

Eleanor Widmer on heavy metal:
"Like I'm the oldest one there, I got rights too." Page 30

READER

VOLUME 20 NO. 1 JANUARY 10, 1991 SAN DIEGO'S WEEKLY

Yellow Roses



Cynthia, age 10; Mark, age 11; Lori, age 9

Each of us knows from his own experience
that there is something beyond the evidence.
—E.M. Forster

STORY BY JUDITH MOORE

PHOTOGRAPHS BY DAVE ALLEN

Story begins on page 18

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If I Had To Choose

Thank you for "Lost in a Book" (December 20). You don't have to ask a reader twice to tell you about his/her favorites, and your writers have provided me with a reading and re-reading list to take me to the millennium (as if I didn't have one already!).

You didn't ask, but I've got to tell you: *The Wind in the Willows*, by Kenneth Grahame, if I had to choose one.

Margaret McElright
Mira Mesa

Flaherty's Gleeful Rejoice

To us the world of Colin Flaherty, it was an "incredible coincidence" that immediately after Flaherty's "update" on the police killing of an unarmed OB man ("City Lights," December 20), the *San Diego Union* printed an article showing that San Diego has the highest rate of police shootings in the country, higher than that of New York, the nation's most notoriously violent city.

It's obvious that Flaherty got carried away with his journalistic

LETTERS

The Reader welcomes letters for publication. We may phone them in by calling 525-3003, address them to Letters to the Editor, Box 85803, San Diego, 92186-5803, or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

ago when he wrote the update on Tony Tammanna's death. Throughout the article there is a "See, you so" attitude that would be laugh if it had not been so deadly serious.

First Flaherty damages the real issue — police brutality — by implying that peace activist Frank Cornella (by "incredible coincidence" a friend of Tammanna's) was responsible for the rampage surrounding the Tammanna shooting. Rumors about Tammanna's allegedly violent past don't "date" Cornella, Flaherty says. What Flaherty neglects to mention is that Cornella was just one of many activists involved with the "really" a memorial planned at the request of Tammanna's mother.

Then in gloriously reporting police accusations of Tammanna's alleged drug involvement, Flaherty implies it's okay the cops shot the guy because he might have been involved in drugs or even in a racial slaying. Never mind there's no conclusive evidence to support his charge. Never mind these charges came from the San Diego Police Department, an obviously biased source. Never mind that this isn't El Salvador — in the US people are innocent until proven guilty, not innocent until shot dead.

Probably a hurry to tie a story before his Christmas break, Flaherty came up with the wrong story. The Union best the Reader on this one. And certainly Flaherty could've picked any subject to update. So there's something disturbing about his choice and the subtexture he makes in his article: He ridicules a peace activist and goes out of the way to let the police have the last word.

It's as if Flaherty is a little confused about the role of authority and activists in society. Activists play a crucial role in making sure authority doesn't get carried away with its own power. What Flaherty seems to understand is this: Activists respond to incidences of injustice; they do not create them. Carole Vance

Regarding John D'Agostino's notes on his "Critical Departure," I feel compelled to respond. I found Mr. D'Agostino's characterization of the role as an artistic critic insulting. Addressing through pages of "Lost in a Book" in which the writers, sounding something like critics themselves as they choose their favorite novels, and whose language makes me think they must also be aspiring novelists, (continued on page 35)

The Demand

Subject: Meredith of O.B. article by Colin Flaherty, December 20.

This letter is to demand a retraction to the article written by Colin Flaherty about my family. His description of "young histories" that included drugs, violence, and weapons is slanderous. Flaherty's sense of time is also distorted. Our son Fran did not reside in this neighborhood for a year and a half to terrorize the neighborhood with his friends but was a student at MiraCosta College in Oceanside and lived in Oceanside from September 1988 through November 1989. After an unpleasant episode in Oceanside, he moved to San Diego and lived on Santa Monica Avenue only moving to our building on Abbott Street in March 1990. In July, we were advised by detectives to send Fran out of San Diego because his safety could not be guaranteed by the Police Department. This because of a race-hate crime where his car was stolen. Fran stayed in Long Beach from July until the end of September.

The owner of our building has not evicted us. Fran was not involved in the so-called altercation with a sailor.

We believe that the articles by Colin Flaherty are slanderous and demand a retraction.
Meredith M. and Patricia J. Meredith
San Diego

Colin Flaherty replies:

I read by the story. As I documented in some detail in both stories on the Merediths, members of this family do have long histories of weapons, and drugs. Herb Meredith, the father, was arrested for shooting a shotgun

into a car in the early 1960s. He also has unlicensed weapons on his premises, including handguns, shotguns, and drugs. More than a dozen (highland) neighbors report that the Merediths' apartments are a center of violence and noise. Many neighbors, including a 16-year-old boy, report firsthand knowledge of drug use and drug dealing in apartments used by the Merediths' children.

The unpleasant episode in Oceanside the Merediths refer to was a violent altercation between Fran Meredith and the police that resulted in a 1989 arrest. It was a lawsuit, claiming racism. Fran Meredith was a frequent visitor at the family home during that period, neighbors report.

D'Agostino On Film?

Re: John D'Agostino's farewell column "Critical Departure," December 20. He has been an excellent writer and thinker. I'm not into pop-psych music much anymore (for one, the day the music died was when it was revealed that the articles did not really ring on their own records but had their voices dubbed by a studio singer). But I read his article largely in the appreciation of an insightful mind and creative eye. I hope we will continue to make his views known through other means. Now that I think of it — how about making him the new film critic? What is it with Dan Duncan Shepherd? Is anyone?

Awaiting The New Being

Regarding John D'Agostino's notes on his "Critical Departure," I feel compelled to respond. I found Mr. D'Agostino's characterization of the role as an artistic critic insulting. Addressing through pages of "Lost in a Book" in which the writers, sounding something like critics themselves as they choose their favorite novels, and whose language makes me think they must also be aspiring novelists, (continued on page 35)

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Paul Henderson

CITY LIGHTS



If you build it, they will pay

LEW'S LITTLE ACRE

BY PHIL KWIKKER

As the tracks that carry San Diego's light rail trolley cars extend north to Del Mar and east through Mission Valley, the rail system's new construction costs have topped \$30 million per mile. Expensive real estate is one reason for the price escalation, and Lew's Little Acre, a lot on Taylor Street near San Diego Avenue is a

letters to state officials urging a quick resumption of negotiations. Failure to buy the parcel, Roberts warned, "would not only have a severe impact on the number of visitors coming to [Old Town State] park via the trolley but would have a corresponding impact on state and local revenues generated by park activities." Representatives of two state agencies, MTDB, and various city departments did meet a week later but couldn't agree to the Lew's \$2.35 million asking price. State parks and recreation official Ken Mitchell says his department couldn't pay the Lew's more because to do so would be considered "a gift of state funds."

His only alternative was to condemn the Old Town parcel in an eminent domain lawsuit, a strategy that he says would have backfired. "The state gets a black eye every time we go to condemnation," Mitchell says. "Taxpayer, [joining as jurors] don't hesitate in giving out money when it comes to people's property."

MTDB lawyer Jack Limber says his agency wanted to close the deal by contributing a total of \$700,000, which, when added to the state's \$1.65 million, would meet the Lew's \$2.35 million demand. But Limber said the state agencies wouldn't go along. The state then withdrew from the negotiations, and MTDB stepped in to bargain directly with the Lews. But to keep their building permit valid, the Lews had to begin construction immediately on their proposed motel. So in late July they tore down Bohannon's Pottery Village, which had long occupied their property, and in August their building contractor installed a

"Those owners made out like bandits."

the couple "got the upper end of the price range." But he says he had to move fast and actually send taxpayers money by agreeing to the \$2.6 million price. "The alternative would have been continued construction [of the motel project], and we would have had to pay a hell of a lot more to buy it later," Limber also says no other Old Town motel is scheduled to open in 1993. Limber says the state has agreed to contribute \$1.65 million toward the purchase, and he hopes to extract more cash from the state treasury soon. He's also looking for a contractor who wants to buy several hundred feet of unused plumbing pipe. ■

IT SOUNDED KIND OF FASCINATING

BY BRUCE CANEVA

This is a story about local orgasms. They were created in a city laboratory at San Diego State University and are now being analyzed by two Los Angeles researchers. The project for Research on Orgasm, as it is simply called, is part of the doctoral work of Lisa Powers, a Ph.D. candidate specializing in social psychology. She is studying at the Union Institute, a private college based in Cincinnati. Powers is being assisted by Michael Perry, an Ericson sex therapist who helped compile data on the G Spot. Their study began in 1985, when Powers was an undergraduate student at SDSU. She became interested in orgasms, she says, while discussing them with female friends and acquaintances. "They would all use the same word, but they all had a different physiological experience," Powers recalls. "Hardly anyone knew what an orgasm really was." She began her research by reviewing all the academic literature on the topic of orgasms. The information was, at best, vague. The most precise definition Powers could find was "a sudden surge of pleasure, a warm, tingly feeling"

Did the sensation peak and fall more than once? Where exactly was the orgasm felt? The root of the penis? The tip? The surface muscles of the vagina or the deeper ones? These are some of the questions Powers asked 117 survey respondents in the second phase of her research. Men and women (who filled out slightly different questionnaires) were recruited through a bulletin-board notice at SDSU and a classified ad in the Reader. A half of the volunteer subjects were college students; the ages ranged from 20 to 70. Through the survey, Powers tried to sort out the different types of orgasms, the kinds of stimulation that can trigger an orgasm, the length (in seconds) of an orgasm, and the degrees of

rational and emotional satisfaction involved. The respondents were also asked if they'd agree to a personal interview and perhaps a laboratory study. Eleven people (seven males and four females) consented to both. The committee's only concern was the type of adhesive used to attach electrodes. Once they were assured that the subjects' skin would not be irritated, the committee gave its blessing. "We were amazed that we got approval as quickly as we did," he says. The electrodes were anal probe was used. "It's not as uncomfortable," asserts Powers, who tried it on herself before using it on her subjects. The probe, which was borrowed from a local urologist, has the approximate diameter of a pencil. When hooked up to an electromyographic (EMG) machine, it can measure the strength and duration of muscle

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CITY LIGHTS



Laurie Arzaga: hugs and hot chocolate for the gang bangers

GANG UP ON HIM

BY NEAL MATTHEWS

Laurie Arzaga stands before the congregation and preaches in a stream-of-consciousness style that holds the 40 or so gang members in a state of rapt attention. It's another Thursday night for the gang ministry of Victory Outreach, the church at the corner of Sixth and Fil, across from Balboa Park.

made up of teenage girls, some of them from gangs like the East Side Girls, most with hair teased up vertically from their foreheads. Some have brought small children along. In the front row are ten boys dressed in tan jackets, baggy jeans, and green T-shirts with their names stenciled on the left breast. This is the group from the Campo juvenile camp, Rancho Del Rey I, most of whom were gang members before

black skirt, and high heels. "There's a lot of gang banging going on now, it's a little more heated up than in the past three or four months," she continues in her honeyed voice, the one that helped make her popular with the Black Angels of Whittier Boulevard in Los Angeles, where she hung with gangs before finding religion. "And it's over who shot who shot who. You should remember that each one of those people you go and snuff down, they all have families that cry and hurt."

Behind Laurie on the stage is a minister. Since last winter they have been visiting with street gangs, both Latino and black, trying to get to the souls of the

members to attend these services. Most of the adults are from the same street gang backgrounds. One of the women in the choir, a 33-year-old Kathy Villalpando, is in charge of bringing in the girl gangs. Tonight only a few of the East Side Girls are present because their leader, whom they usually follow as the church, is pregnant and couldn't make it. Villalpando deals drugs for nine years before finding God on February 14, 1990. Earlier she had said she would sell crystal to some of the kids who are in this congregation. She finally quit dealing last year, although "it was hard to give up all that money. I deal for two months after joining the church. But I don't have to worry about them taking my kids from me anymore."

Laurie wasn't supposed to be preaching tonight, but the speaker she had lined up canceled out at the last minute. All afternoon while she worked at her job as a legal secretary with Grey, Cary, Ames & Frye, she fretted about what would do the preaching and worried that it might have to be her. After overlooking the dozens of details involved in assembling five gang members, from arranging transportation for the kids to making sure there's enough security in the church ("I did a hundred deaths before each service; I'd be stupid to think some of them are not carrying weapons") to assigning someone to prevent hooligans from



LET THEM EAT CASH

BY COLIN FLAHERTY

County supervisors scoffed when critics said a new program to replace food stamps with cash would lead to abuse and children going hungry. Supervisor Susan Golding said the new program would save money by reducing the cost of printing and distributing stamps. If food stamp recipients were going to cheat, she said, it wouldn't make any difference whether the county gave them coupons or cash. Supervisor Leon Williams said welfare recipients would spend the cash on food, as they were supposed to, and not on non-essentials. But four months after the pilot program began on September 1, critics and local food banks said operators say that thousands of

former food stamp recipients — about 75 percent of whom belong to families with children — are running out of food because they are spending the money elsewhere. And, they say, any savings to the county may be illusory, offset by other financial problems. The program could be costing Under the old system, food stamps were distributed by mail in the middle of the month. A family of four with no income, for example, would get about \$74 in food stamps in addition to \$24 in other public assistance they received at the beginning of the month. The federal government annually distributed about \$67 million in food stamps in the county. But under the new "cash-out" system, the first of its kind

THE TRAUMA IN YOKOHAMA

BY MATT POTTER

For Mayor Maureen O'Connor, the last 12 months were the year of the diplomat. Cutting aside sometimes local troubles like growth control, sewage treatment, and police shootings, O'Connor announced that she was off to tour the world in search of new business opportunities for her hometown. Her Hoover's itinerary included stops in London, Russia, and Japan. So far, though, all the miles racked up by the mayor have yet to bring any new business to San Diego.

Although none of the criticism has appeared in the pages of the Union or Tribune, the daily



Lichter thinks Maureen can screw up

newspapers owned by O'Connor's nemesis Helen Coyle, some of the mayor's most ardent detractors have begun to find other ways of getting the word out. Last month, for instance, Robert Lichter, the conservative president of the John Burham real estate firm, blasted O'Connor during an interview on KFBM television's Close-up with Carl Siskind show. Lichter, who has been a candidate for mayor himself one day, accused O'Connor of bungling the city's relationship with Japanese politics and investors. "She's not particularly well respected in Japan because she's alienated a lot of people and companies," Lichter told television viewers. "When she went on her last trip, it's no secret that she canceled a lot of appointments. Where she could have had 10 or 12 appointments with heads of major companies, she elected to cancel most of them." Lichter also

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CITY LIGHTS

KIND OF FASCINATING

(Continued from page 4)
separately but did engage in one joint session of manual stimulation. "They really wanted to do it, so we made an exception for them," explains Perry. "But it introduced too many variables. We didn't know what they were doing or where they were watching."

Karl did not gain any special insights into his sexuality, he says he was already knowledgeable in this area. But Karl did find the difference between male and female orgasms enlightening. Comparing his graph paper with his girlfriend's, he noticed that his orgasms came on quickly, abruptly switching between peaks and valleys. Hers built slowly and lasted longer. "It was like [comparing] Pike's Peak to the whole length of the Rockies," he says.

The two researchers won't say much about their findings, other than the observation that there are different types of orgasms exist. Both are chary of making inchoate conclusions, which could later change. Or, worse yet, be pirated for some sexy potpourri. Powers will be collecting data for at least another year, she says. Currently, she is conducting another mail-in orgasm survey in the San Diego

and Los Angeles areas. Her classified as a still running in the Reader. So far, Powers says, male respondents have outnumbered females two to one. She also notes that San Diego has been more female, in terms of sincere responses, than Los Angeles.

The last phase of the experiment will involve more clinical trials, most likely in a Los Angeles laboratory. Perry points out, wisely, that no public money has been spent on the project. (The two researchers have covered the costs so far.) Perry defends the validity of the study by citing a common dilemma in his private practice. A woman comes in and says she doesn't think she's ever experienced an orgasm. What exactly is an orgasm? she asks. "If we can nail this theory down," Perry says, "maybe we can help people." He adds that the study may have another benefit, one with "real practical value" for the population at large. If a variety of orgasms can be identified, he says, "it may expand the typical person's repertoire."

Still, the rapper was the kind of person who can appeal to gang members. Many of them are probation officers or school counselors who speak to them often about education and jobs, and the Campo boys can attend church

GANG UP ON HIM

(Continued from page 5)
writing graffiti in the bathrooms, the last thing she wanted to do was handle the evangelizing too. At the previous service they take place every two weeks, she had arranged for a Christian rapper, and almost 100 gang members showed up. The rapper, Andre Henderson ("Do you stand for a color? Do you stand for Jesus like my church and me?"), made the mistake of trying to preach too much in between rap songs, and the congregation became restless. Even though Laurie and several other gang ministry adults had warned the rival gangs that they shouldn't use their hand signals in the church, several groups of boys found a way to engage in silent battling. After the services, men had to break up a small fracas between Laurie and several other gang members who were sharing Mexican hot chocolate and pastries.

Still, the rapper was the kind of person who can appeal to gang members. Many of them are probation officers or school counselors who speak to them often about education and jobs, and the Campo boys can attend church

services twice a week. Laurie believes that the only people who can really reach gang members spiritually are those who have patrolled the same streets, ingested the same drugs, and who know the sound of whistling bullets. "I can't count on my fingers the people I know who are dead because of gangs," she said in an interview earlier in the day. She pulled out a picture of a group of Black Angels that was taken several years ago. The only woman in the group is Laurie, wearing thick gang girl makeup. "Eighty percent of these guys are dead," she declared.

Up at the pulpit, Laurie alternates between preaching, pr'ring, leading the group in hymns, and inviting testimonials. "I spent three years trying to set up a gang for killing my boyfriend," she says into the microphone. "For three years I dreamt, sleep, and payback, payback, payback! My dates were at the cemetery. But you know what? I killed three years of my life trying to get that payback. And the parties? The parties were nothing but talking about the good old days when so-and-so was alive... What makes me think you're better just because your homie got shot and you didn't? Next week you might be here, but you might be dead. Death is real, bullets are real. I feel sorry for you if that one gang drives by. I, I, you're by yourself, and you haven't asked God for forgiveness."

Another hymn begins, and Laurie asks the real believers to come forward and kneel before the altar to pray. Every one of the Campo boys goes forward immediately, followed by nearly everyone in the church. As the choir keeps singing, Laurie fervently intones, "Whoever girl burned you, the one that's laughing behind your back, whatever homie said he's gonna snuff you, I ask you to come to the altar and ask God for help to forgive them. We need to forgive because we know we're playing with fire. He's pulled us through time and time again — and we burned him. Some of you took God with you to do some dirty thing."

The hoarse voice is almost a whisper. "You protected me from getting burned sometimes. You were there for me, God, and I burned you. Please help me. When I have

the gun right there at hand, or the car is right there and the guys want to jump in, or the girls want to see that one girl centered in the bathroom, help me to remember that I've asked you for help. God..."

Laurie is planning on getting married in a few weeks and will be cutting back on the time she gives to the gang ministry. Several of her colleagues say someone will come forward to take over leadership of the group, but there's no one on the horizon who has Laurie's appeal and charisma. After the service, when the various gangs were mingling downstairs and drinking hot chocolate, two of the Campo boys bumped each other to demonstrate what Laurie and the gang ministry had wrought. "We're both from Oceanside but in opposite gangs," 18-year-old Pedro explained. "I'm from Picoale and he's from Center Street. They're probably killing each other tonight." Laurie's eyes darted around the room looking for signs of trouble, but for the first time all day she seemed to be at ease.

IN YOKOHAMA

(Continued from page 5)
reported that O'Connor had mismanaged a high-level Japanese delegation when it arrived for a visit last summer. O'Connor was to meet with only one person, which was the woman, and leave all the rest of the delegation waiting in the waiting room, and that did not go over very well.

Although Licher is the official critic of O'Connor's diplomatic skills to go public so far, he has assembled a list of others, some in San Diego and others from out of town, who support his claim that the mayor has abdicated her responsibility to meet important

foreign dignitaries. One is Steve Clemens, the executive director of the Los Angeles-based Japan America Society of Southern California, a group of business executives from both Japan and the United States. Clemens says he is meeting with O'Connor and Myumi Moriyma, a member of Japan's parliament and one of the highest-ranking women in Japanese politics.

"I had heard a rumor that the mayor was planning a trip to Japan and thought I could be of assistance," says Clemens, who acts as a liaison between Japanese and American business and political interests. "I literally made 16 phone calls to her office, and I got absolutely no response. Every time I called, people expressed interest and said they'd call back, but over a two-week period of time, I didn't get any phone calls back."

The day before Moriyma was scheduled to arrive in San Diego, says Clemens, O'Connor's office finally contacted him and asked for a last-minute meeting, which he was able to arrange. When the delegation arrived in the mayor's office, Clemens says they experienced another surprise. "They whisked Mrs. Moriyma into the inner office where the mayor was and left everybody else out there just waiting and sitting. It was a pretty crazy way to treat such important people."

Other sources named by Licher as O'Connor critics decline to go on the record, but they tell similar tales. One involves the mayor of Yokohama, allegedly snubbed by

CITY LIGHTS

O'Connor, who refused to see him when he came for a visit to San Diego about a year ago. When O'Connor subsequently visited the mayor's office in Yokohama, the old mayor had since retired, but staff members there were still talking about the shabby treatment they had received in San Diego. "They were burned to a crisp," says one source. "The lady has no class."

Another member of the local business community who is closely involved in efforts to stimulate new foreign investment here says that delegations of visiting Japanese business executives are now routinely dismissed away from the mayor's office. "Once burned twice shy is the cliché that would apply. We don't take Japanese visitors over there anymore."

The same source claims that O'Connor spurned the advice of experts on Japan assembled by Councilman Bruce Henderson, a

lawyer who once did business in the Orient. "Henderson and a few others tried to put together an advisory panel for her before her Japan trip, but she did not meet with them. She in effect discovered for her own, unintended the wheel, and came back and announced to the business community all these wonderful opportunities in Japan."

O'Connor's office did not return repeated telephone calls seeking her opinion of events, but someone who accompanied her to Japan denied Licher's assertion that the mayor had canceled appointments with the Japanese executives. And according to a spokesman for Henderson, the mayor did accept his panel's most important advice, that she pay a visit to Yokohama. "They are our sister city," Henderson said. ■

LET THEM EAT CASH

(Continued from page 5)
When they get some extra money, they use it for cars or shoes."

Phyllis Fabre runs an emergency food service for Episcopical Church at St. Mary's by the Sea in Imperial Beach. She also reports three times more people coming to the center for food since the cash-out system began in September. "A lot of them are coming in with liquor on their breath," she said. "I tell them, 'If you have money to buy liquor, you can buy food too,' and I turn them away. Same with cigarettes. If they have money for smoking, they should have money for food."

These two food banks are part of a county-wide network of 38

organizations that get emergency food from the San Diego Food Bank. Many of these agencies have experienced a "dramatic increase" in people running out of food since the new system began, said Patricia Leslie, spokeswoman for the San Diego Food Bank. Leslie estimates her agency has given away about 1.1 million pounds of food since September, a 15 percent increase over a similar period last year. In October, demand for food at the center doubled from the previous month.

Because the cash is easier to use than stamps, some critics, such as David Siper at the Food Research and Action Center in Washington, D.C., suggested this would encourage more people to apply for the stamps. The numbers seem to bear them out. County records show a 22 percent increase this year in the number of families with

active food stamp cases. Richard Jacobson, director of the county's Department of Social Services, said the increase in emergency food requests and its the food stamp case load is not related to the switch from coupons to cash. Jacobson had the blame on a faltering economy and said requests for public assistance have also increased in other programs such as Medi-Cal. The federal government is studying the cash-out system and will report its findings sometime this year.

Metz's Parker agreed that not all of the increase can be attributed to the pilot program. But he has doubts about cash-out. "If you're asking me is it a good move for the immediate future to save the county money, I'd say it is. But if the question is, is it a good move for the long-term needs of the people, I'd say no." ■

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
If I stood in my back yard and went "woof, arf, bark" for hours on end, I'm sure I'd eventually get laryngitis, so why doesn't my neighbor's dog?

Tom Miller
San Diego

Dear Matthew Alice:
I am working at home and need quiet. But the neighbor's dogs are barking from behind a high fence very loudly and continuously for 16 hours. Especially they are raging when the owner is out, which happens often and for several days in a row. Is there a way to deal with this problem? Help me!

Unhappy
San Diego

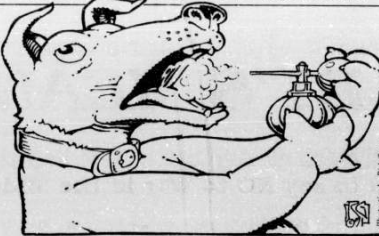


Illustration by Rick Gerry

In the Matthew Alice Perfect World (plus is now on the drawing board), we w/o license dogs, we'll license dog owners. If they can't pass our little exam, they can't be granted the privilege of caring for a pet. Behind every misbehaving canine is a housebound owner. While I get on the soapbox, you test your pooch IQ. True or false...

1. Dogs are most content when they're locked in the yard, panting the fence hour after hour, day and night, enjoying the solitude.

False-ismms. Dogs are instinctively curious, sociable animals. Companionship and stimulation are basic canine needs. A dog confined to a fenced yard, unable to romp around with people and animals that may pass by, and cut off from any kind of socializing is a stressed-out dog and potentially a chronic barker (and biter, if it's chained to a fixed spot). All that yelping and racket doesn't get rid of a dog's frustrations, it's just a symptom of those frustrations.

2. Barking may bother the neighbors, but it doesn't hurt the dog.

It-say, kibbibrain. According to local canine-behavior expert Dennis "Dr. Dog" Fenko, who's been trying to talk some sense into us dog owners for the past 30 years, recent research shows that chronic barkers exhibit damaged immune systems and are more

likely to die prematurely from simple illnesses than are non-barkers. Just as stress damages humans, it damages dogs.

One ailment dogs don't usually suffer from is laryngitis. That's because a bark isn't like speech, it's more like a trained singer's vocalizing. Muscles of the chest and diaphragm force air between the vocal cords, and the sound isn't modulated in the dog's throat. No strain on the larynx — no laryngitis.

3. A veterinarian can "de-bark" a chronic barker, which would solve everybody's problem.

Answer "true" to this one, and you're banned from pet ownership for all time. Clipping a dog's vocal cords removes the stress for humans but not for the dog, of course, since chronic barking is just a symptom of stress. Some vets now refuse to perform this surgery because it only covers up the dog's real problem.

4. If you're not around to supervise your dog, the best place to keep it is inside your house.

Absolutely true. Inside, a dog is surrounded by familiar things that smell like its owner. From the dog's point of view, that's

almost as good as having its owner there. (Ever wonder why your pooch loves the laundry hamper? If it can't have you around, your socks and underwear are the next best things.)

A dog that barks when left alone outside is likely to stop if it's kept indoors when you're not at home. A companion pet (not necessarily another dog) is a good idea, and lots of dog toys, and you can turn on a radio or TV to duplicate sounds the dog is used to hearing when someone is home.

Whatever you do, don't leave a dog in a room or behind a fence that doesn't allow it to see outside. This just increases its frustration and stress. Bathrooms and garages are not good kennels.

5. If you work 16 hours a day and travel a lot, you should buy a great big dog to guard your property.

Odds are the dog will be so thrilled when a thief appears (finally!) someone to play with! that it will lick his hand, lead him straight to the stereo, and help him load your speakers into the car. Anyone regularly away from home 16 hours a day needs a burglar alarm and goldfish, not a dog. No dog can stay in a house that long without needing to relieve itself in the yard. And a dog left alone

outside for 16 hours a day could turn into a depressed and frustrated barker. Even if it doesn't bark, it's still a stressed animal.

Owning a dog is not like owning a video game that you can play with when you feel like it and ignore when you have better things to do. According to Fenko, dogs have the curiosity, energy, and intelligence of a six- or seven-year-old child and need the same stimulation and companionship to live a healthy, happy life.

6. It's my dog, it's my yard, and there's nothing the neighbors can do if they don't like the barking.

Think again. The owner of a barking dog is violating county and municipal noise-abatement codes, and neighbors do have rights. So, Mr. Unhappy, talk to other neighbors (they're undoubtedly bothered too) and then approach the owner directly to try to work things out in a friendly way. The owner may not even know the dogs are a nuisance. When the owner learns that the barking is harming the dogs too, he or she may be only too happy to resolve the situation.

If that doesn't work, you and the other neighbors should each file noise complaint forms with the City of San Diego. These are available at any branch of the city public library. The noise-abatement office will notify the dog owner and set in motion a process of arbitration hearings that can end with a judge forcing the owner to get rid of the dogs if he or she won't cooperate voluntarily. Other local cities have similar procedures, and people living in unincorporated areas can contact the county noise-abatement office (338-2095). Hope this makes '91 a better year for dogs and for people. □

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80863, San Diego, CA 92186-5863, or fax your questions to 231-6489.

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Along with a growing number of U.S. citizens, we recognize that our government's deployment of almost 400,000 troops to Saudi Arabia is a direct and immediate threat to world peace and a dangerously inappropriate response to Iraq's aggression in Kuwait. The current administration's reaction follows a pernicious pattern that has run from Vietnam to Grenada to Panama. Because the lives of hundreds of thousands — and perhaps millions — of U.S. and Arab citizens are at stake, and because many of us in San Diego have friends and loved ones in the military, the following people believe it is our community's obligation to insist that the administration of George Bush:

1. STOP THREATENING WAR.
2. BRING OUR TROOPS HOME, and
3. PERMIT THE UNITED NATIONS & CONCERNED MIDDLE EASTERN NATIONS TO NEGOTIATE A PEACEFUL RESOLUTION TO THE PRESENT HOSTILITIES.

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We urge all San Diegans to call or telegram George Bush and your Senators & Representatives demanding that the administration's belligerent actions cease immediately.

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- ◆ Call any Senator or Representative at (202) 224-3121 (for addresses & phone numbers of California legislators call the Registrar of Voters at (619) 694-3400).
- ◆ Members of the military who have ethical or religious objections to participating in a war of aggression can obtain information on legal alternatives by contacting the National Lawyers Guild, Military Law Task Force, (619) 233-1701.
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THE Wind Did It

Story by Bernard Cooper
Illustration by Charlie Powell

Just how my father died with Esther's descent into despair — and finally rage — I'm not certain, but I know my father well enough to speculate that he must have tickled her, crooned songs, made faces, regaled her with gifts, utterly mystified as to why his kindness and coaxing had no effect. His new wife was deaf to his entreaties. Her tempting figure was wrapped in blackness, her eyes extinguished. He interpreted Esther's condition as an affront, proof that his reserves of platitudes, his romantic machinations would come to nothing, proof that, in the end, the troubled life he tried to escape could not be painted or painted away.

His past washed back, and I rook with it.

More and more these days I keep my company. He'll drive us to Art's Prime Rib, his favorite restaurant, and always we seem to head toward the sun. The vision are no help, a glare, intense and tropical, saturates his Cadillac, and there, at the end of the street, the summer sun consumes the horizon, branding hot spots on the Caddy's hood. I've never told him that! I read the article about his divorce — suit in the Herald Examiner. His claims against Esther must have struck the reporter as sufficiently preposterous to warrant space under Local News. The headline read, "One for the Three Bears: Suit Filed in Bed Night Fight." The copy spared no details. At home Edward S. Cooper's wife didn't take kindly to his decision to write for the night in her bedroom, according to a 1920 lawsuit Cooper filed against Mrs. Cooper petitioner in fact. Cooper said his wife, Esther Williams Cooper, beatified a 22-inch black parrot, hid his Reynolds and managed that he got out. As a result, Cooper's suit contends the attorney advised "severe shock" — severe pain in the right ear... is in fear of becoming kindly dead, thereby losing his right to earn his livelihood as a writer. He also suffered a great injury and a lot under his left eye. According to the superior court, the lawsuit took place on July 3, when Mrs. Cooper found her 18-year-old husband slumped in her bedroom at their Hollywood home. The Coopers had stayed separate bedrooms since May 1919, the suit said.

I offer the above excerpt not as evidence of the humiliation my father no doubt endured when this

article appeared, nor as a way of substantiating events that might otherwise seem exaggerated or literary affect; rather, I offer it so that one might better understand how, as father and I drove to dinner, my secret knowledge of the man, acquired in the years, hanks between us like a crystal chandelier, swooning and clinging, coupling with refractive.

My father's history can be divided into three distinct phases. During my boyhood and his marriage to my mother until her death, my father was a man wracked by an excess of energy. He never seemed to sleep. His was not the insomnia that results in indolence, haze beneath the eyes, stifled passions. When he was awake he was *active awake*, jumping as the slightest noise. No exertion, regardless how backbreaking, could exhaust him completely. On Sundays, he gardened our yard till sunset, unshaven and glistened with sweat. Nights were devoted to pacing a record of his aimless trails and quick pivots crushed into the carpet. He brought work home from his office by the armload, totaling stacks of dictations, dog-eared files. He ate in nervous rages, sparring about and gulping, his face flushed, the wins mother and I would balk at his fervor, our own forbears from him. He was fit to burst.

His energy was not unrequited, characterized by abandon, buoyancy, boyishness. The blood that once he barged through his heart had somehow turned to helium. On my way home from work one day, I saw my father's Cadillac parked in the lot of the local florist, and I pictured him offering blossoms to Esther, beaming above a prodigious bouquet. Apart from flowers and his dance to Muzak, let the following list of 'do': "I stand for this phase of my father's life: a cassette of Tony Bennett's greatest hits, a pair of Sergio Valenti jeans with gold piping, a cherrywood bed in which were kept the corke bed covered from bottles of champagne. The third and current phase began after he made the *Herald*. It is the most astonishing of all. Yes, he is lonely, remorseful, baffled at death in his illustrious bed. Strangely though, he is never despondent, but talking, gentle, lampshaded by troubles. Without warning or preamble, without so much as clearing his throat, he'll launch into some dry, glib, jest of which is comparison, comparison for his own brother said: See that dog food billboard? Well, once my brother and I had a

dog, a schauzauer Brown, Sammy or something...

That's it, boychik. I was just thinking. I was just looking back.

Driving to dinner with my father like entering a chamber in which there and now collide and coalesce, the narrative equivalent of haster rising slightly every time I've caught myself more than once gazing out the car window, engaged in thoughts that vacillate between the present and the past, ending finally in pleasant limbo between the two. I've also noticed that my father and I are starting to look and sound alike. Our voices share a Semitic inflection, each bit of banter rising slightly every sentence becoming a question. Should we pass some lunatic, wallpaper floored with blue flowers — which no doubt instantly my father's insomnia. And that paperback book, with its tales of the ancients playing handball, inventing calendars, climbing the

center of a double bed. The room was suffused with blue light. It was dusk or dawn, I didn't know. On the dresser, statues of Moses and Jesus oversee our assignment. I stretched his shoulder: My father awakes. "Dad," I whispered, "are we getting older?" "Here," he said, lifting the blanket. "Here," he said, patting the bed.

Machi Picchu
Since his divorce from Esther, my father has read *Secrets of the Maya* five times. The paperback lies like a bible on his nightstand. I've yet to ask him how his obsession with the Maya began, but my rare ventures into his bedroom during the past year have yielded a theory. Esther redecorated the room in a vivid color palette — orange alight, purple lamp shades, wallpaper floored with blue flowers — which no doubt instantly my father's insomnia. And that paperback book, with its tales of the ancients playing handball, inventing calendars, climbing the

they made contributions to the societies of today like X-ray?" "X-ray." "Yeah, well, not X-ray. But they carved stone pictures of people's insides. Pregnant women and where their babies would be, or just your average Mayas with lungs and livers. Now I'm not saying that these were actual X-rays as we know them, but you have to start somewhere, right? I mean, how'd they think of these things? Shirley MacLaine, the actress, the one who wrote that book *The* something..."

"Out on a Limb"
My father snags his fingers. "Lamb, that's it. Anyway, she thinks the Maya and Aztec and Incas were advanced people from another planet. I'm not saying I believe her, see, but it is food for thought. Boychik," he adds, plucking a radish from a bowl of ice. "The world is full of unanswered questions."

The waiter appears with our salads. He dangles a pepper mill over the table. My father waves it away.
"Silence punctuated by the crunch of lettuce."
"Hey, he starts. 'How'd you like to visit Machi Picchu with me?'" "Machi Picchu?" "What'd ya say we go there. Together!" My father leans forward, his expression so sincere his veins so plaintive, I think he might try to kiss me. "The Lost City," he says. His moist eyes catch the candlelight.

I can't answer my father immediately. I'm dizzy with mountain peaks, black and green, slung high and fixed close to the air so that it muffles sound. Even parrots avoid this height. My father sits on a crumbling wall, hunching his knees and breathing hard. "Oh, he hears." "Yes, actually, here. Give the donkeys something to drink."

The steam from a mound of mashed potatoes casts me out of my fantasies. As tempting as his offers moments, as much as I approach my desire to be, for the first time, his loyal son, I've never taken a troupe with my father and I attempt one now might jeopardize the intimacy we recently achieved. "Nice that you asked, Dad. But I really can't afford it."
"I'm a class." "Summer then." "I teach in the summer too." "O.K.," he says. He turns up his glasses. (continued on page 12)

Burning at the center of our discourse like the sun is the one subject we never miss, the subject that dwarfs and outbines all the others: the state of our health. We carefully monitor every ache and crimp and itch. We talk about our blocked sinuses, fallen arches, ingrown hairs.

at the base of my throats. Maybe it's the blating sun that accentuates the trade we share. In those moments when we're nothing left to talk about. I imagine that my father and I, heat-baked, squinting, will ride together to the end of the earth, the car careening toward the center of the sun, our lives ignited in a sudden conflagration.

I had a dream about my father. I dreamed I talk his divorce from Esther after his loneliness became clear to me, after he'd begun to tell meandering stories, after we'd shared a few dinners together, after I'd begun to recognize the ways in which we're alike. I came to him in his bedroom. He was sleeping in

Sleeping With My Father

My father glances at an airplane in the distance and tells me this story as he drives down the street. "Remember when Mrs. King lived next door? Well, she used to come as a chaperone for *The Dating Game*, and one day a couple went a trip to Israel and she went with them. 'TWA I think it was. And she told me that the stewardess was the flight a

stewardess comes over to where the three of them are sitting and asks would they move back a few rows. So they do, kind of confused, and then those loafers in uniform come out of the cockpit, diamond seats, set up machine guns, and aim them out the windows. Mrs. King — remember how nice she was — anyway, she got very upset. Who would? And she says to the stewardess, she says, 'Dear,

level with me. What's with the ammo?' and the stewardess says, 'Just a precautionary measure. Terrorists. You know... We've never had cases in five.'

"Did I, I ask, 'did you believe her?'" "Tell me, Mr. Skeptic," he says, lifting both hands from the steering wheel in order to thrust his shoulders, "why would a stewardess lie?"

"No, I mean, 'Did you believe Mrs. King?'" My father blinks, remains silent. He adjusts his glasses, the broken stem held together by a dot of electrical tape. His white hair gleams with Bystram. "Look, Pop," I say, "if the windows of the airplane were open, all the passengers, Mrs. King included, would be sucked into the atmosphere. Proof, gone." "Yeah, yeah. Maybe you have a point. It's a good story though." He flicks a switch marked AIR, and in seconds the inside of the car is arctic. "I don't know why I brought it up," he says. "I was just thinking. I was just looking back." For nearly a year, my father has been divorced from his second wife, Esther, a black elementary-school teacher and devout Catholic. He wears his divorce like a set to retrieve her possessions from his house, the Spanish house in which I grew up, its walls and vestibule still crowded with their combined religious artifacts: his statuette of Moses in windowless robes, housing the Ten Commandments; her oil painting of Jesus gazing heavenward, piouss, pale. Crosses and stars of David vie for attention in every corner. These, combined with heavy Mediterranean furniture, give his house an inequitable air. During his three-year marriage to Esther, my father and I rarely saw each other. In an attempt to

"turned over a new leaf," as he so often put it, he summarily jettisoned from his life those people and things that bound him to the past: my mother's jewelry should made no provision for it in her will — was pawned; the house was repainted a pale chateauise with chocolate trim Mrs. King would have been appalled; and as for me, his 35-year-old baby, I was, so to speak, tossed out with the bath water. Once, though, I ran into him at the supermarket, his "new leaf" manifest in a little dance I saw him do down the aisle: he swayed in rhythm behind the cart as he grabbed a cinnamon coffee cake, tubes of juice, bags of Esther's favorite candy, Muzak humming into the air from some lofty, mysterious source — a ceiling of the shelves, it didn't matter. Dad was entranced in the dance, his burdens flung from his aging body.

These middle days were numbered, however. Unlike my father, Esther brought with her to the marriage the full force of her past, a hidden past that included bouts of depression, a melancholy undiminished by regimens of exercise or psychiatric drugs. She spent weeks languishing in bed, mute and inconspicuous, her jaw clenched, the shades drawn.

During his three-year marriage to Esther, my father and I rarely saw each other. In an attempt to

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San Diego Reader January 10, 1991

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Wind

Continued from page 111

hearing aid and flinches at its high-pitched whistle. "You can't say I didn't try."

"I ought to get rid of this place," my father says when we return from dinner. He fumbles for the key to the door. "It's too damn big for one person!" Behind us is the driveway, the Cadillac ticks as the engine cools. "Dad," Dad sings when he finds the right key.

There are in my life a small number of sensations that never seem to vary or diminish: a sudden chill at the sight of blood, numbness in the legs induced by heights. To these may be added the sensation of entering my father's house, the odors layered and playing like music: a counterpoint of plastic and wood, a musty undertone coming from the rug, my father's kimonos elsewhere resounding within the walls.

I follow my father as he moves through the room and flicks on the lights. "I need all this!" he asks, pointing with both arms around the large living room. We sit opposite each other on identical velvet couches. I drag and investigate the objects crowded on the coffee table: a souvenir brochure from John F. Kennedy's inauguration, a book of paintings by Norman Rockwell, an album with photos of my father and father-in-law.

"What is this microchip?" Who are the Mormon Tabernacle Choir? What is penicillin? From the center of my eye, through the sliding window, I see the jostled tops of trees, the quivering peaks of the Hollywood Hills, faint stars winking in the sky. My father continues to work down my spine, calling questions into the night.

"Mama," my father remains mesmerized for what seems like minutes, his body perfectly still, eyes fixed on some distant point. Dust motes drift through the air between us. Finally his gaze meets mine. "I'm stuffed," he says, patting his stomach. "How 'bout IV?"

We lumber upstairs to his bedroom, where my father keeps a wide-screen Zenith. He opens a window, settles into a recliner and fiddles with the remote control. I sit near his feet. On Jeopardy, Alex Trebek, the game show's host, is reminding the three contestants that they will be shown answers and must phrase their response in the form of a question.

"Jeez, this game is tough," my father says. "I hardly ever get one right!" He has strapped an electric massager to his hand. It begins to buzz. He touches his vibrating hand to my head. I shiver and arch my back against his knees. My father rubs his fingers through my hair, presses my scalp until everything trembles — the people on the screen, the table and ottoman flanking the set, the flowers flocked on the wall. My glasses slowly slide down my nose. Colors are jolted from the edges of colors. The room hums and otherworldly. I worry I may lose control, begin to whimper or weep with pleasure.

"What an enthusiasm!" screams my father. "Who was Woodrow Wilson?" He traces concentric circles on my temples, squeezes the nape of my neck. My ears are hot, my shoulders succumb to gravity. "What is a microchip? Who are the Mormon Tabernacle Choir?"

"Mama," he mutters. He staves over my head and out the bay window. Twilight bathes his upturned face, accentuates lines and shadows. "Honey, mama, he continues, without looking at me.

Father as Foucault
"No," says my father. "It wasn't

my appendix." He changes lanes without looking.
"Kidney stones?" I ask. "Call bladder?"
"For the life of me," says my father, shaking his forehead. "I can't remember what they took out of me."

For years, on the advice of nutritionist Adele Davis, she plied my father and me with gallons of milk for healthy marrow. My mother was inconsolable when she heard that Adele Davis had died from bone cancer.

of me. Whatever the hell it was, Bernard, I've felt a lot better these past few months." The Caddy's electric windows whirl down. My father's baggy Hawaiian shirt flutters in the breeze.
"Have you lost weight, Dad?" My father tries to look at his torso. "Maybe a little," he says. "The food the maid cooks is pretty bad. She cleans up beautiful though. I've still got to lose more. Doctor's orders."
Burning at the center of our discourse like the sun is the one subject we never miss, the subject that dwells and outshines all the others: the state of our health. We carefully monitor every ache and cramp and itch. We talk about our blocked sinuses, fallen arches, ingrown hairs.
"Look at this red thing on my wrist," my father says at a stop light. "Oh, that's just a cherry

angina."
"A what?"
"Like a mole. But red. It's nothing."
"How do you...?"
"It's a sign of a coronary artery of Medical Terms. I'll get you a copy."

bell pepper. When she read that Jewish folk wisdom was confirmed by doctors who noted that chicken broth did, in fact, help cure colds, she had the leather butcher deliver a trio of plucked and pale fowl. For years, on the advice of nutritionist Adele Davis, she plied my father and me with gallons of milk for healthy marrow. My mother was inconsolable when she heard that Adele Davis had died from bone cancer. She didn't mourn the woman herself. Rather, my mother mourned the hope that somewhere among the pages of her books was hidden the secret of sustenance, the key to our longevity.

All my relatives, to varying degrees, were preoccupied with physical well-being. Even as a child, when my parents played bridge with Aunt Flo and Uncle Sid, I'd be curled on the living room couch, surfacing from a mild sleep to hear their, whatever the strange words I sensed meant something bad about the body — silver, lambswool, contract. The mention of these afflictions was followed by Father clicking his tongue.

"You've got to live for today," he'd say.
"Live for today," echoed my aunt. "You just never know." "In the meantime," said Mother, shuffling the cards, "you have to live right."
"Sid knooled on the wooden table. "Now that's a fact."
In those dim, sweet, preconscious days, mortality was still remote, a rumor overheard from the province of adults. And as much as my father feared growing old — "Look at these gray hairs,

and my appendix." He changes lanes without looking.
"Kidney stones?" I ask. "Call bladder?"
"For the life of me," says my father, shaking his forehead. "I can't remember what they took out of me."

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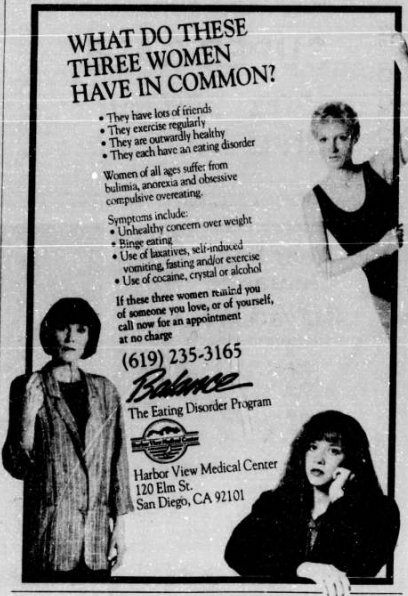
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L.L. They're a different texture altogether" — I believed that he was exempt from time, that his feet would never escalate, his wrinkles never deepen.

"At Cedars," grows my father as we pull into the parking lot. "They make me wait an hour and a half for my blood pressure medicine. Jeez, it makes me so mad I think I might get a heart attack right there. What's the stuff that you take, boychik?"

"As we walk into Art's and wait to be seated for an early dinner, I tell my father about hydrochlorothiazide, proud that I can pronounce it, proud, even, that the pressure of our blood

unites us. Swept up in a mood of camaraderie, of confidentiality, a mood intensified by the dim lighting, red walls, eclairs revolving in the pastry case. I share with my father the story of how, when I first took hydrochlorothiazide, I had a dream — my doctor warned me it might affect my dreams — in which I was led glucose intravenously while being rolled down an alley on a gurney by a dozen identical Amasim women on roller skates who wore zebra-skin bikinis and told me they were taking me for an audience with their leader, a blind Las Vegas lounge singer, his pompadour oily and black.

My father is silent. He looks away. I panic that my story was inappropriate, that my father considers strange dreams a sign of instability that I've made a fool of myself and put a dent in our burgeoning relationship.

"Dad," I say blushing, "that drug is really strong. The doctor said..."
"Prostate," shouts my father. The while being rolled down an alley on a gurney by a dozen identical Amasim women on roller skates who wore zebra-skin bikinis and told me they were taking me for an audience with their leader, a blind Las Vegas lounge singer, his pompadour oily and black.

It's still 80 degrees out when we

get back to my father's house. "How 'bout a martini?" he says. "I'll get the scuba gear. Ha ha."

"I don't have my trunks with me."

"So wear your underpants!" "Only if you do too." My father and I stand beside one another in boxer shorts, our toes hanging over the rim of the pool. Fine needles float on the surface of the water. A drowning bee falls in circles.

There has been, these summer

evenings, a clear, incomparable cast of light, the air dry and slightly golden. It laves my father's pale body, and he takes on that subtle strain of gold. Without his glasses, he cranes his face forward, eyes shining. The white hair on his chest and arms flows a profusion of tangled shadows. He belly protrudes like a little... His knees are chapped and the skin is loose. His feet bear the ribbed impression of his socks.

(continued on page 14)

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Wind

(continued from page 13)

"When you were just a baby," he says, gazing into the water, "you and your room and I were out here, and the and I were taking, and we turned around and you were gone. Then mother pointed at the pool. I swear you were down there, right on the bottom, blowing out bubbles, not crying or kicking, just looking up. Boy, was I scared, and I dove in and got you." My father looks at me. He puts his hand on my shoulder. "I don't suppose you remember that."

"No," I say as he shows me in the pool. When I resurface, I see my father, arms outstretched, falling toward me, a look of blind abandon on his face. He hits the churning waves with a smack and springs up flinging water from his arms. He makes mother boat noises and plops his fat across the table. He does an awkward handstand, skimming his head through the air, hair matted to calves. I'm in the deep end, treading water. "Look," he yells, turning profile. He ducks himself under, emerges with his cheeks full. He holds out his arms, hands bent back at a graceful angle, fingers splayed. A thin, silver jet of water shoots from the space between his two front teeth. It arches a yard in front of him, splatters and chatters away. "What am I?" he shouts, laughing and splashing. A fountain, I say, amazed.

Horrendous (Lessons in Pleasure and Pain) I learned from my father that pleasure can merge with pain. The catalyst for my new knowledge was horrendous. Dad usually consumed it with Mother's bottled

beef or gefilte fish, but in this instance, he was taking it directly from a condiment jar, with a tiny silver spoon. My father and I were squeezed into the breakfast nook, waiting for dinner, empty plates before us. The sun was going down. I looked out the kitchen window and tried to see the night happen. I must have worn the distant expression I was known for as a child. Even mother's patterning—ribbiting, brisquet, lifting lids—couldn't disrupt my concentration. I'm not sure when my hungry father inserted the spoon in his mouth. All I recall is the guttural noise, low at first, as though it came from outside the house, tagging me from my reserve. But the groan was deep in my father's throat, growing in volume, borne on the air, resounding in the room. And then I saw the silver spoon as he slid it out of his mouth.

My father knocked on his head with his fist, whined like a whiffle, fanned his face. My father shuddered and pounded the table. His eyes were wide and red and wet from the sting of spice, the heat of the roast. He gulped water to no avail. He sucked ice but that was futile. He tied his head from side to side. Cartilage cracked. He dunked himself under, emerged with his cheeks full. He holds out his arms, hands bent back at a graceful angle, fingers splayed. A thin, silver jet of water shoots from the space between his two front teeth. It arches a yard in front of him, splatters and chatters away. "What am I?" he shouts, laughing and splashing. A fountain, I say, amazed.

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followed several occurrences, including Father's first. He demonstrated the principle of pleasure, hand in hand with pain. The first involved the wonderful Georgian George. My father was a devout fan. Seated in a wing chair, three feet away from our blood TV, he jumped up when George was victorious, cursed when George

His belly protrudes like a little boy's. His knees are chapped and the skin is loose. His feet bear the ribbed impression of his socks.

was primed to the mat. If you watched my father on those Saturday nights, you'd think it was he who was being rummaged. He grabbed his throat during every half Nelson, rolled with the blows when counters were struck. He didn't, for a minute, believe that the competition was real. He knew that Georgian George—who wore a purple cape into the ring and primed his long, bleached hair—was coached to brag and flex and strut. And yet Father flinched and covered his eyes, sending in vicarious pain while his shoulders shook with laughter.

except for a snap of static when I touched the wicker-on wicker banister. Through his father he gives express instructions that my father avoid spicy foods, he sometimes smokes a dollop of horseradish. It may be the meager quantity that modifies his reaction. He may feel self-conscious at Al's Prime Rib,

shame that he worked his mouth to talk about. No sound came out. "You're fine," I said. In the back seat of my car, headed for the emergency room—that's when the fall hurt flooded his stomach. He clutched himself and called for help. I could see him in the rear-view mirror, contorted and shivering with sweat. Later, after Dr. Henley diagnosed kidney stones, my father was tucked beneath a blanket and given a dose of Demerol. Together in a madhouse room—folding walls of gathered fabric—I held his hand, though I doubt he knew Fluorescent light splattered down like snow. His forehead grew cool. He tested words and shivered. His swimming load and dry. "Like having a baby I couldn't bear..." and then he stared at the soundproof ceiling, the hundred holes like inverse stars. His muscles uncoiled and he breathed in relief. The pain that was building inside him became a portal my father stepped through.

As for pleasure, my father finds it these days in a prank, something he saw long ago in a movie, a prank he pulls when we dine together, a prank he never tires of; it makes him feel shy and quick and clever, proved he can make me break into laughter. Sylvie, the 60-year-old housewife at Al's—a living mask of stiff hair, penciled eyebrows, crimson lips—grabs two Leathem's menus as soon as she sees us coming. From behind a mahogany partition, Sylvie emerges in a knitted dress—painted on, my father says—pink pastel with angora cuffs. "Boy,

the cook, pivoting on a high heel, swinging her hips, walk this way!" And my father takes her literally, sinks behind her with tiny steps, head thrown back, his hands.

The Wind Did It *Arampy flickers on the wide-screen Zenith. The sound is down. My father is packing clothes for Samoa. Gauzy shirts, white trousers, plaid shorts. Using a method as complex as organ, he folds them into compact squares and pads them into the suitcase, lying open on his bed. He moves with great deliberation, standing back to look at what's packed as though he were painting a picture. He fills a shaving kit with*

an ambassador. I was his lawyer back when you were eight. Remember, we took him to Disneyland? You didn't want to walk next to him because he wore mouse ears and a sarong. He laughed at everything—and I mean everything—and you told Mother he made you scared? "How long's it been since you've seen him?" "Jeez, 20 or something years. The last time I saw him was at a barbecue we had for him here. He drove women wild. The guy was 50, at least, and fat. He roasted an

mosquito repellent and suntan oil, and then he adds—hat in case—Eaton's, cough drops, Band-Aids, Gas-X, Salsalid, and nasal spray. I'm sprawled on my back in the middle of the room, picking at strands of plaid carpet, wishing I hadn't eaten the chives. But my father wanted to celebrate, to say goodbye with something sweet, and besides, he loves to watch me eat, especially foods his doctor forbids. I lift my head and lean on my elbow. "Say his name one more time."

"Moby Fish, the High Talking Chief of Samoa."

"What's that mean, the High Talking part?" "He's like a spokesman sort of,

she'll tell me, 'I'm taking you too, We'll start our lives all over again. Wouldn't you love to live by the beach?' And often my father would disappear to Lancaster, Indio, Santa Rosa, away on business (he'd swear to my mother, returning with baskets of dried fruit, wrapped in yellow cellophane. So relentless was their need to escape that during days of the Santa Anas, I'd imagine my parents walking out the door, sleep in different rooms to the sea. "Ain't honey,"

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PERQUIL

Wind

(continued from page 15)
directions by the wind, carried like blossoms on hot air growing smaller and smaller.
"Samson," I say. "I can't believe you're really going."
My father flaps his wrinkled arms. "I'll have to fly there myself!"
We walk downstairs and out to my car. As we hug good-bye our glances hone. I promise him I'll watch his house, water plants, collect the mail. I'm nervous like I used to be when he'd assign me something big to do and I wanted

so badly to do it right I knew I'd do it wrong. Especially on Sundays when he gardened our yard, all grunts and curses and animal exertion. No mother and I would stay in the kitchen. She'd smoke a Lucky and stare into space while I colored at the breakfast table, keeping crayon within the lines. She seemed unaware of my father on those days, except that she'd wince when she heard his voice. Otherwise she was far away, tanning on a stretch of sand. Eventually Father would follow my name, demanding I get myself out of the house. I'd walk out the door and squint at the sun, waiting for instructions. The worst by far was calling the hose, a task he claimed

I could never do well, though he made me do it again and again. Heavy and green and recalcitrant, the hose would snake in the wrong direction and crouch with kinks I couldn't undo. When I was through it looked like a scabbie, and my father would swear and shake his head, glaring at me long and hard, and I felt like nothing but skin and sweat.

Back at my own house, lying in bed, I read and reread the notes I wrote about my father calls an "idiot list": how and where to turn on the sprinklers, deactivate his

burglar alarm. Moonlight sweeps through my bedroom windows. A breeze begins to rattle the leaves. The air turns dry, its particles changed. Later that night when I awake, a neighbor's laundry is blowing off the line, and his from trash cans clatter through the street. Sirens are whining far away. I toss and turn as if on a hot plate. Though my father has only been gone a few hours, I decide I'd better check his house.

I can spot chartruese a block away and dim windows covered with bars. I park in the driveway and sit a minute. (Thirty-two) thousand one hundred three —

the miles I've traveled in the past four years.
I don't bother to turn on the lights. I glide like a ghost from room to room, barely breathing, touching nothing. My heart is a wind chime spinning in my chest. The house is huge and solitary, all the furniture frosted with moonlight — couches, love seats, ottomans, wing chairs — big, sad, soft corrections. Outside, the wind

is tearing at the trees. Dogs bark in back yards.
Since Father left, my father has used his dining-room table as a makeshift desk, eating lunch while he sorts the mail. I stand transfixed by the table's contents. He's hoarded coupons he'll never use — Scotchgard, Lane Awe, Lady Clair — torn from the Sunday Times. A wilted brochure for a Memorex blender is open to the last page. Its outdated warranty recently signed. There's an advertisement for ginseng capsules. A flyer for a missing child. A note that simply says *See you soon, signed, Rose — like the flower.*
These bits of paper he's sorted

and stacked congeal into something definitive. Final, an immense conception about my father that makes the concepts I'd formed in the past seem feeble and inadequate. And just as the fragments combine and cohere — his erratic love of women and money, his tantrums and dancing and banging blood — our season of feasting on prime rib — just as it all becomes seamless, complete, a branch crashes and breaks his concentration. I hear the wind scour the house.

"How was the chief?" I ask my father on the way to Art's. The Santa Anas still toss the trees.
"Fat as ever," my father says.

"I've got slides to prove it. Samoan girls all over him like flies. I wish I could bottle that *aloha* secret."
"And the flight back, how was that?"
"Like a roller coaster at Coney Island. Thank God for Dramamine."
"Your plants?" I ask.
"Green as can be. But Bernard," he says, shifting in the seat, "something was wrong when I got

back home."
My breath catches and lifts my ribs.
"Nothing's missing. Everything is there. But the front door was wide open."
"Oh," I gasp. "I'm sure I closed it. I'm really not sure but I say it twice. My face is hot. I try to fashion some excuse. I brace myself for a reprimand."
"It was kind of strange," my father says, gazing ahead, perfectly calm. "The door to the house just open like that. Anyone could've walked right in. Leaves and sunlight pouring through. It was fresh inside and — I don't know. Maybe, boychik, the wind did it."

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Yellow Roses

I thought sun shone down on the quiet Mesa neighborhood that morning, and sky stretched serenely cloudless blue, though a now-checked child pedaled his red tricycle next to a neat margin of green, green grass, and I heard birding and smelled bacon frying and murmur of merriment, muffled years warm bread baking. I felt hunched under brutal images. I heaved unsteadily toward Jo and Lori Hella's house. I thought about how Channel 39 that week had broken into Ciendlo's inquiry into sperm bank mixups with Elizabeth Brederick's trial, how Brederick described her actions on the morning she pumped three shots into her ex-husband and his new wife. Brederick had spent the last year at Las Colinas. Her skin glowed bluish-white. "An albino pumpkin," the person watching with me said. Brederick's plump face so filled the television screen that her head appeared forced into the console, as if pressed down into a box too small to hold it (and her blond hair spread so lifelessly across her wide forehead, I found difficult to believe gossip I'd heard that fellow Las Colinas romance Karen Walkerling, "the notorious Rolides madam," acted as Brederick's hairdresser). Brederick typed her head to one side, smiled an enigmatic, crooked half-smile, showing teeth she testified she'd had fixed to make herself more attractive for the husband who would eventually

dump her. She spoke about her ex-husband in the present tense, as if he were alive. That same week I sat in a courtroom one floor below the hall where would be Brederick spectators fanned long lines. No one wanted to enter the room where six-foot-five-inch, USC pooned Alan Michael "Buzard" Stevens stood trial for killing 26-year-old Cynthia Lou McVey, a methamphetamine user with a history of prostitution (the autopsy showed seven times the methamphetamine dosage recommended for therapeutic use). The DA's office charged that 48-year-old ex-biker and right-watcher Stevens (whose criminal record dates from 1964) inveigled McVey into the Ford van (in which he lived) with offers of drugs, then hog-tied her with yellow rope, gagged her with dirty blue socks and mauling tape, beat her, and, ultimately, in "a fit of violent, sexual rage," choked her to death. Stevens's attorney, public defender Mitty Dunovic, contended that McVey willingly engaged with Stevens in a bizarre sexual game and died because her heart, damaged by a decade of speed abuse, gave out, and further that while evidence showed Stevens dumped McVey's body, evidence did not show Stevens killed her. McVey dropped out of school in the eighth grade. By her 16th birthday, she was addicted to meth. She married. Apparently in

self-defense, she shot and killed her husband. She married again. Her husband was alleged to have beaten her. November 27, 1988, McVey and a friend drove from Nevada (where McVey had been arrested for drug possession and theft) to Carlsbad. There they applied for dealing jobs at a card room, Ralph & Eddie's. McVey's friend got the job. McVey didn't. McVey stayed at Ralph & Eddie's drinking tequila sunrise. Shortly before midnight, McVey and her friend left. The friend went to another friend's house, and McVey, outfitted in black leather jacket, jeans, pink sweater, and high-heeled boots, took off in search of a new bar. On November 29, 1988, a motorist

strapped to urinate along Pala Terrace Road near the Pala Indian Reservation. He saw two bare feet, then discovered, hidden under a mattress pad, McVey's body. Court was not yet in session when I arrived. Stevens, his attorney and prosecution staff, and marshals in brown uniform were the only people present. Like Elizabeth Brederick, Stevens, who had been in custody for 18 months, had also taken on jailhouse palooze. His blanched, puffy flesh made me think of fangs swelling out of dank hollows. He whispered to a marshal: He needed to use the bathroom. I could hear his voice, hoarse. I saw blue teardrops

tattooed beneath his right eye (Stevens has 154 tattoos, including one that reads "Beloved Sharon," in memory of his son, dead 22 years ago; Sharon was two months old when he choked on his vomit and died.) Two marshals escorted Stevens out of the courtroom in body chains. As he plodded up the aisle, toward me, his huge, loose belly hanging — swaying — out over dark trousers held up with suspenders, I looked into his eye. Nothing. On the People's side, forensic photographs were pinned to an easel. The photographs showed McVey's naked body. From the second row, I could see that the autopsy black marked McVey's head hoarse. I saw blue teardrops

(continued on page 20)



Lori, age 3; Cynthia, age 4; Mark, age 5

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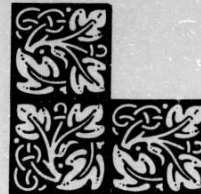
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YELLOW ROSES

(continued from page 18)

and some to that she appeared to be sweating a theatrical sacrifice. It was a cruel posture, without sentimental relief. I could see bruises around her neck. I could see rope wound round her wrists. Marshals returned Stevens to his chair. The chair creaked when he sat down. The judge returned his bench. The nine-man, three-woman jury absent, Dutovic moved to introduce testimony that could indicate that tape had been placed over McVey's mouth after, not before, her death. Dutovic suggested that tape and socks might have been used to stop post-mortem purge, blood and saliva that flow naturally from orifices after death. I stared at yellow notes whose tight bands fanned out from a table placed on a table below the judge's bench. Since June 1985, 43 women have been killed, their bodies disposed of in rural areas around San Diego County. Ursula Bussard Stevens' arrest a month after McVey's death, no one had been brought to trial for any of these murders (and only because detectives matched Stevens' fingerprints to prints found on tape that held in place the blue socks that may or may not have been placed in McVey's mouth to stop the post-mortem purge was Stevens apprehended). Of the 43 women, 28, like Cynthia Hill, were identified as prostitutes or drug users.

I was visiting the Helles because in February 1986, Lori Helles' older sister, Cynthia Lynn Maine, a prostitute, heroin addict, and PI, police informant, did not return to the University City apartment where she and her four-year-old son were staying with her mother. Twenty-six-year-old Maine had not come home before. During the early '80s, she'd worked the streets — car dance, mostly — to service her \$700-a-day drug habit and that of the man her family says turned her on to drugs. Off and on she cleaned up, didn't use. And Lori Helles believed Maine wasn't using immediately before her disappearance. "She looked good, looked clean, looked healthy, she didn't look like she was on drugs." Helles first learned her sister was missing when her mother called



Cynthia, age 10; Lori, age 9

80 San Diego Reader January 10, 1991

to say, Maine hadn't come home. Helles and her mother called Maine's friends. No one had seen her. They called John Fung, a policeman for whom Helles believed her sister had worked as a PI and with whom Maine was in love. Helles said that Fung was not helpful. Helles and her mother got in the car and drove up and down El Cajon Boulevard and University Avenue.

Six weeks after Maine vanished, her mother — Linda Coleman — was notified that Maine's car, registered in Coleman's name, had been abandoned in the parking lot of the El Torito restaurant in La Mesa. On the car seat, Coleman found her daughter's purse, her cigarettes — Virginia Slims — lighter, and a jacket with money in the pocket. Coleman and Helles repeatedly contacted police to ask about progress in locating Maine. Both claim police ignored their requests for help in finding Maine or gathering information about her disappearance. Almost three years passed. Then in late 1989, members of the Metropolitan Homicide Task Force, charged with finding the perpetrator, or perpetrator, in the killing of the 43 women, came to Mira Mesa to ask Helles about her sister's connection with murdered prostitute and PI Donna Gentile and Maine's possible friendships with San Diego policemen. Task force members told Helles her sister's telephone number had been written on a paper found in Gentile's belongings.

Gentile had given information against police officers that led to disciplinary actions against them. In June 1985, her beaten, naked body was uncovered east of Pine Hill on Sunset Highway. Her clothes were folded and attached step her belly. Rocks and gravel had been packed into her throat and mouth, perhaps as a means to sink Helles about her sister. She was married and had a baby. But it was hard to go from what she was to a normal lifestyle. Plus, it was just so dull. In that article, I had read that in 1984, the year Maine met John Fung, she had kept a diary. The diary had survived, and Lori Helles had it.

I had no particular interest in the police/prostitute story, was not surprised, not shocked that police use prostitutes as informants, that some police officers solicit prostitutes for sex. I had heard rumors that the recent investigation of possible police connection to the prostitute killings had no exception in complicated power struggles among the rich and famous: one powerful somebody wanted another powerful somebody shut up.

I was casting about. Of course I wanted to know what caused Cynthia Lynn McVey to climb into that Ford van, and what really happened to Cynthia Lynn Maine, and why Elizabeth Redner fired five shots, why Russell Stevens stuffed blue socks into McVey's mouth, or why this someone I tried to compare in my mind to someone who'd been down Donna Gentile's throat (and what did the rocks come from). I thought how excruciatingly painful the socks would be, showed just the mouth, teeth, a nostril, nostril. I hoped Donna Gentile was already dead when that happened. I know answers were not forthcoming. I would settle for something smaller, simpler: yellow roses for Cynthia

Lori Helles had been reported as saying in late September of this year to Union Square. "I think it's very possible police are involved in the prostitute killings, and I think a police officer killed my sister." She had also said about her sister, "She wasn't a life like mine. I was married and had a baby. But it was hard to go from what she was to a normal lifestyle. Plus, it was just so dull." In that article, I had read that in 1984, the year Maine met John Fung, she had kept a diary. The diary had survived, and Lori Helles had it.

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"Cindy was his first little girl, and he spoiled her and never spanked her and he did anything for her."



Cynthia, age 10

Lynn Maine; if you will, a witness. I believe we should not forget.

or Helles and I had agreed in a telephone conversation that we would talk primarily about her sister's life before her sister became an addict and prostitute. I had asked Lori to try to recall notes about Cindy's earlier life. Lori was hesitant to talk at all, then said perhaps it would be therapeutic, talking about it. Bright red bougainvillea grows across the fence that surrounds the Helles' patio. Thirty-year-old Lori, slender and willowy, looks taller than her five feet four inches when she opens the door and leads me into the tidy living room. She wears Bermuda shorts, a shirt. Her hair is carefully coiffed, her large green eyes made even larger by meticulous application of eye liner and shadow. There is something of the porcelain about Lori, and about her husband Jay, a square-jawed, stocky blond. He accuses himself, goes to check on the couple's five-week-old daughter, asleep in his bed-room. On a handsome, dustless wooden bookcase stands a silver-framed wedding photograph of Jay and Lori and nearby a second photograph taken in Alaska of Jay, Lori, and Lori's son on vacation. In an aquarium in which tropical fish swim and comfortable couches, upholstered in nubby beige fabric, sit out the room. Lori sits me on a sofa and takes a place across from me on a matching sofa. "That's a work of art," she says, her voice tremulous, "it would have been Cindy's birthday. She would just have turned 31."

Lori tells me, about Jay, that they knew one another in high school, that they have been married for a year and a half, that this is her second marriage, that her son by her first marriage, which lasted seven years, will be six in January, that he is in school right now and expected home at noon. I gather that Lori hopes I will be gone when her boy returns home or leave when he arrives. She says now, looking at me pleadingly, that remembering has not been easy, she recalls very little. The three Maine children — Mark, Cindy, and Lori — grew up in Clairmont. Their father was a policeman — a motorcycle cop. "He was strict," says Lori. "Perhaps because he was a cop. All his friends were cops. They would have a party and everyone there was cops. We grew up around a lot of police."

I was afraid of him because he had a real deep voice and he would yell a lot. Oh, I was afraid of him, I should say, Cindy and my dad were really close. She was his first little girl, and he spoiled her and never spanked her and he did anything for her. They were really, really close."

I say nothing — why refer to it — about the recent mention of her father in the Union Square. "My dad was a San Diego police officer from 1967 to 1973. I died in 1982 of a heart attack. After leaving the force, Maine was sentenced to 18 months in federal prison and

fined \$5,000 in 1979 for his role in a finance company scandal." While the children were in grade school, Kenneth and Linda Maine divorced. What year did the divorce take place? Lori's eyes narrow, her tongue goes to the corner of her mouth, she frowns. "My parents separated so many times, he moved out many times before they actually finally separated that is vague, but I believe Cindy was nine and I was eight. The divorce was hard on all of us. But it might have been harder on Cindy because she was so close with my dad."

Lori gazes down at her narrow, freckled hands living a life of their own in her lap. Eight or nine or ten, what did Cindy look like? "She had long, brown, straight hair, a round, round face. She was always terrifically happy. She was always kind of chubby. She was always the first one at the kitchen table. She'd hear the dishes rattle and she'd come running."

"We had these navy-blue matching outfits that had the little white collar and the tie and we put them on, and Cindy's was tight around the arms, and we had to cut the sleeves off so it would fit her."

Did the family eat dinner together? "Yes. We would all eat dinner at the table, and after dinner we would take baths and put our pajamas on. We'd watch *Lampy*, and *Tom Jones*, and *The Sonny and Cher Show*."

A particularly happy day from childhood that Lori remembers? "Just little stuff. That's what I remember. Little stuff." Perhaps an especially good Christmas? "They all were pretty good. All Christmas are good. Our family didn't have much money when we were growing up, so our room would buy in clothes for our Christmas. She would buy socks, and she would wrap one sock and then wrap the other sock, so we would feel like we had 400 presents. But in reality, most of them were clothes. But we had toys too. We always had a bunch of presents to open."

Children apart. Did she and Cindy? "Oh and I can't think of anything special we fought about. Cindy and I got along. I was exceptionally well, and Mark and I got along well. But Mark and Cindy would fight a lot."

Did she and Cindy share a room? "Yes, we did, until I was 12. Cindy wasn't organized. When she was done with her clothes, she would take them off and shove them under the bed. And I was always extremely organized and fussy, and my half of the room was always picked up. "Cindy had a little table that was in a closet, and we had a dresser in our closet, and she kept the rat cage on her side of the dresser, and one day she bought a new blouse and threw the blouse in the closet — brand new this blouse was — and the rat pulled the blouse into the cage and she chewed it all up and made itself a bed."

"It's kind of hard to remember back then. A lot of it I've tried to block out so it doesn't hurt as much. It's never just to try to forget about it."

I try to walk back into the room, studies his wife as a concerned nurse might. Out the window behind Lori, here are the bougainvilleas. The aquarium bubbles.

"We had a lot of pets when I was growing up," Lori replies, her hand flies to her face. She winces. "But you don't want to hear about pets? I do I say, and she continues all in a rush, talking about a Great Dane, then she brightens, says, "Cindy had him, and we had little funerals for them when they died."

Did Cindy like school? "Not really. Not many kids do. She didn't apply herself. She would have done better in school, but she was more into socializing than studying."

"She would walk in the room and was the center of attention and bubbly and laughing, and that might have been her way for covering up being insecure because she was fat. She was pretty chubby."

What did the family do for vacations? "Most of the time we went camping, to the desert, or we'd go to the beach. My mom worked part-time at a Winchell's donut shop, and so she'd get a big box of donut doughs and cinnamon rolls and we'd have those, an endless supply, at the beach. But we were camping probably like once a month. It was a big thing in our family, probably because it was inexpensive and it was fun."

"Once at the beach my parents wanted to go to play because they were playing cards, and we all went down to the beach. We were eight and nine and ten then, and we dug big holes, and I got in one hole and Cindy got in one hole, and then Mark bored us with sand. Then he went up to where our parents were to get them. He didn't come back and didn't come back. Cindy and I began to be afraid our parents and Mark weren't going to come and get us, and we began to think getting home was pretty stupid. Finally, Mark came back with my mom and dad, and they laughed and took pictures of us. It was an exciting adventure."



Lori Helles

"She actually had not been interested in or excited about drugs in high school. She would drink occasionally. My mom allowed us to drink in her house. She would say, 'Tell me what you

homework, she didn't even try. She barely graduated. In a newspaper article, my mom said Cindy graduated with straight A's, and I laughed because she could have if she had tried, but she didn't even open the books and read them. She barely passed."

Did Cindy use drugs in high school? "Cindy actually had not been interested in or excited about drugs in high school. She would drink occasionally. My mom allowed us to drink in her house. She would say, 'Tell me what you

don't want you to drink and drive? So we were allowed to get drunk at home and we did, we had our share. We would drink and we would throw up. But Cindy didn't drink heavily. Cindy filled in her last year. She wanted a little family. She always was that type. When she did get married, it wasn't her first husband. They didn't know each other that well."

Where did they meet? "Actually, no one has ever asked me that, but I often wonder why I don't want you to drink and drive? So we were allowed to get drunk at home and we did, we had our share. We would drink and we would throw up. But Cindy didn't drink heavily. Cindy filled in her last year. She wanted a little family. She always was that type. When she did get married, it wasn't her first husband. They didn't know each other that well."



Cynthia's high school graduation portrait

"A howling alley." "When was Cindy married? Where?" "In 1979. In the Catanan chapel. She wore a wedding dress my mother had worn in her wedding. The marriage lasted four, six months."

Certainly, I say, many people have asked Lori if she ever wonders why, born of the same parents, raised in the same home, she and her sister went on to live such different lives. "Actually, no one has ever asked me that, but I often wonder why I

don't want you to drink and drive? So we were allowed to get drunk at home and we did, we had our share. We would drink and we would throw up. But Cindy didn't drink heavily. Cindy filled in her last year. She wanted a little family. She always was that type. When she did get married, it wasn't her first husband. They didn't know each other that well."

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Yellow Roses

(Continued from page 21)

we turned out so different. But I knew all along we were different. Cindy always tried to help everybody. That sounds bad on my part, but if she went and bumped into two people and one was successful and the other a complete loser, she would make friends with the loser so she could help them. I am the opposite. If I had a choice, I would pick the successful person and try to go up with him rather than start at the bottom with the underdog. But Cindy would meet some loser and she'd say, 'I am gonna help this person,' and she would do it.

"Even as a child. She would give away her toys. The little girl down the street didn't have any shoes, so she gave her hers. It was a good quality she had, but a lot of times it doesn't get you anywhere either."

"When did Cindy start getting in trouble?"
"She didn't get in trouble until she was in her 20s. That's when she met this drug addict guy. Until that point, she was very good."

"Drug addict guy?"
In 1980, Lori explains, Cindy met Steve Smith, a tall, lanky, brown-eyed heroin user in his 30s. The night that Smith and Cindy met, Cindy discovered his addiction. "They were at my month house," says Lori, and Steve went into the bathroom. He didn't come out and didn't come out, and so Cindy knocked on the door. He didn't answer,

and she opened the door, and he was standing there and had a needle in his arm. She should have said, 'Get out of here, don't ever come back,' but she wanted to help him."

Soon after meeting Smith, Lori believes Cindy began to use drugs. "At that point in Cindy's life, I don't know if there was anything we could have done, because Cindy was the type. Oh, I met this guy and he's a junkie, and I'm going to help him. You can't change her mind. It would've been that way anyway."

"We didn't know she was into drugs for a long time because she hid it from the family. Also, for several years the loved kind of a normal life still, she had an apartment, worked as a waitress."

"After a while I began to suspect, because it was different between us, we weren't as close. When she was in the hospital having her son, she was in a separate room because she had hepatitis, and then I felt pretty sure she was using drugs, but we didn't know yet for sure. She hadn't confessed to it, and she never did actually say to my face, 'I am a drug addict.' It's just the kind of thing you know. But you don't come out and say, 'I know you are an addict, because I can see the tracks, and you're not the same, and you still owe me money.' It was more that she — Cindy — just look at you and doesn't say anything, but she knows you know."

"Then she and a friend of hers, a guy, told me that he would put in a sprinkler system in my yard. He wanted \$320 up front and promised me he'd have the sprinkler for me next week and have it put in. Well, nothing happened. No sprinkler system."

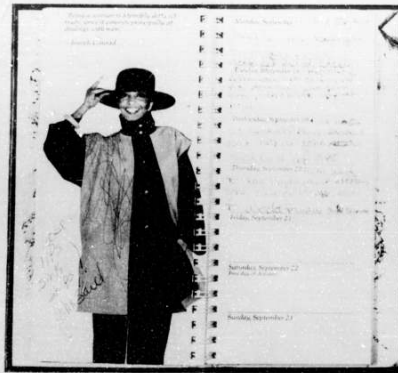


Cynthia 1985

"In 1983 when I bought my house, she moved in with us, just her and the baby. But she'd have Steve come over and visit, which I hated because I didn't like him.

It wasn't until about that year that things started getting bad. That was the year she sold all her stuff off."
"Cindy was a very honest kid,

and she wouldn't steal from anybody. After she began using, she would ask us to borrow money for her gas and light bill, and so I'd loan it to her and I'd never get



Cynthia's diary

the money, and when things like that kept piling up, I said, 'Something's wrong, this isn't like her.'"

"Then she and a friend of hers, a guy, told me that he would put in a sprinkler system in my yard. He wanted \$320 up front and promised me he'd have the sprinkler for me the next week and have it put in. So, great. I wrote him a check. We were stopped for bills at the time, and \$320 was a big investment for a

sprinkler system. Well, nothing happened. No sprinkler system. I called and called, and he wouldn't return my calls. So finally I called my mom and said, 'I am pretty sure Cindy has got a problem because she has just ripped me off for 300 bucks.'"

"That's really when I found out for sure Cindy was using. That was when she pretty much said, 'Yeah, I've got a problem.' So she was hooked by the time we realized she was an addict."

And she felt bad. She felt very bad, doing that to her family, ripping us off. She had been doing it to other people, but it's different when it's your family," Cindy was with Smith how long?"
"Forever."

"I don't think she ever left him. When she was working the streets and stuff, he would be in the car waiting down the street for her, he was always around, but he was waiting for his share of the

money. Sometimes he would turn himself in, check himself into jail. And I guess she would leave him at times, because whenever she would come home to try to straighten up, she would leave him. She knew Steve was bad for her."

"She would want to clean up, and Steve would say, 'Don't clean up. Steve didn't want her to get off of drugs because then he wouldn't get any. But he had a lot more control over it, or he would seem to. She would get strong and and want more and more and more, whereas he could just use the same amount for a long, long time.'"

"What did Cindy use?"
"She used a lot of things. They used heroin the most. But when they couldn't get that, they would do coke. They would do pain pills or get methadone. If she couldn't get drugs, she'd drink, to take the edge off."

"Was Lori shocked? That Cindy was using?"
"Oh, definitely, yes. For me, as a kid, Cindy was extremely afraid of shots. She hated needles. I had many memories when she was little, and she would always say, 'Oh, I am glad if I was instead of me, long!'"

"I don't think she ever left him. When she was working the streets and stuff, he would be in the car waiting down the street for her, he was always around, but he was waiting for his share of the

this guy's habit, and after a certain point you keep spending so much money on him, you're gonna think, 'Well, I want my share of it too.' That's what she did. So she started using. That's how she explained it to me. 'Why did you ever start?' I asked her. She said, 'I just got tired of him doing all the money.'"

Lori laughs. "She wanted her share."
"Serious again, Lori continues, "She didn't like doing it. She was sorry she ever started, but she had low willpower. When she was little she was always on a diet, and it wouldn't take much to get her to break her diet. Let's go get an ice cream cone, and you can start over tomorrow, somebody would say to her, and off she'd go to get the ice cream. So being a drug addict, it's the same thing. It's easy to be tempted. Somebody calls her up, asks about drugs. Do you want some? Cindy says, 'Oh, yes, I'll take it because she can't turn it down.'"

"Did their father know Cindy had become an addict and prentise?"
"I don't think my dad knew she was using because I know he would not have approved of that, and he died before she was on the street. She was using before he died. He met Steve. And he approved of him, which kind of surprised me, because my dad having been a cop more of his life was prejudiced against long-haired guys. He thought Steve was good."

"Because she was supporting

(Continued on page 24)

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Yellow Roses

(Continued from page 25)

"That's what changed everything," says Lori. "Because up to that point, she kept trying to get clean. That's when he started using her as an informant, and once you start doing that, I think it's almost impossible to get out of it."

Jay asks, voice angry. "You have no choice, you're history. I think something should be done about that. Instead of the police taking these drug addicts who are prostitutes and forcing them into a lifestyle they can never get out of, they should try to help them

to reform themselves."

"But they don't," Lori says to Jay. "It's not right. This Fung, this John Fung, played back into her. I don't know if he really was in love with her, but he let her believe he was. So she pretty much did anything for him, because she loved him. And women do that." Jay asks, "We do that, I agree." "July 18th — 21 people killed." "The San Ysidro McDonald's," says Jay. "July 19th — I move to Mom's. No more drugs. Mom, come home. No more drugs ever!!!!" "She truly didn't want to go anymore," says Lori. "July 21st — Markie two years

old." Nothing is written again until August. "August 2nd — John Fung, one month."

"She had known Fung then for one month, that's why she wrote that," says Lori. "August 18th — My court. Come back Thursday, bring John. Bad day. Trouble. September 2 — Two months. September 13th — John called, first time in two weeks, came over, called for two hours, headed for bedroom. Mark woke up from nap. Oh well. I stop reading, ask Lori if they had ever visited with John Fung. "Since she's been gone?" asks Lori. "No, I say, before she

disappeared."

"Yes. Before that I saw him with Cindy. Then my mother and I both contacted him after she was gone. 'Where is she?' we asked him. 'Help us.' Because he was close with her. He was no help. And then he just completely avoided calls. He would just say, 'Well, I don't know where she is.' Jay sits up straight again. "I find that extremely incriminating, myself. If you see a police officer and if you've been hanging around with someone, whether it's been an affectionate relationship, a friendly relationship, a romantic

relationship, whatever, if you have a sense of a relationship of some sort with someone, and you're a policeman, and that person suddenly goes missing, you ought to be interested. Anybody would be."

"And he just blew us off," Lori says. "He certainly didn't act interested. He was almost like, 'Well, why would you ask me?' 'Help us, help us find her,' we said to him. We asked him, 'Where do you think she is?' Because at first you think, 'She's missing.' What happened to her? Somebody's got her."

What did their mother believe has happened to Cindy? Lori answers without hesitation. "I think she believes that the police killed her." Jay asks, "Does anyone have any hope that she's alive?" "I did, for a long time. I still hope she's alive, but I don't think she is. Without a body, there is still always going to be that hope. I have a hard time dealing with that. People will ask me, 'Do you have any brothers or sisters?' and I'll say, 'Yes, I have a brother and I have a sister, but I don't know if they're dead or alive.'"

"September 12th — Lori babysat." Lori looks down at her hand, smiles. "September 13th — Made John two dozen chocolate-covered strawberries. September 14th — Took John his strawberries with Mark at his September 15th — Doreenland, Markie, Mom, Lori, Russ and Me." Jay reads from the facing page what Joseph Conrad wrote. "Being a woman is a terribly difficult trade, since it consists principally of dealings with men." Near Conrad's statement is this, in Cindy's blue ball-point: "Loose lips sink ships, John says."

"September 16th — Steve. Me. Bad girl. No more ever. Got to get rid of Steve." I ask Lori if she has any idea what this means. She shakes her head in the negative. "September 18th — Police funeral. No phone call from John. September 20th — John came over. September 24th — Lori 24." Kenny, Lori's son, rashes into the living room. He checks back his blond hair, barbered into a crew cut, grins. A red ribbon flutters from his checkered shirt. "What's the red ribbon for?" his mother asks him. Kenny touches the ribbon. "My teacher gave it to me for when I grow up to go to no to drugs."

"How was school?" Jay asks. "Good," Kenny says. "Good," and studies me, the stranger in his living room, with widely opened blue eyes. Jay stands, puts an arm around the boy, walks with him to the back of the house. "What does Kenny know about his aunt?" "He knows she's missing," Lori says. "If he asks questions I answer them. But he doesn't remember her. He was little when she left. When he'd ask before, I'd tell him. She's in heaven. So when he saw some stuff about her on TV news recently, he said, 'I thought your sister was in heaven.' How did Lori answer him? "I told him, I hope she is, but I really don't know for sure."

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IN A FRENCH CHURCH

BY JONATHAN SAVILLE

Travel, like theater, can be approached in two antithetical modes. You can use it as a diversion, an escape from the preoccupations and problems of your real life. Or, on the other hand, you can allow the experience to deepen and enrich your understanding of what it means to be a human being. A recent trip to France gave me the opportunity for some of the latter activity.

A visitor to French churches — to begin with an experience no devotee of France can ignore — may be forgiven for wondering whether those ecclesiastical structures belong to the faithful or to the tourists. It is a particularly obvious question in the great Gothic cathedrals, where the two populations periodically surge over the vast stone floors like rival armies, alternatively occupying the territory or being driven out. At certain times of the day, in the luminous darkness of Chartres or Notre Dame de Paris, the guides shouting out their historical and architectural footnotes in English, Spanish, or Dutch (or sometimes even in French) seem to inch

To whom does the modern world belong?

possession of the field, which — in setting and in personnel — exhibits the purely social ambience of a museum, a stadium, or a railroad station. Then, all at once, it is time for mass or vesper, and an entirely different world takes over: clerics in vestments, impressive organ music, Catholics on their knees, and an all-encompassing air of reverence.

Tourists are an indispensable element of commercial life in France, and in that status of chief concern to hotel-keepers and tour-bus operators, but the world view implied in their attitude toward the cathedrals is a momentous one; our modern world is defined by it. It is not a matter of crudeness or spirituality. The attitude I am talking about is compatible with the highest degree of sensitivity and intelligence. It is an attitude that, in its most developed forms, regards the ribbed vaulting of the cathedrals as a brilliant solution to a structural problem, that finds the historical development of the style authentically absorbing, and that can be stimulated to the point of intellectual excitement by the guide's (or the guidebook's) instruction in medieval Christian iconography, who is Saint Michael, and how does one differentiate between Mary's and Confessors, and what is the symbolism of the rose window?

To look at the cathedral in this manner seems so self-evidently reasonable that the informed tourist, with its refined aesthetic perceptions, is quite naturally convinced that his way of perceiving the building is not merely the correct way but the only way. The

Catholics participate in the church community only at the time of births, marriages, and deaths. To get a clearer picture of how Catholicism continues to function in the French identity, one might do better to leave the major urban cathedrals behind and to explore the less spectacular churches in the smaller towns. The tourists come to these remote places in far fewer numbers, if at all, and when you find people in such a church they are more likely to be celebrating a wedding than photographing the tracery of the triforium gallery. The substantial city of Rouen, the capital of Upper Normandy, boasts a magnificent Gothic cathedral, much frequented by tourists (it is the one Monet painted in so many conditions of light), as well as the equally famous Gothic structures of Saint-Maclois and Saint-Ouen. The guides will eloquently quote you through all three. But just a few miles outside of the metropolis, along a road winding westward among wooded hills more or less unacquainted with industry, guides, and tourists alike, you will find a church no less splendid (in its own style) than the glorious Rouen monuments, yet — just because of its location and style — able to speak their basic message in a purer and more direct language.

Canal

rituals that periodically interrupt this objective contemplation are accepted as unavoidable misadventures, or at best as picturesque relics of bygone folkways, themselves of a certain aesthetic or historical interest; but it is assumed that everybody physically present in the church, of whichever camp, is at least in agreement as to what the building looks like, that it is only superficially the case. The faithful, of course, are looking at the same rose window, but they are seeing something else, because from their point of view the symbolism is not interesting or beautiful but true.

This difference of opinion as to who rightfully possesses the superlative creations of Gothic architecture, those who study and admire them or those who worship in them, is at bottom a tacit dispute about a deeper question: to whom does the modern world as a whole belong? — not in the sense of having legal title to the property, but in the sense of seeing it as really is. The question could not be posed in a more appropriate country, for France has equally weighty traditions on both sides, as well as a vivid history of struggle between them. The association with Christianity, the religion of kings and commons, goes back more than 1500 years, even before the conversion of the invading Franks; while since at least the 18th Century, France has been the world's chief center of anticlericalism, philosophical skepticism, and an instinctive atheism so entrenched that most French intellectuals nowadays simply take it for granted and never even bother to argue the issue. The battle between church and secularism (over issues such as church property, state support, education, social policy, the Dreyfus case, relations of the Vatican, or attitudes toward fascism and socialism) has been one of the dominant themes of modern French history, and it still plays a significant part in French politics, although it ordinarily no longer leads to the guillotining of men. France is an exceptionally secular country, much more so — and in profound ways — than the United States; but at the same time it remains a pervasively Catholic country, in spite of the fact that a very considerable number of its nominal

sculptured effigies of Jesus on the cross that are to be found broadcast throughout them, hang, above altars, along walls, suspended over pulpits, carved into their stalls. The tourist is constantly confronted with these crucifixes; the conscientious tourist becomes aware of the attributes that distinguish them, the degree of naturalism or stylization, the engaged or reserved quality of emotional expression, the sculptor's knowledge of anatomy, his surface treatment of the stone or wood or plaster or ivory.

The tourist not satisfied with surfaces may also be compelled to realize, by the proliferation of these images, how truly extraordinary the Christian concept of God is. Other aspects of the church building tell us about God's majesty, God's power, God's control of history, God's moral law, the grandeur of the universe God has created. The crucifix, astonishingly depicts a nearly naked and completely defenseless man, punished as a criminal, cruelly suffering, and close to death. Sculptors through the ages have approached this subject with a full appreciation of the traits that are suitable to it: the pain, the exhaustion, the weakness, the frailty, the humanity. Yet this to the devout Christian who embarks before the image, is God.

It is an idea so unusual, even among the enormous number of world religions, that it provoked an eminent ancient church leader to declare it "absurd" (and therefore of the more worldly faith). In any case, it gives a special twist to Christianity. The brokenness of the body on the cross comes to stand for everything that can go wrong in human life: the flesh subject to disease and accident, the heart inevitably betrayed by love of oneself, the will and judgment perpetually falling into error, the self tormented by its own inability to do what it knows is right. If, in an increasingly rational-empirical world, Christianity continues to offer some people a plausible view of who they are, it can only be because its representation of human beings as frail and broken (to the point where even God is cast in that role) must ring true. The other

decrees — and the very existence of the church — derive their acceptability (for those who can accept them) from the accuracy of this analysis of human being. The clear-eyed observer looks at that slender, slumped figure with the nails through hands and feet, and sees his own condition.

Like most religions, institutionalized Christianity (in France as much as anywhere else) has had a long and ugly history of self-righteousness, coercion, tyranny, and violence. Its bishops have directed sanguinary crusades, its inquisitors have stretched victims on racks, its preachers have relentlessly denigrated that most painful of tortures, the conviction of ubiquitous guilt. It is therefore salutary (perhaps in more than one meaning of the word) to be reminded that in the central act that gives it its unique character this is a religion of pity and humility, of self-sacrifice and forgiveness. The sculptors of crucifixes have never forgotten that essential point.

The sculpture of the crucifix that dominates the interior of the abbey church in Canaull, for example, a Loire Valley valley so small that aside from the church it scarcely there is at all. Saint-Martin-de-Bocquerelle seems a

diving municipality in comparison. The church, from the same period as Saint-Georges and in much the same Norman romanesque style, is even simpler and more unadorned in its lofty, massive interior, made from some faulted capitals and friezes, high up in the white silence, the only assertive face in the unadorned nave is the carved wooden crucifix, fixed to the overture bare wall at the extreme end, where it appears framed between two columns of the arcaded chancel.

No one was to be the nave itself, when, guidebook in hand, I paid my visit to this solitary place — no one aside from the marginally eccentric old lady selling postcards at a stand just inside the door. In the chancel, however, I discovered five people sitting on simple rustic chairs in a broad semicircle facing the altar. They were young people, dressed in white (obviously the uniform of a religious society), and engaged in a wordless, motionless, but contemplation of the cross and the broken body hanging from it. From time to time, as though responding to the touch of invisible wings, one or the other of these extraordinary worshippers would slip forward to his or her knees and bow so deeply that forehead — and sometimes shoulders and chest as well — rested for a long moment on the cool lava pavement.

It was not the sort of behavior one associates with a religion that has supposedly become conventional and routine in a contemporary, predominantly secular society. Immersed in their isolated piety devotion or mystical ecstacy, the five actually seemed to exist in another space entirely from that of the world outside France, outside the Loire Valley, outside this twelfth-century church, outside the pool of light on the empty dais. I felt that if I were to call out to them — to ask, perhaps, "What are you doing?" — they would not hear my voice. In their attitude toward the figure on the cross, they were behaving (provisionally, by any up-to-date standards) as though the church belonged to him.

Back in Saint-Martin-de-Bocquerelle, on a drizzly morning in October, the religious functions were of a more normal sort: ordinary Sunday mass in the parish church. If church participation is in deep decline in France, as sociological studies indicate, it would be hard to tell if at Sunday mass in Normandy, even one not associated with a local wedding or funeral or with a notable date in the church calendar: Here in a small town, in a prosperous part of the country where weekends after all still hold their own attractions; but by ten o'clock the pews of Saint-Georges were already filled with a crowd of both sexes, several couples, and all ages, from venerable grandfathers of crusty aspect, propping themselves up on canes, to contingents of those refreshingly good-looking French children, dressed as though by Christian Dior, and trustfully holding onto their parents' hands.

To the consciousness of such matters, observing them from without, church services are like works of art; they have their particular aesthetic characteristics, their "touch." The French, and the inner temperament that produced it, now reflected in the French language, colors the spoken parts of the service with a some simple and direct richness. Even the name "Jesus" in French, if softened, the second s omitted, is made fine and sweet, the stress lightly tossed to the end — carries with it a fragrance of tenderness that, say, an Irish voice would have a very hard time giving it. At Saint-Georges, the officiating priest made subtle use of the musical suggestiveness of French — by speaking it in a clear, light timbre, with precise but not pedantic enunciation, free of both rhetorical inflation and

any kind of emotive melodrama. In every conceivable mood, he spoke a language radically different from that of a Jimmy Swaggart. This applied even to the subject of his sermon, for instead of talking about sin, and without the slightest reference to the terrifying predictions of the Book of Revelation, he focused his discourse on the life of the 17th-century man, Marguerite Marie Alacoque, whose career was devoted to the Sacred Heart of Jesus, and who thereby could serve as a model of religious devotion in general. It was not a scintillating sermon; it was not even (it must be admitted) a consistently engrossing sermon — as the conduct of the two star boys intermittently revealed (they received mild correction, and submitted for a while). But in its unpretentiousness and its sincerity, and in the respectful and kindly attention accorded it by the congregation, it had a remarkable ability to speak the heart (which, as after all, its purpose — and its subject).

In fact, it was the mediocrity of this entire event that most touched me. I do not mean the word "poorly"; it was mediocre in the sense that the words and music were what one could have heard in hundreds of other French churches that morning; that the crew was conscientious and effective but no Bonos; that the townfolk attending the mass formed such an unimpressive cross-section of the middling strata of French society, and that they all seemed to take their gathering in this incredibly lowly masterpiece of medieval architecture as an unexceptional occurrence. This was not Christmas Eve in Reims cathedral, but any off-Sunday morning in the town of Saint-Martin-de-Bocquerelle.

I did notice one exception to the dull or unimaginative of the conventional: I observed — and presumably conservatively veiled — locals. He was sitting near me at the very rear of the church, where I had a chance to observe him (I was back there because I felt myself to be a visitor rather than a participant, and he was there because he had come in a hot car, just after the service had started). This young man was dressed from top to bottom in sleek black motorcycle leathers of a fast-fashionistic sort. His feet were enclosed in studded leather boots, on his hands he wore thonged leather gloves, a single, small gold earring hung from his left ear, and he held his enormous Darth Vader helmet on his gleaming knee. Throughout the service, his eyes were fixed unerringly on the officiant, as though something portentous depended on this encounter.

Who could this obviously alien presence be? I wondered, and why was he in the parish church of Saint-Martin-de-Bocquerelle? (The question preoccupies me about all while my mind was irresolutely drifting away from Sister Marguerite Marie.) Was he an infuriated gangster, bent on assassinating the curé over some family scandal? Was he a terrorist, about to make a political point with an act of gratuitous violence? Had he just arrived after a breakneck all-night ride from Germany or Spain — (yet his face was so French). Could he be — in contradiction to his outfit (for me there was no contradiction) — an advanced sociology student at the Sorbonne doing research on obsolescent religious practices in the provinces?

When it came time to take communion, however, the alien abstruse anarchist rose and moved forward to join the credible communicants, no different from any other except for the rather odd circumstance that he took his beloved soup with him. As he returned some while later, proudly sitting in his hiker's boots and bearing the helmet under his arm, he seemed like some Frankish warrior, a benchmark of Clavis prance, displaying the consciousness of his new conversion (and a mark of heronism).

This was modern France, however, and as we left the church at the end of the mass a typical late-20th-century French scene was taking place. The square, filled with the parked cars of the parishioners, was now being invaded by an equal number of additional cars arriving for the eleven o'clock mass, which was being announced by a voluminous ringing of the church bells. There was a traffic jam of quite good size but by no means uncommon proportions. While waiting for it to unstick itself, I took my last look at Saint-Martin-de-Bocquerelle and the hillside, the billboards, the playing fields a hundred yards down the road. France being a country in which for many people Sunday is chiefly a day of relaxation and diversion, a lively game of soccer was going on, unaffected by whatever might be occurring within or in front of Saint-Georges. As I observed the counterpart of culture, one of the players, frustrated by some reversal in the game, gave vent to a resounding "Merde!" with full value imparted to the final syllable. That syllable floated for a few instants in the rising Norman air, mingling comfortably with the moans of the bells.

It is music that could not be anything but French, and the inner temperament that produced it, now reflected in the French language, colors the spoken parts of the service with a some simple and direct richness. Even the name "Jesus" in French, if softened, the second s omitted, is made fine and sweet, the stress lightly tossed to the end — carries with it a fragrance of tenderness that, say, an Irish voice would have a very hard time giving it. At Saint-Georges, the officiating priest made subtle use of the musical suggestiveness of French — by speaking it in a clear, light timbre, with precise but not pedantic enunciation, free of both rhetorical inflation and

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BY ELEANOR WIDMER

"Wear leather. Be sure to wear leather, but it must be black." "Wear chains. You can't go to a heavy metal concert without heavy silver chains around your waist or up and down your legs." "Three earrings in each ear. That'll do it."

"Have you got a whip? Not a whip for people but what jockeys use in horse racing."

"Listen." I said to each one of my well-meaning advisors, "this is just a concert, not an assignment in hell. What do you take this for, S&M at the Sports Arena? I don't own leather, chains, or a whip. And my ears aren't even pierced for one earring, let alone three."

"You'll see," they sang out individually in a tone that clearly meant: "You'll be sorry."

Nevertheless, since I had heard about some riots at heavy metal concerts in Los Angeles, I was a bit apprehensive. I had never attended any function at the Sports Arena, nor did I know about heavy metal music, what it purports to do, or even the names of its most prominent players. The concert featured a group called Poison, and for openers there was another named Warrant. "Watch MTV," my advisors told me. But I didn't, so rather I wouldn't. I was determined to have a virgin experience.

My fears were allayed when I saw how young the people were who lined up at the entrances. Parents were on the steps cautioning their offspring, instructing them where and how they would meet afterward. Some of the young men had no facial hair, and many of the young women, who were unheeded inside by their fathers, appeared no older than junior high school students. But everyone flaunted it.

What does it refer to? Their blossoming sexuality, their need to be seen, their desire to show off and strut. The color black was decidedly "in," but short skirts were what counted for women — one had a skirt so short and tight it rode up above her barred buttocks. Believe me, I was T-shirts longer than those skirts. Women showed lots of leg and bosom; several affected Madonna-style brae studded with silver rivets. Black boots with silver tips made a fashion statement, but so did spiky, high-heeled pumps over which peaked anklets topped with lace. I let out a sigh. Although several limos, conspicuously parked outside, had deposited full-grown adults, I sensed that I was the oldest one there. Or, the performer would say, "Fuck yes, the fucking oldest chick in the arena."

The male youngsters seated in front of me were gazing at their newly purchased T-shirts with the word POISON printed across the material. They cost \$22 each. When I asked one of them where he got the money for such an expensive T-shirt, he said, "My parents. My mom is a school teacher." He and his two friends sported black nylon caps with the bills facing backward. Cool! Down below (we were seated in an area known as "the terrace") young men and women laughed and chatted as if they were at a high school basketball game.

Then finally the lights dimmed and out raced five musicians, all looking androgynous, red hair, with bleached-blond hair cascading

Take Poison



Warrant



Poison

across their shoulders. The lead man picked up the microphone and screamed, "San Diego are you fucking ready to rock 'n' roll?" This sent the audience into paroxysms of ecstasy. The operative word seemed to be fuck, and whenever it was uttered, in whatever context, it created an uproarious response. I didn't know whether the responsiveness at their homes was so great that they had to respond to the word as if they had been let out of jail

or whether they understood the ritual and were conforming to it: all rise on the cue of Fuck, all swing your arms and sway back and forth, all scream yourselves into insensibility. I tried screaming and standing for a while, but shit, man, like I'm the oldest one there, I get rights too. So I sat in my chair and watched.

I tried screaming and standing for awhile, but shit man, like I'm the oldest one there, I got rights too.

What did I do about listening? Though I stuffed my ears with cotton, the sound was so unremitting that soon my fingertips began to vibrate. Up in the terrace we couldn't understand a single word that was being sung, nor the names of the songs or the performers — programs are not provided. Ironically, none of the enthusiasts around me knew any of this information either. They responded at the gut level to the antics on the stage, and the fearful lack of symmetry to the noise didn't concern them. At last a young Navy man from the U.S. Independence identified a few songs for me. Not that the names were relevant. Each

drizzled speed, I thought, "Is this all it takes to be a heavy metal star?" During the first few minutes I failed to perceive what Warrant was all about. The underlying theme of their music as well as their movements is masturbation, on stage the members of Warrant are the Kings of Whacking Off in Public. Every move, every gesture had to do with their cocks, which they fondled, lifted, and — out like old-time strippers, banging and grinding as they oohed and aahhed vocally.

At times, one of them would turn his back to the audience and gyrate his torso in such a manner that you knew he wasn't stimulating peeing. And of course the way they stroked those guitars and gurgled left nothing to the imagination. The lead man explained his attitude about sex in a song he wrote, "I Saw Red," which dealt with the infidelity of his female lover. The audience roared with ap-

praisal, especially when he added, "That song means a lot to me...and you ought to see the bitch that did it to me." The women as well as the men shouted themselves hoarse in approbation.

The other side of the coin was rank sentimentality, songs like "Heaven," played in virtual darkness while the crowd flicked on their lighters or tossed green analects into the air. "That song," explained the lead, "is for the men in the Persian Gulf kicking ass."

The climax came when Warrant sang "Cherry Pie," a song whose lyrics were roughly: "You swing it to the left, you swing it to the right, you swing that motherfucker, it's like cherry pie." Screams, whistles, stamping from the audience. By this time the guitarists had their shirts off and indulged in socially accepted homoerotic play: they mounted each other's naked shoulders and then wrestled on the stage, grappling for their pieces — their guitars. It was undubbed, simple vulgarity; basically adolescent. But Warrant ended on a note of sincerity, "This is fucking LIVE! This is no Milli Vanilli BULLSHIT! The next time we come here we won't be SECOND, we'll FUCKING PLAY ALL FUCKING NIGHT. NOW YOU KICK ASS!"

Poison, who followed, were really in another league. These musicians could actually play, and occasionally I could hear nuances of rhythm and blues. They didn't toss their hair as much as Warrant, and in spite of or because of enormous amplification, Poison emanated a range and sound that the first group never achieved. Poison also had the advantage of a sophisticated light show enhanced by smoke, fire, and explosions on the stage (each soloist, which included Ricky Rucker, the drummer, seemed to have control of his instrument and was working in what might be called heavy metal tradition. But just as Warrant combined overt sexuality with kitsch reverence, Poison played and sang "Something to Believe In" about Jesus, which was followed by the erotic "Skinny Bop." One of the guitarists then pumped the stage as if he were fornicating. Not everything about the performance was polished. Poison was not as interested in pubescence sexuality as in playing music that evoked life, which includes sex.

I would have stayed to the end of the concert but my eyes, my ears, my body were exhausted from the vibrations. I left at 10:30 p.m., and if I've given Poison short shrift, they deserve better. I got it in the presence of musicians — not my kind, but more like the style of the children's fairy tale "The Musicians of Bremen," each performer playing his heart out.

One image stays with me even as I write this: a young woman two seats away, no more than 16 or 17, stood throughout the Poison performance. She removed her bra and revealed copious breasts restrained in a small, black lace bra. As Poison played, she kept her hands on the crotch of her tight jeans and raised and lowered her right leg while her head was thrown back. Her mouth gave out orgasmic sounds. No one jumped on her or even took notice; each person seemed completely lost in individual fantasy. Which proves that even Poison can be the stuff that dreams are made of.

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Another Year



Miller's *Crying* affixes a kind of built-in outsized picture frame, and in the cases cited is extracted, or helped to extract, a predictably and depressingly high incidence of "oooh" and "ahh" from onlookers. Ah, well. Everyone, as we've all been drilled, is entitled to his own opinion, even

Mere duration was very much in vogue last year.

when he gets it from someone else. The following, without further to-do, seemed to me — both as I watched them and as I now look back on them — the most solid and his lyrical eye and passive mood I was ready to make a lifelong commitment never to miss anything the Taiwanese director Hou Hsiao-Hsien might ever do. I said, too, I doubted I would ever have much chance. Sources to remain nameless, though, inform me that his

more recent work, *City of Soldiers*, is scheduled in the quarter's International Style series at UCSD. That invaluable series of one-night stands is not the one in which I saw *Dust in the Wind*. Honor for that goes to that other, and year-round, invaluable series at the Museum of Contemporary Art.

Sweetie, Jane Campion, together with her constant cinematographer Sally Borgner, brings to the screen the most genuinely cockeyed vision since — well, since sometime before David Lynch anyone. Cockeyed, that is to say, not just in order to be cockeyed, but at least in *Sweetie*, cockeyed with purpose and with point. And not, it so happens, in *Sweetie* only. Two earlier shorts, *Businessless Moments* and *A Girl's Own Story*, which played at the Ken in the past year, were substantial enough to have filled my Ten Best list to capacity (mere brevity is no bar to the top level; see Chaplin, see Masunasi, see Christina Rossetti), except that they also played, or as I've been told, at the Ken in the previous year.

Miller's Crying. On a calendar grid with gangster films, the most heroically and myopically general of them was also the best. The one least concerned with external reality and historical fact was the one with the most to say about human nature and human ideals (and the disparity between). It accomplished this by such ancient, mysterious, and forgotten methods as a complex plot, saucy dialogue, harmonized performance, and a unified vision. Whatever the Coen brothers sacrificed in the way of multifarious they more than made up in maturity and discipline.

Glory. The true Civil War story of the first black fighting regiment at the Army went outside the strictest confines of the cinema to retrieve something that ought already to have been a fixture in the national consciousness. But it took the strictest cinematic acumen — not when required, boldness where possible, humility pretty much everywhere — to firmly trench it there. Some commentators found something to grumble about in a story of black liberation in which the liberation depended on the intervention of a benevolent white, and some found irony in the fact that the price of it is liberation was death. Only those, I think, who can see this movie straight — without idealizing, without ironizing, without aggrandizing of any kind — can appreciate how close to greatness, and how deeply into gloriousness, it got.

Simplex. The thinking man's *Pretty Woman*. David Hare's nomination on the persistence of Prince Charming as a figure in the contemporary psyche had an abstract, a conjunctural, a philosophical quality that would make it a tough chew for the story-oriented moviegoer of the mainstream. It was nonetheless a minor miracle that the story was as plausibly circumstantial as it was. The no-nonsense Blair Brown, as the busy-side heroine who loses an illusion or two but gains a purpose, deserves a slice of the credit.

Bad Influence. On the evidence of not very much — *Bedroom Window* and now this — Curtis Hanson is granted temporary possession of the recent title of Master of Suspense. No other current pretender has made two consecutive successes of such consistently high ingenuity. What sets Hanson apart from those others is largely his sense of responsibility and

sense of focus — responsibility in the form in general and to the plot premise in specific; focus on the problem at hand without getting distracted by the imagined figments of the groundlings.

Roger and Me. The most depressing thing about this documentary on the phasing-out of the GM plants in Flint, Michigan, was not its subject-matter but its revival of the most rudimentary debate on the nature of the documentary. Inquisitive reporters, or mere film critics masquerading as such, began to dig deep to unearth proof of what was openly apparent in the film proper: that Michael Moore was playing fast and loose with the facts of the matter. Was had thus seemed to me simply a cranky and very funny movie was conceptualized additionally to carry the remedial lesson that the documentary is as much a form for opinion as for fact. Oh, and for entertainment, too.

White Hunter, Black Heart. Clint Eastwood, who has never received enough respect for his laconic performances, didn't receive enough for this startlingly loquacious one either. I wondered when I saw it whether the eulogies

for John Huston, still perhaps ringing in critics' ears and mouths, may have created a stiff line of resistance to this irreverent pseudomythic portrait of the man. (Which may be a way of saying that Eastwood has also not received enough respect for his directorial efforts.) This richly anecdotal account of the preparations for filming *The African Queen* — as sacred a cow as you can find in the cinematic corral — should have been recognized immediately as one of the indispensable volumes in the small library of Movies About Movies. (Useful cross-references: *Egomania*, *Megalomania*, *Logomania*.)

That makes eight. And eight, I seem to have heard somewhere, is enough. Runners-up tallied in order of closest to farthest (as precisely as I care to make such distinctions) would include these: *Langoliers*, *Compulsion*, that spirited and resilient memorial to the wakening advance of AIDS through the Eighties, a social document as well as a tear-jerker, and accordingly a fitting ingredient in any 1990 time capsule; the volubulous and seductive *The Everlasting Secret Family*; Ermanno Olmi's surprisingly mischievous, not

surprisingly humane *Long Live the Lady!*; *Alvin Karpis*'s *Dreams*, the aged Japanese master's maddeningly unbridled meditation on the grave, in several symbolic manifestations; the bond-spinning, breakneck neo-Looney Tunes *Roller Coaster Rabbit*; the effervescence and discreetly moralistic *Memoirs*; the throat-clenching Dutch thriller *The Killing*; the cheek-hurting *The Love, Driving Miss Daisy*; and the definitive and monumental portrayal by Morgan Freeman of the urethral blacked of the Deep South; the tight-jacked *Jack*; the somewhat self-righteous *Life and Nothing But*;

In Her Own Time, Lynne Littman's illuminating and moving documentary on the impending death by cancer of cultural anthropologist Barbara Myerhoff; Shohet Inamura's harrowing re-enactment of the bombing of Hiroshima and its aftermath, *Black Rain*; the earnest and passionately played but somewhat self-righteous *Life and Nothing But*; the neglected, idiosyncratic, unmythological detective thriller, *Everybody Wins*, with its mercurial performance by Debra Winger and seductive *The Everlasting Secret Family*; Ermanno Olmi's surprisingly mischievous, not

at times baculic crime story, *Baudouin*. By now we're falling pretty far off the pace, and the stragglers tend to run in packs: *Darhman* jangling *Dick Tracy*; *A Show to the System* showing *Reverend of Fortune*; *Quick*; *Change* knocking knees with *The Freshman*; *Edward Scissorhands* tangling feet with *Cry-Baby*; *The Recruits*; *Down Under* breathing down the neck of *Quigley Down Under*; *And The Handmaid's Tale*; *Real Recalls*; *Journal Affairs*; *The Rover*; *Lisa*; and *The Exorcist III*, but there is some elsewhere. I can't tell where.

Lastly and leastly, just to restore a bit of balance to the picture, to provide some token representation from the farthest and very much more populous class of movies, we come to the obligatory *Ten Worst of the Year*, arranged (modest as depth perception still functions at that distance) in ever-worsening status: *Tincent and Theo*, *Wild Orchid*, *Perry Roman*, *Mermade*, *The Guardian*, *Jacob's Ladder*, *Blue Steel*, *Bird on a Wire*, *Wild at Heart*, and, last and least, *The Cook, the Thief, His Wife, and Her Lover*. Says me. That's who.

BY DUNCAN SHEPHERD

One of the major by-products of the rackety type machine, as it gathers speed toward the end of the century, is what I heretofore denominated the Mirage Effect. The perception, that is, that after you have come through the mid-production puff pieces, the eye-of-release features, the whistle-stop interviews, the TV spots, the market forecasts, the advance critical blurbs — and, if you're not fast enough in line at the ticket booth, the full-length reviews, the opening-weekend box-office reports, and the celebrity-magazine snippets — the movie you finally get to see bears no relation whatever to the one you've been hearing about. It's as if it had evaporated on contact. *Dick Tracy*, *Wild at Heart*, *Me! Better Blues*, *Henry and June*, *The Two Jakes*, the third *Godfather*. Is it possible anymore to see movies like these for what they are instead of for what they have been built up as? Possible to assess their success or failure on their own terms without it being measured against, and magnified by, a kind of outsized gilded picture frame such that the nearest double receives a presentation fit for a Velázquez? It is difficult to imagine, for example, what it would be like to be able to see the second *Godfather* sequel as a discrete and independent entity, one without shoves to fill and interstices to follow in. However not being a particular fan of the series perhaps gives me a slightly superior vantage in this respect (although less superior to that of someone who has not seen one or both of the prior *Godfathers*; unthinkable for the working film critic but hardly shameful for the average civilian), and I can simply state that after two and two-thirds hours of it I was still waiting for a movie to turn up.

The Mirage Effect, naturally enough, works as well in retrospect — over the shoulder or in the rear-view mirror — so that as the reviews pile up, and as the Ten Best lists roll in, and as the awards committees convene, you discover that points of interest that didn't seem all that interesting when you passed by them turn out subsequently to be many people's idea of the year's high spots. Most particularly, in the year just finished, *Dances with Wolves* and *Good Will Hunting*, two movies whose most salient feature to this weary traveler was their insupportable length. And indeed more duration was very much in vogue last year as it had not been since the heyday of the reserved-seat rambler circa 1959-61 (witness the aforementioned *Godfather*, *The Two Jakes*, *Wild at Heart*, *Henry and June*, and the unmentioned *Vincenzo and Theo*, *Honoring*, *Autism*, *Cyrano de Bergerac*, among others). This trait, needless to point

out, affixes a kind of built-in outsized picture frame, and in the cases cited is extracted, or helped to extract, a predictably and depressingly high incidence of "oooh" and "ahh" from onlookers. Ah, well. Everyone, as we've all been drilled, is entitled to his own opinion, even

enthusiasm. In approximate order of preference, then:

Dust in the Wind. It's always nice to be able to put at the head of the list — as long as it can be done without throwing the polygraph into convulsions — a movie which showed locally only one time, and in this case to an

audience that may not have broken into three figures. There's a certain symbolic and rhetorical rightness in this. I said at the time something to the effect that on the basis of his lyrical eye and passive mood I was ready to make a lifelong commitment never to miss anything the Taiwanese director Hou Hsiao-Hsien might ever do. I said, too, I doubted I would ever have much chance. Sources to remain nameless, though, inform me that his

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BY JONATHAN SAVILLE

AARON COPLAND

Aaron's greatest composer died at the end of last year, a year that also saw the death of his famous disciple, Leonard Bernstein. It was not a good year for American musical life. Aaron Copland left a large body of first-rate music behind him. He also left the memory of a career curiously typical in its contradictions, of what it is like to be an American composer in the 20th Century (a century Copland occupied quite thoroughly, since he lived through nine full decades of it). A Jew from Brooklyn, he became best known as the composer of music associated with 19th-century rural America: pioneers and cowboys, as it were. His numerous compositions in this vein were balanced, in his output, by an approximately equal number of pieces of a resolutely modernist nature, including quite a few based on the principles of Viennese serialism, which is about as far from cowboy music as one can get. And in spite of the popularity of a few of his works, and the general recognition among serious music lovers of his preeminence, the ordinary connoisseur visually never gets a chance to hear some of Copland's most impressive music.

In pointing a bet out (and deploring it), I don't want to suggest that the works that are frequently performed — the "American" — are in any way inferior. One of the signs of Copland's genius was his ability to adapt himself to popular genres and popular tastes without at all compromising his craftsmanship or cheapening his creative imagination. Many of his works in this category were originally composed as accompaniments to films (*The Red Shoes*, *Our Town*, *Music for a Great City*, *Of Mice and Men*), stage plays (*Quiet City*), patriotic celebrations (*A Lincoln Portrait*, *Fanfare for the Uncommoner*) — and, most notably — dance theater (*Billy the Kid*, *Rodeo*, *Appalachian Spring*). They are filled with whistle-blowing tunes and finger-snapping dance numbers, occasionally taken directly from American folk music ("I Ride an Old Paint," or the Shaker "Simple Gifts"). Yet the perfection of form, the



Aaron Copland

exquisite orchestration, the inventive rhythmic effects, the marvelously "simple" yet strikingly original harmonic writing — all these are as much present in the film and ballet scores as they are in Copland's more austere and challenging concert music. In something like *Appalachian Spring*, he demonstrated that the plainest kind of dancing writing could be enchanting, heartbreaking beauty that Mozart or Schubert would not have been ashamed of.

... enchanting, heartbreaking beauty Mozart or Schubert would not have been ashamed of ...

jagged modern life. These "rough" pieces include the Piano Concerto, *Music for the Theater*, the *Symphonic Ode*, *Southern Accordion*, the *Nancy* Symphony, the *Short Symphony* and in later transformation into the *Secret for Clarinet, Flute, and String Quartet*, and the *Symphony for Organ and Orchestra* (some of which conductor Walter Damrosch commented, "If a young man at the age of 23 can write a symphony like that, in five years he will be ready to commit murder"). Sixty-five years later, it is hard

to hear any murderous intent in these pieces, but it is still possible to respond with a sense of vivid excitement to their modern rhythms, their brilliant timbral and textural effects, their vital dramatic exuberance, and — in several of them — their witty and creative use of the techniques and spirit of jazz. In San Diego, such a response would have to be confined to listening to records, since no one around here ever seems to think of programming these terrific works, but things would not really be much better in Chicago or New York, nor to speak of London or Vienna. These works of Copland are not alone in their undeserved neglect. There is a vast literature of modern American symphonic and chamber music, exciting, small, brilliantly written, emotionally accessible, and powerfully expressive of the conditions of our society, which an average American concertgoer (or radio-listener) might never even suspect the existence of: not only Copland's fine Piano Concerto, or the superb *String*, or the transcendently great Piano Sonata (how many of you know there is a such a piece?), but so many of the wonderful large-scale compositions of David Diamond, or William Schuman, or Pierre Menotti, or Ned Rorem, or Leon Kirchner, or Irving Fine, just to name a few more or less neglected

composers. The same complaint might even be made about the music of Leonard Bernstein, whose name is so well known; everyone knows *West Side Story*, but when do we get a chance to hear the three symphonies or the magical *Serenade for Violin and Orchestra*? The music I have been mentioning, whether by Copland himself or by his younger contemporaries, would pose no problems whatever for any connoisseur these days — no more than *The Rise of Spring* or

the *Symphonic Suite* do, aggressive modernist works frequently performed on concert programs. In contrast, twelve-tone music, seven or eight decades after its invention, remains problematic to many connoisseurs. In spite of the fact that one may hear it regularly in film scores (principally science-fiction and horror films), the composer of *Billy the Kid* or the *Claret Concerto* may seem an unlikely advocate of the twelve-tone method, but in fact Copland evinced an interest in serial techniques as early as 1930 in his *Piano Variations* (later orchestrated as the *Orchestral Variations of 1937*), and of his most impressive later works continue to explore this system of composition: the *Quartet for Piano and Strings*, the *Piano Fantasy*, and his major works of the 1960s, *Comnotations and Anxieties*.

The likelihood of your ever hearing any of these at a concert of the San Diego Symphony or the La Jolla Chamber Music Society is small. But if you seek them out on recordings, you may be surprised to find that they sound very little like Schoenberg or Webern (and not at all like Schoenberg and such theory-fancists as Pierre Boulez). In fact, they sound distinctly — and inspiringly — like music of Aaron Copland, for their colors, their rhythms, their lyricism, and their dramatic expressiveness consistently display this highly original composer's familiar signature. One is never aware of Copland's creative imagination is as attractive and as powerful here as in the works by which he is so much better known. I would go so far as to say that the *Piano Quartet*, *Anxieties*, and the *Orchestral Variations* are among his greatest works — as great, in particular, as the *Organ Symphony* or *Appalachian Spring*. It is sad to lose a creative artist of this high caliber. But surely the best way of paying tribute to the memory of our greatest composer would be to make an effort to get to know his music better. You would make some surprising and pleasant discoveries. □

LETTERS

Continued from page 31

getting to Mr. D'Agostino's item on the perils of criticism of pop/contemporary music stands out to me as far more serious in prose, more important, he seems to make perfect sense. Unfortunately, as he explains, nobody likes a critic. If my own seems beside the point that the intent is genuine and good since few of his readers, he adds, are in a position to change their opinions. After suffering 15 years in this profession which brings him only a few bouquets mixed with the sticks and stones of abuse, and good intentions instead, one wonders how his lonely voice in the wilderness will make that much of an impact in the pop/contemporary music scene. On the other hand, the same society that rejects him also adores saints, heroes, and martyrs, so instead of quietly "bowing out" unannounced, perhaps he should instead infuse within the public's conscience ever stronger the nature of his burden and sacrifice, given for the good of all.

I would think that it is more of intelligent works are skipped over in favor of more commercial ones. One emotionally engaging signs and sounds of the music today are the things that have little or no meaning — except perhaps in that understood, nebulous way of the one who declares it. Such things are wonderful!

As consumer goods and political promises are so much more appreciated, music and art are anything but, although each makes tangible impressions upon the emotions which need to stand alone as judge and jury and fill by those which lead them value. An artist who imposes his own judgment on the emotional effect and gets the "butt out" treatment, and who yet carries on in some kind of crusade of righteousness, must be laying the groundwork for future sainthood.

Nevertheless, I wish he would stop for the feeling of having done a job correctly no matter what must still count for something noble in his own heart; yet, his "heart" in this field may be too easily numbed by money. Perhaps he will emerge later as a New Being who, knowing that words cannot be selfed or supported, will develop his own use of the language creatively in a way that, hopefully, if for us, will not be scorned and spewed by another who calls himself a critic. Paul Dierly Pacific Beach

What Mark Will Miss
A critic is as artist in his own right and should be judged accordingly. As such, John D'Agostino's been superb, a writer whose craftsmanship, integrity and style have always been of an impressive critical skills. The fact I've been able to enjoy his work for free all these years only makes it all the more remarkable. I have no idea why he's leaving the Reader or where he's going. All I know is how much I miss his weekly contribution to your pages. Mark Eisenstein San Diego

Agrees With Mike
This letter pertains to Mike Kennedy's "Of Now" on Pilon in Warren, December 20. I just wanted to say I fully agree with his opinion that Pilon and Warren are some of the most pathetic bands ever to come out of the Los Angeles area, if not the entire world. They're just another example that heavy metal has many distinct varieties and some bands are much better than others. There two bands, in particular, being pretty pathetic. Good bands, such as Van Halen, Metallica, Slayer, and Iron Maiden, are few and far between, and unfortunately the paying public doesn't like to support the good bands as much as the bad bands. Maybe the bad bands contribute to the good bands by 15 to 1. Pilon looks horrible and they sound horrible. Nothing about them is original. I really agree with Mike and if all of us will surely have to answer to them. Every day that passes by we can count on meeting him face to face on that final day. James Hamnerland Pismo

Native To This Turtle Island Continent
Braz Canlon's story about her experience of a sweat lodge ceremony was, well, the least I can say is, unusual ("City Lights," December 13). It was especially struck by her remarks about Christmas and political correctness, as well as her failure to elucidate the no women on their moons policy so often talked about in Southern California sweat lodge circles. I would like to point out that the sweat lodge is ceremony without religious bias, but that does not mean that all people who participate are unbiased. Secondly, this is a ceremony native to this Turtle Island continent, not to Europe or the Middle East, where sweat lodges have either lost their spiritual component or never had one. To be sure there are deeply held feelings among many people of a very difficult philosophy that has nothing to do with the spiritual direction of Christ, much to do with secular history and social convention, which make it unlikely that they will find the rich inner satisfaction in the sweat lodge that people of more open, accepting, and earth-oriented beliefs would do. Few are the persons born and accented by the natives of this continent who would try to enter a Christian church with the ambition of turning it into a sweat lodge. The difference is that Christianity as it is practiced by the majority of its adherents is an outward directed, privatizing religion dependent on authority for its social consensus. Many of those who enter the sweat lodge ceremony on the other hand are inward-oriented persons, who seek direct experience of the sacrament as the only validation for a spiritual relation to the community. With regard to women on their moon days entering the sweat lodge, there are reasons for this which have nothing to do with a "ritually correct viewpoint." Only by understanding more deeply the purpose of the sweat lodge as a technology for spiritual involvement with the sacred will we understand the reasons for its exclusion, or gave it to the human community, it possible the concept and understood the many and various ways of doing things in the ceremony that are not the same as the ways of doing things in ordinary daily life, precisely because they do not derive from the ordinary. What is needed is patience which will allow things to develop and become clear. One must approach the gateway to the sacred with the same caution and attention that one would give in the most difficult and awesome tasks in life. It is a common mistake in our day and time, for each of us to assume that we know all about everything. We believe we know what is right and what is wrong in every case and that every question has an obvious and self-evident answer. The writer's remarks about giving of flesh and the offering of a puppy. A merely curious reporter attitude, culture-bound and polemical as this cannot add anything to our understanding of something both very good and very troubling. Please try to become clearly what is important and what is only sensational. And don't spend so much time rambling your mouth about what you neither know nor comprehend. Much and listen, that is the way to learn. James R. Wilson Esar San Diego

Loved "Scope Story"
Please convey our compliments to Margaret for her feature article on "The Male Blanks" (*The Male Blanks*, December 13). It is one of the most enlightening, informative and BEST WRITTEN covers I have ever read. I'm especially struck by her remarks about Christmas and political correctness, as well as her failure to elucidate the no women on their moons policy so often talked about in Southern California sweat lodge circles. I would like to point out that the sweat lodge is ceremony

A Kick For Scott
"Paging 'Letters to the Editor' ... December 20, Rick Reed may have a point when he blasts music critics as parasites. However, I am sure he picked the wrong guy to use as an example. Because of his musical, not critical, attributes, Mike Kennedy has been my general source on R&B. *Homegrown Hour*. A gifted guitarist, keyboardist, songwriter, and arranger, Mike's credits include stints with Frank Zappa, Screamin' Jay Hawkins, XTC, and his own band, Drop Control. He has also composed and performed music for a couple of movies and TV shows — not to mention a radio news commentary.

When Judith Answers To Jesus
I'm really amazed at times that your newspaper which concerns itself primarily in current issues extends its influence on theological issues. I however am very much offended and insulted by your story "Weird and Flash" (December 13), by Judith Messer. This story ranges from philosophical prejudices to blasphemy based upon writers who are equally very hostile to the revelation of God in Jesus Christ as recorded in the Holy Bible. I am one who has trusted Jesus Christ as my Lord and Savior, but also one who is not ashamed to call him my very best friend.

Your With regard to the dead Christ titled *Resurrection* is an offense to me, because "resurrection" does not mean a dead Christ on a cold table. Jesus says, "I am the resurrection and the life." (John 11:25 and 26). No, Jesus is not dead but is very much alive and shall come very soon return in glory and honor. This is what Jesus is all about. Christ the conqueror of death for all who believe in him.

Mr. Buhlman's assertion that "incarnation means that all ground is holy ground because God is present in the flesh" is, etc., is so far wrong that it amounts as Jesus described as spiritual error (Matthew 23:29). In the Gospel of John chapter 1, verses 1, 14, and 17, we see what the incarnation is all about. Since we Christians find these passages and many others in the Bible to be the most accurate portrayal of Christ's incarnation, they are not just "spite talk."

The apostle John knew Jesus the incarnate word in the flesh and John loved as every human and self-evident answer. The writer's remarks about giving of flesh and the offering of a puppy. A merely curious reporter attitude, culture-bound and polemical as this cannot add anything to our understanding of something both very good and very troubling. Please try to become clearly what is important and what is only sensational. And don't spend so much time rambling your mouth about what you neither know nor comprehend. Much and listen, that is the way to learn. James R. Wilson Esar San Diego

Get Esmadina Off
I am writing this after seeing your December 13 issue, specifically the music review on page 36 by Stephen Esmadina. I have a real problem with this in two ways. 1) Why would any other assign a reviewer to review a music review? Nothing about a genre to make any coherent or relevant statement? 2) It is obvious that Mr. Esmadina has no credibility for other than implicitly obvious top 40 hit music and assumes here that he is a failed artist who plays a little guitar* with contempt for any but his own audience. Please see the same to assign credibility and to review the book Stephen Esmadina off the fucking pages. Alan Crawford San Diego

Insults Their Intelligence
I am disappointed and disappointed to find that a particular article has slipped through your eyes of scrutiny. Until last week, I read the Reader frequently. In ability to capture my attention about quite banal topics was refreshing. There was however, an article that was so convoluted and so void of any sense of humor or wit as to be insulting ("Enriched" by Joe Dally, "Highlights of Upcoming Events," December 13). The article was so convoluted and so void of any sense of humor or wit as to be insulting ("Enriched" by Joe Dally, "Highlights of Upcoming Events," December 13). The article was so convoluted and so void of any sense of humor or wit as to be insulting ("Enriched" by Joe Dally, "Highlights of Upcoming Events," December 13).

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Your Sniveling Drivel

Justice was served and much to your chagrin, Mike Kennedy, in front of a packed house. Your sniveling drivel failed to attract the recording success of Bad Company (Darin Zuckerman) but instead portrayed you as a very close-minded fool.

Ever since Bad Company received their first album, they have stood quite firmly on their own with a well-respected and unique style. I, and hopefully fellow Bad Company fans, would appreciate if you would keep your feeble theories out of the column.

I understand that music is a widespread area with openness for opinion, but to attack a style, in particular a group, is unacceptable. It is not difficult to offend a fan especially with such a stupid and juvenile babble as demonstrated in the "Of Now" section of the Reader. David Foster
Orcus Beach

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Morocco Bind

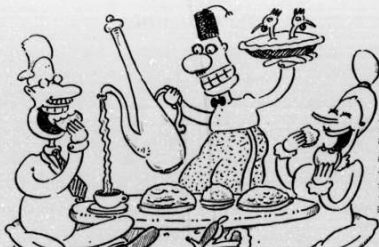


Illustration by Doug Strydom

BY ELEANOR WIDMER

The Restaurant: *Marrakesh*
The Location: 634 Pearl Street, La Jolla
(619) 454-2500

Type of Food: Moroccan
Price Range: Dinner entrees with no accompaniments, \$7.50 to \$14.50; six-course meals, \$18.50; seven courses, \$20
Hours: Open nightly, dinners only, Sunday through Thursday, 5:00 p.m. to 10:00 p.m. To 10:00 p.m. Friday and Saturday.

Asst. Bertha pops a broken seed cookie that once resembled a swirl into her mouth. As she moves to my refrigerator, she dips a spoon into the remains of a crumble butter, holds down an entire mantouk before sampling some leftover barbecued chicken, then the vegetable medley. She accompanied a neck of lamb. "I'm just being you clean up a little after the holidays," she smiles with her combination of angelic sweetness and bedeviling. "I don't want any of this wonderful food to go to waste."

As she makes this remark she adds, "In your last column you talked a lot about the restaurant situation, but you didn't say a word about your personal life. What kind of you out of your socks, not as a critic, but as a private citizen?"

Without hesitating I say, "The first time from Villa D'Este restaurant. I ordered one for the children the night they arrived." "Before I got here? You ordered a whole *tinu mine* without serving me a bread?" "I'm sorry," I apologize, "because it was unacceptable. The chef at Villa D'Este is from Miami, where they make *tinu mine* as no other." With the establishment of a child who was the exception from a party, she cries, "What else did I miss while I was gone?"

"I promise I'll take you to that Chada for this feast anytime. You have to order 24 hours ahead, and you can select one item or all of them. The top price is \$8.95 for the seafood dishes."

food grows cold within seconds. Moroccan food, with its lamb-based meats and various rich stews does not lend itself to the cold because you're more aware of the fat content — it quickly rises to the top.

Our first course consisted of *harira*, the generic name for soup, pleasant enough in the most casual way, and served with the dipping bread which makes the meal exciting. Food is the way as at other *tinu mine*, but the high-quality bread is the secret. Several soups are served, including a *harira* in 14:00 p.m. Soup and bread is an important part of the meal.

The best dish far and away was the chicken *baquilla*, a chicken pie with a flaky crust topped with powdered sugar. You can't obtain chicken *baquilla* in a cart, but only as an appetizer, where it is served as a small slice. That's a shame because it's marvellously tasty and nothing else equals it on the menu. If I had to name the best *baquilla* in all of San Diego, it would be the one prepared at Cybil's Catering. Her Moroccan chicken pie is unparalleled, about three inches high, and done in the grand manner, which is an absolute delight. But the one at Marrakesh is the best available at a restaurant, except that you have to order the \$18.50 feast to obtain it.

Something should be said about the way the menu is structured: It's geared so that if you want any accompaniment to a dish, you have to order a la carte. For example, the \$18.50 feast includes a choice of several entrees, one of which is chicken prepared with preserved lemons and olives. The fish and the appetizer is a chicken. A *tagine* of chicken, which is a chicken stew with lemons and olives, is available for \$13.95. But you don't get a side dish with it, just chicken with olives and lemons. Should you want plain couscous to balance out your meal, you can't have a salad you get for couscous with vegetables for \$7.50. If you add a salad, you're paying for the vegetables, you arrive at \$18. For that reason, most people decide on the \$18.50 feast, or else the *tinu mine* chicken, lamb, fish, or duck with nothing on the side.

An entrée for the table, the lemon chicken proved tender and tasty, but the lamb is honey sauce came to the fish, bones, stew, and a heavy mutton taste.

Aunt Bertha ordered couscous with vegetables, and we were astonished to discover we had only one waiter and one manager, who seemed to be living in another time and place. It took over two hours for our food to be brought, and though we told them that we had to be to attend another event, we could only obtain the last courses of our dinner by standing up as if to walk out. One man came in, took a table, read the entire evening paper, and did the right thing: he left because no one had approached him for a waiter. A family had a waiting child on their hands, and still no one made an attempt to placate the child with food. I believe their theory is that diners have come there for the evening, that the meal constitutes the evening's entertainment, and they will be rushed. If the food and ambience are extraordinary, you may be seduced into spending hours in a restaurant, but when neither is too marvelous, the table begins to pall and you're impatient to leave.

One of the problems with the food is that the plates aren't warmed, and since the restaurant isn't heated in the winter either, the

Flaccid, Aunt Bertha asks, "What was your biggest surprise of the year for a low-to-moderate-price restaurant?"

"The Grill on the Park. The restaurant's chicken, the barbecued items, the stuffed pomegranate, and the olive stew are outstanding. And I must say that I made a fool of myself with the yellow tortano and shrimp pizza."

She takes a seat and graves at a week-old magazine, a new variety from the Baltimore-based Company that's stuffed with cranberries. "This could benefit from a lamp of candles. Curtains on the windows in addition to the blinds would cut out street glare. But the place is an improvement over the one in La Mesa."

My eyes shoot heavenward. Aunt Bertha is the Queen of Quail, and she plays on that string instrument as if she were Heifetz in his prime.

"I'm not beginning my diet until after your birthday," she remarks pointedly, referring to a family job. Since my birthday arrives so soon after the holiday, I'm apt to celebrate it from January to May with different well-wishers. So I wasn't surprised to realize I had been trapped into schlepping Aunt Bertha with me when I went to Marrakesh, newly opened in La Jolla, for the first of my birthday dinners.

The Marrakesh is hardly a novice on the dining scene. It serves Moroccan food and was its prime when it was located in the Sports Arena area more than a half-century ago. Young surfers with sun-bleached hair used to crowd in their cafés and feasts as they served up in a casual, fishy, and while the food was hearty the last word in Moroccan cuisine, it tasted (rarely) if never achieved the level of Dar Magrib in Los Angeles.

Marrakesh vanished for a while then resurfaced in La Mesa, where I visited it a year and a half ago with a large party. The night's sojourn for washing one's hands at the table upon request, I was carried away, and while the food was service, we seemed to spend most of our time waiting, and the food finally arrived, it was rapid and lacked aesthetic presentation.

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GENERAL TSO'S CHICKEN*	CHOW FAN SHEEN	CHOW FAN SHEEN
CHICKEN EGG POO YOUNG	KUNG PAO BEEF*	MIXED VEGETABLE
KUNG PAO CHICKEN*	BEF CHOW MEEN	ROAST DUCK (HALF)
SWEET & SOUR CHICKEN	SEZCHUAN KUNG PAO*	MANDARIN CHINESE*
CHICKEN ORANGE PEELS*	BEF GREEN PEPPERS	SEZCHUAN ROOPLANT*
CHICKEN CHOW MEEN*	SEZCHUAN BEEF*	S&W PORK CHOW MEEN
SEZCHUAN CHICKEN*	CRISP BEEF*	THICE COOKED PORK*
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NORTH COASTAL

WALLY'S NORTH BEACH Camino del Mar, Del Mar 765-1960. (Weekly during summer the theater in the most casual way is performed with the opening of a cabaret-style show. The show is a mix of music, dance, and comedy. The show is a mix of music, dance, and comedy. The show is a mix of music, dance, and comedy.

EL PALARO AQUA (THE BLUE BIRD) 1415 La Jolla Village Drive, San Diego 524-1111. (Weekly during summer the theater in the most casual way is performed with the opening of a cabaret-style show. The show is a mix of music, dance, and comedy. The show is a mix of music, dance, and comedy.

THE FINE MARGOT 1415 La Jolla Village Drive, San Diego 524-1111. (Weekly during summer the theater in the most casual way is performed with the opening of a cabaret-style show. The show is a mix of music, dance, and comedy. The show is a mix of music, dance, and comedy.

IL FORNARO CUCINA ITALIANA

1605 Camino del Mar, San Diego 524-1111. (Weekly during summer the theater in the most casual way is performed with the opening of a cabaret-style show. The show is a mix of music, dance, and comedy. The show is a mix of music, dance, and comedy.

BARBOSO 3034 Del Mar Village Drive, Del Mar 392-8110. (Weekly during summer the theater in the most casual way is performed with the opening of a cabaret-style show. The show is a mix of music, dance, and comedy. The show is a mix of music, dance, and comedy.

LA BOHNE ROUPE 1415 La Jolla Village Drive, San Diego 524-1111. (Weekly during summer the theater in the most casual way is performed with the opening of a cabaret-style show. The show is a mix of music, dance, and comedy. The show is a mix of music, dance, and comedy.

Reader's Guide to Restaurants

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear since or before or month. Price estimates are based on the latest information available for a complete meal per person, excluding drinks and tip. Lower than moderate \$8 to \$15. Moderate \$15 to \$25. Expensive more than \$25. Please call restaurants for additional operating hours, reservations, and other specific information.

LA BOHNE ROUPE 1415 La Jolla Village Drive, San Diego 524-1111. (Weekly during summer the theater in the most casual way is performed with the opening of a cabaret-style show. The show is a mix of music, dance, and comedy. The show is a mix of music, dance, and comedy.

NEIMANS AT THE TWIN HILLS

10100 Camino del Mar, San Diego 524-1111. (Weekly during summer the theater in the most casual way is performed with the opening of a cabaret-style show. The show is a mix of music, dance, and comedy. The show is a mix of music, dance, and comedy.

PETER CHAMBER 1415 La Jolla Village Drive, San Diego 524-1111. (Weekly during summer the theater in the most casual way is performed with the opening of a cabaret-style show. The show is a mix of music, dance, and comedy. The show is a mix of music, dance, and comedy.

SANDRA JAPANESE RESTAURANT 110 South Highway 163, San Diego 524-1111. (Weekly during summer the theater in the most casual way is performed with the opening of a cabaret-style show. The show is a mix of music, dance, and comedy. The show is a mix of music, dance, and comedy.

Excellent Vegetarian Dining at Moderate Prices!

Enjoy the high-arched ceiling, beautiful colors, friendly atmosphere and absolutely delicious food at Century Cafe now open for breakfast 8 am-10 am Monday-Friday.

Try the Brahm's Brunch, Oriental Stir Fry Vegetables, or the Infinite Blue Hot Salads. We have daily specials and a repertoire of over 30 wonderful vegetarian dishes. Open Mon., Tues., Thurs., Fri. 11 am-9 pm. Wed. 11 am-3 pm. Sat. 7:30 am-6 pm. Closed on Sundays.

Jyoti Bihanga
31st Century Center
Vegetarian Restaurant
3351 Avenida Avenue
(4 blocks east of 805)
282-4116

Specialty omelettes • Eggs • Pastries & Chef's Special Selections daily

Century Schools for Culinary Arts
2665 5th Avenue • 544-1555
Located in the Century Building on the corner of San & Nimitz, 2 blocks north of Laurel in Hillcrest

\$1.00 Discount Sunday to Thursday with this coupon

By Our International Vegetarian Buffet
ALL YOU CAN EAT LUNCH OR DINNER

WE NOW SERVE SUNDAY BRUNCH 11:00 am - 2:00 pm

Our vegetarian buffet offers the finest in buffet food. Over 55 types of lunch and \$8.99 for dinner includes made-to-order soups and breads, salad bar, hot international entrees, and dessert. Simply the best buffet in town. (Non-dairy preparation also available)

Govinda's
INDIAN FOOD RESTAURANT AND BOUTIQUE
3110 University Ave., San Diego, CA 92104
2 blocks west of 805
Open 11:30 am-9:00 pm Monday-Saturday, 12:00 am-2:00 pm Sunday

SOPHISTICATION WITH A Southwestern FLAIR

CHAMPAGNE SUNDAY BRUNCH BUFFET

Adults - \$8.95 • Kids - \$3.95

145 and La Jolla Village Drive • (619) 538-8000
Across from the Hyatt Regency

Free Parking

After-Theater Supper Buy 1 Get 1 Free!

Special introductory invitation:
With this coupon, buy one after-theater supper and get one free from 10 p.m. to midnight, Wednesday through Saturday. 15% gratuity added to full value of ticket before discount.
Offer good through March 31, 1991.

Reservations: 299-3551
VISA/MASTERCARD/AMERICAN EXPRESS/DINNERS CLUB

CLANES CALIFORNIA BISTRO
CAFE • BAR • CARRY-OUT

At the Top of Vermont in Uptown
Breakfast • Lunch • Dinner • Gourmet Market

Restaurant Guide

LUNCHEON SPECIALS

11:00 am to 2:00 pm, Monday-Friday only • Expires 2-23-91

MONDAY	1/2 Lasagna	\$3.40
TUESDAY	Jr. Torpedo	\$2.19
WEDNESDAY	1/2 Ravioli	\$3.40
THURSDAY	Jr. Meatball	\$2.19
FRIDAY	1/2 Spaghetti	\$3.40

Pizza
Large, 2 toppings \$6.99
Small lettuce & tomato \$2.15

Sanfilippo's
Italian Cuisine
Dining under the stars
3515 5th Ave., San Diego, CA 299-6080

TWO TERIYAKI STEAK DINNERS FOR \$10.95!



Each dinner is served with Soup or Salad, Fresh Vegetable, Baked Potato or Rice Pilaf, plus Warm Succotash Bread.

The Jolly Roger
KEARNY MESA OCCASIONE SOLANA BEACH SAN DIEGO
1801 Ocean Village Blvd. 10000 La Jolla Village Square 10000 La Jolla Village Square 10000 La Jolla Village Square

G'day Mateo!!



Sibilo's
Down Under
Aussie Pub
Restaurant and Nite Club

2-for-1 Dinner

Purchase 1 dinner receive the 2nd dinner (of equal or lesser value) free. Expires January 31, 1991.

• Australian and American cuisine
• Fabulous selection of Australian wine and beer

• House specialties featuring alligator tail, abating on the barbie, wesson, lamb & sheep's pie

500 Fourth Avenue
Downtown San Diego
(1 block south of Market St.) For reservations: 239-9117

Restaurant Guide

CUISINE OF SPAIN

Cafe Sevilla



Catering for your next party!

Try an array of Spanish Tapas

Gambas al Ajillo succulent shrimp sautéed in olive oil, garlic, white wine, hot red pepper and parsley \$8.95

Albondigas al Ajillo little meatballs with garlic, nutmeg and parsley in a rich shrimp sauce with mushrooms \$4.75

Pilipos a la Vegetal briske while delicious meat marinated with red and green peppers, onions, tomatoes and capers \$6.95

These and thirty other tapas - a great place to have a party
The most diverse and fun-filled restaurant in San Diego!
We recommend you arrive early or by 10:00 am weekdays to assure seating
(Famerson - San & La Jolla, night)

555 4th Avenue (Gaslamp Quarter)
233-5791

THE GREEN FLASH

Enjoy a relaxing lunch on our oceanfront patio

featuring
salads • sandwiches • fresh fish

MIDWEEK SUNSET DINNER SPECIALS \$9.95

Sunday-Thursday 5-7 pm
Fresh Seafood • Prime Rib • Steaks
Dresses include vegetable, choice of soup or salad, vegetable & rice

IN PACIFIC BEACH • OCEANFRONT/PATIO DINING
701 Thomas Ave. • 270-7715
Open for breakfast, lunch & dinner every day

來來富士 Japanese & Chinese Cuisine

ALL YOU CAN EAT BUFFET

Over 30 items changing daily

BUFFET INCLUDES:

* King crab legs	* Sweet & sour pork
* Shrimp	* Beef teriyaki
* Fried shrimp	* Fried bean curd
* Fried fish	* Almond chicken
* Egg rolls	* Egg fried young
* Tempura chicken	* Fried rice
* Beefsteak pork ribs	* Fried noodles
* Beef vegetables	* Sautee beef
* Fried dumplings	* Sauté beef
* Orange chicken	* Seasoned beef
* Hot & Sour Soup	* Egg Flower Soup

Lobster with Dinner Buffet

Lunch \$4.65
Dinner \$8.95

1-15 to Mesa Mesa Blvd. east to turn driveway on right to Marshall's Plaza

LAI LAI FUJI-1
9870 Hibert Street
Marshall's Plaza
San Diego, CA 92131
(619) 578-1886

OPEN 7 DAYS
Mon-Thurs. 11 am-2:30 pm/5-9 pm
Fri. & Sat. 11 am-2:30 pm/5-9:30 pm • Sun. 12:30 pm-5:30 pm

Restaurant Guide

MANDARIN TOWER

1800 La Jolla Village Drive, San Diego, CA 92037

40-220 Both the outdoor patio and the indoor dining room are lovely. The outdoor dining room is a beautiful sight to see. The indoor dining room is a beautiful sight to see. The outdoor dining room is a beautiful sight to see. The indoor dining room is a beautiful sight to see.

LA JOLLA

ALPHEUS OF LA JOLLA 1515 Prospect Street, San Diego, CA 92037

40-220 Both the outdoor patio and the indoor dining room are lovely. The outdoor dining room is a beautiful sight to see. The indoor dining room is a beautiful sight to see. The outdoor dining room is a beautiful sight to see. The indoor dining room is a beautiful sight to see.

HARRY'S GOLF GALLERY

7549 Grand Avenue, San Diego, CA 92121

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Meson Español

Cuisine of SPAIN

your choice of \$4.00 OFF
your choice of \$10.00 or more. With this offer, you get a free pitcher of sangria or a free pitcher of beer for \$15.95

Tapas Bar Over 50 different little dishes from Spain
Fiesta! The House of all of San Diego
500 Broadway #6, Chula Vista, 624-3008

COUPON

Good for entire party

2 DINNERS FOR \$10.95

100 DOLLARS OF HAPPY CUSTOMERS

Choice of any two of the following entrees:

* Sweet chicken	* Crispy shrimp*	* Mandarin tang pau*
* Omelet 'n' sour chicken*	* Mandarin chow mein*	* Sesame eggplant*
* Curry chicken	* Mandarin duck	* Steamed fish*
* King pao chicken*	* Roast duck	* Mixed vegetable
* Orange chicken*	* Hot spicy shrimp*	* Moo shi chicken
* Lemon chicken	* Shrimp plating	* Moo shi chicken
* Mongolian chicken	* Beef broccoli	* Sweet 'n' sour pork
* General 'n' sour chicken*	* Beef chow mein*	* Chow sin chow
* Chicken chow mein	* Crabby beef*	* BBQ pork & snow peas
* Szechuan chicken*	* Orange beef*	* Bean sauce squid
	* Shrimp egg foo young	* Sesame chicken*

DINNERS INCLUDE: Eggroll, fried shrimp, fried wonton, fried or steamed rice, 8 choice of chicken salad, egg drop soup or hot & sour soup

Featuring luncheon & dinner buffets daily from \$3.75.

MANDARIN PLAZA RESTAURANT
3750 Sports Arena Blvd. • 555-7000
Sports Arena Village Shopping Center • 224-4222

CHINESE GARDEN RESTAURANT
3057 Clairemont Dr. • 454-2222
Clairemont Village Shopping Center • 275-2888

VISA • AMEX
NO MSD • OPEN 7 DAYS

FREE DINNER
5 pm-8:30 pm daily
Buy 1 dinner buffet & 2 glasses of wine & get the second dinner buffet free. Dinner buffet only \$5.50. Mandarin Plaza only.
Expires 1/17/91

Restaurant Guide

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D'AMATO'S

Pizza & Italian Restaurant
"Formerly Ciro's"

2 Dinners for \$9.95
Choose from lasagne, linguini w/ clam sauce, fettuccini alfredo, capizzone permain

Extra-Large 18" Pizza
Any 3 toppings only \$12.95
Pick-up or dine-in

\$2.00 off any 16" pizza
No substitutions

2322 El Cajon Blvd. (near Texas St.) 291-5679
Open 7 days a week, Sun.-Tues. at 4 pm
Expires 1/23/91 • MCVFCA

MOOSE CUDDEYS FOR FOOD

FUB & CAFE

CHICKEN FETTUCCINE \$6.95
with our creamy Alfredo sauce

TENDER STEAK OR CHICKEN FAJITAS \$7.95
served sizzling hot and fresh with warm tortillas

STRIPS & CHIPS \$5.95
beer batter dipped white meat, served with waffle fries

SUNDAY BRUNCH from 11:30 - 1:30
THE BEST IN TOWN!
Happy Eggs Benedict \$3.95
Bugs (4 eggs) Omelette \$4.95
Steak & Eggs \$5.95

OFFICE PARTIES BANQUETS
HOLIDAY PARTIES! PRIVATE ROOM NO FEE FOR ROOM UP TO 40 PEOPLE LARGE GROUP DISCOUNTS
No line or cover charge for dinner patrons on weekends

ONLY THE FINEST & FRESHEST INGREDIENTS PREPARED DAILY FOR EXCELLENT QUALITY & FLAVOR. GUARANTEED!
- Joe Longo, General Manager

UNBEATABLE PRICES! GREAT FOOD! GIANT PORTIONS!

1165 Garnet Ave., Pacific Beach • 274-2323
LUNCH MONDAY-THURSDAY 11:30 AM-2:00 PM, FRIDAY 11:30 AM-2:00 PM, SATURDAY 11:30 AM-2:00 PM, SUNDAY 11:30 AM-2:00 PM

BU CAJA RESTAURANTE 738 La Jolla Boulevard, San Diego. The chef's kitchen, which has been built to require manual cooking, and the Mexican specialties are a real attraction. Bu Cajas is located on Regency Mall, and the menu is a mix of traditional Mexican cooking and some of the more modern. The menu is a mix of traditional Mexican cooking and some of the more modern. The menu is a mix of traditional Mexican cooking and some of the more modern.

THE BELLIAN LOU 2655 Grand Street, Ocean Beach. The chef's kitchen, which has been built to require manual cooking, and the Mexican specialties are a real attraction. The menu is a mix of traditional Mexican cooking and some of the more modern.

WINTER NOODLES 611 Combs Street, Kearny Mesa. The chef's kitchen, which has been built to require manual cooking, and the Mexican specialties are a real attraction. The menu is a mix of traditional Mexican cooking and some of the more modern.

THE ORIGINAL MARQUE HOUSE 2000 Camino del Rio South, San Diego. The chef's kitchen, which has been built to require manual cooking, and the Mexican specialties are a real attraction. The menu is a mix of traditional Mexican cooking and some of the more modern.

CLAIREMONT & KEARNY MESA

ADRIAN POST RESTAURANT 1210 Mission Valley Road, San Diego. The chef's kitchen, which has been built to require manual cooking, and the Mexican specialties are a real attraction. The menu is a mix of traditional Mexican cooking and some of the more modern.

THE GOODFATHER 1718 Champlain, Mesa. The chef's kitchen, which has been built to require manual cooking, and the Mexican specialties are a real attraction. The menu is a mix of traditional Mexican cooking and some of the more modern.

HOUSE OF CHINESE CUISINE 4011 Camino del Rio South, San Diego. The chef's kitchen, which has been built to require manual cooking, and the Mexican specialties are a real attraction. The menu is a mix of traditional Mexican cooking and some of the more modern.

RESTAURANT GUIDE

THE BEACHES

ASPER'S GOURMET PIZZA 141 Grand Avenue, San Diego. The chef's kitchen, which has been built to require manual cooking, and the Mexican specialties are a real attraction. The menu is a mix of traditional Mexican cooking and some of the more modern.

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Enjoy one complimentary dinner entree

when a second dinner entree of equal or greater value is purchased. Up to \$16 value.

Select Mexican dishes prepared daily from the freshest ingredients.

Established 1960
8199 Clairemont Mesa Blvd.
Valid any evening
with ad through 1/31/91
Not valid at Ocean Beach location

Pasha's
AFGHAN CUISINE

If you can't visit Afghanistan to experience the true Afghan hospitality... Pasha's will bring Afghanistan to you!

in Pasha's **7277 ROOM**, amongst staff, casual, attentive waiting staff will make your every wish your command. Pasha's will take your business away. Come in and enjoy a truly unique dining experience.

1110 Torrey Pines Rd., La Jolla
454-9229

Fall in love this evening with Sorrentino's

*** Rating by Chopped 10'***
David Nelson of the L.A. Times
"The Piza Barista is a knockout!"
-Santitas!

50% OFF DINNER
on the purchase of another dinner of equal or greater value.
Not valid with any other offers. Exp. 1/31/91

Sorrentino's
RESTAURANTE ITALIANO
Reservations Recommended 312-3414
1 mile west of 805 in Ocean Village Square
Mesa Blvd.

TRIO CARIBBEAN
LUNCH SPECIALS \$3.95

MONDAY	TUESDAY	WEDNESDAY	THURSDAY
Chicken Enchiladas and beans and one rolled taco	Fish Taco	Chicken Enchiladas and beans	Beef or Chicken Enchiladas and beans
FRIDAY	SATURDAY	SUNDAY	
Beef Enchiladas and beans	Beef or Chicken Burrito	Fish Taco	

223-2100

Located at the Radmar Inn
3334 Rosecrans St.
San Diego, CA 92110

2 FOR 1
only \$8.95

Each person chooses from below:

- Teriyaki Chicken - Broiled Chicken
- Teriyaki Fish - Broiled Fish
- Beef Teriyaki - Tempura - Ton Katsu

Includes Egg Roll, Rice, Salad & Pickle
Beverages 1.29/ea. With this offer, 2nd drink 50% off.

LUNCH SPECIAL \$1.75
Chicken Teriyaki
with white rice

MANPUKU
JAPANESE FOOD & SUSHI

4433 El Cajon Blvd., San Diego • (619) 283-9537

FREE with coupon

CAR CUP HOLDER

with purchase of any drink

Good only at:
3381 Rosecrans St.
Loma Square Shopping Center (Restaurants and Midway)
Limited to stock on hand • Expires 1/31/91

POMPEI
Fire Italian dining • Under new ownership
Featuring Chef Alfredo, formerly of Stetano's

2 for 1
when you buy pasta + soup or salad.

Buy one chicken dinner
Get 2nd chicken dinner free (soup & salad not included).
One-dinner only.

Free glass of house wine w/purchase of complete dinner.

1851 Bacon St. in Ocean Beach
224-9470

Offer good through 1-31-91 with coupon

KUMBERPASS
2 for 1

Buy first entree at regular price, get second of equal or less value (includes 2nd drink).
(Limit up to \$12)

Lunch from \$4.95

3555 ROSECRANS • 6617 CONVOY
224-8200 • 571-3749
(At Midway) (Empire Square)

Expires 1-31-91 with coupon

the **ITALIAN** connection gourmet

2-for-1

Buy one dinner at regular price & get 2nd dinner of equal or lesser value free. Up to \$11 value. Not valid on Saturday. Dine-in only, coupon good for up to 6 people. 1 coupon per table. Granuity of 15% added to bill before discount.

We are open Fri. & Sat., 4:00-11:00 pm
Sun. thru Thurs., 4:00-10:00 pm
530 UNIVERSITY AVE. 291-8919

EARLY BIRD SPECIAL
2 FOR 1
Available Mon. & Sat. \$1.00 more

Each dinner includes: Water, soup, salad.

with entree, bread, glass of wine (or beer) below:

- CHICKEN TERIYAKI
- STEAK & SAUER BRAUN
- SWEEET & SOUR PORK
- BEEF FRENCH VEGETARIAN
- PIZZA FAO CAESAR
- BEER W/IN BREAD/CHEESE
- SPICY FOWL
- BEAN & RICE VEGETARIAN

California Club
and Restaurant

5532 El Cajon Blvd. 287-1593
Empire Sq. • Fri • Sun
OPEN LATELY AM

Su Casa

6738 La Jolla Village • 454-0369

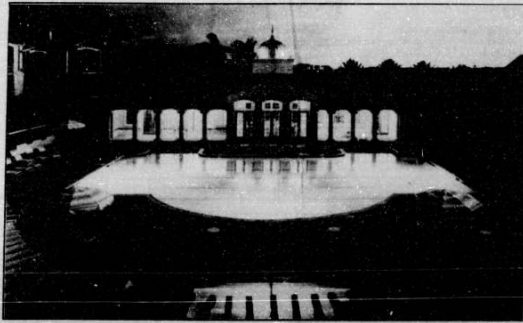
FREE LUNCH
with the purchase of another LUNCH STARTING AT \$4.95
11:30 am-4 pm

DINNER \$2.00 OFF
3rd drink

Good for party up to 10 people
Not good with any other offer. No take-outs
(until receipt is received)

San Diego Reader January 10, 1991

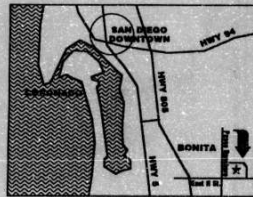
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COLOR GRAYS GONE!

The mutual affinity between marine mammals and humans was first documented by Aristotle and has remained a subject of discussion ever since. In mid-January of 1991, at the annual gray whale migration from the Bering Sea approaches Southern California and the final reaches of the 12,000-mile swim to the warm lagoons of Baja, the 2500-year-long discussion has bogged down into a single question: Are gray whales being loved to death?

This is the title of a panel discussion tomorrow night at the Oren Center Auditorium at the San Diego Zoo. At issue are recent studies that reveal an increasing number of gray whales taking a taste further offshore between Santa Barbara and San Diego. Reasonable people can conclude that the speedboat subsidies from Los Angeles and Orange County have driven the whales outside Santa Catalina and San Clemente Islands, but scientists say there's no way to know the reason for the change in migration routes. So far gray whales still appear to be plentiful in coastal San Diego waters (after rounding San Clemente Island, they head directly for Point

Loma), but with increasing numbers of whale-watching boats here every year, that too could change. An Taylor, who skips an excursion boat called The Searcher, says he has witnessed half a dozen instances where small speedboats have harassed migrating whales off San Diego. "These are pretty intelligent animals," he observes. "They're like us in that if we know 94 East is gonna be gridlock or four in the afternoon, we're gonna take a side street. That's exactly what the whales are doing."

Marine biologist Jim Sumich has conducted aerial surveys of the gray whale migration routes for the last three years and has documented the shift offshore beyond the reach of most whale-watching boats. One day last year his survey counted 140 gray whales on the back side of San Clemente Island. His studies have also shown that almost all of the Eschschina robusta who come out to hug the shore are juveniles, and they constitute a diminishing proportion of the animals counted. In 1988 the study found 17 percent of the southbound whales swimming close to the Southern California coast; in 1989 the figure was 15 percent; last year it had dropped to 8 percent. It appears that adult whales want nothing to do with humans.

A variation of this apartment
(continued on page 3, col. 5)



Illustration by Jeff Haines

ARM FORCES

Article on "Arm Wrestling," Gale Encyclopedia, 2nd edition, Vol. XI, pp. 467-469.

The origins of Arm Wrestling are shrouded in the mists of obscurity. In early days on the plains, Earth, men arm-wrestled at the kitchen table. Nothing more is known of this mysterious period.

In the 1960s, it became the general contention in the North American country called "United States" that anything anybody ever did should be made into a systematic competition. Otherwise, it might remain just fun, which would undermine the whole basis of modern civilization. Arm Wrestling, an activity no one had ever paid any attention to before, became an immediate candidate for organization.

The swiftness of its development exceeded all expectations.

By the mid-1960s, regional competitions were spreading over the East Coast.

In 1965, a momentous year for the sport, Bob O'Leary helped design the official Arm Wrestling Table.

In that same year, the American Arm Wrestling Association was founded, with a heroic vanguard of 20 members.

In 1970, the first National Championships were held in Scranton, Pennsylvania, a center of American culture.

In 1972, a new version of the sport was introduced, in which the contestants stood instead of sitting.

In 1975, the World Arm
(continued on page 6, col. 1)



Sheet of mica in an interactive exhibit

THE CASE FOR MINERALS

In the cavernous lobby of Balboa Park's Natural History Museum, to the right of an admissions kiosk and the de rigueur block-toppling pedulum, there's a fenced activity as wondrous as to complete the second phase of the toposphere I. Scripps Hall of Mineralogy is in time for its January 12 opening. In a departure from the staid glass cases normally used to display gems and minerals, the 3000-square-foot hall is being billed as the first "interactive mineralogy exhibit in the United States."

Will Estavillo, SDSU geology graduate and former teen volunteer at the museum, has risen through the ranks to become the chairman of mineralogy. After a five-year stint at San Francisco's California Academy of Science, where he was involved mainly with exhibits, Estavillo returned to San Diego eager to try out new ideas. He's convinced that San Diego's "user friendly" mineral displays are a prototype destined to be copied by other natural history museums.

"They've already done it with
(continued on page 3, col. 2)

BARD OF THE HIGHLANDS

If you want to stay on good terms with a Scotman — or with the descendants of Scotsmen who belong to the International Robert Burns Federation — there are some things you must never do. You must never refer to the inhabitants of Scotland as Englishmen. You must never call the battle of Bannockburn a skirmish. You must never have a good word to say for William Augustus, the Duke of Cumberland. You must never make jokes about kilt. You must
(continued on page 6, col. 5)



Robert Burns

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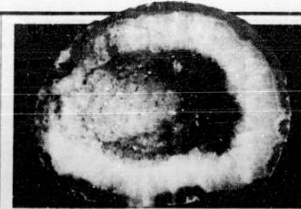


Main Street
Dance

THE CASE FOR MINERALS

(continued from page 2)
other exhibits," he admits, "like our own desert environment (swarms). But until now, minerals and gems were always confined to static displays. Easville sees in the interactive approach an antidote to the tedium of a generation of museumgoers raised on MTV and two-second sound bites. "The days of the old stuffed birds are over—you've got to give the paying customers something for their money."

Among the interactive exhibits "Rainbow of Gems," which uses a videoactivated laser to show how gems get their sparkle, rare alexandrite (named after Czar Alexander I of Russia) lives up to its "Crystal Chameleon" moniker by changing from green to a brilliant red-violet when exposed to artificial light. "Radioactive Rock" demonstrates the blocking



Ameristyl gem

power of various materials (brick, wood, glass, and lead) when placed between a chunk of uranium and a working Geiger counter; and "Teachstones," a hands-on exhibit designed especially for the visually handicapped.

The centerpiece of the Earth

Discovery Lab is an interactive wide-screen monitor that allows museumgoers to take amphibian mineral field trips anywhere within the United States. Using a hand-guided on-screen pointer, viewers will be able to access over 50,000 still images and 50 motion pictures as they "travel" to destinations of their own choosing and learn about the local's geology and mineralogy.

The final phase of the mineralogy hall, scheduled for a late spring unveiling, will be a walk-through re-creation of a San Diego mine tunnel, complete with gem pockets containing specimens of tourmaline, aquamarine, opals, and other local gemstones. The prismatic beds of San Diego County are among the richest in the world, ranking below only Brazil and Madagascar as a source of tourmaline. The mines of Maun Grande, near Pala, are the world's only known source of "Pala Pink" tourmaline, prized by the Empress of China during her reign and still found in the Fort-Selden City.

The second phase of the Josephine L. Scripps Hall of Mineralogy, located in the San Diego Natural History Museum in Balboa Park, opens Sunday, January 12. To date the hall includes the Bruder Family Mineral Gallery, the Gerald and Inez Green Parker Foundation Earth Science Discovery Lab, interactive exhibits, and mineral cases. A "mine tunnel" is

scheduled for a spring 1991 unveiling, and a walk-through "crystal chamber" is in the preliminary planning stage. For more information, call the museum at 232-3521.

—Joe Daley

COLOR GRAYS GONE!

(continued from page 2)
attempts to avoid human contact is also occurring in Hawaii, where for the last ten years decreasing numbers of calves humpback whales are frequenting the subarctic waters off Maui. This area became a major whale-watching zone in the 1970s, but as a specific, charter boats, and even jet skis have moved in for a closer look, the whales have gone elsewhere. It was the first jet ski in San Ignacio Lagoon, where the gray whales spend the winter, was sighted last year.

The fact that juvenile marine mammals seem willing to risk

(continued on page 4)

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(continued from page 3)

contact with humans while their elders keep a safe distance is a subject that bean further study. The last contact I had personally with marine mammals was one in which juvenile sea lions danced and frolicked underwater for several hours with a group of divers near La Paz, in the Sea of Cortez. While adult males and females swam on the warm rocks of a small outcropping north of Isla Del Espíritu Santo, their pubescent youngsters sought out and played aggressively with us dangerous humans. A couple of the animals allowed us to pet them and pull their flippers while they stared directly into our eyes and nipped at us like puppies. Our dive guide told of being rescued by one of these juvenile sea lions when a large

hammerhead shark started circling him hungrily at another dive site called the Sea Mount—several kilometers to the north. The sea lion chased the shark away, and Lorenz believed it was because the mammal recognized the diver as a plannate.

From what I've observed of how sea lions and humans relate, I seriously doubt that an adult sea lion would ever act to chase a shark away from a human. Adult marine mammals have more serious business to attend to. Once, when I approached a bull sea lion who was courting a female underwater, the 1000-pound hulk turned toward me and drifted so close he could have bitten my face off, which is exactly what I thought he was planning. Instead he just belched and blew bubbles, which served to prevent me from ever again

moving toward an adult sea lion in the wild. Come to think of it, I've had similar frightening encounters with adult porpoises too. Both times I was the one who had approached the animals, and regardless of my peaceful intent, in retrospect this was clear harassment. Not all shows ride jet skis.

Mature gray whales would appear to know about as much as they want to know about humans, and they're applying that knowledge by placing as much water as possible between themselves and civilization. Who can blame them? At last count, the blue whale population was down possibly as low as 200 animals worldwide, according to the International Whaling Commission, from a high of about

250,000 when commercial whaling started. Several other species, including fin whales and humpbacks, are also struggling to survive, even though humpbacks haven't been hunted since 1968. Gray whale populations, on the other hand, have been estimated at about 22,000, or about as many as there were before commercial whaling almost completely wiped them out. It's tempting to wonder if there's a connection between those increasing numbers and the increasing trend on the part of the whales to avoid human contact along the populated coast.

The free panel discussion, "Are Gray Whales Being Loved to Death?" is sponsored by the American Cetacean Society on Friday, January 11, beginning at 7:30 p.m. in the Otto Center Auditorium south of the

San Diego Zoo's main entrance gate. Panel members include Ray Sautter, who is in charge of enforcing federal laws against harassment of marine mammals in Southern California, Art Taylor, a boat captain who runs whale-watching trips, Catherine Miller of the San Diego Sportfishing Council, and Jim Samich, a marine biologist with Grossmont College who is studying whale migration patterns. For more information, call Bob Clark at 482-1518.

— Neal Matthews

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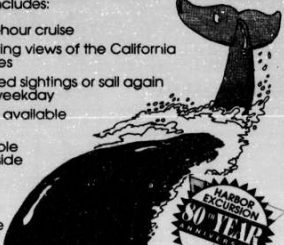
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ARM FORCES

(Continued from page 1)
Wrestling Foundation was founded, with six member states: the United States, the United Kingdom, Canada, India, Brazil, and Costa Rica.

In 1981, the first World Championships were held in Syracuse, New York. Thirteen countries sent competitors.

The sport received a tremendous boost when an important world leader named Sylvester Stallone played an Arm Wrestler With a Heart in a movie named Over the Top. It is now generally judged that this film marked the moment when Arm Wrestling began to take the "mainstream."

In 1988, the World Championships were held in Sweden, with 150 contestants representing 23 countries, in nine weight classes for men and four for women.

By 1991, when the Yukon Jack Arm Wrestling Championships were held in San Diego, California, there were 5000 card-carrying members of the American Arm Wrestling Association.

The present stars in the sport, whose names are now revered by hundreds of millions of sentient beings, were Dave Patton of Fairfax, Virginia (holder of 31 world titles including nine consecutive Wrist Wrestling World Championships), Jerry Nelson of Brentwood, Washington (holder of the Yukon Jack middleweight crown in 1990), and John Breen of Sandy, Utah (defending Yukon Jack



heavyweight champion). It is because of these famous athletes that Fairfax, Virginia, Brentwood, Washington, and Sandy,

Utah, are well visited as shrines.

In 1996, Arm Wrestling was accepted as a demonstration sport at the Summer Olympic Games in Atlanta, Georgia.

In 2000, Arm Wrestling in its three varieties (trotting, standing, and milking) became a major Olympic sport. Halmar Edal of Norway won the gold medal.

By the crucial year 2016, Arm Wrestling had replaced universal suffrage in all the leading democratic countries. Yukon Jack heavyweight champion Nagahama Teraki was the president of the United States in the American Arm Wrestling Championship competition on the steps of the Supreme Court Building in Washington, D.C. In the same year, Halmar Edal won the title of World Dictator.

During the next century, the increasing pace of space exploration led to the establishment of Arm Wrestling Federations on the Moon (2023), Mars (2034), Titan (2045), and Alpha Centauri V (2056).

From the Solar System Olympics of 2044 on, Arm Wrestling was the only sport offering medals. All other sports had declined into mere amateur amusements.

The first nonhuman competition in Galactic Championships were accepted in 2139. In that year, the Galactic Association passed its trillion-card-carrying member mark. The Galactic Olympics, held in the Floating Cities of Betelgeuse VII, offered competition in Arm Wrestling, Terrestrial Wrestling, Paradoxic Wrestling, and (for the females of the Greater Magellanic Cloud) Sprinkled Wrestling.

By the first decades of the 23rd Century, the various forms and derivatives of Competitive Arm Wrestling had become the only occupation of 98 percent of the population of the galaxy. All other activities, such as work and

sex, were virtually abandoned. The modest beginnings in the 20th Century, under the leadership of such sports saviors as Bob O'Leary and Sylvester Stallone, had finally led to a total absorption of all national life, as foreseen by Arm Wrestling.

Of the numerous memorable events in this spring history, the most cherished remains the Yukon Jack Arm Wrestling Championships of January 15 to 17, 1991. They were held, as all inhabitants of the Galaxy know, at Telly's at San Diego's Sheraton Island Hotel.

This qualifying tournament for the National Championships (which were to take place in Tampa, Florida, in the following June) was, of course, open to all men and women aged 21 or over. Even so, the 26th Century, we continue to recite as a litany the sacred telephone number that Arm Wrestlers of those fortunate days were urged to call for further information: (212) 714-1262.

— Giong Snaubug

BARD OF THE HIGHLANDS

(continued from page 1)
never turn green at the sight of haggis. And you must never call Robert Burns a minor poet.

Minor or major or in a category of his own, there is no doubt that Burns was a Scottish poet. "Ye mind that day, when in a hizz/ We mett dalk, an' went gae/ Ye did present your smootie plus/ Mang better folk ...". This is obviously not English, though you can see some English peering through it. It is a language of its own, expressing the experience and culture of an independent people — and it was a considerable part of Burns' achievement to make such brilliant use of it as a pungent and beautiful medium for poetry.

If it looks impenetrable on paper, it tends to make perfect sense when recited aloud in a good authentic accent and an animated basic manner (as by Alexander McDonald, president emeritus of the Burns Federation's San Diego chapter).

Of course, it isn't just the poetry as poetry that made Burns the object of a veritable cult since soon after his death in 1796. It's the personality behind the poetry, a personality that comes through with such vividness that the man seems utterly alive in his verse. Everybody takes to the dramatic

and sentimental in Burns' life; his struggles as a tenant farmer, his discomfort with the class system, his antagonism to the self-righteousness and oppression of the Scottish Presbyterian church, his passionate love affairs, his reputation (probably undeserved) for debauchery, his tendency to do everything — from the making of poetry to the making of babies — with all his emotions at their most intense.

When he is attacking religious hypocrisy, he jumps right in,

shouting at the top of his Scottish lungs: "O ye wha see me guid yeon! See poue and see holy/ Ye're naught to do but mark and tell/ Your neebor's faults and folly." Nor does he pull any punches when making himself out to be an unlearned, inspired "natural" as opposed to slow-witted pretensions who have received a classical education: "A set o' dail, conceited hauch/ Confuse their brains in college classes! They gang in stinks, and come out eases. / Give me ae spark o' Nature's fire/ That's a' the learning I desire..." This is

not subtle satire; it goes right for the jugular.

But where Burns is at his best, most universal as a poet and most lovable as a person, is in his songs. Basing himself on Scottish tunes and sometimes drawing on old popular songs, he composed a body of folksie lyrics that are a perpetual glory not only of Scottish literature but of English and world literature as well. They sound like music, and they touch the heart. Is there any poem anywhere that conveys the love-unto-death of a devoted old husband and wife the way this one does?

John Andrew McNeil, John, And there a care did take, And there we had our auld, And there we had our auld, And there we had our auld.

John Andrew, in his great Scottish poet will celebrate the month of his 212nd birthday with these 14th annual Burns dinners, the major Scottish events of the San Diego year. The event will include a traditional Scottish banquet (complete with haggis), Scottish bagpipes, Highland

dancing, whiskey toasts, and a presentation by Alexander McDonald devoted to Burns' life and poetry. If you care for Burns and Scotland, you might want to put on your rickett duds and present your associate plus among the members of the Robert Burns Federation.

The Robert Burns dinner and festivities will take place Saturday, January 12, beginning at 6:00 p.m. The place: the Town and Country Hotel Convention Center in Mission Valley. For information about tickets and reservations, phone 583-7349 or 223-0441.

— Gavin Douglas



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SEASON PREMIERE CONCERT
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Catalina Cruise \$69*

Seajet's full-day package to Mediterranean-style Catalina Island, includes round-trip cruise, champagne continental breakfast, and two free island tours. Departs Friday-Sunday.

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READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. On one show, "The Forum Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number and a phone number for public information to READER EVENTS. EDITOR, P.O. Box 85803, San Diego, CA 92186-5803.

BAJA

"Taurus de Brazil," the Latin American improv will perform daily through January 31, at 8 p.m., at the Tierras Cultural Center, 1000 de los Heranos y Main Street, Zorra Rio Tijuanas. For ticket information call 011-52-668-4111 ext. 302 (bilingual).

The Music of Mozart, the Orchestra of the United States International University will celebrate the composer's 200th anniversary on Saturday, January 12, at 8:30 p.m., at the Tierras Cultural Center, Paseo de los Heranos y Main Street, Zorra Rio Tijuanas. For ticket information call 011-52-668-4111 ext. 302 (bilingual).

OUTDOORS

The Latest Sunrise of the year (on standard, not daylight time) occurred this morning, January 10, at 6:52 a.m. Slowly at first, then more rapidly in the weeks to come, sunrise will occur earlier with each passing day. By March 20, the sun will be rising a full

hour earlier than it did today. The earlier sunrise is mostly a consequence of the sun's apparent movement from the southern sky toward the northern sky from December to June. You can keep track of that movement by noting where the sun rises for each over a period of many weeks from a fixed vantage point, such as your house.

Stough Cleanup, volunteers are welcome to help with the ongoing cleanup of the Famous Stough and Famous Channel on Saturdays. January 12, at 9 a.m. Meet at the intersection of Famous Boulevard and West Pointe Loma Boulevard in Pt. Loma Forest area. The event will be postponed in case of rain. Call 224-4591 for more information.

The Month's Weather may not prove as foggy as last month, though long-term records show that in the average year San Diego's temperatures tend to bottom out during the month of January. January's mean temperature at Lindbergh Field is about 55 degrees. Daily means is a balmy 70 degrees. To experience subtropical temperatures, you need only travel to the Laguna Mountains, where single-digit readings prevailed on some nights last month,

or to the Coronado Mountains, where 1 and 4 degree readings have been recorded in earlier years.

River Walk, the Borna Vita Anabolen Society and the Friends of the Santa Margarita River are sponsoring a walk along the river on Saturday, January 12, 15, attend meet at 8 a.m. to depart take 15 to Highway 76 in Oceanside. Proceed through Bonnell and turn left at Mission Road to Fallbrook. Just before the Shell gas station, turn on Main Street and go through two signals and turn right at Ivy Street. Meet in the parking lot on the right side of Main Street (in your drive north). The walk will be easy, low hills, long slopes, and good walking shoes. It's free. Call 439-2473.

Nature Hike, the San Diego Natural History Museum's Carnozone are sponsoring a hike in the Rancho Mission Canyon Park on Saturday, January 12, beginning at 10 a.m. From 18, take Mission College Road north to Magagnan Avenue and turn right. Proceed a couple of blocks to the parking lot on the left. It's free. The Carnozone will also sponsor a botanical walk around Florida Canyon in Balboa Park on Sunday, January 13, from 1 p.m. to 2:30 p.m. From Park Boulevard take Mosley Field Drive

east, Cross Florida Drive and proceed to the top of the hill, and take the first right into the parking lot adjacent to the lawn at the west end of the tennis courts. It's free. Call 232-3621 for more information.

Tree Aloes (Aloe arborescens), the familiar succulent plants with red-hot-poker-like flower clusters, are at their showiest this month — several weeks earlier than usual. Large clumps of aloes can be seen at Le Jolla Cove, Mission-San Diego de Alcalá, scattered along the embankments overlooking Highway 163 in Balboa Park, and in yards throughout San Diego.

At the Preserve, the Friends of the Los Peñasquitos Canyon Preserve are offering a walk around the Old Lopez

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and the Grand Prize, a weekend for two at Escena's Travelodge Hotel and dinner for two at the world renowned El Rey Sor restaurant. Make a sports wager and receive your trivia quiz entry form. Drawings every Sunday thru the Super Bowl at the Sports Book in the Pueblo Amigo commercial complex, Tijuana.

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Charmont (Charmont Square) 772-9920 • Old Town (next to the New Mexican Cafe) 682-0059
Harbor Plaza (Level 3) 738-2027 • La Mesa (Government Center) 692-6666
• Plaza Benita (2nd level) 478-2818 • Esplanade (Sanborn) 642-2327
Escondido (El Camillo north, near Tony Exchange) 752-0200 • Escondido (North County Fair) 745-9425



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READER'S GUIDE TO LOCAL EVENTS

Road in Mini Man on Sunday, January 13, at 10 a.m. Meet at the viewpoint/trailhead of the trail from Mesa Mesa Boulevard take Pacific Heights Boulevard and go north to Pacific Mesa Boulevard. Take a right and go until it dead-ends at the sign for the preserve. The walk will be over easy hills. Call 484-3219 for more information.

Santa Lakes Hiking. The San Diego Audubon Society is sponsoring a bird-watching walk at Santa Lakes on Wednesday, January 16, from 9 a.m. to 11 a.m. Meet in the parking area between the first and second lakes. From Mission Camp Road in San Marcos, turn right on San Marcos Blvd. Turn left on San Marcos Blvd. and turn left (west) on Carlton Oaks Drive. Proceed a few blocks to the park entrance on the right. Bring

binoculars if you have them. Participation is free. Call 483-7620 for more information.

The Planet Mercury, currently a "floating state," is relatively easy to spot this week, especially since it's bright and high in the evening. It's visible from most of the country this time of year. Look for "speck" Mercury the month's end it will be all but hidden in the sun's glow in the southwestern sky around 8 a.m. Don't confuse Mercury with a rather bright, reddish star (Antares) lying above and to the right. On Saturday and Sunday mornings, January 13 and 14, the waning crescent moon will be in these two positions of light.

DANCE

Dance Performance. 5 Company, Inc., McCaleb & Dancers will offer a program of modern dance routines tonight, Thursday, January 10, through Sunday, January 13, at the Mandel West Theater at UCSD. All performances will begin at 8 p.m. For ticket information, call 296-9523.

Dance Concert. A benefit dance concert for the California for Peace in the Middle East will take place from 8 p.m. to 9 p.m. on Sunday, January 12, at the Centro Cultural de la Raza, 2004 Park Boulevard, Balboa Park. Following live music will be Small Time Big Time, from England, the Bedouins, from San Diego, and

NO), from Tijuana, Mexico. For ticket information, call 291-0167 or 235-6135.

Dance Performance. Les Ballets Canans de la Frontiere will perform music and dance of the 17th Century on Saturday, January 12, at 8 p.m., at Rose at the Mission Public Theater, 1717 India Street. Admission: The troupe will dance to music. In a loose Native Calind, Amanda Bagnatt, and Ramon Amor America. The event is being sponsored by the Instituto de Cultura de Baja California and the Casa de la Cultura Tijuana. For ticket information, call 295-5654.

FILM

Offers You Can't Refuse. The Museum of Contemporary Art will screen The Godfather tonight, Thursday, January 10, at 7:30 p.m., and The Godfather Part II, Wednesday, January 11, at 7:30 p.m., in the Sherwood Auditorium at the museum, 700 Prospect Street. For ticket information, call 454-0267.

"Retained." The 1988 film by director Costa Gavras about financial racism in America's heartland will be screened on Friday, January 11, at 7 p.m., in room 127 of the Sells-Lecraw Hall on the UCSD campus. In Sean Delonah

Winger and Tom Hergert. A discussion of the film's issues will be led by Anthony Janssen after the screening. The event is being sponsored by the UCSD Student Affirmative Action Committee. Admission is free. Call 534-3362 for more information.

As the Library. The San Diego Public Library's Film Series continues on Tuesday, January 15, at 7 p.m., with a screening of *Ernie Young*. Diane Kurys' 1984 tale about two close female friends who opened for each other, leading marriages after World War II. The film will be presented in French with English subtitles in the third floor auditorium at the library at 620 E. Street, downtown. Admission is free. Call 236-5800 for more information.

Reelies in the Vinyl. Video artist Don McKown will present a multimedia program of entertainment that will include songs from the 1920s through the 1990s, with images from the 1920s film (classic Memphis, commercial, and political documentaries). Wednesday, January 16, at 7:30 p.m., in the Copley Auditorium in the San Diego Museum of Art in Balboa Park. For ticket information, call 232-7931 x180.

MUSIC

Country Music. Classic Country will perform folk and melody country and western music at the Del Doo Country Store and Restaurant, 20354

Lake Drive, Escondido, tonight, Thursday, January 10, at 7 p.m. The band will perform a variety of classic country (vinylage rock and roll). YMI contemporary teenage rock and roll. Request: Bluegrass and rock, the Kluge Collective (pop music), City Lights (jazz music), Tom Basson and Chris McNeven (jazz music), and Caliban Heart (country rock and roll). For ticket information 422-6700 x16.

"The 1970 Concerts." The Rose Performance Gallery at the Manzanita Public Theater will present Eric Upton and Laura Koenig and UCSD graduate and faculty members performing a program of avant-garde and pop music from the year 1970 on Friday, January 11, at 8 p.m., at the Manzanita Public Theater. Admission is free. Call 295-5654 for ticket information.

Sephardic Jewish Folk Music. Luba Davis and Her Ensemble, including David Ben-Zion, and double clarinetists by Gabriel, Lasso, and Schatz. Admission to both concerts is free. Call 562-2820 for more information.

Organ Concert. San Diego Civic Organist Robert Fitzsimon will perform a program of music by Beethoven, Bach, and Handel, and others on Sunday, January 13, at 2 p.m., in the organ pavilion in Balboa Park. Admission is free. Call 232-0919 for more information.

Blugues Music. Ranch Boys will perform at the Lamppost Plaza, 695 Rancho Santa Fe Road, San Marcos, on Sunday, January 13, at 4 p.m. The

event is being sponsored by the North County Bluegrass and Folk Club and is open to the public with no cover charge. Call 743-8471 or 743-1300 for more information.

Choir Concert. The San Diego Mesa College Chorus and members of the San Diego Symphony will offer a program of music by J.S. Bach and Johannes Brahms on Sunday, January 12, at 8 p.m., at the University Christian Church, 3900 Cleveland Avenue in the North Park/Hillcrest area (from 163 take the Washington Street exit east to Lincoln Avenue to Cleveland Avenue). The concert will also be performed on Sunday, January 13, at 5 p.m., at St. Paul's Episcopal Church, located at the corner of Fifth Avenue and Nimitz Street in Hillcrest (from 163 take the University Avenue exit and go straight on Sixth Avenue).

The concert will also feature a performance of Bach's *Canzona XI* and Goldberg variations, and double clarinetists by Gabriel, Lasso, and Schatz. Admission to both concerts is free. Call 562-2820 for more information.

Jazz. The San Diego Jazz Society's Jazz Masters Series 1991 will begin on Sunday, January 12, at 8 p.m., with a tribute to Bud Powell, featuring pianist Barry Harris, also saxophonist Charles McPherson, bassist Bob

Magnuson, and drummer Roy McCarty. The concert will take place at the Mission Theater in Horton Plaza. For ticket information, call 743-8471 or 743-1300 for more information.

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READERS GUIDE TO LOCAL EVENTS

LECTURES

"Alaska" Hella Showman will present a slide-illustrated lecture by Bill and Ann Bennett, translator. Thursday, January 10, at 7 p.m. at the Ben Rubin Fine Arts Center, 833 University Avenue, La Mesa (next to the library). Admission is by donation. Call 582-7596 for more information.

"Function and Form in Home Design" Italian architect and designer Paolo Piretti will speak tonight, Thursday, January 10, at 7 p.m. at the Business, Planning, Development Center, 7710 Fay Avenue, La Jolla. The lecture is being sponsored by Friends of San Diego Architecture. Admission is by donation. Call 454-8429 for more information.

Seik These Things, photographer Brian Bailey will present a slide-illustrated lecture depicting outdoor activities rock climbing, skiing, snowboarding, mountain biking, and paragliding tonight, Thursday, January 10, at 7:30 p.m. at Adventure 16 Outdoor and Travel Outfitters, 143 South Cedros Avenue, San Marcos (at Loma Santa Fe and Highway 151). Admission is free. Call 281-1174 for more information.

"Am Gray Whales Being Loved to Death?" The potentially harmful effects of whale-watching will be the topic of a panel discussion on Friday, January 11, at 7:30 p.m. in the Otto Center Auditorium, located south of the main entrance gate to the San Diego Zoo in Balboa Park. Panel members will include Ben Sauer, who is in charge of enforcing federal laws against harassment of marine mammals in Southern California by the National Fisheries Service. Art Taylor, boat owner and captain who has run whale-watching trips for more than 30 years. Catherine Miller, a representative of the San Diego Sportfishing Council, and Dr. Jim Stutch, a marine biologist from Grossmont College, who will discuss the potential effect of harassment on gray whale behavior and population level. The event is being sponsored by the American Cetacean Society. Admission is free. Call 492-5118 for more information.

"The Holocaust and Aids" Asehwit concentration camp survivor Helen Winiarski will speak at the Henry George Center, 1240 Mission Street (between 13th and Commerce streets), Linda Vista, Friday, January 11, at 7:30 p.m. The event is being sponsored by the Friends Fellowship of San Diego. Admission is free. Call 492-8242 for more information.

Opera Information, retired librarian and San Diego Opera Center board member Vee Weid will offer a preview of Mountain's Cos Fan. This will be performed this month at the Civic Theatre on Saturday, January 11, at 1 p.m. in room 307 at the San Diego campus of the college, located at 333 Manchester Avenue, Cardiff. The event is being sponsored by Mountain's Cos Fan Community Services Program. For ticket information, call 757-2111 x485 or toll free from San Diego, 755-5115 x485.

Practical Business, the Palmer Cactus and Succulent Society will present a slide-illustrated lecture by D. Alfred B. Law, expert on South American cacti and succulents, Sunday, January 12, at 2 p.m. in the Ecke Building at the Quail Botanical Gardens, 232 Quail Gardens Drive, Encinitas (at the Encinitas Boulevard exit off I-5 and turn left on Quail Gardens Drive and proceed one-fourth of a mile, then turn left into the parking area). Admission is free, but there's a parking fee for which it's advisable to bring quarters. Call 416-3036 for more information.

A Survivor's Story, the California Southern Region of Hadassah will present a lecture by Holocaust survivor Aliza Appleman-Jarman at the San Diego, January 11 high tea at the La Jolla Marriott Hotel, 4240 La Jolla Village Drive, La Jolla. Appleman-

"Between Fiction and Nonfiction" writer Elana Frenk-Ponik will speak at a "Marketing Books" series lecture in the Sherwood Auditorium at the Museum of Contemporary Art, 202 Prospect Street, La Jolla, on Thursday, January 15, at 7:30 p.m. For ticket information, call 484-3414.

"Liberty as the Primary Value for the Framers of the Constitution" the San Diego Libertarian Support Club will present a lecture by Jeremy Miller, professor of law at Western State University in Fullerton, Tuesday, January 15, at 8 p.m. at Best Western Anderson Inn, 810 Palomar Airport Road, Carlsbad. Tickets may be purchased for the lecture only or for the lecture and a dinner that will begin at 7 p.m. Call 497-1283 for information.

Middle East Intergroup, an organization of CIA and United States foreign policy in the Persian Gulf will be presented on Wednesday, January 16, at 7 p.m. in the Robinson Auditorium, at the northeast corner of the Third College at UCSD. Esther Green Weaton, former military criminal investigator will speak, or a video with ex-CIA agent John Stowell and Green Beer Lt. Colonel By Ott will be shown. The program will investigate the alleged truth about what and who is really behind the impending war in the area. The event is being sponsored by the Committee for World Democracy, a student activist UCSD organization, and the Constitutional Integrity Alliance of San Diego. Admission is free. Call 372-9974 for more information.

Mountain Trekking, Colorado adventurer and writer Tom Stronem will present a slide-illustrated lecture at the Puma Mountains in the Sower Union, next Thursday, January 17, at 7 p.m. in the Tony Pines Conference Room on the fourth floor of 811 Chubbler Gear and Clothing, 3029 University Avenue, North Park. Admission is free. Call 295-7700 for more information.

A Scholarly Discourse, Martin N. Chamberlain will discuss the possibilities of teaching, learning, and information exchange through electronic technology on Wednesday, January 16, at 7:30 p.m. in room 111A of UCSD's Chancellor's Complex. The event is being sponsored by the San Diego Independent Scholars.

Chamberlain has served as assistant chancellor and associate vice chancellor for extended studies at UCSD and is now the executive vice president of the University of the Pacific. Admission is free and open to the public. Call 482-8887 for more information.

Current Trends in the Art Market, auctioneer John Marion, chairman of Sotheby's North America, will speak at the Coplin Auditorium at the San Diego Museum of Art, next Thursday, January 17, at 7:30 p.m. The event is an installment of the museum's "Balboa Lectures: Art and Letters 1990-1991" series. For ticket information, call 232-7931 x182.

Comedy at the Improv, Jeff DeCham headlines tonight, Thursday, January 10, through Sunday, January 13, Jeff Ricman entertains on Wednesday, January 16. Showtimes are Wednesday, Thursday, and Sunday at 8:30 p.m.; Friday and Saturday, 8:30 p.m. and 10:30 p.m. The Comedy club is located at the Balboa Resort Hotel, 908 West Mission Bay Drive, Mission Bay. For reservations or other information, call 486-6572.

Monday Night Live on January 14, Rob Reiner and Anthony Griffin co-headline on Tuesday and Wednesday, January 15 and 16. Regular showtimes are Tuesday at the Improv on Monday through Wednesday, 8:30 p.m.; Thursday and Friday, 8:30 p.m. and 10:30 p.m.; Saturday, 8 p.m. and 10:30 p.m.; and Sunday, 8 p.m. and 10:30 p.m. The club is located at 2165 El Camino Real, suite 104, Encinitas. For ticket information or schedule updates, call 757-2177.

"Sleeping Kingdoms", the Storytellers of San Diego will present storyteller David Novak and Lucille Brademan in concert at UCSD's Manaster Conference Center on Wednesday, January 15, from 7 p.m. to 9:30 p.m. Novak and Brademan will share the stage for a portion of the presentation, which will feature their telling of "Time Vanilla Ice," a chapter from her Bradman's novel *Dandelion Wine*. For ticket information, call 260-4385 or 290-6363.

And Still More, North County's Comedy Nine nightclub features John Rianni, tonight, Thursday, January 10, through Sunday, January 13. Tim McGillen entertains on Tuesday and Wednesday, January 15 and 16. Regular showtimes are Tuesday, Wednesday, Thursday, and Sunday, 8:30 p.m.; Friday at 8:30 p.m. and 10:30 p.m.; and Saturday, 8 p.m. and 10:30 p.m. The club is located at 2165 El Camino Real, suite 104, Encinitas. For ticket information or schedule updates, call 757-2177.

Comedy at the Improv, Jeff DeCham headlines tonight, Thursday, January 10, through Sunday, January 13. Steve Brunner does the middle set, and Jim McDonald is the opening act; Anthony Griffin hosts

del Prado building in Balboa Park. Admission is free and open to the public; also, members will be installing plants. Call 582-9551 or 696-4143 for more information.

"Current Trends in the Art Market", auctioneer John Marion, chairman of Sotheby's North America, will speak at the Coplin Auditorium at the San Diego Museum of Art, next Thursday, January 17, at 7:30 p.m. The event is an installment of the museum's "Balboa Lectures: Art and Letters 1990-1991" series. For ticket information, call 232-7931 x182.

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Friday, Jan. 11, 18, 25, 31, 7-9 p.m. (beginning hour) \$14
Saturday, Jan. 10, 25, 26, 7-9 p.m. (beginning hour) \$14
Sunday, Jan. 11, 18, 25, 31, 7-9 p.m. (beginning hour) \$14
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• A way to help us out of the desperate loneliness of sleeping and anaesthetized of others.
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Friday Jan. 11
Bill Shreeve Band
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Saturday Jan. 12
Lori Bell Trio
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READERS GUIDE TO LOCAL EVENTS

Stevestler David Novak will entertain on Sunday, January 13, at 7:30 p.m. at Dinos Maggi's Coffeehouse, 3389 University Avenue, North Park. Admission is by donation. Call 298-6534 for more information.

Poetry Reading. San Diego poets Sheila Mison and Joe Kriebel will read selections from their recent work.

on Monday, January 14, at 7:30 p.m. at D.G. Willy Books, 7517 La Jolla Boulevard, La Jolla. Also on Wednesday, January 18, UCSD history professor Michael Hamel will discuss the recent work by Gerry Willy, Under God, Religion and American Politics. Admission to either event is free. Call 456-1800 for more information.

RADIO & TV

The Felice Mysterio. KPBS TV Channel 17, cable 12, will broadcast the National Geographic special *Cave Chasing the Tiger* on Friday, January 11, at 1 p.m. and Saturday, January 12, at 3 p.m. The show documents how the household pet has become the killer of its prey. The tiger has been bred by Peter Chamberlain and his team. Each show features 10 million small mammals and birds a year in Great Britain alone.

"The Star Maker" is a 13-part series of one-hour programs examining the life of legendary star-maker John Hammond. It will air every Saturday at 2 p.m. beginning January 12 on KPBS radio (89.5 FM). The program tells the story of Hammond's life at Columbia Records through the voices and music of many of the artists whose careers he nurtured, including Billie Holiday, Miles Davis, Lionel Hampton, Sonny Terry, Buck Ramo, Roy Eldridge, Bob Dylan, George Benson, and Leonard Cohen. Hammond was also instrumental in developing the careers of Aretha Franklin and Bruce Springsteen.

SPORTS

At UCSD, the UCSD Trojans men's basketball team opposes Occidental College at 7 p.m. Tuesday, January 15. The women's team takes on Point Loma Nazarene College beginning at

7 p.m. Saturday, January 12, also at Triton Gymnasium. The men's swimming team has a contest against Claremont College at 7 p.m. Saturday, January 12, at Camarillo Pool. Use UCSD for ticket information concerning any of the events. Call 534-4211.

Floor Hockey. The eighth annual California Special Olympics State Floor Hockey Championships will take place on Saturday and Sunday, January 12 and 13, at Golden Hall and Plaza Hall at the Convention and Performing Arts Center, 202 C Street, downtown. Over 75 teams will compete, including teams from Denmark, Philadelphia, Arizona, and Mexico. It will be 19 teams from San Diego County. The first round of tournament play will begin at 9 a.m. Saturday. All Plaza Hall events will be distributed Sunday at 3 p.m. in Golden Hall. For admission information, call 574-7589.

Soccer's Soccer, the team opposes the Dallas Sidekicks at 7:30 p.m. on Saturday, January 12, at the Sports Arena. Call 224-4176 for ticket information.

At USD, the women's swim team opposes Fresno State University on Monday, January 14, at 2 p.m., at the Sports Center Pool located on the USD campus in Alcala Park in Linda Vista. Admission is free. Call 760-4803 for more information.

A Call to Arms. The Yank Jack Arm Wrestling Championships will take place at 10 p.m. at the Sheraton Harbor Island Hotel, 1180 Harbor Island Drive, Harbor Island, Tuesday, January 15, through Thursday, January 17. The competition is open to everyone 21 years of age and older. The double-elimination tournament will get underway at 8:30 p.m. on Tuesday, registration begins at 7 p.m. There will be three men's weight classes and one women's open division. For registration information, call (612) 714-1280.

Gulls' Hucker, the post-punk state again! Milwaukee on Tuesday and Wednesday, January 15 and 16, at 7:30 p.m. at the 4000. For ticket information, call 224-7825.

SPECIAL

Bea and Gen. The 16th annual Linda's Teddy Bear Doll and Antique Festival will take place on Saturday, January 12, from 10 a.m. to 4 p.m., and Sunday, January 13, from 10 a.m. to 1 p.m., at the Scripps Ranch Center, 1095 Camino Del Rio South, Mission Valley. The show will feature the \$10,000 Stuffed Teddy Bear, once owned by a Russian prince. Doll and teddy bear appraisals, identification, repair consultations, and lectures will be offered throughout the weekend. For admission information, call 434-7444.

In Honor of a Poet, the local chapter of the International Robert Burns Fellowship will present its 16th annual dinner in honor of Scottish poet Robert Burns on Saturday, January 12, at 6 p.m., at the Town and Country Hotel Convention Center, 500 Hotel Circle North, Mission Valley. The event will include a traditional Scottish banquet, Scottish bagpipes and dancing, and a lecture by Alexander McWhorter on "The Life Story of Robert Burns." For ticket information, call 583-7499 or 223-0441.

Boating Instruction. The United States Coast Guard Auxiliary will offer a Boating Skills and Seamanship course that will take place at the Municipal Naval Air Station on Miramar Road beginning Wednesday, January 16, at 7:30 p.m. The course will offer instruction in basic seamanship including the operation of engines and radio, aids to navigation, plotting a course, and more. For registration information and exact meeting place, call 679-1959 or 222-9346.

Book Exhibition. San Diego Public Library's 25th Annual Local Authors Exhibit will be on display on the first floor lobby of the main public library.

Boeing Instruction. The United States Coast Guard Auxiliary will offer a Boating Skills and Seamanship course that will take place at the Municipal Naval Air Station on Miramar Road beginning Wednesday, January 16, at 7:30 p.m. The course will offer instruction in basic seamanship including the operation of engines and radio, aids to navigation, plotting a course, and more. For registration information and exact meeting place, call 679-1959 or 222-9346.

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Book Exhibition. San Diego Public Library's 25th Annual Local Authors Exhibit will be on display on the first floor lobby of the main public library.

822 1/2 Street. downtown, through the end of January. Over 100 books of a range of topics will be on view. The library is open from 10 a.m. to 9 p.m. Monday through Thursday, and from 9:30 a.m. to 5:30 p.m., Friday and Saturday. 236-6775.

FOR KIDS

"Meet a Hermit Crab" teacher and naturalist Barbara Moore will offer children aged four to eight a chance to view hermit crabs, listen to stories about them, and make puppets of them on Friday, January 11, from 6:30 p.m. to 8 p.m., at the Nature Company, 7445 Grand Avenue, La Jolla. Admission is free, but reservations are necessary to make them call 459-0271.

Films for Children. The San Diego Public Library Children's Film Series continues on Saturday, January 12, at 2 p.m., on the third floor auditorium at the main public library, 420 E Street, downtown. Films to be screened include *Where the Red and the White Flow*, *Land and Norman* and the *Dinosaur*. Admission is free. Call 236-5849 for more information.

MUSEUMS

The Museum of Contemporary Art of San Diego. The museum's current exhibit is "The Columbian Flare and Flame." Contemporary of Flare and Flame Themes in the Art of

Measurement, which concerns man's interaction with the natural world as expressed in the pre-Columbian sculpture of Mesoamerica. The exhibit comprises objects painted in the form of fish and some (real or imaginary) dogs, jaguars, and parrots, macaws, coconuts, and hummingbirds. The works span a period of more than 1,000 years.

The museum is open from 11 a.m. Tuesday through Saturday, and from 2 p.m. to 5 p.m. Sunday. It's located at 4403 La Jolla Village Drive, La Jolla. 453-9300.

The Museum of Contemporary Art. three exhibitions are now on view at the museum: recent works by Italian artist Maurizio Pellegrini; three fragments of dimensional objects such as steel tubes, sporting equipment, tools, and photographs combined with objects made from stuffed animals; many of which are unified with a striped pattern, stylized with numbers, and arranged into compositions on the gallery walls. Pellegrini's coded objects are charged with a sense of mystery stemming from the associative use of numbers and the allusion to memory and preservation of the past that the objects assume within the viewer. The exhibit will conclude February 10.

The Museum of Contemporary Art is located at 700 Prospect Street, La Jolla. Hours: Tuesday through Sunday, 11 a.m. to 5 p.m. Monday through Sunday, except holidays, when it is open until 9 p.m. Admission is free on Wednesday from 5 p.m. to 9 p.m. For additional program information, call 454-3541.

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San Diego Reader January 10, 1991 18

READER'S GUIDE TO LOCAL EVENTS

The Museum of Man. "Civilization" commences the museum's 75th anniversary with an exhibition of domestic with discussions and films. The Southwestern Connection: an exhibit commemorating the 75th anniversary of Balboa Park's 1915 Panama-California Exposition and the museum, continues through the end of the year. It includes reconstructions of what turn-of-the-century scientists thought our ancestors looked like. One of these later turned out to be the greatest anthropological bias of the century — the Piltdown Man. Also featured are original bones of black Americans, American Indians, and whites, as ages ranging from newborn to 114. Facial casts and photographs of people from around the world are also in the exhibit, as are photographs of today's children.

"When the Zoo Came to Their Father": a set of 18 new serigraphs depicting abstract figures portraying the Native ritual of cleansing and healing retained warm-toned on exhibit through the end of the year. The serigraphs were made by Manuel Clua, a young white woman who had won the most and funding of the National and was allowed to live and paint on the Native Reservation in the 1930s and '40s.

Panama: A Slice Through Time highlights three Panamanian-era pre-Columbian past, illustrated by gold and ceramic artifacts, the period of Conquest, represented by objects uncovered in the earlier epoch such as coins, religious medals, and market balls, and the present, represented by masks, the unique textiles made by Costa Indians of the San Blas Islands. The exhibit will continue through January in the east entry hall. "The Elders, Fusing It On" is an exhibition featuring contemporary art and literary works by American Indians expressing what the elders have meant to them; it comprises creations in various media, including sculpture and watercolor, by artists, writers, poets, and photographers. It will run through February 10.

Museum of Photographic Arts. An exhibition of photographs by Duane Michals will run through February 10. Michals is a self-taught photographer whose work has been displayed in the Art Institute of Chicago, the Museum of Modern Art in New York City, and numerous institutions in France, Italy, Germany, Belgium, Sweden, the Netherlands, England, and Colombia. The exhibit will include more than 100 black-and-white works, including 10 sequences and a few hand-printed photographs to total nearly 200 individual images. In addition to the photographs, a videotaped monologue by Michals will run continuously in the gallery.

Located on Balboa Park, the museum is open daily from 10 a.m. to 5 p.m., Thursday till 9 p.m. Tickets are available on weekends at 2 p.m. and 1 p.m., and are included in the price of admission, 2.99-\$2.

Natural History Museum. The museum's permanent exhibits include educational displays on endangered plants, animals, and habitats and the desert ecosystem. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. Call 232-3823 for more information.

Rauben H. Fleet Science Theater and Science Center. Currently running is the world's first 4-D OMMAX film, "By Air Flies the Sun," a show created entirely from computer-generated graphics. The film takes viewers on a 5-billion-year journey through the evolution of life in just 11 minutes, from exploded galaxies of space to the microscopic world where the birth of life is depicted. Scheduled showtimes are noon (except Mondays), 2 p.m., 5 p.m., and 7:30 p.m. daily, with an additional 8:30 a.m. show on Saturdays and Sundays. Admission includes souvenir 4-D glasses and entrance to the Science Center. Presented in conjunction with the movie is the exhibit "3-D: A Look in Depth" at the Science Center. The exhibition offers viewers many hands-on computer activities, including the opportunity to reproduce Michals' circular polarizing glass and to view images through a polarized mirror viewer.

Also running is the OMMAX special film "Blue Planet." Filmed by astronauts on several shuttle missions, the film covers the third of space, right with panoramic views of Earth that include images of active volcanoes, the destruction of rain forests, eroding beaches, and other changes to our home planet that threaten it and our existence. It will screen at noon (except Mondays), 1:30 p.m., 3 p.m., 4:30 p.m., and 8 p.m. daily (shows are extended to 10:30 p.m. on Fridays and Saturdays).

Another OMMAX film, "Ocean," takes viewers on a 25-minute exploration of oceanic life and includes scenes of squid, California sea lions, and even an encounter with a giant octopus. The film also explores life at the surface with a sail fincer, demersal invertebrates, footage of the Oregon coast, and a segment on grey whales off California Island. It shows at 3:30 p.m. and 7:30 p.m. daily. "World Beyond" is the first feature multimedia planetarium show being presented to the public. The Monitors show explores the mysterious worlds of our solar system and the mysteries that may someday be employed to reach them. It shows at 11 a.m., Saturdays and Sundays only. "Laser Rush III," choreographed by Lee S. Swartz and computer animation, includes Rush but has the "New World Man," "Tom Sawyer," and "Between the Wheels." It shows Saturdays through Sundays at 9:15 p.m., with an additional show at 10:30 p.m. on Saturdays and an additional show at 8 p.m. on Saturdays and Sundays.

U.S. is an all-time best show featuring the music of the Irish rock and roll band, show Wednesday through Saturday at 8:15 p.m. and 10:30 p.m. The theater and science center are located in Balboa Park. The Rauben H. Fleet Science Theater (not the Science Center) is open free of charge the first Tuesday of the month.

For more show schedules, call 232-3823 x236-1233. The science center is open from 9:30 a.m. to 9:30 p.m. daily (shows are extended to 10:30 p.m. on Fridays and Saturdays).

Pauci Roberts by Carol Turner will be on view through January at the Dr. Robert Lee Gallery, 937 First Street, Encinitas, suite 107. A reception for the artist is scheduled for Saturday, January 11, from noon to 5 p.m. For gallery hours, call 751-8400.

"All That Glitters" Gallery Eight is hosting a multimedia show through January featuring ceramic works by Randall An, Sarah Frederick, Gary McCoo, and Cheryl Williams; glass works by Michael Murphy and woven metal works by Evan Riser. A reception for the artist is scheduled for Saturday, January 11, from 10 a.m. to 5 p.m. For gallery hours, call 751-8400.

"Public Works" is a ten-year survey of photographic prints, renderings, and models for site-specific works and project proposals organized by Alexis Smith is on view at the Mendocino Center on the UCSD campus beginning with a reception for the artist on Friday, January 11, from 7 p.m. to 9 p.m. Smith designed the Skate Park for the Steam Collection of environmentally assigned artworks (SALC 134-121).

Photography Exhibit. black and white work by Stephen Barne on view at the Keating Gallery, 950 Silverado Street, Encinitas, through Monday, January 14. Gallery hours are from 10 a.m. to 6 p.m. daily 456-1128.

"Intimate Interpretations." 30 black-and-white photographs by Encinitas photographer Steven M. Burns will be on display in Walter Library at USJI through Tuesday, January 15. The show will include gelatin silver prints of landscapes and semi-abstracts taken in Death Valley, the Mojave Desert, Virginia City, and San Diego. Viewing hours are from 9 a.m. to 5 p.m. Monday through Friday, and from 9 a.m. to 5 p.m. Saturdays. 933-6511.

Mural Dedication. the dedication of a mural by students of the Carver Arts Program and Young Art artists co-residence Juana Carrasquillo will take place at Children's Hospital, 9301 First Street, San Diego, Tuesday, January 15 at 10 a.m. to 1 p.m. Call 239-8831 for more information.

"Revisit." a sculpture installation by Jeffrey Angelo is on view at City Design, 308 G Street, downtown. The installation is made up of sculptural chairs and tables created from discarded building pieces collected

GALLERIES

"Searching for Infinite Space" is a one-woman exhibition of paintings by abstract expressionist Lou Emile continues through February 2 at the Calhoun Gallery, 1400 Ketterer Boulevard, downtown. A reception for the artist will take place from 5:30 p.m. to 8:30 p.m. tonight. January 10, gallery hours are from 10 a.m. to 4 p.m. Tuesday through Sunday, 534-2321.

"Ceramics Exhibit," ceramic work created in a century-old British rustic style by British potter Seth Conder will be on view at UCSD's Green Gallery through Sunday, January 12. The exhibition will also feature the work of Conder's father, Michael Conder, and Conder's son, Art Conder. Gallery hours are from 10 a.m. to 5 p.m., Tuesday through Friday, and from 10 a.m. to 2 p.m. Saturdays. 534-2321.

"Crucians, Crucians, and Whimsy" the San Diego Chalkers, 3693 Fifth Avenue, downtown, is hosting an exhibit of water media works featuring the soft sculpture of Bonita.

through Saturday, January 12. Gallery hours are from 11 a.m. to 6 p.m., Tuesday through Saturday, 297-0430.

"Occurrence: A Photographic Aggregate," photography by Bruce Bell is on view at the Atherton, 1008 Wall Street, La Jolla, through January 31. A reception for the artist will take place on Sunday, January 13, from 4 p.m. to 8 p.m. Gallery hours are from 10 a.m. to 5 p.m., 454-9572.

"A Sense of Feeling," new work by Mark Lammie is on view at the Christa Gallery, 711 Eighth Avenue, Studio A, downtown. The exhibit consists of three-dimensional wall sculptures that combine painting and wood carving with stone, metal, and other natural materials. It will conclude Saturday, January 12. Viewing hours are Friday and Saturday, 11 a.m. to 5 p.m., and by appointment, 696-0621.

"Hahn in England," paintings by members of the El Cajon Art Association will be on view at the El Cajon Art Association, 1417 Holden Mesa Court, El Cajon, through Sunday, January 13. Gallery hours are from 11 a.m. to 3 p.m. Monday through Saturday, 670-8886.

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"Crucians, Crucians, and Whimsy" the San Diego Chalkers, 3693 Fifth Avenue, downtown, is hosting an exhibit of water media works featuring the soft sculpture of Bonita.

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7:00 pm	7:00 pm	7:00 pm	7:00 pm	7:00 pm	7:00 pm	7:00 pm	7:00 pm
8:30 pm	8:30 pm	8:30 pm	8:30 pm	8:30 pm	8:30 pm	8:30 pm	8:30 pm
"Moo!"	"Moo!"	"Moo!"	"Moo!"	"Moo!"	"Moo!"	"Moo!"	"Moo!"

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"Deny the Way of it" by Bill Viola
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READER'S GUIDE TO LOCAL EVENTS

during the construction of a recently completed low-rise project in downtown San Diego. The exhibit will conclude January 18. Viewing

hours are from 8 a.m. to 5 p.m., Monday through Friday, or by appointment. 232-1736.

"Traditions - the Beginning," a mixed-media exhibition of native American art will be on view at the Faith Nightingale Gallery, 535 Fourth Avenue, downtown, through January 27. Gallery hours are from 11 a.m. to 6 p.m., Monday through Thursday; from 11 a.m. to 8 p.m., Friday; from 11 a.m. to 6 p.m., Saturday; and from noon to 5 p.m., Sunday. 236-5228.

Watercolor Paintings by Annette Frey will be on view at Quil Frongue, 513 University Avenue, Hillcrest, through the month of January. Viewing hours are from 7:30 a.m. to 11 p.m., Sunday through Thursday; and from 7:30 a.m. to midnight, Friday and Saturday. 295-9820.

One-Man Show, paintings by San Diego artist Dean Payne are on view at the Akert/Book Co. Showroom, 508 Parker Street, downtown, through January 31. The artist's works are contemporary abstracts. Viewing hours are from 8 a.m. to 5 p.m., Monday through Friday. 234-8994.

Plain Air Paintings of the Romantic West by Gregory Sievers are on view at the New Renaissance Gallery, 1235 Prospect Street, La Jolla, through January 31. Gallery hours are from 10 a.m. to 6 p.m., Sunday through Thursday; and from 10 a.m. to 10 p.m., Friday and Saturday. 456-4076.

Paintings and Sculpture by 15 American artists are on view at the Jones Gallery, 1246 Prospect Street, La Jolla, through January 31. Gallery hours are from 10 a.m. to 5 p.m., Monday through Sunday; and by appointment. 459-1100.

Furniture Exhibition, inside Lighting and Furniture is hosting an exhibition of furniture and objects by Bolongone designer Massimo Iosa. The artist is a founding member of the Bolongone design movement of the late 1980s in Italy. The exhibit reflects the artist's study of Italian Fascist architecture, his early work as a carpenter, and an affinity for the American streamline designs of the 1940s. The exhibit is on view from 10 a.m. to 9 p.m., Monday through Saturday; and from 11 a.m. to 6 p.m., Sunday. 755-3802.

"A Walk with Feeling," artwork by Richard Walker will be on view at the end of the month at Decker World Bookshop, 4011 Goldfinch Street, Mission Hills. The works were made from a wide range of materials and techniques and include a painted surfboard. Call 260-8077 for more information.

Original Works by nine artists of the Offbeat Gallery will be on view at the gallery, 300 North Highway 101, Encinitas, through January. Gallery hours are from 10 a.m. to 5 p.m., Tuesday through Sunday. 941-3636.

"Portraits of the Human Experience," paintings and etched linographs and mixed-media drawings by Susan Fe are on view at Art du jour, 1643 Grand Avenue, La Jolla, through the end of January.

Gallery hours are from 10 a.m. to 6 p.m., Monday through Friday; and from 11 a.m. to 6 p.m., Saturday. 459-2002.

Enamel Show, a memorial exhibit of works by enamelist Bill Schwicks is on view at the Enamel Guild, 2500 S. 16th Street, San Diego, through January 31. Additional works by

of paintings, print, mixed-media works, sculpture, and installation pieces by 16 Art Institute jurors. Shows work by 2002 art instructor David Crocker and Jesse Dominguez and other local and coast-state artists. Also showing is the Art Institute January Juried Exhibition. Gallery hours are from 10 a.m. to 5 p.m., Sunday through Saturday; and from 12:30 p.m. to 5 p.m., Sunday. 234-5946.

Art in the Park, the San Diego Art Institute at Balboa Park is hosting two shows through February 3. An exhibit

through February 15. The works were commissioned by the Renne Strubheim Gallery in New York. They include miniature sculptures by Denise Arrie, a welded steel, eight-foot-high garden case "Crabber" by Helen Brasel, an acrylic painting of prairie birds by Robert Calverton, and a glass-and-wood screen by Terry Norwell. Viewing hours are from 10 a.m. to 4 p.m., Monday through Saturday. 745-1322.

"The Art of Collage," collage works by Carl Prosser, Frances Crowell, Helen Dowd, Julie Vance, and Shirley Calverton are on view at the Knowles Gallery, 2422 Grand Avenue, La Jolla, through February 4. Gallery hours are from 10 a.m. to 5 p.m., Tuesday through Saturday. 454-1031.

"Garden Real and Imagined," an exhibition of garden-stem works by 14 artists are on view at the Felicia Foundation for the Arts Gallery, 247 South Katina Street, Escondido,

through February 15. The works were commissioned by the Renne Strubheim Gallery in New York. They include miniature sculptures by Denise Arrie, a welded steel, eight-foot-high garden case "Crabber" by Helen Brasel, an acrylic painting of prairie birds by Robert Calverton, and a glass-and-wood screen by Terry Norwell. Viewing hours are from 10 a.m. to 4 p.m., Monday through Saturday. 745-1322.

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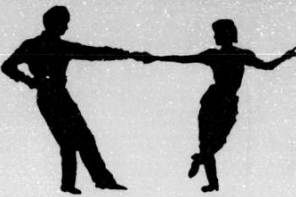
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G.A. \$15.00, Sr. Cit. \$12.00, Children & St. \$8.00

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READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

The Frank Morgan Quartet: Elaviv, tonight, Thursday, January 10, through Sunday, January 13, Thursday and Sunday, 8:30 p.m. and 10:30 p.m.; Friday and Saturday, 9 p.m., 10:30 p.m., and midnight; Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Marcia Ball and the Joint Chiefs: Belly Up Tavern, tonight, Thursday, January 10, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

W.C. Reid, Chevi's Restaurant, Friday: January 11, 7 p.m., 10820 North Terry Pines Road, La Jolla, 554-3663.

Aggression Sport, Friday: January 11, 9 p.m., 1130 Buena Avenue, Bay Park, 275-3903.

Mr. Bungle, Daddy Longlegs, and Fudge House Truck Baby, Triton Pub, Friday: January 11, 9 p.m., UCSJ, 534-4450.

The Joint Chiefs and the Blazers: Cabab, Friday, January 11, 9 p.m., 2912 Ketterer Boulevard, 294-9033.

Bobbi Stone, with Hal Abadi and Bob Magnusson: Palace Bar, Friday, January 11, and Saturday, January 12, 8:30 p.m., Horizon Grand Hotel, 311 Island Avenue, Galatrop Quarter, downtown, 544-3886.

Camille's Co-Motion, featuring Dale Armstrong, Wal Street Cafe & All That Jazz, Friday: January 11, and Saturday, January 12, 8 p.m., 9:15 p.m., and 10:30 p.m., 16466 Bernardo Center Drive, at the Prado, Suite 100-120, Rancho Bernardo, 473-1122.

International Music for Peace: featuring NO, Small Time Big Time, and the Bad Breakers: Centro Cultural de la Raza, Saturday, January 12, 5 p.m., 2004 Park Boulevard, Balboa Park, 293-0167, 265-0730, or 651-0424.

Dark Globe, Miniature, Elgin Herlihy, and Frank Sera: Triton Pub, Saturday, January 12, 8 p.m., UCSJ, 534-4450.

OF NOTE



SLAYER

I wonder if Slayer are having a happy new year. There's no joy in their music. Using a satanically inspired process involving Quasimodo and goat fetes, I randomly selected the following fragments from their new Seasons in the Abyss album: "Take all to their graves," "In blood lacerated misery," "Deep in the halls of the damned," "Head blown off, face down," "In the depths of a mind insane" — at this point the great demon Nofachadaboo appeared and forbade me to continue, right around the time I got out of kilter (please).

Actually, the four gentlemen in Slayer look like genial types, at least in their CD insert photos. They are better (although the bond boy crouching his off the balcony — a mortal sin) written than by-the-numbers speed metal may be considered a wicked sense of humor: use your CD remote to scan the first few seconds of each song and see if you don't laugh. They're all the same song, although putting two of them in different keys, waiting down the 90s a little.

I enjoy this sort of music, but having heard a bunch of it in the last year, its obscurest strains are as dull. You won't be able to hear the words when they perform at Golden Hall on Monday, so I wouldn't count on hearing much of anything. If you want to enjoy Slayer's appreciable musicianship and not get thrown up on, buy the albums.

MIKE KENEALLY

Jr. Walker and the All-Stars and Jerry McCann and the Band of Giants: Belly Up Tavern, Saturday, January 12, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Arthur Adams Band: Crocco's Top Hat Bar & Grille, Saturday, January 12, 10 p.m., 658 Fifth Avenue, downtown, 233-6945.

Manuel Brax: Off the Record, Sunday, January 13, 3 p.m., 3865 Fifth Avenue, Hillcrest, 298-4755.

Wayne Jennings: Levi Little Bit of Country, Sunday, January 13, 3 p.m. and 8 p.m., 680 West San Marcos Boulevard, San Marcos, 784-4320.

Slayer and Testament: Golden Hall, Monday, January 14, 9 p.m., Community Concourse, downtown, 236-6510 or 278-TIXS.

Ray "Celtar" Galena: Elaviv, Monday, January 14, 8 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

The Other Jesus: Elaviv, Tuesday, January 15, 8 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

The Faithbacks, Pop Defect, and Feeding Frenzy: Megalopolis, Thursday, January 15, 9 p.m., 4321 Fairmount Avenue, Kensington, 584-7400.

Blues Delano, featuring Southside Johnson, with Doug Humble, Marc Jordan, Rick Shover, and Dave Hayes: Winthrop, Wednesday, January 16, 9 p.m., 1821 Bacon Street, Ocean Beach, 222-0422.

The Faithbacks, Pop Defect, and Feeding Frenzy: Cabab, Wednesday, January 16, 9 p.m., 2912 Ketterer Boulevard, 294-9033.

Jon Hendricks, with the Daffy Jackson Trio: Elaviv, Wednesday, January 16, through Sunday, January 20, Thursday and Sunday, 8:30 p.m. and 10:30 p.m.; Friday and Saturday, 9 p.m., 10:30 p.m., and midnight; Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Gaughers and Skankin' Pickle: Boxy's, Thursday, January 17, 8:30 p.m., 5353 Mission Center Road, Mission Valley, 297-6363.

The Jacks, Dave Sharp, and Sonic BBQ: Belly Up Tavern, Thursday, January 17, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Jo Anne and Larry Sinclair: Choir's Restaurant, Friday, January 18, 7 p.m., 19820 North Terry Pines Road, La Jolla, 554-3663.

El Vee and the Bad Breakers: Cabab, Friday, January 18, 9 p.m., 2912 Ketterer Boulevard, 294-9033.

Musical Fives, with Bob Magnusson and Harry Pickens: Palace Bar, Friday, January 18, and Saturday, January 19, 8:30 p.m., Horizon Grand Hotel, 311 Island Avenue, Galatrop Quarter, downtown, 544-3886.

Peter Sprague and Rayce Lettan: Wal Street Cafe & All That Jazz, Friday, January 18, 9 p.m., 2004 Park Boulevard, Balboa Park, 293-0167, 265-0730, or 651-0424.

Peter Osterhagen: Del Mar Shores Auditorium, Saturday, January 19, 8 p.m., at the Winthrop School, 215 Ninth Street, Del Mar 436-4030.

The Callie Travers, Billy Lee Jackson, and Sharon Marriage: Cabab, Saturday, January 19, 9 p.m., 2912 Ketterer Boulevard, 294-9033.

Third Annual All-California Sacred Harp Singing Convention: Trinity United Methodist Church, Saturday, January 19, 9:30 a.m. to 3:30 p.m., 3030 Thorn Street, San Diego, and Congregate Music Hall, Sunday, January 20, 9:30 a.m. to 3:30 p.m., 1615 East Fourth Street, National City, 544-6432.

The Albert McNeil Jubilee Singers: Solana Beach Presbyterian Church, Sunday, January 20, 7:30 p.m., 120 Stevens Avenue, Solana Beach, 453-1384 or 755-9736.

Paul Shuster Sports Arena, Sunday: January 20, 8 p.m., 234-4176 or 278-TIXS.

The Replacements and the Poets: UCSJ Price Center Ballroom, Sunday, January 20, 8 p.m., UCSJ campus, La Jolla, 278-TIXS or 534-6467.

Benefit Concert for the North Coast East with Peter Sprague and Reeltime: La Paloma Theater, 471 First Street, Encinitas at D Street, Mission, January 21, 7 p.m., 453-2117.

Clarence Fountain and the Five Blind Boys of Alabama: Belly Up Tavern, Monday, January 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Big Jay McNeely: Elaviv, Monday, January 21, and Tuesday, January 22, 8 p.m. and 10:30 p.m.; Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

The Jimmy McGriff Quartet: Elaviv, Wednesday, January 23, through Sunday, January 27, Wednesday, Thursday, and Sunday, 8:30 p.m. and 10:30 p.m.; Friday and Saturday, 9 p.m., 10:30 p.m., and midnight; Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

3 Mustafas and Bering Bridges: Belly Up Tavern, Thursday, January 24, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Molly Hatchet and Pylon: Park Plaza, Thursday, January 24, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Bob Weir and Bob Wasserman: Spreckels Theatre, Friday, January 25, 7 p.m., 121-123 Broadway, downtown, 236-6510 or 278-TIXS.

BOB WEIR & ROB WASSERMAN
FRIDAY
JANUARY 25 - 8 PM
SPRECKELS THEATRE
121 BROADWAY

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MONTEZUMA HALL SDSU CAMPUS

CONCERT SERIES
SLAYER
ROCK & ROLL 102.1
THIS MONDAY!
WITH SPECIAL GUEST **TEST NEW**
8:00 MON JAN
GOLDEN HALL

MOLLY HATCHET
Thursday, January 24

CONCERT SERIES
SLAYER
ROCK & ROLL 102.1
THIS MONDAY!
WITH SPECIAL GUEST **TEST NEW**
8:00 THU FEB
MONTEZUMA HALL SDSU CAMPUS

Tickets available at OFF THE RECORD and the BELLY UP 481-9022. Please don't make unnecessary noise when you leave.

MARCIA BALL
and guests **THE JOINT CHIEFS**
Thursday, Jan 10 8:00 pm
New Orleans R & B Texas style

BUDDY BLUE AND THE JACKS
DAVE SHARP (lead singer of The Alarm)
Thursday, January 17, 9:00 pm
Blues Records w/ Zeeleze

CARDIFF REEFERS
Friday, Jan 11, 9:15 pm
Motown legend "Shotgun" "What Does It Take"

THE FIVE BLIND BOYS OF ALABAMA
Monday, Jan 21, 8:00 pm
Martin Luther King Day celebration

EARL THOMAS AND THE BLUES AMBASSADORS
Tuesday, Jan 15, 9:00 pm
INTERNATIONAL REGGAE ALLSTARS

3 MUSTAFAS 3
Thursday, January 24, 9:30 pm
"The best world music band on earth"

JR. WALKER AND THE ALLSTARS
and guests **JERRY McCANN AND THE BAND OF GIANTS**
Friday, Jan 11, 9:15 pm
Motown legend "Shotgun" "What Does It Take"

PAT TRAVERS
Monday, February 4

DR. CHICO'S ISLAND SOUNDS
Wednesday, Jan 16, 9:00 pm

FOGHAT
featuring **LONESOME DAVE**
Thursday, February 14

RICK TUPPER
presents **PARK PLACE**
1280 Fletcher Pkwy., El Cajon 448-7473

MOLLY HATCHET
Thursday, January 24

PAT TRAVERS
Monday, February 4

3 MUSTAFAS 3
Thursday, January 24, 9:30 pm
"The best world music band on earth"

FOGHAT
featuring **LONESOME DAVE**
Thursday, February 14

charlatans uk
8:00 THU FEB
MONTEZUMA HALL SDSU CAMPUS

MOLLY HATCHET
Thursday, January 24

PAT TRAVERS
Monday, February 4

charlatans uk
8:00 THU FEB
MONTEZUMA HALL SDSU CAMPUS

BOB MARLEY DAY
10TH ANNUAL
Featuring **ASWAD**, **MAXI PRIEST**, **RITA MARLEY** WITH THE TAMMINS
6:00 FRI FEB
GOLDEN HALL

Sienna Caeli's Restaurant, Friday, January 25, 7 p.m., 10820 North Torrey Pines Road, La Jolla, 554-3663.

The Connells and Ron Westy Ram Friday, January 25, 10:30 p.m., 528 F Street, downtown, 236-8988.

Holly Hoffman, with Peter Sprague and Bob Magnusson Friday, January 25, 8:30 p.m., Horton Grand Hotel, 311 Island Avenue, Gaslamp Quarter, downtown, 544-1886.

Eddie Reed's Swingin' Satellite and the **Hooligans** Friday, January 25, 9 p.m., 2812 Kettner Boulevard, 294-9033.

The Flies Johnson Trio featuring **Joe Azzarello and Charlie Chadwick** Wednesday, January 23, and Saturday, January 26, 8 p.m., 9:15 p.m., and 10:30 p.m., Jodie Bernardo Center Drive, in the Prado, Suite 100-120, Rancho Bernardo, 673-1222.

"Simply Jazz" featuring **David Bennett** Thursday, January 26, 7 p.m., and 10 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

No Strings Attached, Del Mar Shores Auditorium, Saturday, January 26, 8 p.m., the Winston Schwab Center, 155 Ninth Street, Del Mar, 436-4000.

Holly Hoffman, with Robert Cost and Bob Hamilton Friday, January 26, 8:30 p.m., Horton Grand Hotel, 311 Island Avenue, Gaslamp Quarter, downtown, 544-1886.

Taliter Iglesias, Saturday, January 26, 9 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 278-7125.

The Berke Pauli Blues Band and Harmonica Patz Croci's Top Hat Bar & Grille, Saturday, January 26, 10 p.m., 818 Fifth Avenue, downtown, 253-4965.

Harmonica Patz and the Blues Players Elvira's, Monday, January 28, and Tuesday, January 29, 8 and 10:00 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Moce Allister Elvira's, Wednesday, January 29, through Sunday, February 3, Wednesday, Thursday, and Sunday, 8:30 p.m. and 10:30 p.m.,

OF NOTE



FRANK MORGAN

STEPHEN ESMEDINA

At this point in his rejuvenated career, there must be a sense of weariness and even resentment residing in saxophonist **Frank Morgan**. In spite of his resonant, lyrical facility as a standard bearer of the tradition defined by Charlie "Bird" Parker, he is still better known for transcending the "Man With the Golden Arm" and his prison-survivor image than for his music. A trooper from the old school, Morgan (now in his late 50s) addresses his past, not so much to exorcise personal demons as to offer cautionary tales. He lusted up, and the pros and cons now where he should have been 30-odd years ago.

However one assesses Morgan's salvaged life, there is no questioning his prowess as a player. He has the elements that made Bird so indelible: a jazz innovator, a pan-racialist, melancholic tone, dramatic flair, and an insinuating way with ballads no matter what the pedigree (listen to his version of "Love Story" and discover a new Jimi together). The volatile mercurial side of Bird is broached but not imitated; that sort of inimitability cannot be taught, caught, or absorbed. Morgan will be at Elvira's tonight, Thursday through Sunday night. His sidemen include bassist **Randy Skaggs**, pianist **George Cabral**, and the swashbuckling hard-bop drummer **Yvette Heath**.

Friday and Saturday, 9 p.m., 10:30 p.m., and midnight, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

The Skeletons Royal's, Thursday, January 31, 8:30 p.m., 5353 Mission Center Road, Mission Valley, 597-0261.

The Best Partners and David Bradley and the Masher Bands Billy Up There, Thursday, January 31, 9:00 p.m., 143 South Cedros Avenue, Solana Beach, 483-9222.

Three for All Cholo's Restaurant, Friday, February 1, 7 p.m., 10820 North Torrey Pines Road, La Jolla, 459-0541.

Skateyard Cabaret, Friday, February 1, 9 p.m., 2812 Kettner Boulevard, 294-9033.

The Theaters Billy Up There, Friday, February 1, 9 p.m., 143 South Cedros Avenue, Solana Beach, 483-9222.

The Royal Crownes Skates Cabaret, Saturday, February 2, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Jan's Addictives Golden Hall, Wednesday, February 6, 7:30 p.m., Community Concourse, downtown, 236-6202 or 278-7125.

Andy Marder: Cholo's Restaurant, Friday, February 8, 7 p.m., 10820 North Torrey Pines Road, La Jolla, 554-3663.

"The Disputed Jubilee Tones" featuring **Frank Sinatra** and **Steve Lawrence** and **Eddie Cornell**: Sports Arena, Friday, February 8, 8 p.m., 224-4176.

Buffalo Tom and Lloyd Svanhagen Cabala, Friday, February 8, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Ruth Barrett and Cyndi Smith, Del Mar Shores Auditorium, Saturday, February 9, 8 p.m., the Winston School, 253 North Street, Del Mar, 436-4000.

Levith Hale Iglesias, Saturday, February 9, 9 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 278-7125.

The Chelebas U.K.: Montezuma Hall, Thursday, February 14, 8 p.m., 82501, 594-4917 or 278-7125.

Peter and Les Berryman: Cholo's Restaurant, Friday, February 15, 7 p.m., 10820 North Torrey Pines Road, La Jolla, 554-3663.

Dino Lee and His Les Johnson: Cabala, Sat. February 16, 8

LOCAL MUSIC

Club ratings are compiled by the *San Diego Reader*. If you are to be included, please call 252-0262 Thursday afternoon or Friday before 6:00 p.m. The ratings are free.

North County

Amnesia Restaurant, 178-80 North El Camino Real, Encinitas, 943-9999. Casual Italian, rock and roll, 9 p.m., Saturday.

Amnesia Restaurant, 18785 Bernardo Center Drive, San Diego, 487-6700. Mile Music, popular contemporary tunes, 7 to 10 p.m., Sunday.

WORLD BEAT PRODUCTIONS presents
10th ANNUAL BOB MARLEY BIRTHDAY CELEBRATION

PART I
8 PM TUES., FEB. 12 SOMA

Brigadier Jerry Sister Carol
TEX on sale! All reggae ticket outlets & Telecast

PART II

Aswad Plus More!
Maxi Priest Rita Marley

7 PM FRI., FEB. 22 GOLDEN HALL
Tex on sale Sat. Feb. 12! All reggae ticket outlets & Telecast

For more information
Reggae Hotline (619) 252-0262
Reggae Report (819) 206-XXXX

Reggae light artists: **Louie's Records**, Off The Record (P.O. Box 4), City, **Winston Records of Africa**, **Taste Records (O.B. 3.D.)**, **Dawn's Record City**, **Jamaica Press**, **Spin-off (P.O. Box 1)**

Hurricanes SHELTER ISLAND MARINA INN
2051 Shelter Island Drive
222-0561

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SPECTACULAR SHOWCASE KICKOFF

Special Showcase: Sunday January 13
featuring

OH! RIDGE
and
STEVEN ORR

We'll blow you away!
Hilarious comedy duo
OH! RIDGE
Tuesday-Saturday
January 15
February 2

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DAVID BENOIT
January 26

Two shows 7 & 10 p.m.
Doors open at 6 & 9 p.m.
All ages welcome

LARRY CARLTON
February 15

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Free Parking

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East County Performing Arts Center
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210 East Main Street, El Cajon, CA 92020

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OCEAN BEACH, CALIFORNIA

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CARDIFF REEFERS

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R.V. & THE SHADOWS
opening ABUSEMENT PARK

Saturday
CARDIFF REEFERS

Sunday
BLUES AMBASSADORS 4-8 pm • No cover
FORBIDDEN PIGS 9 pm

Monday • ORIGINAL BAND NIGHT featuring
WISHBONE • SAM 1 AM • LIPZ

Tuesday • "Critically acclaimed Russian rock band"
VLADIMIR KUZMIN
w/special guest from London, England
SMALL TIME BIG TIME and
NIMBUS OBI (local favorites)

Wednesday
BLUES DE-LUXE
with Dave Harris, Doug Jammin, Rick Sasser & Mark Jordan.
Featuring **SOUTHSIDE JOHNNY** plus special guest **SONIC BBQ**

Coming
Jan. 17: **SHILOH** • Jan. 20: **PURP'L TURTLZ**
Jan. 22: **THE CAMPERS**

1921 BACON STREET • OCEAN BEACH • 222-6822

THE NEW RED LION presents

Club MAX

Monday, Jan. 14
Reggae Music
by **DiGeorge**
and the
Jungle

Tuesday, Jan. 15
SHONDRA
and the
SOURCE

Wednesday, Jan. 16
SHONDRA
and the
SOURCE

Thursday, Jan. 17
POWERHOUSE

Friday, Jan. 18
POWERHOUSE

Saturday, Jan. 19
POWERHOUSE

Friday, Jan. 21
MAKAI

Saturday, Jan. 22
MAKAI

Saturday, Jan. 23
MAKAI

See ya at the **RED LION!**

RED LION HOTEL SAN DIEGO
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If life is a jungle out there, come to Club MAX and relax... or dance the night away.

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- Bottomless Buffet, Mon-Fri, 5-8 p.m. — \$3
- Happy Hour Prices
- 5 TV Monitors
- Live DJ and continuous videos
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Basil Street Cafe, 576 North Highway 101, Encinitas, 941-5141. Eric Keating and Jim Lukens, jazz music, 6:30 to 10 p.m., Friday, live music, Saturday, call club for information.

Beaver Creek, 15261 East Valley Parkway, Encinitas, 745-7208. Host Blank, country, Wednesday through Sunday.

Billy Up Tavern, 143 South Cedros Avenue, Solana Beach, 949-8622. Maria Kelly, New Orleans and Texas-style rhythm and blues, and the Jettie Club, vintage rhythm and blues, Thursday, the Candy Rollers, reggae, Friday, Jr. Walker and the All Stars, rhythm and blues, and Jerry McCain and the Band of Giants, blues and rhythm and blues, Saturday, the Jettie Club, blues and rhythm and blues, and Jerry McCain and the Blues Ambassadors, blues and rhythm and blues, Monday, the International Ragtime All Stars, ragtime, Tuesday, The Chicago Blues Society, the cabaret, and music, Wednesday, American Concerts, the Chicago Six, Dixieland jazz, 5:30 p.m. to 9 p.m., Friday, the Bob Long Band, blues, boogie, swing, and jazz, 3 p.m. to 8 p.m., Saturday, Scarie May and the Noise, country music, 6 to 8:30 p.m., Monday, the Swingin' Gates, Dixieland jazz, 6 to 8:30 p.m., Wednesday.

BookWorks/Panettis Coffeehouse, 2970 Via de la Valle, Flower Hill Mall, Del Mar, 755-2725. James Lee, classical guitar music, 8 p.m., Friday.

Brewery's Back Room, 2877 Vista Way, Encinitas, 723-5400. Vaughn Miller and audience, contemporary, Tuesday through Saturday.

Burger's Speakeasy, 345 East Grand Avenue, Escondido, 741-9035. Live rock and roll nights, call club for information.

The Camelot Inn, 667 San Marcos Boulevard, San Marcos, 744-1232. Swampy Woods lead an Irish music sing-along on Friday, live music, Saturday, call club for information.

Carla Murphy's, 240 East Via Rancho Parkway, Suite A1, in the North County Fair shopping mall, Escondido, 489-9302. Blues, rock, and roll, Wednesday through Saturday, Kevin Fry, contemporary blues, Monday, the Shower Singers, audience participation sing-along, then Thursday.

The Current Highland Golf and Tennis Resort, 14455 Palomares Drive, Rancho Palomares, 672-9999. In the Club Double Eagle, blues, rock and roll, Friday and Saturday, Amateur sing-along, entertainment is offered nightly from 6:30 to 8:30 p.m.



MIKE KENEALLY

OF NOTE

He's never received the credit for his interpretive abilities that his buddy Willie routinely enjoys, but **Waylon Jennings**, after more than 30 years of recording, possesses a ruggedly emotive voice that serves his material effortlessly. Country music rarely places the kind of demands on a singer that earn accolades from the musical elite. On his new album, *The Eagle Jennings* (I know I should call him Waylon, everybody else does) delivers an understated vocal performance that a virtuoso in his subtle attention to phrasing, one that will reach straight to the heart of his grateful admirers. Although he should do more composing (on the new album he's a co-writer with two others, of one exception), his nose for outside material, or the noses of his agents, have not failed him. Jennings has said *The Eagle* may be his best album. I can't judge since I haven't heard all 65 of them, but there's definitely room in my heart for a chorus that goes: "I've been a wild-catter and a go-go-getter been an SOB right down to the letter/I've had misadventures, I've even got pictures/I'm even more than I can stand/Starting today, all I wanna be is her man." He doesn't write it, but he sounds like he loved it. He'll go two stops on Sunday (5 and 8 p.m.) at Leo's Little Big Country in San Marcos. **Cher Carroll** and the **Surge Band** will also perform.

The Del Dios Country Store, 2014 Lake Drive, Escondido, 745-7233. The O'Connells, country music, 9 p.m. to midnight, Friday and Saturday.

Del Mar Place, 1955 Camino Del Mar, Del Mar, 792-2781. Holly Burke, variety music, 1 to 3 p.m., Friday and Saturday.

The Barbareque Cafe, 1030-110 San Marcos Boulevard, San Marcos, 471-3222. The Whingers, vintage rock and roll, 8 p.m. to midnight, Thursday, Roundneck Blues, reggae, Wednesday.

El Canal, 2245 Froy Road, Poway, 486-1000. Greg Hartline, contemporary music, Friday happy hour, Mel Vernon, variety music, Friday and Saturday.

Fireline Lounge, 629 West Washington Avenue, Escondido, 745-1931. That, contemporary, Tuesday through Saturday.

The Greg Hartline Group, featuring David Mauer and Cary Hutchins, contemporary, Sunday and Monday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 752-9446. Billy Fowler and Susan Kneib, contemporary, Tuesday through Saturday, Don Thompson, country, call club for information.

Gilbert's, 945 West Valley Parkway, Escondido, 484-4410. Live Latin dance music, Thursday through Sunday, call club for information.

Hennessey's, 2777 Rowland Street, Carlsbad, 729-6951. The Primates, original acoustic rock and roll, 9 p.m. to 1 a.m., Thursday, live music, Friday and Saturday, call club for information, Proffit, jazz, 4 to 9 p.m., Sunday, live music, Friday, call club for information.

Henry's, 204 Elm Street, Carlsbad, 729-8244. Fusion, contemporary and Motown music, Tuesday through Saturday, the Baber Boys, vintage rock, Sunday and Monday.

John's, 204 Elm Street, Carlsbad, 729-8244. Fusion, contemporary and Motown music, Tuesday through Saturday, the Baber Boys, vintage rock, Sunday and Monday.

Jully Bays/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1811. "Club 950", comedy and music, Wednesday through Saturday.

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Hilton Head, 10375 Sierra Durante Boulevard, Del Mar, 792-5200. In the Derby Lounge and Outer Bar, live music, Wednesday through Saturday, call club for information, Boone Dive performs a variety of live music, from 10 a.m. to 2 p.m., Sunday.

The Hungry Hunter, 11841 Bonanza Plaza Drive, Rancho Bernardo, 485-1282 or 566-2400. Steve Hudson, comedy and music, Friday and Saturday, Mark Meadows and Friend, jazz and rhythm and blues, Wednesday and Thursday.

Joe Elberberg Del Mar, 3340 Camino Del Mar, Del Mar, 299-2121. Dining and dancing to Jukebox Live, with Scott Chamberlin on vocals, offers a blend of standards, vintage rock and roll, and contemporary favorites, 8 p.m. to midnight, Friday and Saturday with Liz Chamberlin, 8 p.m. to midnight.

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FERRIS WHEEL
Jazz • Rock
Rhythm Blues

Thursdays, Fridays & Saturdays

MINI-SKIRT CONTEST
\$100 CASH
Every Monday 9 pm - Contestants call 223-9158

GAME ROOM
5 pool tables - 12 TV screen

THE LANDING
4250 W. Point Loma Blvd. • 223-9158

DOWNTOWN'S FINEST FUN SPOT! ASK ANYONE!!

PATRICKS II

LIVE ENTERTAINMENT • BULLARNEY • DANCING • BOOZIE

Wed. - Thurs. Pro Brigham Preservation Band

Sunday **BILLY SEWARD & FALCONS**

Friday & Saturday **FORBIDDEN PIGS**
Rockabilly/Big Bass Sound

428 "F" Street 233-3077
Across from Horton Plaza parking

It's Definitely Not The Same Old Song And Dance!

Wild On Wednesdays \$2.00
Tequila Tuesdays \$2.00
Thursdays \$1.75
All Domestic Beer

Happy Hour Prices 4:00-6:00 p.m.
Outrageous Hours of coverage 4:30-10 p.m.

Waiting Party Packages
• Supply the refreshments
• Free drinks • Happy Hour • Entertainment • Admission • Transportation

Club 950

Happy Hour Specials
FREE TEASERS
FREE MINE STRIPS
FREE CHICKEN WINGS
FREE DRINK SPECIALS
FREE BREAD
FREE BRISANS
\$1.00 per pitcher
Bottle and pitcher
Bottle and pitcher

DIEGO'S
Has The Cure for the Post-Holiday Blues!

HAPPIEST HOUR IN SAN DIEGO!
Happy Hour Monday-Friday 4 pm-8 pm

- 75¢ 14 oz. drafts
- \$1.25 wells
- 99¢ margaritas
- 1/2 price appetizers

Dance music from 5 pm

Thursdays
\$1.00 drinks all night
• Karaoke sing-along
• Dancing
• T-shirt giveaways
• Debauchery

Fridays
Big City Night! Come shine with the stars on our outdoor patio...
• Drink specials all night
• The Mating Game
• Dancing
• California Male Revue Starting Jan. 18

Tuesdays
South of the Border Disorder!
• 49¢ drafts
• Mexican beers
• \$1.00 margaritas
• \$1.00 Tequila Cuervo shooters

Saturdays
Dance to the hottest tunes on the turntable
NO COVER before 9:30 pm

CLUB NOW OPEN TUESDAY-SATURDAY
860 Garnet Ave. • 272-1241

Coming Jan. 16, 17, 18
Rooftop Joe & Co.

MEXICAN RESTAURANTE AND CANTINA

Oh Ridge

Appearing through January 12

Plus don't miss our **FIESTA HOUR** with Drink Specials Monday-Friday 4:00-8:00 pm
Featuring Mission Valley's Best Taco/Seafood Bar every weeknight

Mission Valley Inn 298-8281
At the Hotels 875 Hotel Circle • Mission Valley

FOOTBALL
NFL CHAMPIONSHIP FOOTBALL
ON SAN DIEGO BAY
2241 Shelter Island Drive

JAZZ
MARK LESSMAN BAND
ANCHE THOMPSON & TEAM HOJO
8 pm (weeknight) built-in night
Complimentary beer of course 4:30-6:30 pm (Drink special)
NO GOVERNMENT BE 21

HAPPY HOUR
Prime Time \$1.00 drinks (4:30-6:30 pm)
Piano & Food Bar
CARRY AWAY STEAK SANDWICH
PULL YOUR OWN SHIMP
SEAFOOD BOAT
WINGS
AT THE PIANO BAR:
ARCHE THOMPSON
MICHAEL ROBAH
LUCAS SCHULTE
1:30 pm-1:45 pm

HUMPHREY'S
224-3577

Leo's Little Bit of Country, 660 West San Marcos Boulevard, San Marcos, 744-4200. Char Carroll and his country country. Wednesday through Sunday (any season Sunday). Breakfast, country music. Tuesday, the North Forty Band, country music, beginning at 4 p.m. on Sunday.

Mile Pipers, 6009 Paseo Delicias, Rancho Santa Fe, 756-3085. Joel Nash, piano show tunes, Wednesday through Saturday.

Miranda's Cafe, 1053 San Elito Avenue, Cardiff, 543-7924. Peter Pappas, jazz and classical guitar, performs from 8 till 9 p.m. Friday. Eric Keating's Groovy Trio, original music, 8:30 p.m. Saturday: open-air night. Tuesday, hosted by Steven White, jazz night with Eric Keating begins at 7:30 p.m. Wednesday.

The Mission Inn, 502 East Mission Road, San Marcos, 471-8929. B. Natural, contemporary. Thursday: Direct Creek, vintage rock and roll. Friday and Saturday: Bossa's Trio, contemporary and variety music. Tuesday: Timi Thomas and Her 16 Ponders, Old-time swing and big band jazz, 7:30 to 11:30 p.m. Wednesday.

Oakvale Lodge, 14000 Oakvale Road, Escondido, 749-2350. Raccochet, country. Friday through Sunday (any season). Sunday beginning at 4 p.m.

Old Del Mar Cafe, 2720 Via de la Milla, Del Mar, 755-6644. Live music: night club for information.

The Parking House Restaurant, 125 South Main Avenue, Fairbrook, 728-4548. Will Will Strickland, i.e., Sate Willie, music and comedy. Friday and Saturday evenings. Larry and Tom host open mike night. Wednesday.

Pala Mesa Resort, 2001 Old Highway 395, Fairbrook, 728-9880. Greg Harting, contemporary jazz and variety music, 6:30 to 10:30 p.m. Wednesday. Thursday, 8 p.m. to midnight. Friday and Saturday, 10 to 11:30 p.m.

The Promenade Club, 12237 Old Pomeroy Road, Poway, 748-1135. The Big Show Band, country music. Tuesday through Thursday; the Heavy Brothers, country. Friday and Saturday.

Portofino Restaurant, 1106 First Street, Encinitas, 942-8442. Jimmy Fontaine, piano variety, 7 p.m. Wednesday through Saturday.

Powdermill, 125 West Grand Avenue, Escondido, 739-1268. Live music: a featured night, club for information.

Power Plus Company, 12375 Trowey Road, Poway, 748-7296. The 10-Tone, rock and roll. Friday and Saturday.

OF NOTE



JUNIOR WALKER

STEPHEN ESMEDIA

Bligh and Kabin, 390 Grand Avenue, Carlsbad, 729-2969. Live rock and roll music. Friday and Saturday, club for information.

Rancho Bernardo Inn, 17350 Bernardo Oaks Drive, Rancho Bernardo, 777-9346. Dave Daniels and Flashback, contemporary. Tuesday through Saturday: Sound Treatment, contemporary. Sunday and Monday: Jim Malone and Craig Maguire share the piano bar entertainment (both offered nightly, call club for information as to who is performing on a given night).

Rancho Red Eye Saloon, 1445 South Mission Road, Fairbrook, 729-9956. The Blue Band, country music. Friday and Saturday.

The Sand Bar and Restaurant, 3875 Carlsbad Boulevard, Carlsbad, 728-3170. The Roadshow, rock and roll. Thursday: Nocturne, rock and roll. Friday: Threshold, rock and roll. Saturday: The Rhythm, rock and roll.

Shepherd's Cafe, 1125 First Street, Encinitas, 752-1144. Josh performs classical music on the piano and flute, Thursday evening and during the Sunday brunch. (Tonight sing and play keyboards, offering selections of merit from the past and original contemporary new-age just ballads, Saturday).

Stinky's Downstairs, 119 East Broadway, Vista, 724-0510. Hal Fidler and the Smokehouse Band, country music. Friday through Sunday (any season) 6 to 10 p.m.

Strawhat Coffeehouse, 1307 Stratford Court, Del Mar, 481-8589. James Jay Long, classical guitar music, 9:30 a.m. to 11:30 a.m., Sunday.

Sweet Louisa, 2128 South Decondado Boulevard, Carlsbad, 743-2842. Chad Hart, country and variety, 8:30 p.m. to 1:30 a.m., Friday and 9 p.m. to 1 a.m., Saturday.

The Plaza Place, 7027 El Camino Real, Carlsbad, 434-3172. Suzanne Ego, performs blues music: the last Tuesday of the month.

Tina Restaurant, 2530 South Highway 101, Cardiff, 438-8877. Buckwheat, contemporary blues, and rock and roll. Friday and Saturday.

Valentine's, 11182 Rancho Bernardo Road, Rancho Bernardo, 451-2000. Live music. Wednesday through Saturday, call club for information.

Villa de Cabo, 1133 South Hill Street, Oceanside, 433-8803. Al Johns, jazz, rock and roll, and contemporary music, 7:30 p.m. Wednesday and 8 p.m. Thursday through Saturday.

Junior Walker was always an anomaly in Berry Gordy's Motown regime. He was the one performer from the funk who retained a wedge of self-congratulation. Since he was neither a Robinson, a Gayle, a Stubbs, nor a Ruffin, but a bistro-cum-brother businessman at heart, "the Machine" had no idea how to take his image of contour. No matter in most ways it seemed that Walker would have been properly suited by the Star's "Hot" label. No matter: though, for someone that combination of exclamation about singing, high-pitched tenor saxophone catcalling, and primal rhythm-pounding managed to score a number of hits that are among Motown's most memorable: "Shotgun," "Road Runner," "Shoo Your Sho," and "What Does It Take?" (The latter is fairly lame, it's sweet moose drink against the former straight-ups.)

Walker extended the '50s tradition of the saxophone as lead instrument in rock and roll and is still doing so today. His imprimatur gave Forgiarini their one credible hit ("Urgent"), and though the horn isn't kept rolling along every time you see a rock poster trotting out it is saved to provide that guttural combustion punch, remember that Junior Walker has had much to do with it. He appears Saturday night at the Belly Up Tavern with what, in his mind, are **AD-Stars**. Opening will be Jerry McCain and the **Band of Blasts**.

Vincent's Four Seasons Restaurant

781 South Highway 161, Solana Beach, 482-1140. Six shows, jazz piano music, 7 to 10 p.m., Wednesday through Sunday.

Wall Street and All That Jazz, 16466, Bernardo Center Drive, Rancho Bernardo (on the Pacific side) 100-120, 673-1122. Camille Co-Dancers, featuring Dole Assisting on keyboards, jazz, 8:30 to 11:30 p.m., Friday and Saturday.

Beaches

Anthony's, 4120 La Jolla Village Drive, La Jolla, 457-5009. Kammerer, contemporary, Thursday through Saturday.

Beatty's Restaurant, 873 Prospect Street, La Jolla, 454-4284. Arm, European and British music for dancing. Wednesday through Saturday: George Mene, originals and classical music on the piano, 6 to 9:30 p.m. Tuesday through Saturday. Al Jabon, pop music variety on the trumpet and mandolin, 6 p.m. to midnight, Sunday and Monday.

Baba's Hotel, 908 West Mission Bay Drive, Mission Bay, 488-4203. Piano bar entertainment. Mark Decker, Thursday through Saturday: Bob MacLeod, Sunday and Monday: Randy Beecher, Tuesday and Wednesday.

Blind Melon, 710 Garnet Avenue, Pacific Beach, 463-7444. Live music, Thursday through Saturday evening, call club for information. Wade Prater, rock and roll, rhythm and blues, and live elec. 6 p.m. Saturday: Willie Lee, blues and rhythm and blues. Monday: Earl Thomas and the Blue Ambassadors, blues and rhythm and blues. Tuesday: the Whole Protein Band, rock and roll, rhythm and blues, and live elec. Wednesday.

Charles Murphy's, 4603 La Jolla Village Drive on University Drive, Carlsbad, La Jolla, 657-4170. Brian Boyer, pop standards of the '50s through the '80s, and Bob Folsom music. Thursday: Split Decades, rock and roll. Friday and Saturday: David Hovess, contemporary. Sunday: the Silver Singers present an audience participation singing show on Wednesday.

Cassey's Pub, 714 Garnet Avenue, Pacific Beach, 274-5232. The Crowler King, blues, rock and roll, and live. Wednesday: the rock and roll music is offered most other nights of the week.

FOGGY'S NOTION

HUNK NIGHT

JAN. 16 WEDNESDAY 8 PM-1 AM

YOUR picture could be in next FOGGY'S maller!

MR. FOGGY'S CONTEST
WINNER TO BE JUDGED IN: NET T-SHOOT, LEGS, TALENT AND MORE!!

FIRST PLACE... \$125.00
SECOND PLACE... \$75.00
THIRD PLACE... \$50.00

CASH PRIZES!

ALL TEQUILA (Quality Spirits) \$6.69
PITCHERS OF MARGARITAS \$6.69

NEVER EVER A COVER

3655 SPORTS ARENA BLVD., SAN DIEGO, CA 92110 • 222-2791

Live Music

Wednesday-Sunday January 9-13
Wednesday & Thursday 8:30 pm-1:00 am
Friday & Saturday 9:30 pm-1:30 am
Sunday 8:30 pm-1:00 am

JESSE DAVIS

Outrageous seafood appetizers
Happy Hour Mon.-Fri. \$4 pm

Monday & Tuesday January 14 & 15
Monday 8:30 pm-1:00 am
Tuesday 9:30 pm-1:00 am

MOST VALUABLE PLAYERS

Wednesday

Anthony's Harborside

Acoustically rated as one of the finest for live entertainment
Large dance floor • Wide screen TV
Live entertainment 7 nights • Validated parking
For more information: 232-6356

Gambler's

Introducing:

SAN DIEGO'S NEWEST HOTSPOT!

GRAND OPENING

Thursday, January 17 • 7 pm

The celebration will begin Thursday, January 17, 1991. Festivities begin at 7:00 pm, with the first 100 guests receiving souvenir T-shirts, as well as other great giveaways!

Prizes include a Mammoth Ski Trip, Las Vegas gambling spree, Snow Summit lift tickets as well as other great giveaways!

Dr. Chico and his Island Sounds will be the featured performer, January 17-19. Performing for Gambler's Grand Opening Month will be Brian Whitaker, Dale Turner & Upadeke Head and NRG.

If you are unable to attend Thursday's festivities, don't worry, the party will continue all weekend.

DR. CHICO'S ISLAND SOUNDS

Thursday-Saturday
January 17-19

880 E Harbor Island Dr.
Harbor Island, 291-1870

I-5 south to airport exit. Follow signs to Harbor Island - go east

THE FRENCH CONNECTION

DINING • DANCING • COCKTAILS

NITE LIFE

Aubrey Fay Band

Dance to the Classics
January 11, 12

Ben Bond & Barbara Jamerson

Soft Rock & Fast Blues • January 10, 17

Hollis Hassell & Jesse Wilkins Band

5 pc. Blues & New Orleans Jazz 6:00PM Sunday Nights

Dancing & Late Nite Dining
LESS THAN 10 MIN FROM R.B. OR DOWNTOWN
9823 Carroll Canyon Rd.
Southeast corner of I-15 and Carroll Canyon Rd. exit
(619) 566-4000

TOWER RECORDS VIDEO

The Neville Brothers

You saw them at SPRECKLES Theatre, now get their latest release at all Tower locations!

NEVILLE BROTHERS BROTHER'S KEEPER

On Sale
11.99 CD
7.99 CASS

OPEN 9AM TO MIDNIGHT - 365 DAYS A YEAR
TOWER RECORDS VIDEO

EL CAJON
796 Fletcher Parkway
across from Parkway Plaza
OPEN 10 AM TO 10 PM

SPORTS ARENA
3601 Sports Arena Blvd.
VIDEO
3393 Kemper St.

COLLEGE AREA
6405 El Cajon Blvd.
next to Art St. Post Off.

SALE ENDS
JANUARY 16, 1991

MUSIC VIDEOS
VIDEO SALES & RENTALS!

CLUB MICK'S

TONIGHT!

FLASHBACK THURSDAYS!

ROCKOLA

\$1.00 SHOTS ELECTRIC KOOLADE
\$1.50 DOMESTIC BOTTLED BEER

75c DRAFTS

Friday & Saturday January 11 & 12

ECHO LOVE CHAMBER

(formerly THE TREK)

FRIDAY HAPPY HOUR • FREE MEXICAN BUFFET
\$4.25 PITCHERS OF BEER • REFILLS \$2.50 ALL NIGHT

SATURDAY HAPPY HOUR 8 PM-10 PM
ALL DRINKS \$1.00

TUESDAY NIGHT LIVE REGGAE PARTY
Tuesday, January 15

SHILOH

\$3.75 PITCHERS OF BEER
REFILLS ONLY \$1.00

4190 Mission Blvd • Pacific Beach • In The Promenade
581-3938

Maswell's Beef and Spirits, 9300 Kearny Mesa Road, Mesa Mesa 271-1860. Beef, Texas, contemporary, Wednesday, Friday and Saturday. American sing-along, Sunday and Thursday.

Mesa Lite Italian Restaurant, 2156 Waring Road, Del Cerro 286-2242. Robert Lofgren, acoustic, virtuoso guitarist, 5 to 9 p.m., Sunday and 6 to 9 p.m., Monday.

The Nando Inn, 8515 Navajo Road, San Carlos 885-7200. Live rock and roll nights, call club for information.

94th Air Squadron, 6883 Balboa Avenue, Kearny Mesa 260-6773. New, Blues and John Phillips, jazz, 9 p.m., Saturday.

O'Connell's Sports Lounge, 1330 Moravia Boulevard, Bay Park area 776-5037. The Greater King Steaks, blues and rock and roll, Saturday.

Palmer Gold, 7425 Linda Vista Road 277-8668. The Chuck Randall Trio, variety music for dancing, 8:30 p.m. to 12:30 a.m., Friday and Saturday evenings.

Pal Joey's, 5147 Waring Road, Aired Gardens 286-7872. Pro Brighton Preservation Band, Cleveland jazz, swing and blues, Friday and Saturday.

Palomares Hotel, 1423 Camino del Rio South, Mission Valley 200-0111. In the International Lounge. Good Times, with Bob Crane and Dennis Becker, entertain with variety dance music Tuesday through Saturday.

San Diego Nites, 9522 Miramar Road (corner of Black Mountain Road), San Diego 271-4786. Party, steel, hip hop, rock and roll, blues and blues, and jazz, Friday and Saturday.

Spectrum Sports Pub and Grill, 8622 San Felipe Boulevard, San Felipe 697-4557. Street, rock and roll, Friday and Saturday.

Spirit, 1330 Burnside Avenue, Bar Park 276-3900. Unless otherwise noted, all are rock groups. Copy City Band and Crockett Traffic, Thursday; Aggression, Thursday; 100000, Thursday; and Public Nando, Friday; The Flatheads, the Hungry Rickens, Linnora Long, Serpent's Kiss, and Feeding Friends Saturday; The Pacific Rangers, Casidy Truth, Pocket Venus, and the Reatrans, Wednesday.

The Station Club, 6005 Fairmont Avenue, Mission Circle 282-3296. Live music, Friday and Saturday, call club for information.

Starline Hotel Club, 950 West Circle, North Mission Valley 286-0921. Live music, Tuesday through Saturday, call club for information.

Tio Leo's/Mesa Mesa, 10787 Camino Ruiz, San Mesa 495-1441. Blues, rock and roll, Wednesday through Saturday.

The Leo/Mission Garage, 6133 Mission Lane Road, Mission Circle 284-9944. Frank Villaluna, contemporary, 7 to 11 p.m., Tuesday through Thursday; Steve Brown, contemporary, Friday and Saturday.

The Wellthens, 12789 Torreyana Boulevard, Torreyana 564-6677. Jim Mow, contemporary, Wednesday and Thursday; Claudia, rock and roll, Friday and Saturday; Jim Bell, contemporary, Monday and Tuesday.

Wagner's, 3661 Mission Circle Road, Mission Circle 284-0263. Steve Crane, country, Tuesday through Saturday; Hawaii, country, Sunday and Monday.

Wendy's Bar and Grill, 4445 El Cajon B Street, San Diego 282-7276. Live rock and roll, Friday and Saturday; call club for information.

West Cafe and Bar, 425 West B Street of Columbia Street, downtown 236-1707. The Mark Leeman Band, jazz.

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#1 LIVE ROCK & ROLL CLUB AT THE BEACH!

Thursday - Saturday January 10-11
 Sunday January 13
 Monday January 14
 Wednesday January 16

BLONDE BRUCE SLIDE AREA MONDAY NIGHT BAND SIERS BROTHERS

Sunday afternoon 4-8 pm: BLONDE BRUCE BAND

Tuesday, January 15
STREET HEART
 Beers are on the band!
 9:30-10:30 pm

New remodeled kitchen now open • Wednesday-Sunday noon-7 pm • Sunday Brunch 9am-12pm

Joe Murphy's
 NIGHT CLUB & PUB

4302 MISSION BLVD.
 270-3220
 DAILY 11 AM-2 AM
 1 BLOCK FROM THE BEACH

Where the Fun Starts!
 Dancing every Friday & Saturday night
NO COVER!

Fri Thursday
 51 wells, beer & wine

PERFECT STRANGER

9:00 pm-1:00 am
 Friday & Saturday
 January 11 & 12

2137 Pacific Hwy.
 Downtown by the Bay
 232-0686 or 232-1367

FREE PARKING

EMERALD CITY

FRIDAY, JANUARY 11

STUDENT NIGHT

1/2 PRICE COVER W/STUDENT ID

7:55 PM - 11:25 PM
 ALL DRINKS \$1.00
 NO COVER!

RESURRECTION NIGHT

THURSDAY, JANUARY 10

ALL DRINKS \$1.00
 NO COVER!

CONTINUES EVERY THURSDAY

Thursday, January 10

CRAWLING KING SNAKES
 Live music

Friday, January 11

THE NAKED ONES

Saturday, January 12

SLICE OF LIFE DJ plus live music with **SHOTGUN MARRIAGE**

Wednesday, January 16

STUDIO CLUB

HAPPY HOUR 4-7 PM DAILY with complimentary hors d'oeuvres Tuesday-Friday and live acoustic guitar music Wednesday-Friday. Under new management! NEW LIVE MUSIC! \$2.00 BEER!

W.D. Pabst & Co

Inside the Best Whorem Airport Inn
 2901 Nimitz Blvd. (corner of Nimitz & Rosecrans) Point Loma
 234-3655 ext. 224 • Two underground parking

PARK PLACE

Tonight through Saturday
FLYWEIL

Sunday & Monday January 13 & 14
TANTRUM

Sundays Margaritas \$1.50
 Mondays Buck Night
 Tuesdays Iced Teas \$1.50

LIVE ROCK EVERY NIGHT
 1980 Fletcher Parkway, El Cajon • 448-7473

IT ROCKS!

DARK GLOBE
 MINIATURE
 BREAK SCENE
 FLIGHT MARKETS

SAURDAY, JANUARY 12, 1991
 9:00 PM - 1:00 AM
 1980 FLETCHER PARKWAY, EL CAJON, CA 92020

THIS SAURDAY!
 TIX ON SALE NOW!

NO DRUGS
 ALCOHOL
 CREDITRY!

THE SIERS BROS. BAND
 Rock 'n' Roll Revue

FRIDAY & SATURDAY, JAN. 11 & 12 • 9:00 PM-1:00 AM
 \$5 ADMISSION

Holiday Inn Montgomery Field
 8110 Aero Drive, San Diego, 277-8868

NOTHING TO DO? THEN GO GET
TOTALLY FUNKED UP!

MR. BUNGLE
 DADDY LONGLEGGES

FRIDAY, JANUARY 11, 1991
 9:00 PM • UCSD TRITON PUB
 UCSD STUDENT: \$5.00 • GENERAL: \$7.00

THIS FRIDAY!
 TIX ON SALE NOW!

NO DRUGS
 ALCOHOL
 CREDITRY!

SHOWCASE

Premier Performance
 JAN 12th & 19th
"JIMMIE NOONE"
 NEW ORLEANS MARCHING
 GOODTIMES SOCIETY BAND
 ROSIE TATUM

JAN 26th
"PETER SPRAGUE"
 TRIO

WEEKDAYS
 5:30 TO 9:30PM

tuesday
"HOLLIS GENTRY"
 ACOUSTIC QUARTET

wednesday
"KATH ECKERT"
 CHRIS CONNER & MIKE WOFFORD

thursday
"ROMY KAY"
 SWINGING GATES

friday
"TOBACCO ROAD"
 6 TO 10PM

HAPPY HOUR
 NO COVER
 FREE SPECIALTY
 KORD D'OURVIEUX
 COMPLIMENTARY
 VALET PARKING
 DRINK SPECIALS
 INFORMATION
 232-3131

US GRANT HOTEL LOUNGE

Ballroom Hotel Harborview, 1640 Front Street, downtown, 2:30-6:00. Richard Campbell, jazz on the piano, 9 p.m. to 11 p.m., Friday and Saturday.

Becker & Lee, 600 Harbor Island Drive, Harbor Island, 2:00-2:00. Uppside 6 and rhythm and blues, 5:30 to 9:30 p.m., Thursday, 7:00 to 9:30 p.m., Friday and Saturday.

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The U.S. Grant Hotel, 326 Broadway, downtown, 2:30-11:00. Lounge, Bob Kane and the Sheer Cats, vintage blues and rhythm and blues, 5:30 to 9:30 p.m., Thursday, 7:00 to 9:30 p.m., Friday and Saturday.

Uppside 6, 600 Harbor Island Drive, Harbor Island, 2:00-2:00. Uppside 6 and rhythm and blues, 5:30 to 9:30 p.m., Thursday, 7:00 to 9:30 p.m., Friday and Saturday. Dr. Chino Island Sounds, ska, calypso, and reggae.

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The Charred House, 1656 Murray Drive, La Mesa, 465-7050. The Mike Chalko Crew, contemporary and reggae, 7:30 to 11:30 p.m., Friday and Saturday.

Chino, 600 Harbor Island Drive, Harbor Island, 2:00-2:00. Uppside 6 and rhythm and blues, 5:30 to 9:30 p.m., Thursday, 7:00 to 9:30 p.m., Friday and Saturday. Dr. Chino Island Sounds, ska, calypso, and reggae.

Chino, 600 Harbor Island Drive, Harbor Island, 2:00-2:00. Uppside 6 and rhythm and blues, 5:30 to 9:30 p.m., Thursday, 7:00 to 9:30 p.m., Friday and Saturday. Dr. Chino Island Sounds, ska, calypso, and reggae.

Chino, 600 Harbor Island Drive, Harbor Island, 2:00-2:00. Uppside 6 and rhythm and blues, 5:30 to 9:30 p.m., Thursday, 7:00 to 9:30 p.m., Friday and Saturday. Dr. Chino Island Sounds, ska, calypso, and reggae.

Knock's Restaurant, 401 West Main Street, El Cajon, 442-7106. Chagrin Rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday, beginning at 7:30 p.m.

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The Hot Rock, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

Hatch's, 1603 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

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The Eggmen, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

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Great Harborside, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

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Great Harborside, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

Blue's & R/B Reggae, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

Blue's & R/B Reggae, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

Blue's & R/B Reggae, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

Blue's & R/B Reggae, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

The Cat's Ekkert Trio with Mike Wolford and Chris Connor, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

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Old Ridge Harmonies of the Shocker Island Harmonies, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

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Old Ridge Harmonies of the Shocker Island Harmonies, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

Piano Bar and Classical, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

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Piano Bar and Classical, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

East County, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

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East County, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

THE REJUVENATE & PERFECT YOUR FACE NATURALLY, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

THE REJUVENATE & PERFECT YOUR FACE NATURALLY, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

THE REJUVENATE & PERFECT YOUR FACE NATURALLY, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

THE REJUVENATE & PERFECT YOUR FACE NATURALLY, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

South Bay, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

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South Bay, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

Rock & Roll, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

Rock & Roll, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

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Rock & Roll, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

Contemporary/Top 40, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

Contemporary/Top 40, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

Contemporary/Top 40, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

Contemporary/Top 40, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

Folk/Ethnic, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

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Folk/Ethnic, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

Jazz and Big Band, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

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Comedy and Music, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

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LIVE BLUES ISLAND SALOON, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

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LIVE BLUES ISLAND SALOON, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

THE JAZZ IN THE CITY, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

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MARK LESSMAN, 1602 Palm Street, Imperial Beach, 429-1181. Sonoma Funk rock and roll, Thursday through Saturday, 7:30 to 11:30 p.m., Friday and Saturday.

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BODIE'S
236-8988
528 F Street - Downtown
Live Music • Classic Rock

Thursday, January 10
WILLIE JAYE

Friday, January 11
ROYAL CROWN REVUE
ROYAL KATE & THE SWINGING GATES

Saturday, January 12
ROCK WIKON

Sunday, January 13
OPEN JAM
Hosted by the SPINNETS

Tuesday, January 15
ONCE MORE TO BE ANNOUNCED

Wednesday, January 16
TO BE ANNOUNCED

Thursday, January 17
THE ROUNDUPS
Featuring Smokey, Lance & Dan

Friday, January 18
BIG SANDY & THE FLY-RITE TRIO & HOOGANES

Saturday, January 19
COZZELLE - Jan. 25
BURTONS - Feb. 17
DIMES - Feb. 15

WE REJUVENATE & PERFECT YOUR FACE NATURALLY

Replaces chemical peeling
Reduces wrinkles dramatically
Gets rid of most facial faves
Superb herbal skin care products

Experts in Permanent Eyebrow correction
Super facials with lasting results

Here's what a client told us after only one treatment:
"It's a miracle! My friends thought I had a facelift."

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NATURAL SKIN THERAPY™

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Hear Ingrid on Radio AM 1000 every other Thursday 6-7 pm.

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BELLICREST
SAN DIEGO, CA 92103
(619) 296-4765

ONCE MORE WITH FEELING

"BUTLER HIGHWAY REVISITED" (Various Sherry Disc Artists such as The Dave Clark Five, Bowfinger, Uncle Wiggly, and a slew of others covering the music of the **BEATLES**) • **LIME SPICERS** - "Beethoven's Fat" • **SPORTS** - "40 South" • **BIG BELL GAB** - "Small Boat" (Various) • **BOBE MARDEN** - "Bring Your Daughter to the Slaughter" (12") • **B.O.A.** - "The End" (Video) • **MARLETON** - "Step Out" • **JIM HENDRIX** - "Jimi Hendrix Story" (4-CD box set) • **FOUR** - "Nobody Was" (Various CD) • **TOY DOLLS** - "The Crazy" (12") • **MEMBERS** - "At The 1000 Christmas Night Club" (CD) • **BUTLER HIGHWAY** - "Various Artists" (CD single) • **FAIRPORT CONVENTION** - "The Five Seasons" • **MARILYN DEATH** - "Harmony Companion" • **MEMBERS UNWIND** - "The Case" (LP) • **LORDS OF ACID** - "They're 127"

Right now O.T.R. is loaded with T-shirts of Gwar, Gorilla Biscuits, Smiths, Shelter, Bad Religion, Dream, Jimi Hendrix, Ozzy (The Label), Jars of Clay, Addison, Christian Death, Fishbone, Metal Underground and many others!

See us next week!
CASH PAID FOR ALBUMS, CASSETTES, 45s, VIDEOS, CDs

LEO'S
KROW 92.1
Country Western Music

Waylon Jennings Concert
Sunday, Jan. 13, 1991
2 shows only

Early Show doors open 5 pm
Late Show doors open 8 pm
Tickets \$32.50 each, either show

Advance tickets by phone
Visa & MasterCard accepted

Coming Feb. 10 - Jerry Reed, 2 shows only

LEO'S Little Bit O'Country Inc.
680 W. San Marcos Blvd.
Hwy. 78 San Marcos Blvd. • 744-4120

The Trojan Horse
878 University (College & University) 528-1278

Thurs., Jan. 10 - **MAC TAVISH**

Fri & Sat., Jan. 11 & 12 - **NOT GUILTY**

Fri & Sat., Jan. 18 & 19 - **BARKING SPYDERS**

ORIGINAL BANDS WANTED
Call 528-1278

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2500 UNIVERSITY, SAN DIEGO, CALIF. 92106
EVERY WEEK

Zedine
FREE JAZZ • FREE ROCK • FREE BLUES • FREE FUNK • FREE SOUL • FREE GOSPEL • FREE R&B • FREE CLASSIC

JOINT CHIEFS
FEELING GOOD • COOL TRAINING • CANDY TUNE • SPECIAL GUESTS

THE BLAZERS
MERRY GO DOWN
HARRY TOON

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FLATTEN MANHATTAN
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THE FASTBACKS
MINI-CD'S • PENS • PENNY RECORDS
POP • ROCK • FEELING FRIENDLY

EL VIE
WEDNESDAY • THURSDAY • FRIDAY

CADILLAC TRAMPS

THE JAZZ IN THE CITY
MARK LESSMAN
Thurs., Jan. 10, 7-11 pm
Fri. & Sat., Jan. 11 & 12, 8-10 pm, 1st show

Sunday, Jan. 13, 7-11 pm
T. FOX and the FOX CITY BAND

ISLAND N.I.G.H.T
Monday & Wednesday 6 pm-10 pm, jazz guitarist **JAIME VALLE**

DR. CHICO'S ISLAND SOUNDS
8 pm - 11 pm
Every Tuesday

B STREET CAFE & BAR
425 West B Street • Downtown • 236-1107

San Diego Reader January 10, 1991

SAVE 40%*

**JUMP
INTO THE
NEW YEAR!**



- The Plunge – Southern California's Largest Indoor Pool
- Water Fitness Classes
- Aerobic & Exercise Classes
- Cardiovascular Equipment
- POLARIS Circuit Training Equipment
- Free Weights
- Fitness Testing
- No Contracts – Unlimited Use
- Mission Beach Water & Sports Physical Therapy

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FITNESS
Advantage
At The Plunge

488-3110
Belmont Park • Mission Beach

*On monthly dues registration fee. First visit incentive; office expires 1/30/91.

1990 ISUZU TROOPER

\$0 DOWN \$252⁰³ MO. + TAX



Real 5-spd., stereo, rack, mats, the cover & much more. 60-month agreement lease + tax, residual of \$3,921.84, total payments of \$15,121.50 plus tax. Subject to prior sale. #91798

1991 SUBARU LEGACY L+

4-Wheel-Drive Wagon

\$0 DOWN \$330⁰³ MO. + TAX



Standard: 5-spd., power steering, power windows, power mirrors, power locks, cruise, AC, cassette. 36-mo. closed-end lease + tax, threshold of \$6,861.80, CAP cost \$16,500.00. Deferred pymts. of \$12,766.37. #90019. Subject to prior sale.

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'87 Toyota Celica GT Automatic, per steering, AC, 18 cruise, power windows, power locks, low fuel. New & only #14650 \$8,788	'88 Honda Civic DX Automatic, per steering, stereo & more #27250 \$6,865	'88 Toyota Landcruiser 5-spd., per steering & more. Heavy truck. #27775 \$3,875
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