 & \$2

thurs. July 10 **GERALD ALBRIGHT**
with **WAYMAN TISDALE • LALAH HATHAWAY**

Fri. July 11 **CRYSTAL METHOD** with DJ **BOB**
BAND • **PROFESSION • 11PM • 12PM • 1PM • 2PM • 3PM • 4PM**
AFTER-HOURS PARTY UNTIL 4 AM

Sat. July 12 **DAVID GATES & bread**
Songs include: "Everything I Do" • "Holly Hooray" • "Day • X" • "The Guitar Man" Produced by Bill S. Phillips

thurs. July 17 **Thrill Kill Kult** **GUEST RING**
with **My Life with the**

Sat. July 19 **COMMON SENSE and GOLDFISH** **GUEST RING**

thurs. July 24 **LONG BEACH DUB ALL-STARs**
plus **SLIGHTLY STOOPID • PRICE OF DOPE**

Fri. July 25 **ROCK CARNAVAL 97** **ONLY \$4.00**
featuring 5 local bands: **CAGE • BLEED • THE PLANET • CIRCUS OF YEARS • HONEYHOLE**

Sat. July 26 **LATIN DANCE PARTY • HUGE DANCE FLOOR**
with **THE FABULOUS ULTIMATES** **ONLY \$6.00**

Sun. July 27 **ERYKAH BADU THE ROOTS** **Produced by Bill S. Phillips**

thurs. July 31 **BEN HARPER and the INKNOT CRIMINALS** **GUEST COOLIDGE**

thurs. Aug. 7 **RATT** **All original members** **ALL tickets on sale**
a tribute to the memory of **JERRY GARCIA**
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mon. Aug. 11 **JOHN LYDON** **with special guest** **THE ROOTS** **ONLY \$10.00**

mon. Aug. 11 **PATTI LABELLE** **Produced by Bill S. Phillips**

Sat. Aug. 23 **HEMISPHERE** **with special guest** **THE ROOTS** **ONLY \$10.00**

Sun. Aug. 31 **THE WHISPERS**

BARONA CASINO presents HUMPHREY'S CONCERTS by the bay

Just Added!
Emerson, Lake & Palmer
Tuesday, September 30, 7:30 pm
ON SALE SAT., JULY 12 • 11:00 AM

1997

july
Howie Mandel
Friday, July 11 • 7:00 & 9:00
Guitars, Saxes & More
with special guest **Richard Elliot, Peter White, Craig Chequico & Rick Braun**
Strunz & Farah
Friday, July 18 • 8:00

august
Paula Poundstone
Friday, August 1 • 8:00
Bill Cosby
Sunday, August 3 • 7:00 & 9:00
Dan Fogelberg
Solo Acoustic with special guest **Catie Curtis**
Tuesday, July 17 • 7:30
Brian Setzer Orchestra
Wednesday, August 6 • 7:30
Spyro Gyra/Jean-Luc Ponty
Friday, August 8 • 7:00
George Benson
Sunday, August 10 • 7:30
Smothers Brothers
with special guest **The Bobs**
Wednesday, August 11 • 7:30
Rippingtons
Thursday, August 14 • 8:00
Neville Brothers
Friday, August 15 • 8:00
Legends of Motown
featuring **The Temptations, Aretha Franklin & The Vandellas, & The Miracles**
Saturday, August 16 • 7:00
Willie Nelson & Family
Monday, August 18 • 7:30
Trisha Yearwood
with special guest **Wayne Hancock**
Tuesday, August 19 • 8:00
Dave Koz
Friday, August 21 • 8:00
Don Rickles
Friday, August 21 • 8:00
Big Island Hawaiian Music Festival
featuring **Free & Easy, Kokei Bridges and K. K. Moore**
Sunday, August 24 • 6:00
Pointer Sisters
Thursday, August 28 • 8:00

september
Tracy Lawrence
Thursday, September 4 • 8:00
Wynonna
Monday, September 8 • 7:30
Wayne Shorter & Herbie Hancock
with special guest **The Roots**
Tuesday, September 9 • 7:30
Huey Lewis & the News
Sunday, September 14 • 7:30
Chicago
Monday, September 15 • 8:00
Alison Krauss & Union Station
Tuesday, September 16 • 7:30
Sergio Mendes & Brasil '99
Friday, September 19 • 8:00
Stephane Grappelli
Sunday, September 21 • 8:00
Crosby, Stills & Nash
Monday/Tuesday, September 22 & 23 • 7:30
Manhattan Transfer
Wednesday, September 24 • 8:00
Flamy Belafonte
Sunday, September 28 • 8:00
Mark Chesnut
with special guest **Joel Ross**
Monday, September 29 • 8:00
Emerson, Lake & Palmer **ON SALE THIS SAT!**
Tuesday, September 30 • 7:30

october
America
Friday, October 3 • 8:00
Ray Charles
Tuesday, October 7 • 8:00
Tower of Power/Average White Band
Wednesday, October 8 • 7:30
Koolhae Beasmer & Family
Friday, October 10 • 7:30
Debbie Reynolds
Sunday, October 12 • 8:00

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Howie Mandel
Friday, July 11
FM98 KIFM

Guitars, Saxes & More
featuring **Richard Elliot, Peter White, Craig Chequico & Rick Braun**
Thursday, July 17
FM98 KIFM

Strunz & Farah
Friday, July 18
FM98 KIFM

Daryl Hall & John Oates
Monday, July 21
FM98 KIFM

Dave Brubeck Quartet/David Benoit
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2241 SHELTER ISLAND DRIVE

1997 JULY

camel page

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OCEAN BEACH

Winston's West
1923 Bacon St. 222-6822
Winston's is the place to rock this week! Friday, 7/11, their jammin' out with **Mind Shift** and **Bang**. And on Saturday night, **Over Soul** and **Chyderride** will go well with a good beer! The rest of the week is also hoppin' with live bands every night, and drink specials on Monday with your favorite hippie revival band **Elastic Waste Band**.

G Lounge

2228 Bacon St. 222-6131
Win big at Vegas every Thursday, with **José Jimenez** sure to spin your roulette wheel. On Fridays, **Cross The Tracks** will hit you hard with **DJ Greyboy** and **Ronny** spinning funk, jazz and hip-hop. On Saturday, 7/12, **Hot Chicken Stew** will perform with DJ **Patil**. On Sunday, 7/13, **Overstated** will be shaking out live reggae with DJ **Carlos** Culture of **Reggae 15**. Power. On Monday, it's **Avant Groove** night with special guests spinning funky grooves and our weekly regular DJ **Greyboy**. Once more, **Win Price of Dogs** will rip it up with some acid jazz on Wednesday night.

UPTOWN

San Diego Sports Club
1272 University Ave. 229-7372
SHHH! I want to tell you about San Diego's best kept secret, the San Diego Sports Club! If you're a sports and beer fan, you will be all up on this place. It has 16 beers on tap, 15 large screen TVs and \$1.75 well drinks. Pool, games and a great staff - see you there!

PACIFIC BEACH

Fibber McGee
1688 Sunset Ave. 222-8660
Fibber McGee is the place to be with 11 beers on tap, pool tables, full-service bar and kitchen. Wrap a string around your finger so you don't forget to go to open mic night on Tuesdays! Live music and DJs - this place has it all! I recommend a Thursday night excursion!

LA JOLLA

The Shack
8843 La Jolla Village 454-8880
Stick of being at home? Then boil your shock and come to ours! We have two Happy Hours - between 3 and 7pm, and between 1pm and midnight. You can't beat that with \$2 you-call-it on Thursday and Friday nights, and 1/2 price appetizers. Plus, no cover event **YEEHAW!**

DOWNTOWN

Thrill Bar
805 5th Ave. 222-6131
A big-ass thank you to Tom Stannard and Lisa Romero for making the "TV" what it was, is, and will be. Come enjoy 10 taps of cold brew to help keep your pH cool. Ask Rachel, Ron and the Post-Cab Crew why they think the Trunk is the best bar in the hood. And remember, **BRING MONEY!**

MIDTOWN

Caribou
2081 Bathurst Blvd. 222-8660
OK all you cheapskates, the Caribou's got a 91¢ show on Friday, 7/11. That's right, only 91¢ or free admission with your 91¢ Surfline tickets on sale today! Who's playing? Who cares! Oh, it's **Bobabolin** (who's all over the radio with their hit "piloto"), **Parious IV** and **Dodgeball**. Come early!

Club Montage

5000 Montezuma St. 224-9881
This Friday night, 7/11, be sure to hang with the best crowd in town as **SRH** and **Scholar** present **Quico 64**. We are sure you have heard about it. It's time you check it out. Club Montage, San Diego's largest gay night club, presents **Justy Cheeks**, all the way from London, performing her mega hit "Beats" and "Respect" on Saturday, 7/12. Don't miss it!

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

Velvet - Midtown

2812 Kettner Blvd. 692-1000



The Velvet 8000 Camel and Velvet present time with a heavy "V" and a San Diego "V". Subsonic vs. The New San Diego Stewards. Sounds of Speeding (with ex-members of Subsonic and The New San Diego Stewards), and Dewey Defacto Tumbler will all be revving it up on stage. Opening is the classic Ennio Jans (Jans). Open start time!

The Pourhouse

528 F. St. 222-6008

The only place in San Diego where you can enjoy some of the best bands, while sipping one of our 90+ varieties in our upstairs lounge. If you prefer, dance all night downstairs on the fabulous dance floor, while taking advantage of the full-service bar and 20 taps. Others ever you're at, you're bound to have a great time!



Brick By Brick

1130 Buena Vista 278-3883

Thursday, M.I.R.V., from the Bay area, hits the stage with their heavy grooves. These guys are awesome! Friday, be sure to check out L.I.L. on up-and-coming band from Orange County. Remember, you saw them live last Sunday, don't miss a great indie act. **The Revoccs** Hart Project. These shows are hot, check 'em out!



THIS WEEK'S SPECIAL TRAVELER

BRAD DAVIS AT BLINDMELONS
"Anyone caught playing grub-ones will have to spend the night in the bar."



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<p>1. Press the 4-digit extension above the category that interests you the most. 4001 for opening concert.</p> <p>2. At the next prompt, press the 4-digit code that is next to the performer you wish to hear. Performers without codes currently do not have recordings.</p>	<p>Ann Murray (8/17) Murray's Concert by the Bay, Sunday, July 27, 8 p.m., 2241 Shattuck Island Drive, Shattuck Island. 220-6497 or 233-9797.</p> <p>Tramaine Water, Soul-Junk, and the Sugar Melodians (Cable, Sunday, July 27, 8 p.m., 2501 Kettner Boulevard, midtown. 222-4355 or 220-6497.</p> <p>ONE (2004) Back by Back, Sunday, July 28, 8 p.m., 1130 Buena Vista, midtown. 222-4355 or 220-6497.</p> <p>Harvesters, Harvesters, and Cane (Radio, Sunday, July 28, 8 p.m., 2501 Kettner Boulevard, midtown. 222-4355 or 220-6497.</p> <p>Erlynn Bala (7/9) and the Beats (7/11) 4th and 1st, Sunday, July 28, 8 p.m., 245 1st Street, downtown. 221-4424 or 220-6497.</p> <p>Cypress Hill (7/28) and Foxy Brown (8/04) Live, Sunday, July 29, 8 p.m., 305 Kettner Street, Bay Park. 220-6497.</p> <p>Josh (8/02) Chaper One, and Subliminal (Cable, Sunday, July 29, 8 p.m., 2501 Kettner Boulevard, midtown. 222-4355 or 220-6497.</p> <p>The Brand New Heavies (July 30) 3rd and 1st, Sunday, July 30, 8 p.m., 145 South Calles Avenue, Solano Beach. 481-6140 or 220-6497.</p> <p>David Lindley (8/00) and Black (8/00) July 31, Sunday, July 31, 7:30 p.m., 145 South Calles Avenue, Solano Beach. 481-6140 or 220-6497.</p>	<p>Donny Donny (7/00) Donny's Concert by the Bay, Wednesday, July 28, 8 p.m., 2241 Shattuck Island Drive, Shattuck Island. 220-6497 or 233-9797.</p> <p>Midwest (7/20) and Cost For August (8/02) Back by Back, Wednesday, July 30, 8 p.m., 1130 Buena Vista, Bay Park. 222-4355 or 220-6497.</p> <p>John Vella and Epiphany (7/04) with Stew (7/04) The Monarchs, Sunday, July 31, 7:30 p.m., 1008 Mid Street, La Jolla. 454-5872.</p> <p>Joe Harper (8/01) and Coltrane (8/01) Sunday, July 31, 7:30 p.m., 145 S. Street, downtown. 221-4343 or 220-6497.</p> <p>Shredhead (8/03) Donny's Concert by the Bay, Thursday, July 31, 8 p.m., 2241 Shattuck Island Drive, Shattuck Island. 220-6497 or 233-9797.</p> <p>Donny Donny (8/25) and Cost (8/25) Donny's Concert by the Bay, Thursday, August 1, 7:30 p.m., 2241 Shattuck Island Drive, Shattuck Island. 220-6497 or 233-9797.</p> <p>Steve Pallas (8/02) and Joe (8/02) Donny's Concert by the Bay, Friday, August 1, 7:30 p.m., 2241 Shattuck Island Drive, Shattuck Island. 220-6497 or 233-9797.</p> <p>311 (7/22) and Spunkhead (7/29) Donny's Concert by the Bay, Friday, August 1, 7:30 p.m., 2241 Shattuck Island Drive, Shattuck Island. 220-6497 or 233-9797.</p> <p>Donny Donny (8/25) and Cost (8/25) Donny's Concert by the Bay, Friday, August 1, 7:30 p.m., 2241 Shattuck Island Drive, Shattuck Island. 220-6497 or 233-9797.</p> <p>311 (7/22) and Spunkhead (7/29) Donny's Concert by the Bay, Friday, August 1, 7:30 p.m., 2241 Shattuck Island Drive, Shattuck Island. 220-6497 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The Cyposee Cave, 576 North Highway 181, Lincanton, 706-632-1100. Thursday, 8 p.m. to 11 p.m. Randy Band, blues, Saturday, Peter Dubow and guests.

The Camelot Inn, 887 San Marcos Highway, 706-744-1332. Friday, 8:30 p.m. to 11 p.m., the *String Works*, original Celtic band.

Carroll's, 1000 Highway 277, Carthage, 706-688-7000. Thursday, 7:30 p.m. to 11 p.m., *Summit*, 3 p.m. *Dave Davidson*, 7 p.m. *Carroll and the Pearls*, 10 p.m. and 11 p.m.

Carver's, 11940 Berrando Plaza Drive, Carver, 706-686-2660. Friday, 8 p.m., the *Michael Bliss Band*, rock.

The Camanock Bar and Grill, 516 Highway 100, 706-688-1789. Thursday, 7:00-11:00 p.m., Saturday, 8 p.m., 10 p.m., classic rock, country, and blues.

Capey Bar and Grill, 900 Garden Valley Drive, Carroll, 706-729-7259. Thursday, 8 p.m. to 11 p.m., 10 p.m. to 11 p.m. Thursday, Rhythm Method, *Rebecca* and *the Rhythm Method*, 10 p.m. to 11 p.m. *Yatla*, blues, Sunday, *Friday Century*, 8 p.m. to 11 p.m.

Country Nights, 1100 Highway 277, Nightingale, 706-706-1121. Thursday, the *King Ben*, blues.

The Crazy Horse Restaurant, 599 N. Highway 100, 706-688-1111. Thursday, 8 p.m. to 11 p.m., *the*

[illegible]

OF NOTE

By Gina Arnold

You know those ads for Foster's lager that have a picture of a tiger or something, and then they say, "Australian for kitty-cat"? INXS is Australian for "aged rock band." Originally a funky synth-pop sextet from Sydney, INXS began its life heavily influenced by the Doors and Roky Music but has become blander and more amorphous as the years go by — and the years, they do go by!

In the mid-'80s, INXS scored a bunch of hits, including "Devil Inside," "New Sensation," and "Listen Like Thieves." — It's also, that was its career high-water mark. The band's '90s material, like "Suicide Blonde" and "Beautiful Girl," is almost unrecognizably tame, odd-beat indie INXS is dead, and so

Ed Burnett. Monday, *Dan Rodriguez*. Tuesday, *Alan DuBois*. Wednesday, *Kelly Wilson*.

Kamukahi Park Sports Bar and Grill. 12335 Poway Road, Poway. 748-7296. Friday and Saturday, *Scandrel*, rock and roll.

The Kraken. 2531 Old Highway 101, Cardiff. 436-6483. Friday and Saturday, *The Herriemans*, rock and roll. Sunday, *Chill Bay*, blues. Wednesday, *Woody and the Roadrunners*, jazz.

La Casa del Zorro. 3845 Yaqui Pass Road, Borrego Springs. 760-767-5323. The Fox Den Tuesday, Monday, and Thursday, 7 pm, *Jack Pollack*. Friday and Saturday, 8 pm to 1 am, *Dennis Parker* and the All-New Classics.

lead singer/pseudonym **Australian Nutch** (for "nut") for his personality/soul. He's a man/rock-star affectation, i.e., dating model/bleaching his teeth/portraying Percy Sledge in a weird movie/Frankenstein — all variably undermining a kind of down-Australian sheepishness that peeps through faintly glamorous/rivior. On the one hand, this trait keeps him/hence from being insufferable, but on the other, it makes music ring kind of like that the lyrics are forgettable as his Australian bands, INXS, but it's still hard to get to see an intriguing substance at its core.

Pepper Williams and **the Quartet** with
Joe Roasting Co., 6965
real, Suite 208 La Costa.
All performances are
on Friday, *A Second*
Saturday, *Chuck Ferrin*,
Port and Spa, Costa Del
Arishad, 760-438-9111.
on, *Pepper Williams* pop:
6 pm, *Rising Star*, pop:
Mexican Restaurant and
West Grand Avenue,
800-747-8282. Sunday,
soul, jazz. Monday, 6 pm.
on, jazz.

INXS

Let's Little Bit of City, 501 West
San Marcos Boulevard, San Marcos.
760-746-4120. Thursday through
Sunday, 11 a.m.-5 p.m.
Therapeutic Clay Sculpture, 250 East
Second Street, Jackson. 760-783-5594.
Friday, Carol Anne, David
Ridolfi and Francis Aronici.
Sculpture. Jackson. 760-783-5594.
Milky's Clay Sculpture, 17222 Penny
Road, Power. 408-5540. Wednesday
through Saturday, 10 a.m.-5 p.m.
Kick up on milk. Friday, John
Ruff. Saturday, Spence Chang.
Sunday, Spence Chang.
Monday, Spence Chang. Tuesday,
Don Scott. Wednesday, Joe

Miranda Cafe, 1955 San Alamo Avenue,
Cedar. 943-7942. Friday, 7:30 p.m.
Steve White, acoustic. Saturday,
7:30 a.m. and 5 p.m. Solovoy.
Mancha Marketplace, 1020 West San
Marcos Boulevard, San Marcos.
760-746-2112. 7:30 p.m. to
10 p.m. Wednesday through
Saturday.
Molly Maize's Spices, 196
Main Street, Rancho. 760-783-5594.
Friday and Saturday, 10 a.m. to
10 p.m.
Monsi Loo Restaurant, 11655 Santa
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Muller. 7 p.m. Richard Muller.
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Saturday, 12 July, 9:30 pm
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and DJ Perla

Sunday, 13 July, 9 pm
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Monday, 14 July, 9 pm
AWANT GROOVE with DJ GAGE
Jungle, Top-40 & Indie. No covers

Tuesday, 15 July, 9 pm
HOT WAX
DJ GREYBOX
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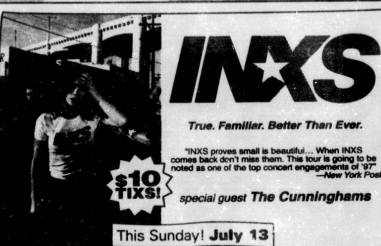
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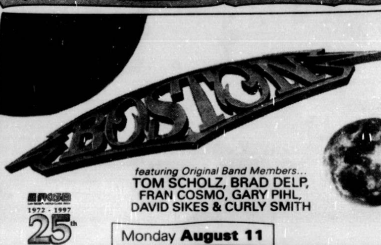


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Sept. 13	KENNY LOGGINS	Oct. 3	63 JOE SATYANADI, STEVE WILK, KERRY WILK with guest BOB DYLAN
Sept. 16 & 17	SANTANA with guest ROCKY ROOST	Oct. 11	JULIO IGLESIAS

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The Klingons: Newsome Bar and Grill
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Restaurant
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JC's Cafe

George Srobozac Experience
Coffee
Take Two: Inew's Coronado
Bow Resort

Secret Garden

constellation
ously, to
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seriously
factor *Ma*
of course
recommend
both, Twi
The fi

But because
ter all, an

tion.) Still, it's a major roadblock to a more turbulent and chaotic future.

REVIEW
DUNCAN SHEPHERD

higher Intelligence. In the Nineties, after the metaphysical

is cherishably rare and production now—even some minor quity. But I am getting it.

timately to the accompaniment of total silence in the region of space where no transmission from Earth could yet have had time to reach. The narration is well and thought-provoking. Not as succinctly as the most celebrated jump-cut

tor, thrilled to make a con-
far away as Pensacola, Fla.

Jodie Foster, a little too
wear her heart on her
nitted sleeve if it's to match
a promising astronomer
nmit a lifetime to listen-
become, through out of

Calendar

MOVIES

Director Robert Zemeckis even manages to draft Bill Clinton into his cast of characters.

You may currently have your ex-
traterrestrials with reverence or
you may have them with irrever-
ence. Nothing in the innumerable
constellations in nature. Too seri-
ously, and you're not being
judgmentally, or not
sufficiently enough. Con-
sider *Men in Black II*. Of
course — always the
recommendation of the "industry."
But, twice each.

And then the starry-eyed ones,
seems designed or destined to be
blatantly into a 2001 for the
"futures" — complete with other-
worldly light show and a solarized en-
counter with a Higher Intelligence.
But because these are the Nineties, af-
ter all, any resulting metaphysical
implications are not meant to be
taken your seat belts for the dura-
tion. Still and all, it is cherishably rare
in a major Hollywood production now-
adays to experience even some minor
fulfillment of ambiguity. But I am get-
ting ahead of myself.

And then the movie goes
from the fictional future — light-year,
and light-years of it — as we travel

deeper and deeper into outer space to the accompaniment of a reverse-chronology sound montage ("I am not a crook," "I have dreams," and the like), and the ultimate to the accompaniment of the heavenly choir.

NEW **THE SHEPHERD** In the region of space where no transmission from Earth could yet have had time to reach.

The imagination is well and thoughtfully captured. Not as succinctly as with the best of the sci-fi movies, but from the airless bore to the space station in 2001, but sooner, much sooner. And then in a twinkling we are transported back to Earth, through the wide eye of a nine-year-old ham radio operator, thrilled to make a connection as far away as Pensacola, Florida. The movie is a little like the heroine of the play (the highly individual Jodie Foster, a little too prone to wear her heart on her sleeve—a knitted device if it so matches her brow), a promising astronomer ready to commit a lifetime to listen to the stars, and the love of her life, the earphones. Still waiting for E.T. to call? Her mentor needs her. Her



movie has a knack for the putting the celestial issues in down-to-earth laymen's terms. During the wait, she must find feminist fulfillment in stealing away from the bed of a hunky one-night-stand and deliberately losing her telephone number.

kinfolk finally does come through—"Holy shit!"—just in the nick of time before the funding dries up. And what happens next, and next, and next, is solidly, persuasively imagined within a restricted, realistic radius. The full contemporary chorus assembles and sounds off: the scientific community,

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LOS BLUES GUYS

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THE MEMBERS

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A black and white photograph of a person in a white jumpsuit hanging from a large wooden sign that reads "BEASTS OF THE JUNGLE" in a jungle setting. The person is suspended in the air, with their arms and legs spread wide, as if they are being held or killed by the sign. The sign is made of thick, dark wood and is set against a backdrop of dense jungle foliage and trees. The overall scene is dramatic and evocative, suggesting a theme of survival or danger in the wild.

[illegible][illegible][illegible][illegible]


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 "MURDER BY LOCATION" "MURDER BY LOCATION" "MURDER BY LOCATION" "MURDER BY LOCATION" "MURDER BY LOCATION"

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4	7:00 PM	12	7:00 PM	12	7:00 PM
5	7:00 PM	13	7:00 PM	13	7:00 PM
6	7:00 PM	14	7:00 PM	14	7:00 PM
7	7:00 PM	15	7:00 PM	15	7:00 PM
8	7:00 PM	16	7:00 PM	16	7:00 PM
9	7:00 PM	17	7:00 PM	17	7:00 PM
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11	7:00 PM	19	7:00 PM	19	7:00 PM
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13	7:00 PM	21	7:00 PM	21	7:00 PM
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56	7:00 PM	64	7:00 PM	64	7:00 PM
57	7:00 PM	65	7:00 PM	65	7:

1997 JULY

Fathers' Day — Off-screen buddies Robin Williams and Billy Crystal finally find a project that allows them to work together on the big screen. How nice for them. But what's in it for the rest of us? Another dull-witted Hollywood plunker at the commercial French cinema, in this case Francis Veber's *Les Compagnons*. The movie's original and imaginative aspect of it is to assign the tough Williams to the Pierre

... *Johnny* holds.) Travolta is given a rather little to do, though he is encouraged to do over and over again his oddball, out-there, movements comic when he is put through a series of athletic trials almost identical to Buster Keaton's in *College*. This musical blow-by-musical is so cliché-happy (college party, *Lovers Lane*, high-school boys, drug race, etc.) that it inevitably strikes a disresounding cultural chord. But it has its moments.

adornment, a more tasteful accessory, is a "red undercoat strong-willed femininity" (the model is *Psychotopia*). The *Humboldt*: "There is one of those air-bag-as-well-as-baby-bodded, sloe-eyed female future-cash-creeps . . . short for Megara . . . to prey upon the he-man's sole weakness, he likes gaffe. But oh, those paces! those abs! Weig is currently under contract, as it were, to the victim of the piece, Hades, an in-love-with-

the wild card of the selfish adult we're still another. To the credit of Angela Johnson (her), and Paula Wayne, writer, much the child-abuse angle isn't the great angle; the muscles it strays into the more "sauce." Neither of these large social issues (one, the one, or an "isn't" -- other than in the sense of a personal, a private, an extra one). They are simply the particulars of case, inextricably strangled. So much

Franklin D. Roosevelt, he's "the epitome of good, good, good in American history," says a nearby sign. As for the animals themselves, "an endangered species exhibition," says one of the docents, "is like a could-drum, or a billion of eggs, or a lot for Spielberg is bound to have million chambers or two of his calculating by the way of villas, meanwhile, so he Great White Hunter types. I think it's a little bit of a..."

moving all that cranked up a cynical revolt. The role requires those to sabotage the innocence of old Ben (Dermot Mulroney, to-be) (Cameron Diaz, who goes with Roberts in a few scenes of smile) has trust in the traitor in the advantageous mind of honor. The audience ship naturally inclines toward

**A SEDUCTIVE
IT WAS BA**



NEW FILM SO PROVO
NED IN ITS OWN COU

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Of Decad

David [Name] N.Y.

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-Kevin Thomas, THE LOS ANGELES TIMES

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HELL IN IT!**
—PREMIERE MAGAZINE

CE
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fishes

ive Engagement
Friday, July 11

See *Thru* Theater, 1001 10th St., 1997 \$14

Calendar RESTAURANTS

Closed Monday. Open for lunch, Tuesday through Friday, dinner, Saturday through Sunday. Low to moderate.

TORREY PINES CAFE 2334 Carmel Valley Road, 92038. This is a sister restaurant to the Bird Book Cafe. The menu is similar with many salads, pastas, and medium-sized dishes. But there are terrific new additions: pasta and tender short ribs cooked in a herbaceous sauce plus medallions of pork and vegetables. Neither is to be missed. Open daily. Low to moderate.

VIGILANTE'S TRATTORIA ITALIANA 561 First Street, Encinitas, 92026. 730-2732. Low-priced pasta (\$1.95 to \$7.95) seems to be the specialty. But the chicken Madeira served with pasta and vegetables for \$9.95. Open daily, lunch, Monday through Saturday. Dinner nightly. Low to moderate.

NORTH INLAND

DELICIAS 6106 Paso Delicias, Rancho Santa Fe, 92086. The menu is something and the menu offers excellent

pasta, fresh fish, first-rate meat and chicken, gourmet pizzas. Open for lunch, Wednesday through Saturday, dinner, Tuesday through Saturday. Expensive.

DICKERSON'S 11625 Dunder Road, Westwood Shopping Center, Rancho Bernardo, 92126. 734-2776. Should you be in Rancho Bernardo not looking for Italian sandwiches or pizza to eat on take-out, keep this Chicago-style 'deli' in mind. The Italian beef and Rancho's Imperial ribs are knockouts. Closed Sunday. Open Monday through Saturday, 11:00 a.m. to 8:30 p.m. Low.

HERNANDEZ HIDE-AWAY Rancho and Lake Drives, Del Dios, La Jolla, 92037. 748-1441. The breakfast brunch served both Saturday and Sunday until 2:00 p.m. offers outstanding value: steak and eggs, chilaquiles, sausage, beans, and coffee. Time to dine en famille. Because it's not easy to find, call for driving directions. Closed Monday. Breakfast brunch, Sunday and Monday. Lunch and dinner, Tuesday through Sunday. Low to moderate.

A LITTLE BIT OF GERMANY 1317 East Vista Way, Vista, 92081. 401-4638. Authentic German menus offers one of your favorites: chicken in champagne sauce, sauerkraut (Beer) or wine vinegar sauce. Wurstschweinchen (Pig roast), made on the premises, excellent.

and another major platter. Call for directions. Low to moderate.

MANDARIN GARDEN RESTAURANT 6123 Mira Boulevard, Mira Mesa, 92026. 754-4726. From the dim sum served Saturday and Sunday to the variety of exotic dishes, this restaurant is worth seeking out, especially at dinner. Located in the Mira Mesa Mall, it offers many unusual and hard-to-find appetizers. The somewhat mean dishes are 'deli' in mind. The Italian beef and Rancho's Imperial ribs are knockouts. Closed Sunday. Open Monday through Saturday, 11:00 a.m. to 8:30 p.m. Low.

MEIKI JAPANESE RESTAURANT AND SUSHI BAR 9023 Carrol Canyon Road, Encinitas, 92036. 591-2222. You'll find a first-rate sushi bar tucked away in this little shopping center. Because it's not easy to find, call for driving directions. Closed Monday. Breakfast brunch, Sunday and Monday. Lunch and dinner, Tuesday through Sunday. Low to moderate.

REAL TEXAS BBQ 1904 Miramar Road, San Diego, 92161. 594-1111. Texas barbecue is a state of mind. Chunks of meat, chicken, and ribs that are smoked rather than cooked over a fire. Two all-you-can-eat dinners, one \$9.95 and the other \$11.95, served from 5:00 to 9:00 p.m. Weekdays and from opening to closing Saturday and Sunday. The menu is unadorned but very fresh. Same menu, lunch and dinner, Open daily, Tuesday through Sunday. Low to moderate.

SEMPER'S 113 West Grand Avenue, Encinitas, 92026. 741-3833. The restaurant is within walking distance of the California Center for the Arts, Encinitas. The menu is charming. For the most part, the cuisine is of high quality. The menu is French/Italian. Sempers' dinner, Closed Monday through Saturday for lunch, dinner nightly, international breakfast.

Stella's 113 West Grand Avenue, Encinitas, 92026. 741-3833. The restaurant is within walking distance of the California Center for the Arts, Encinitas. The menu is charming. For the most part, the cuisine is of high quality. The menu is French/Italian. Sempers' dinner, Closed Monday through Saturday for lunch, dinner nightly, international breakfast.

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PIZZA PIZZA AND PASTA 7114 Cedar Avenue, 439-8118. If you're tired of other toppings, you know that the salads are huge and fresh, the pizzas and pasta great. This branch also offers seafood dishes, fish, gourmet burgers, roasted chicken, homemade soups. Open daily, lunch and dinner. Low to moderate.

RELATION PERSIAN CUISINE 639 Pearl Street, 439-4011. The menu consists mostly of meat, fish, and chicken kabobs served with basmati rice and broiled tomatoes. Best bet is the chicken kabobs or the ground beef and flat combinations. Same menu of larger portions is available for lunch and dinner. Families with children frequent this home-style restaurant. Good eating, low fat food but not too exotic. Open daily for lunch and dinner. Low to moderate.

KING AND 1771 La Jolla Boulevard, 439-6278. The elegant decor matches the gourmet food. Each dish is a beautiful as a picture. There are 14 menus on the menu. You can make a meal from appetizers plus one of the entrees. Very romantic, quiet. Lovely owners. Open daily, lunch Monday through Saturday, dinner Sunday, Monday through Sunday. Low to upper moderate.

KIVA GRILL 8970 University Center Lane, 619-558-8600. If you like the Southwestern feel, this is the place. Open daily, lunch Monday through Saturday, dinner Sunday, Monday through Sunday. Low to upper moderate.

THE MARINE ROOM 2000 Spadina Drive, La Jolla, 439-7222. Complete redecoration, change of chefs, and extensive California and Continental menus have renewed this venerable room to its former glory. The four seating areas hang right over the beach and there's dancing Thursday through Saturday nights. Above nine fish dishes are available nightly. Excellent appetizers and much more. Open daily, lunch Sunday for \$24.95. Spadina service. Open daily, lunch Monday through Saturday, dinner nightly, Sunday brunch. Lunch moderate, dinner expensive.

HILLMAN'S BAR & GRILL 578 La Jolla Boulevard, 439-7211. Old-style American food is at its best here, especially the fried chicken dinner, baby back ribs, and fresh fish. The matched portions are terrific. The upstairs dining room offers an ocean view and a fine spot for Sunday V.I.C. lunch. Open daily, lunch Monday through Saturday, dinner Sunday, Monday through Saturday. Lunch moderate, dinner expensive.

RUSTY PELICAN 400 La Jolla Village Drive, 439-7222. The fish and seafood are the signature dishes. The best bet is the spiced dinner served daily from 4:00 p.m. until 6:00 p.m. It offers salad or soup, fish, vegetables, bread, dessert, and beverage for \$8.95 to \$11.95. Setting is lovely. Open daily, lunch Monday through Friday, dinner Monday through Friday. Open daily, lunch Monday through Saturday, dinner Sunday, Monday through Saturday. Lunch moderate, dinner expensive.

SAMMY'S CALIFORNIA WOOD-FIRED PIZZA 702 Pearl Street, 439-5222. You have a choice of 22 wood-fired pizzas, meat with exotic toppings. Many come here for the salads, but orders are served for meat salads. Same menu lunch and dinner. Continuous service. Open daily, 10:11:00 a.m. Friday and Saturday. Downtown location, 230-4000. Del Mar location, 739-6600. Carlsbad location, 439-1212. Low.

SANTO RESTAURANTE 7811 Hirschel Avenue, 434-1315. At this northern Italian restaurant the owner, Tony Romano, will prepare any pasta you like in his master chef's kitchen. Inexpensive, lunch is a hot bet and shouldn't be missed if you are entertaining visitors. Closed Sunday, lunch Monday through Friday, dinner Monday through Saturday. Moderate to expensive.

TRATTORIA AQUA 1298 Prospect Street, 434-4709. You'll do fine if you dine with the couple who's married. Grilled chicken breast on pizza dough, grilled portobello mushrooms, or pizza slices. Entree from shows other than

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Calendar RESTAURANTS

ITALIAN DON'TS 4170 La Jolla Village Drive, 453-6600. The California Italian restaurant has been completely renovated. Best bets are Norwegian salmon, flat of beef. Or try the \$22.95 complete dinner, served Monday through Thursday. Very good food. Closed Sunday. Lunch, Monday through Friday; dinner, Monday through Saturday. Low moderate to expensive.

CLAIREMONT & KEARNY MESA

RACI RESTAURANT 1955 West Mission Boulevard, 273-3094. If you have been eating low fat, low calorie food, consider this place a real treat. Be sure to order at least two pasta parties of four or more can request a combination plate of pasta and fresh fish or chicken. Excellent food and service. Closed Sunday. Lunch, Monday through Friday; dinner Monday to Saturday. Moderate to expensive.

EMERALD CHINESE SEAFOOD RESTAURANT 3709 Conway Street, Pacific Gateway Plaza, Kearny Mesa, 945-6884. San Diego's best Chinese restaurant for fresh seafood and fish. Live fish, prawns, and lobsters are kept in tanks and prepared minutes after you order. Specialties include: steamed fish, stir-fried beef, and more. Open daily. 10 am-10 pm. Upper moderate to expensive.

YU'S Szechuan Cuisine Haas Village, 3550 F St. Claremont Mesa Boulevard, Kearny Mesa, 278-9799. This restaurant is noted for its hot and spicy Szechuan dishes as well as its Mandarin specialties. For Mongolian barbecue, you have a choice of beef, pork, lamb, or turkey with a choice of marinade (therefore is not available Sun-Fri). Open daily. 11 am-10 pm. Moderate to expensive.

BOKE MESSONE 5413 Kearny Village, 955-1170. The Italian restaurant offers fine appetizers, pastas, and seafood specialties. Open daily. 11 am-10 pm. Moderate to expensive.

PHONG TRANG 4170 Conway Street, Kearny Mesa, 565-8790. Don't miss this excellent Vietnamese restaurant where 212 items are offered. The cuisine is a colorful blend of great variety, and in pleasing to the eye as well as the palate. Best bets are: grilled whole fish, spring rolls. Service is swift, food very tasty. Open 10 am-10 pm. Moderate to expensive.

THE BEACHES

GLAVA BEACH BAR AND GRILL 3714 Mission Boulevard, Mission Beach, 480-6688. Old fashioned American cooking such as meat loaf with mashed potatoes and macaroni and cheese (for children's menu) are prepared here, along with Mexican and seafood specialties. Many items are under \$7.00. Try happy hour for bargain items. Open 7 days a week. Low to moderate.

HARBOR'S EDGE (Shoreline Harbor) is a new restaurant on the water. The restaurant has a stunning bay view and contemporary interior. Good California cuisine includes fish, chicken, pasta, and more. Open daily. 11 am-10 pm. Moderate to expensive.

Hudson Bay Seafood 1403 Scott Street, 222-8787. Fresh fish and seafood, burgers, and salads served in a modern setting. Open daily. 11 am-10 pm. Moderate to expensive.

ISLAND BAR AND GRILL 1740 La Jolla Village Drive, 453-6600. This restaurant is noted for its hot and spicy Szechuan dishes as well as its Mandarin specialties. For Mongolian barbecue, you have a choice of beef, pork, lamb, or turkey with a choice of marinade (therefore is not available Sun-Fri). Open daily. 11 am-10 pm. Moderate to expensive.

PALENCIA 1653 Gateway Avenue, Pacific Beach, 771-7814. Located in a small house, this restaurant serves regional dishes from Pacific, Mexican, Spanish, Latin, and Mexican City. The food is quite spicy. If you prefer food that is not too spicy, try the seafood. Open daily. 11 am-10 pm. Moderate to expensive.

PIZZERIA LINDA 4401 University Avenue, 299-7023. This restaurant is noted for its hot and spicy Szechuan dishes as well as its Mandarin specialties. For Mongolian barbecue, you have a choice of beef, pork, lamb, or turkey with a choice of marinade (therefore is not available Sun-Fri). Open daily. 11 am-10 pm. Moderate to expensive.

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Save \$2.00 on any menu item. Expires 7/23/97.

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Purchase one pasta or entrée and receive the second pasta or entrée FREE.
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FREE DINNER
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Choose from: Halibut, Fresh Swordfish, Salmon, Mahi Mahi, Filet Mignon, New York Steak, T-Bone (more than 1 lb.)

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Shelby's Restaurant
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"San Diego's #1 Indian restaurant"

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Mon-Sat 11 am-10 pm, Sun 11 am-9 pm

WEDNESDAYS 4-10 PM ALL-CAN-ET \$14.95 CRAB FEAST

SUNDAYS 4-10 PM All-You-Can-Eat \$9.95

MONDAY-THURSDAY SUNDOWN SPECIAL 2 FOR 1

BUFFALO JOE'S
AMERICAN RESTAURANT & BAR
685 FINE AVE. • 298-1616
Open daily 11 am-10 pm

Summer Paver 2 FOR 1 LUNCH

11:30 am-4 pm
Order one entrée at regular price, receive second entrée of equal or lesser value FREE.

SUNSET SPECIAL
30% OFF YOUR ENTIRE CHECK
Expires 7/23/97

SuCasa
6738 LA JOLLA BLVD. • 454-0369

FREE DINNER
in a beautiful atmosphere with outside patio

Choose from: Halibut, Fresh Swordfish, Salmon, Mahi Mahi, Filet Mignon, New York Steak, T-Bone (more than 1 lb.)

Shelby's Restaurant
6737 La Jolla Blvd.
Reservations call 456-6660
Open 7 am till 9 pm

Bombay
Exotic Cuisine of India

"San Diego's #1 Indian restaurant"

All-you-can-eat lunch buffet \$5.95

3975 4th Avenue • 298-3155
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WHAT'S BREWING AT

THE BEER 7 styles of our award-winning beer brewed on premises

THE FOOD
American bistro cuisine with endless choices of pasta, pizza, seafood, steak, sandwiches & more

THE BEST PART
HAPPY HOUR
Every day from 4-7 pm
Enjoy \$2.50 drinks

Visit us at our two convenient locations

GASlamp QUARTER
1301 5th Ave. (at 5th St.)
955-4336

UTC (West to Macy's)
4353 La Jolla Village Dr.
587-6677

"WHERE GOOD TIMES ARE ALWAYS ON TAP"

All-You-Can-Eat & Drink 11 am to 3 pm

Sunday Champagne Sushi Buffet
\$10.95 Adult \$5.95 Children

GINZA - SUSHI
Japanese Cuisine & Sake Bar

Dinner for 2 \$12.95
Special California Roll • Chicken Teriyaki • Shrimp & Vegetable Tempura and Mixed Sashimi (5 pcs.)

750 Hazard Center Dr. • 297-6262

Dinner for 2 \$12.95
Special California Roll • Chicken Teriyaki • Shrimp & Vegetable Tempura and Mixed Sashimi (5 pcs.)

Express Lunch \$3.95
Monday-Friday 11 am-2 pm
Includes: Express Lunch, 10 pieces of Sashimi, 10 pieces of Tempura, 10 pieces of Sushi, 10 pieces of Maki, 10 pieces of Udon, 10 pieces of Ramen, 10 pieces of Gyoza, 10 pieces of Miso Soup, 10 pieces of Edamame, 10 pieces of Wasabi, 10 pieces of Soy Sauce, 10 pieces of Pickled Radish, 10 pieces of Pickled Cucumber, 10 pieces of Pickled Ginger, 10 pieces of Pickled Onion, 10 pieces of Pickled Garlic, 10 pieces of Pickled Lemon, 10 pieces of Pickled Lime, 10 pieces of Pickled Apple, 10 pieces of Pickled Pear, 10 pieces of Pickled Peach, 10 pieces of Pickled Plum, 10 pieces of Pickled Cherry, 10 pieces of Pickled Strawberry, 10 pieces of Pickled Raspberry, 10 pieces of Pickled Blueberry, 10 pieces of Pickled Blackberry, 10 pieces of Pickled Elderberry, 10 pieces of Pickled Gooseberry, 10 pieces of Pickled Huckleberry, 10 pieces of Pickled Loganberry, 10 pieces of Pickled Mulberry, 10 pieces of Pickled Nelderberry, 10 pieces of Pickled Osageberry, 10 pieces of Pickled Pawpaw, 10 pieces of 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by Don Rubin

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H.A.T.L.	1
T.	2
M.L.	3
E.A.P.	4
L.A.V.	5
A.E.	6
W.S.	7
E.R.	8
L.V.R.	9
E.M.	10
R.V.R.	11
	12

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#970 High Marx

Answers to #970 High Marx

1) STRIKE	11) POST
2) T.V.	12) NET
3) BREAK	13) ACE
4) TACKLE	14) STROKE
5) SPAR	15) POCKET
6) PITCH	16) BOARD
7) SACK	17) SAFETY
8) DRIVE	18) PIN
9) TACK	19) SCRATCH
10) HIKE	20) FISH

21) sailing, horse racing
 22) sailing, horse racing
 23) horse racing, football, golf
 24) sailing, golf
 25) basketball, football
 26) basketball, tennis, golf, bridge
 27) bowling, billiards, basketball, golf
 28) wrestling, golf, bowling
 29) basketball, football, basketball, golf
 30) football, fishing
 31) swimming, golf, crew, basketball
 32) basketball, fishing, football
 33) basketball, tennis, basketball, football
 34) hockey, basketball, skiing, surfing, diving
 35) basketball, football, hockey, horse racing
 36) bowling, football, billiards

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Of the 30 entrants, 16 were correct. The winners are:
 1. S. Milano, San Diego
 2. Danny Matro, El Cope
 3. Tom Arroyo, El Cope
 4. Jim Costello, San Diego
 5. Doris Valdez, San Diego

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1997 JULY

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WHICH ONE CAN
IN THE VAGUE OUT-
OF A MODERN SANDWICH.

[illegible][illegible]

LY

see *Human Development* 1997 16

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692-0162

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9

5

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100

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