

BLOOD OF THE LAMB

Thoughts For This Mortal Season

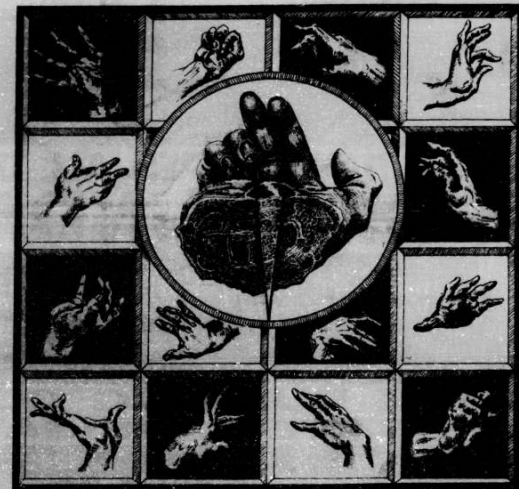


Illustration by Surtis Verdette

**This Sickness Is Not
Unto Death**

Story begins on page 13

**I Could Not Elicit
That Promise**

Story begins on page 16

**The Physical Death
Of Jesus Christ**

Story begins on page 14

**The
Incorruptible Flesh**

Story begins on page 18

San Diego Reader March 28, 1991 3

CITY LIGHTS



Richard Drager, unavenged.

AND THE VIOLENT SHALL BEAR IT AWAY

BY COLIN FLAHERTY

Police believe they have the weapon that killed Richard Drager. It is registered to Tony Spellman, who was seen walking west.

"Listen, I think I killed somebody. Where do you get these cheap windshields?"

Neighbors claimed was blood from the morning after Drager died. Spellman allegedly told three people that he caused Drager's death.

Despite the information linking Spellman to the crime, the district attorney said there is not enough evidence to file charges against anyone. Drager's friends and even Spellman's neighbors say somebody

is getting away with murder — or at least his-and-run driving, because police believed the weapon in this killing was Spellman's car. Whoever was driving it at 6 p.m. on December 2 hit and killed Drager as he rode his bicycle down Pacific Highway near the Marine Corps Recruit Depot. The driver fled without even slowing down.

A police report lists Anthony Robert Spellman as the driver. At the time of the accident, Spellman lived on a boat, the *Jubilee*, docked at the Embarcadero at the foot of Laurel Street. A San Diego Crime Stoppers bulletin on the case, offering a \$500 reward, listed Spellman's car as the "weapon."

The bulletin was approved by the police department.

"As far as my personal feelings (continued on page 7)

MOON FOR THE MISBEGOTTEN

BY COLIN FLAHERTY

When San Diego city employee Marcus Arneson pulled down his pants and mooned Harold Pearce,



SHIP OF FOOLS

BY JOE DALEY

The letter, postmarked from Mexico, arrived in last week's mail:

This bouquet was sent to Ensenada, Baja California, in late 1990. Richard, an American from La Mesa, was invited aboard a Russian ship & detained on board by the Russians. Richard says the Cold War is far from over, but America is very strong. Richard would like to tell his story to any paper willing to print it.

Richard Gillenberry sits in the kitchen of his Ensenada vacation home, a small-frame cottage perched on the southernmost tip of the crescent of Todos Santos Bay. He's 61 years old, ruddy-faced, with 250 pounds packed onto his 6'2" frame.

"The damn first engineer comes over and grabs the glass out of my hands and shatters it on the deck."

"The whole thing started the afternoon of Tuesday, October 3, I dropped into Choy's Bar on Avenida Machado around 3:00 p.m. and had three or four drinks with my friends. My accent was out in my truck, because I like to play Mexican music with Choy's men."

Accident or guita, I play both. "This particular afternoon, some crew members from a Russian merchant marine ship wandered in. Could've speak a damn word of English or Spanish. One of them was a woman, young, good-looking gal of about 34 or 35; she was the ship's doctor. We're using pantomime to communicate, see? Finally got out of her that she graduated from the University at Kiev. Her husband was the second engineer. I bought them a couple of rounds, and they were real friendly as hell. It was the first time I met a Russian in my life. I'd heard they were real bastards, real brutish and pushy, but God, I thought these two were great!"

named the water department's "employee of the quarter." But for many at the office, it was their last good time on the public payroll. Three of them were fired and arrested after Pearce claimed they

bear him up and stole his camera for taking pictures of the mooning and municipal milk-making. The August 3 party started when the afternoon shift ended. More than a dozen workers were enjoying music and booze. (This is usually not allowed on city property unless a member of the city council is present.) Within two hours, neighbors heard laughter, yelling, and screaming for blocks around. But it was the beer barrel floating high above Scripps Lake Boulevard that got Pearce's attention. "They

"Then they saw me taking pictures of him and they said, 'Got that guy, got that camera.'"

were really raising hell," Pearce said. "There were two men down at the flagpole seeing the keg, and the rest of them were standing up there cheering."

Pearce grabbed a camera and took pictures of the keg and the party. First from his front yard across the street and later from inside city property. "So I'm taking these pictures and they see me. So

"Hell, yes, I am! I'm a pretty adventurous guy. I figured it was the opportunity of a lifetime — my chance to do something in the spirit of the new decade and all."

"Looking back on it, I realize how stupid of me it was to go on board a foreign vessel. I knew damn well it was like going aboard Mother Russia herself."

The Mexican guard at the muelle [pier] gate waved us through. I drove down and parked about 60 yards away from the gangplank leading to their ship. The stern was in, how facing seaward, parallel to the dock. Now, I've been around boats and ships (continued on page 6)



The adventures of Richard Gillenberry

they yell, 'Hey, take my picture,' and they were waving each other. So I started thinking, wait a minute, there's something seriously wrong here."

That's what Daryl Grigby, deputy director of water utilities, found after a two-month investigation. Grigby sent termination notices to all the perpetrators for conduct "offensive to the public." He wrote: "By 5 p.m., only nine employees remained."

At the time that Mr. Pearce entered Miramar yard facility, he noted that as Hispanic-looking men [later identified as Marcus Arneson] came from a parked van, said to take a picture of him, and then he mooned him by taking down his pants, turning around and then bending over."

Pearce snapped away while Arneson's city uniform was draped around his ankles. Pearce said: "Then the guys in the party see what this guy was doing and they said, 'No, no, no, no, no.' Then they saw me taking pictures of them (continued on page 7)

CITY LIGHTS

SHORT AND SIMPLE ANNALS OF THE POOR

POOR VISIBILITY

BY THOMAS K. ARNOLD

The word "homeless" is something of an oxymoron, for even San Diego's street people tend to have places they keep their stuff and regularly bed down for the night. And just where are these homes of the homeless? Here's a map, compiled with assistance from the San Diego Police Department. This map is by no means comprehensive; everyone knows there is a proliferation of homeless encampments in and around downtown and Balboa Park, so they are omitted.

1. Elken Browning Scripps Park, La Jolla: Two or three regulars sleep in the bushes behind the La Jolla Shuffleboard and Bridge Club, just south of La Jolla Cove.

2. Alley behind La Jolla Liquor & Deli, La Jolla Boulevard at Marine Street: The alley is a cul-

A few weeks ago, firefighters responding to a smoke alarm found a group of people huddled around a campfire, where they were boiling water for a woman in labor.

do-sac, not more than 20 feet long; a couple of men sleep near the end, behind the liquor store dumpsters.

3. Kate Sessions Park, Pacific Beach: Just north of the developed portion of the park is a little canyon, filled with pine trees, palm trees, and bushes. A great hideaway for sleeping. Judging from the well-trodden dirt trail leading down to the canyon and the empty wine bottles scattered among the pine needles.

de-sac, not more than 20 feet long; a couple of men sleep near the end, behind the liquor store dumpsters.

4. Alley behind Liquor Barn, between Hornshead and Grand avenues, Pacific Beach: Up to a dozen men and women, who roam the beach by day, camp out here at night behind the dumpster and loading dock.

5. Alley behind P.B. Recycling, Mission Boulevard and Garnet Avenue, Pacific Beach: Transients collect aluminum cans and sell them at this recycling center. At night, they stash their shopping carts in the adjacent parking lot, across the alley from Diego's nightclub, and spread out their sleeping bags.

6. Pacific Beach Presbyterian Church, Garnet Avenue and Jewell Street, Pacific Beach: Day or night, there are always at least two or three people hanging out in the church courtyard or camped out underneath the rear doorway.

7. Bayville Walk, just north of Santa Clara Point, Mission Beach: There's a little patch of grass between the sidewalk and the beach with picnic tables and trees. A half dozen or so hang out around the picnic tables in the day, and at night, they lay out their sleeping bags in the sand.

8. Sewer Pump Station 14, Bayville Walk at the foot of Island Walk, Mission Beach: Three or four people are often found sleeping on the roof of this facility, on mattresses they leave propped up against the rear wall during the day.

9. The San Diego River bed, south of Fifth Street, on both sides of Pacific Highway: A shantytown has sprung up here, with an estimated population of between 50 and 70. Most of them live underneath the various bridges that cross the river; some have set up tents among the surrounding bushes and shrubs. A few weeks ago, firefighters responding to a smoke alarm found a group of people huddled around a campfire, where they were boiling water for a woman in labor. "They take care of their own," says the local beat cop (continued on page 9)

SPLITCHES OF YELLOW DROOL

BY PATRICK DAUGHERTY

I remember the moment clearly: I was walking to the grocery store, past a Vietnamese café, and there, cowering back and forth, glaring at the world, was a filthy, trembling man; the inept guardian of a disheveled beard, scraggy matted hair, and on this overcast afternoon, one deeply soiled Army surplus jacket. He was chanting to no one in particular. "Get some change!"

"I think we invited a lot of it on ourselves, getting drunk in the park, throwing bottles, harassing people."

It's a question I've heard thousands of times, so often I can no longer remember when it was first asked. But this occasion was different. As the men swiveled towards me, I realized that we have, collectively, passed another quarter on our national trail. Realized that the vague, innocuous phrase "homeless" no longer has specific meaning. Realized that what we have now is nothing more and nothing less than beggars. Ordinary, run-of-the-mill, Mexico City, Calcutta, Istanbul, Third World beggars; a new patch on the American quilt.

It was like hitting that wall in middle age when you realize you can't drink cheap booze and make love all night, then go to work with a happy heart and a steady hand. A door has closed; some things will never, stress never, be the same again.

In at least one respect America is like that now. Homelessness is no longer a passing cultural phenomenon like yuppies or drought or a nasty strain of winter flu. Beggars are here and they are here to stay. Nowadays their



"I don't even feel like myself."

children are begging. In a few years, coast-to-coast urban begging will reach into the third generation. Last May, I wrote a piece about bumming, but that was back in the "homeless" days. What's like a year later?

Eleven o'clock a.m. Fourth and Broadway. Spot male, indeterminate

PERSONNEL BEST

BY MATT POTTER

When Mayor Maureen O'Connor nominated Al Best to become the first openly gay member of San Diego's Civil Service Commission this January, no coverage of the historic event appeared in the daily newspaper.

"It excites the living daylight out of us," observes Best. "We may be growing up as a society in the fact that we don't have to make a big deal out of it." One city hall source, however, claims that some members of the mayor's staff might have intentionally downplayed Best's appointment, going so far as to submit the nomination under Harry A. Best, his full legal name, in order to minimize publicity during his city council confirmation hearing. Such allegations draw a sharp rebuke from majority chief of staff Ben Dillingham, one of Best's strongest supporters at city hall.

"That's absolute crap," says Dillingham. "Al is well known to practically every single city council person here. He sits on Job Fitter's gay advisory board. He sits on John Hartley's gay advisory board. He's the head of the Harvey Milk Democratic Club. There isn't a politician in this city that doesn't know Al Best." Dillingham describes himself as a personal friend of Best. "We've never gone to bed with each other. It's a friendship. He's also an activist in the gay community, and I happen to be gay and we have mutual interests

age, barely making it down Fourth. He's got splashes of yellow drool caked hard to his uncombed black beard. His ensemble: old-stained khaki pants, blue tennis shoes, the enduring military surplus jacket. He takes one step, then leans against Thrifty Drug, then another step, then another lean, all the while insane eyes grope the sky." (continued on page 9)

in that regard." Asked specifically whether they discuss pending issues at city hall, Dillingham replies: "That's none of your business. We're personal friends. What we discuss is between us."

According to Dillingham's personal financial disclosure statements, he and Best frequently meet together, with Best picking up the tab for various breakfasts, lunches, and dinners. For instance, last year Dillingham reported receiving 28 meals totaling \$585 from the same civil service

Other gifts from Best reported by Dillingham included a porcelain box valued at \$20, a box of candy worth \$15, a \$30 miniature picture, and sewing and utensil kits worth \$4.

commissioner. Other gifts from Best reported by Dillingham included a porcelain box valued at \$20, a box of candy worth \$15, a \$30 miniature picture, and sewing and utensil kits worth \$4. The mayor's chief of staff also reported \$60 worth of hangers from a man Dillingham identifies as Best's former roommate. "They are now exes," says the chief of staff, adding that Best, 54, is currently living with a man around 20 years old, whom he is helping become a naturalized citizen. "There is a kid living with him, and what their relationship is, I (continued on page 10)

SHIP OF FOOLS

STOREWIDE* SALE!
\$9.99 OR **"LESS"**

**ANYTHING
\$6.99 OR "LESS"**

Levi's SPORTSWEAR

"PACIFIC BEACH"
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The doctor came in at one point with some wine and stemmed wine glasses. She was acting real cold toward me then, wouldn't even raise her eyes to look at me. I was hoping for a sign, you know: 'Don't worry, we're just trying to get the ideologies straight' or something. Nothing. It was like she had served me up to them on a fucking platter! So she poured wine for all of us, and I figured I'd try again. I picked up a glass and raised it in a toast and said, 'Nestrovia... Gorbachev... Nostrovia!' The place erupted. The damn

"I thought my heart was gonna give out. I've already had a couple of attacks — that's why I retired early. Right then it was going POW! POW! POW! in my chest, and I was having some angina, so I took a couple of nitroglycerin pills right then, even before I drove away. When I got to the gate, the Mexican guard, real friendly, asks me where I'm coming from. 'The Russian ship,' I says. 'And they're having a hell of a party.'"


Gillenberg sped back to Chuy's

Bircumshaw remembers the red-haired American coming in that day. "Sure, we do translations, better than the Mexicans. But I told him, 'You go get an official seal first, then I'll be glad to help.'" Bircumshaw remembers Gillenberg also thought the story deserved to be covered by the newspaper, if only to warn other tourists of the folly of boarding foreign vessels. "I told him if he wrote it up himself, I'd take a look at it." An editor assigning a story to

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Mi

With your logo
Minimum 24 jackets. 1 color print.

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Business

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Football Caps

AS LOW AS
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72.....
96.....
144.....

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LOVE
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but received the same answer when it was 2:45, and I said,

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Minimum 24 jackets

**Baseball
Jackets**

\$24⁹⁵ EA

Minimum 12 jackets.

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Business Cards

Baseball Cap
AS LOW AS
\$1.99 EA.
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48.....\$3.50
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96.....\$2.50
144.....\$1.99

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CITY LIGHTS

(continued from page 8)
flushed-faced man with a half-dozen fresh, deep scratches on his cheeks. He begs for a cigarette.

I hand one over, ask, "How's it going?"
Mantic, high-speed, compressed, wired voice replies, "Well, the way things are, it seems like there's people working at the bank and these stores, these restaurants, and it seems like the same ones work the jobs while the same other ones like is keeping up and down the street."

"I see you're begging for money. How much can you get space changing?"
"For me, a good day is maybe two bucks, two, ten, twenty. Sometimes just enough for a coffee and a pack of cigarettes. Sometimes, a couple burgers."

"How many people are there, changing now compared to a year ago?"
"I don't know. I don't see no one else doing it hardly. It's not like you're going to make money at it."

No, it's clear we're a long, long way from call-forwarding and microwave dinners and hard days at the office. I move in just a few inches. "So how is begging in San Diego? Any better, worse than other places?"

"San Diego and to be a friendly town. People would say, 'Hey, what's up?' Now they think we're dirty, that we're on our way out."

"Have you noticed any other changes since last year?"
"I guess the big change would be... maybe prejudice. More prejudice. The women don't seem as friendly, but sometimes they talk to us. Yesterday was a good day, they came to close, today, man, they shot out, they said, 'No way, man,' and they took off, you know?"

Picture a dozen spotted quail, autumn day, Georgia river bottom. Redfish on my man, ask, "Where do you sleep?"

"Last night I slept up near that bank up there. There's a bank. Coast Federal. It's all right, but every time I go to masturbate, all of a sudden a big noise comes by. People, trucks, everything starts driving by. I start hearing noises, then a guy comes up to me and says, 'YOU UP, YOU UP?' Like that."

"Was it a security guard?"
"Yeah, like I'm doing something so totally wrong. This world is so fucked up, you know. It's like he's a police officer telling me, 'Like, you get up now or me and these other guys are going to beat the fuck out of you.' I get up and I walk in front of people, and I don't even feel like myself."

"There's going to be homeless for a long time."

We chat for a few minutes, I spring for another cigarette, wish him well, walk over the grass towards a black man, six feet tall, gray stubble beard, maybe 70 years old, maybe 50, pushing a stuffed shopping cart.

Introduce myself, admire the cart, a movable receptacle overflowing with Carl's Jr. burger wrappings, discarded automobile wiring, Styrofoam cups. I ask how long he's been working Horizon Plaza.

"Since."

"Since when?"

"Since I got here."

"All right, let me try this: What do you do all day?"

"Me? I eat, sleep, drink, do

drugs, and smoke drugs. You know what I mean. I've been incarcerated for drinking water, but water is a drug, so what. The police got two things they want to do. One is to take you to jail, the other is to take you to detox. CMH. I'm already in CMH, honey." The man's face breaks, shatters. He begins to scream, full-throated howl, people then a guy comes up to me and says, "YOU UP, YOU UP?" Like that.

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CITY LIGHTS

city of San Diego, and beyond that I feel that my life is very private." Despite their close relationship, both Best and Dillingham give full credit for Best's civil service commission appointment to O'Connor. "The mayor has known Al Best for longer than I have," observes Dillingham. Best says he first met then-councilwoman O'Connor in 1978, when he testified before the council's public service and safety committee regarding police brutality in gay bars. Two years ago, she appointed him to the city's equal opportunity advisory board. "Basically, she felt I had

conducted myself very ethically," says Best. He met Dillingham, he says, when he went to solicit him for a contribution to one of the many gay charities that he volunteers for. Over the years, says Best, "I've raised a million dollars in all."

Although laboring in relative obscurity, the five-member civil service commission plays a major role in the city's hiring practices. "The commission is extremely, extremely busy," says Rich Snapper, the city's personnel director. "The overall responsibility is to establish the rules and

procedures to govern the entire classified service. Hiring, promotions, transfers, demotions, regulation of salary-step increases, medical standards, and drug screening." The commission's other major responsibility, says Snapper, is to hear appeals. "We've had several appeals for people who fail the drug test, or they get rejected for a medical exam, or they get rejected as a new hire or promotion."

The personnel director notes that Best has already made his presence known on the commission. "Al is an advocate for gay and lesbian

rights. He is very outspoken about that, and if he has a constituency viewpoint which he is firm or adamant about, it is that." Snapper expects the new commissioner to be especially vigilant regarding implementation of the city's Human Dignity Ordinance, which mandates hiring and promotion without regard to sexual preference. Other members of the commission include Alan Zeigler, a lobbyist and longtime O'Connor backer; retired San Diego State professor Hope Logan; the Reverend Clyde Gaines; and San Diego Postmaster Margaret Sellers.

Ironically, Best's first major public role as a new civil service commissioner arose not from a city personnel matter but because of his strong stand regarding the city's ban on gay bathhouses. Best says that the prohibition does little or nothing to prevent the spread of AIDS and may interfere with educational efforts regarding the disease. "From the perspective of human rights, I want to demand that the hotels and motels of San Diego be put to the same test," Best told the *Los Angeles Times* last month. "Does sex ever occur in those places?" ■

personnel best (continued from page 5)

"I don't know," Best declines to elaborate, explaining, "That is my private life and something I'm doing for somebody else, and I don't think my charitable efforts need to be publicized."

Though making financial disclosures is required by the state's political reform act, the level of detail in Dillingham's statement appears to exceed the reporting requirements. But the municipal chief of staff says he'd rather err on the side of caution. "I report everybody that I have lunch with, dinner with, go to a play with, or do any other goddamn thing with because this city is so goddamn paranoid about what you do anything with. I report everything. Nobody can say that I didn't report some risky-dink stupidity and therefore had a conflict of interest."

Best, however, declines to discuss any details of his own business dealings. A self-described sales and marketing consultant, he says that he has a number of clients, some of whom he is willing to name. "I don't think that it is necessary. I am more than willing to disclose anything... that would involve the

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STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:

So far, I haven't found a satisfactory answer to this question: I can understand that there is an advantage in having two eyes that enable us to judge distance and two ears to distinguish the direction from which a sound originated, but why two nostrils?

J.R. Cardiff

Stereofaction doesn't make much sense, does it. So we'll have to look to some other nasal function to find an answer. I guess—assuming there is any advantage at all. Two nostrils might just be a quirk of the bilaterally symmetrical design of the (external) human body. But if you need a functional explanation, I hope this one's satisfactory.

Your nose's most important job assignment is to protect your lungs by warming, cleaning, and moistening inhaled air. To be cleaned and warmed well, the air must come in contact with the mucous lining and the millions of tiny hairs in our nostrils. The central membrane dividing what would otherwise be one big nose hole into two nostrils adds extra surface to condition our breath more efficiently, not to mention keeping us from inhaling large bugs and small birds.

Dear Matthew Alice: Please write a bit. I say that at least two books were once banned from the San Diego Public Library, one by Mark Twain and one by Nikos Kazantzakis. If I happen to be correct, who made the decision to ban them, and are they available now?

Mike Gleson

Ocean Beach

Got that wallet limbered up, Mike? This'll cost ya. Never in the 109-year history of the San Diego Public Library has a book been banned (that is, not purchased because of some perceived controversial content) or removed from the shelves after purchase because of community pressure. That's not to say people haven't tried to get them to do it. No word on a major flap over our Twain title, but you were on the right track with Kazantzakis. In the early '60s, some vigilant



Illustration by Rick Conroy

mind police laid siege to the library commission over *The Last Temptation of Christ*.

The showdown in San Diego was only part of a nationwide campaign to suppress the book, similar to the hoopla over the movie more than 20 years later. But the battle over the book included not only the arguments of religious fundamentalists ("I don't think the voters, many of whom are Christians, want their money used to tear down the work of the church, Boy Scouts, and YMCA") but also the quiet Cold War perspective ("the book is in direct line with the concerted effort of the international Communist conspiracy to destroy our morals, ideals, upbringing, and national heritage"). At the final library commission hearing, a more cool-headed citizen warned that if *Temptation* were banned, it would just be the first of many challenges, and "we would then have nothing but unanimously approved mush on the shelves and would all learn a stupor." Though I'm not sure we haven't done that, anyway, in spite of any efforts by the library.

The feisty commission held its ground and kept the book. Naturally, before the protests, it had languished, virtually unread, the publicity given it by the fundamentalists piqued everyone's interest, and *Temptation* circulated like crazy for months afterward. Commissioner Lawrence Klausner offered this advice to future guardians of the public morality: "If you really wish to suppress a book, don't mention it at all. If you want to increase its popularity, ask that it be removed from library shelves."

The library has been in business only three years when the first eyebrow was raised in response to a proposed book purchase—*Squatter and the Don*, anonymously written and containing inflammatory caricatures of some local big shots. A couple of library trustees questioned the wisdom of the acquisition, but they were overruled. In 1952 a minister declared *The Decameron* was "polluting the thoughts and hearts of our boys and girls" and lobbied for its removal. No go. At the beginning of Prohibition, a library

board member suggested San Diego follow the lead of some East Coast libraries and remove all books that gave instructions for making alcohol. Reasoning that they'd then be obliged to unshelve encyclopedias and scientific reference books, the remainder of the board refused. They also turned down the U.S. War Department in 1942 when that body asked libraries to remove all materials on secret inks, codes, and explosives. Local doctors in 1960 decided *Folk Medicine and Arthritis and Common Sense* had no business on a library shelf. The board disagreed.

Ultra-conservatives had their boozers in a knot in the mid-'60s, charging the library with censorship when it refused to buy a copy of *The Blue Book of the John Birch Society*. Librarians claimed they couldn't afford the expensive volume. But the society finally donated a copy, and the library added it to the collection. In the mid-'70s, the commission was accused of being meanies for not purchasing Hardy Boys or Nancy Drew books, Harlequin romance novels, and other cranky "on-order" series. At public hearings on the topic, the library said it chose to devote its limited resources to higher-quality fiction but figured no harm would be done if the branch libraries accepted donations of those titles for their book-swap boxes and their shelves of uncatalogued books. It's been pretty quiet on the book-banning scene since then.

Following the Kazantzakis fiasco, library commission chairman Thomas O. Scripps summed up the library's position in words worth repeating: "I see no reason to deviate from our present policy. If we give people the light, they will find their own way."

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85063, San Diego, CA 92185-0603, or fax your questions to 231-0489.



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BLOOD OF THE LAMB

MARY LANG

This Sickness Is Not Unto Death

Photographs by Randy Hoffman

Above the doorbell on Floyd Feltner's olive-green house in El Cajon is a sign that reads, "It takes both rain and sunshine to make a rainbow." When he opens the door he is smiling, bright-eyed. Floyd, now in his early 60s, is terminally ill with lymphoma. A retired house painter, he lives alone. His four sons are scattered throughout Southern California. One or another visits him weekly. His house is simply decorated with a feminine touch—vases of his wife's dried 11 years.

Somewhere in the house a cuckoo clock chimes. We sit in his den in the grey shadows of a gloomy afternoon, without light. Floyd settles in a big easy chair near a table with a Lifetime magazine on it. He crosses his arms over his round stomach. There's a small depression on his forehead where they've implanted a nerve line under the skin for chemotherapy. Across the room is a huge Mitsubishi TV, which Floyd doesn't often watch. On the wall behind his head is a glazed ceramic crucifix. Floyd was raised Catholic and has never left the faith. He's getting around pretty well these days, walks down the block, drives out for a quart of milk, does little fix-it projects around the house. He is not a person who "tries to pack in as much living in one day as he can."

Floyd had part of a cancerous lung removed in 1987. In early '89, he began experiencing high fevers around the clock. "I was terribly, terribly ill," he went to his doctor and said, "I am dying and I don't know why." Presumably lymphoma was diagnosed.

He was in and out of the hospital, drifted in and out of lucidity. "There are weeks I have just. I have tried to piece it together, but I can't. It is lost time, and you don't know where it went or how it went. He wasn't supposed to make it through Christmas—he heard the doctors tell his sons that. Three or four times Floyd has been near death, but he was conscious through these experiences.

He remembers lying in the hospital, half awake, once, with his sons there. He heard them discussing his condition with a doctor on the other side of his bed. It was a very particular moment, one connected in his mind with hearing himself

discussed in the third person. "That's when I realized I was dying. There was no regret or anger or fear."

Floyd does not, he says, think much about death. "We are all going to die. You don't choose the time. We don't have a guarantee. None of us do."

"After they crucified Jesus, on the third day, he rose to Heaven. That's the Resurrection. We all go up to Heaven after the third day," Floyd visualizes Heaven as a beautiful place where he will see all his family together. His parents, his wife, the baby sister his parents lost when he was a young boy.

"But I have no way of knowing. None of us do. I don't take any stock in crystal-ball givers or any of that sort of thing. People don't come back and say what it's like. Who can answer those questions except myself for myself?"

To Floyd's mind, his life has not changed that much since he became ill. "I do the same things I used to, but less well," he says. Then he considers, gazing out the window. "I guess I love people more. To know what a human being is and to know how precious a human life is. There are so many nice people, there really are. I strive to be nice to people. We can't live in a shell. We aren't the only ones who have problems. God gives us all our crosses to bear. What makes life so beautiful is knowing you have friends." Immediately, for Floyd, is living on in the love people have for you, living on in their memories.

At night Floyd listens to the news, perhaps watches a movie. There he is relaxed. "I pray a Rosary as good as to the Blessed Mother. Every few minutes Connie reads a ruffled and embossed pillow underneath it. Her daughter's round brown eyes stare straight ahead. Long, dark lashes blink over them regularly. Her hands are bent on her wrists and curled up like a praying mantis. Sometimes she sighs thickly and, under the blue bedclothes, thin legs twitch.

"She can't respond, but I know the words are dancing around in her head," Connie draws her fingertips over her daughter's forehead in a tickling gesture.

"When the doctors told me she didn't have long to live, a tiny voice in the back of my head was saying, 'No, she's not going to die. Then all the horrible pain I had been feeling went away. It was



Connie and Sabrina Crutler

weekend of the surgery. Connie was "hurting so much I wished I could just open my chest and take out the pain. It was really horrible. Sabrina was just lying there like a piece of meat—'You're listening, aren't you, my baby?'"

As she says this, Connie, lying on a hospital bed next to Sabrina, reaches out to stroke her daughter's thin, dark hair. Sabrina is now 21 but looks 16. Her head is craned at an awkward angle; every few minutes Connie reads a ruffled and embossed pillow underneath it. Her daughter's round brown eyes stare straight ahead. Long, dark lashes blink over them regularly. Her hands are bent on her wrists and curled up like a praying mantis. Sometimes she sighs thickly and, under the blue bedclothes, thin legs twitch.

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Over the years, Sabrina has often been close to death. Connie thought about death a lot a long time. She sees those thoughts as little dips in her faith, moments of doubt. She says her cheek against her daughter's, runs a hand over the girl's hair. "But I never really believed Sabrina would die," Connie says.

"With all our human limitations, how could we really know who God is? How can we itty-bitty, arrogant, miserable little human beings comprehend God? Imagine the way the human eye works, the intricacy, and that's just one small part of a human being. Think of the ecology of the earth. It runs like clockwork, perfectly balanced—a change of just one small degree and it would go 'kaput.' And it's just the tiniest part of the universe."

"When your faith is so strong, Connie says, when you believe in resurrection, death loses its sting. "When my mother died, I felt none of that devastation you feel when someone you love dies. It was the way I look at death is, of course I miss her, but she just moved from this house into another house."

"How can we itty-bitty, arrogant, miserable little human beings comprehend God?"

just gone," Connie describes herself as a "fanhole Christian"—she came to her faith out of her fear of death.

Connie began to frequent churches, seeking her daughter's healing. She studied the Bible. "It was as if my brain exploded," As Connie grew in her faith and developed what she calls a relationship with Jesus, the idea of Sabrina's healing receded into the background. "It was then," she says, "that Sabrina started healing."

"Years passed. Sabrina walked, she talked. 'She was a real chatterbox.' Between the ages of 3 and 16, Sabrina functioned well. She began to deteriorate again in her 16th year. Her seizures—random brain activity she could not control—became more frequent. At the end of the calendar year of her old brain tumor, a new tumor formed. Chemotherapy and radiation, Connie says, only worsened the girl's condition. Connie discontinued those treatments.

Last year, Sabrina was hospitalized with pneumonia. The doctors told Connie it would be three weeks before the girl could possibly be well enough to leave. After the first day, her fever broke. After the second day, she was off the respirator. On the third day, she was released from the hospital.

"It's difficult for doctors to deal with me," she says. "They try to say things to shock you into reality. But they get no reaction from me. My reality is different from theirs."

The doctors say there is a tumor in Sabrina's brain. Only a small mass showed up on CAT scans. "They say that causing all these problems is that the tumor has infiltrated into the other regions of the brain, and they cannot see it. The way I see it, the tumor is not there at all," Connie says. She pulls back a little to address Sabrina's face. "Himmm! The tumor is not there at all."

"And we are going to see her regenerate. And I ask her sometimes in the morning, 'Is today the day, Sabrina? Is today the day?'"

San Diego Reader March 28, 1991 13

BLOOD OF THE LAMB

The Physical Death of Jesus Christ

Roman and Jewish Trials

Soon after midnight, Jesus was arrested at Gethsemane by the temple officials and was taken first to Annas and then to Caiaphas, the Jewish high priest for that year. Between 1 a.m. and daylight, Jesus was tried before Caiaphas and the political Sanhedrin and was found guilty of blasphemy. The priests then blindfolded Jesus, spat on him, and struck him in the face with their fists. Soon after daylight, presumably at the temple, Jesus was tried before the religious Sanhedrin (with the Pharisees and the Sadducees) and again was found guilty of blasphemy, a crime punishable by death.

Since permission for an execution had to come from the governing Romans, Jesus was taken early in the morning by the temple officials to the Praetorium of the Roman governor, the residence and governmental seat of Pontius Pilate, the procurator of Judea. However, Jesus was presented to Pilate not as a blasphemer but rather as a self-appointed king who would undermine the Roman authority. Pilate made no charges against Jesus and sent him to Herod Antipas, the tetrarch of Judea. Herod likewise made no official charges and then returned Jesus to Pilate. Again, Pilate could find no basis for a legal charge against Jesus, but the people persistently demanded crucifixion. Pilate finally granted their demand and handed over Jesus to be flogged (scourged) and crucified.

Health of Jesus

The rigors of Jesus' ministry that is, traveling by foot throughout Palestine would have preceded any major physical illness or a weak general constitution. Accordingly, it is reasonable to assume that Jesus was in good physical condition before his walk to Gethsemane. However, during the 12 hours between 9 p.m. Thursday and 9 a.m. Friday, he had suffered great emotional stress as evidenced by hematomas, abandonment by his closest friends (the disciples), and a physical beating (after the first Jewish trial). Also, in the setting of a traumatic and sleepless night, he had been forced to walk more than 2.5 miles to and from the sites of the various trials. These physical and emotional factors may have rendered Jesus particularly vulnerable to the adverse hemodynamic effects of the scourging.

Scourging

Flogging was a legal preliminary to every Roman execution, and only women and Roman senators or soldiers (except in case of desertion) were exempt. The usual instrument was a short whip (flagrum) or flagellum with several single or braided leather thongs or cords, in which small iron balls or sharp pieces of sheep bones were tied at intervals. Occasionally, staves also were used. For scourging, the man was stripped of his clothing, and his hands were tied to an upright post. The back, buttocks, and legs were flogged either by the two soldiers (flicens) or by one alternate position. The object of the scourging (linked to the disposition of the factors and was intended to weaken the victim to a state just short of collapse and death. After the scourging, the soldiers often taunted their victim.

Medical Aspects of Scourging

As the Roman soldiers repeatedly struck the victim's back with full force, the iron balls would cause deep contusions, and the leather thong and sharp bones would cut the skin and subcutaneous tissues. Then, as the flogging continued, the lacerations would tear into the underlying skeletal muscles and produce lacerations in the case of the bleeding flesh. Pain and blood loss generally set the stage for circulatory shock. The extent of blood loss may have determined how long the victim would survive on the cross.

Scourging of Jesus

At the Praetorium, Jesus was severely whipped.

(Although the severity of the scourging is not discussed in the four gospel accounts, it is implied in one of the epistles [1 Peter 2:24]. A detailed word study of the ancient Greek text for this verse indicates that the scourging of Jesus was particularly harsh.) It is not known whether the number of lashes was limited to 39, in accordance with Jewish law. The Roman soldiers, assuming that this weakened man had claimed to be a king, began to mock him by placing a robe on his shoulders, a crown of thorns on his head, and a wooden staff as a scepter in his right hand. Next, they spat on Jesus and struck him on the head with the wooden staff. Moreover, when the soldiers took the robe from Jesus' back, they probably reopened the scourging wounds.

The severe scourging, with its intense pain and appreciable blood loss, must probably have left Jesus in a prostrate state. Moreover, hematuria had rendered his skin particularly tender. The physical and mental abuse meted out by the Jews and the Romans, as well as the lack of food, water, and sleep also contributed to his generally weakened state. Therefore, even before the actual crucifixion, Jesus' physical condition was of less serious and possibly critical.

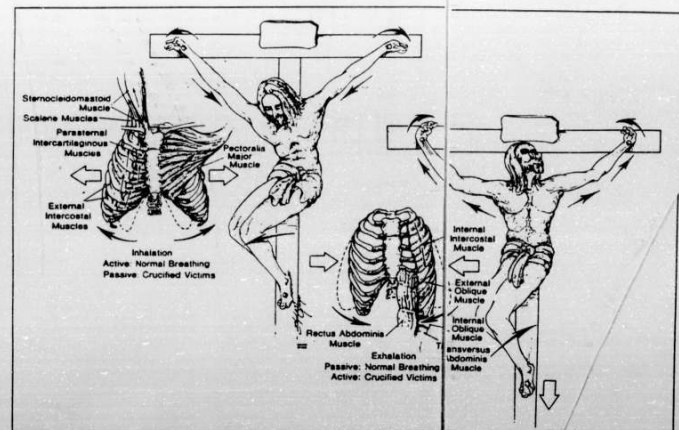
Crucifixion

Crucifixion probably first began among the Persians. Alexander the Great introduced the practice to Egypt and Carthage, and the Romans appear to have learned of it from the Carthaginians. Although the Romans did not invent crucifixion, they perfected it as a form of torture and capital punishment that was designed to produce a slow death with maximum pain and suffering. It was one of the most degrading and cruel methods of execution and usually was reserved only for slaves, foreigners, revolutionaries, and the vilest of criminals. Roman law usually protected Roman citizens from crucifixion, except perhaps in the case of desertion by soldiers.

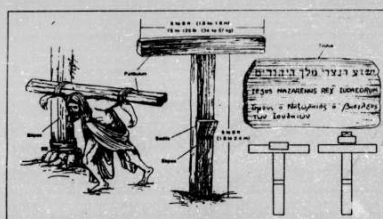
In its earliest form in Persia, the victim was either tied to a tree or was tied to an impaled cross as upright post, usually to keep the guilty victim's feet from touching body ground. Only later was a true cross used; it was characterized by an upright post (jagum) and a horizontal crossbar (patibulum), and it had several variations. Although archeological and historical evidence strongly indicates that the Latin cross was preferred by the Romans in Palestine at the time of Christ, crucifixion practices often varied in a given geographical region and in accordance with the imagination of the executioner, and the Latin cross and other forms also may have been used.

It was customary for the condemned man to carry his own cross from the flogging post to the site of crucifixion outside the city walls. He was usually naked, unless this was prohibited by local custom. Since the weight of the entire cross was probably well over 300 lbs., only the crossbar was carried. The patibulum, weighing 75 to 125 lbs., was given a slight arch at the bottom of the victim's neck and balanced along both shoulders. Usually, the outstretched arms then were tied to the crossbar. The processions to the site of crucifixion were led by a complete Roman military guard, headed by a centurion. One of the soldiers carried a sign pinned on which the condemned man's name and crime were displayed. Later, the titulus would be attached to the top of the cross. The Roman guard would not leave the victim until they were sure of his death.

Outside the city walls was permanently located the heavy upright wooden stipes, on which the victims were placed. The stipes was the cross of the bleeding flesh. Pain and blood loss generally set the stage for circulatory shock. The extent of blood loss may have determined how long the victim would survive on the cross.



Respirations during crucifixion



Victim carrying crossbar

When the victim was thrown to the ground on his back, in preparation for transfixion of the hands, his scourging wounds most likely would become torn open again and contaminated with dirt.

Disposal of the Victim

It was customary for the condemned man to carry his own cross from the flogging post to the site of crucifixion outside the city walls. He was usually naked, unless this was prohibited by local custom. Since the weight of the entire cross was probably well over 300 lbs., only the crossbar was carried. The patibulum, weighing 75 to 125 lbs., was given a slight arch at the bottom of the victim's neck and balanced along both shoulders. Usually, the outstretched arms then were tied to the crossbar. The processions to the site of crucifixion were led by a complete Roman military guard, headed by a centurion. One of the soldiers carried a sign pinned on which the condemned man's name and crime were displayed. Later, the titulus would be attached to the top of the cross. The Roman guard would not leave the victim until they were sure of his death.

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Medical Aspects of Crucifixion

With a knowledge of both anatomy and ancient crucifixion practices, we may reconstruct the probable medical aspects of this form of slow execution. Each would apparently be intended to produce intense agony, and the contributing causes of death were numerous.

The scourging prior to execution served to weaken the condemned man and, if blood loss was considerable, to produce orthostatic hypotension and even hypovolemic shock. When the victim was thrown to the ground on his back, in preparation for transfixion of the hands, his scourging wounds most likely would become torn open again and contaminated with dirt. Furthermore, with each respiration, the painful scourging wounds would be scraped against the rough wood of the stipes. As a result, blood loss from the back probably would continue throughout the crucifixion ordeal.

With arms outstretched but not taut, the wrists were nailed to the patibulum. It has been shown that the ligaments and bones of the wrist can support the weight of a body hanging from them, but the palms cannot. Accordingly, the iron spikes probably were driven between the radius and the ulna, or between the two rows of carpal bones, either proximal to or through the strong, bandlike flexor tendinaculum and the various intercarpal ligaments. Although a nail in either location in the wrist might pass between the bony elements and thereby produce no fractures, the likelihood of painful personal injury would seem great. Furthermore, the driven nail would crush or sever the major large sensorimotor median nerve. The stimulation nerve would produce excruciating bolts of fiery pain in both arms. Although the second median nerve would result in paralysis of a portion of the hand, ischemic contractures and impairment of various ligaments by the iron spike

the outstretched arms and shoulders, "add tend to fix the intercostal muscles in an inhalation state and thereby hinder passive exhalation. Accordingly, exhalation was primarily diaphragmatic, and breathing was shallow. It is likely that this form of respiration would not suffice and that hypercarbia would soon result. The onset of muscle cramps or tetanic contractions, due to fatigue and hypercarbia, would hinder respiration even further.

Adequate exhalation required lifting the body by pushing up on the feet and by flexing the elbows and adducting the shoulders. However, this maneuver would place the entire weight of the body on the nails and would produce searing pain. Furthermore, flexion of the elbows would cause rotation of the wrists about the iron nails and cause fiery pain along the damaged median nerves. Lifting of the body would also painfully scrape the scourged back against the rough wooden stipes. Muscle cramps and parasthesias of the outstretched and spilled arms would add to the discomfort. As a result, each respiratory effort would become agonizing and tiring and lead eventually to asphyxia.

The usual cause of death by crucifixion was multifactorial and varied somewhat with each case, but the two most prominent causes probably were hypovolemic shock and exhaustion asphyxia. Other possible contributing factors include dehydration, stress-induced arrhythmias, and congestive heart failure with the rapid accumulation of pericardial and perhaps pleural effusions. Crucifixion, breaking the legs below the knees, if performed, led to asphyxial death within minutes. Death by crucifixion was, in every sense of the word, excruciating (Latin, *excrucians*, or "out of the cross").

Crucifixion of Jesus

After the scourging and the mocking, at about 9 a.m., the Roman soldiers put Jesus' clothes back on him and then led him two miles to the site of crucifixion. Jesus apparently was not weakened by the severe flogging that he could not carry the patibulum from the Praetorium to the site of crucifixion one-third of a mile away. Simon of Cyrene was summoned to carry Christ's cross, and the procession then made its way to Golgotha (or Calvary), an established crucifixion site.

Here, Jesus' clothes, except for a linen loincloth, again were removed, thereby probably reopening the scourging wounds. He then was offered a drink of wine mixed with myrrh (gall) but, after tasting it, refused the drink. Finally, Jesus and the two thieves were crucified. Although biblical references are made to nails in the hands, these are not at odds with the archeological evidence of wrist wounds, since the acroters (contourers) considered the wrist to be a part of the hand. The titulus was attached above Jesus' head. It is unclear whether Jesus was crucified on the Latin cross or the Tau cross, but archeological findings favor the former and earlier tradition the latter. The fact that Jesus later was offered a drink of wine vinegar from a sponge placed on the stalk of the hyssop plant strongly supports the belief that Jesus was crucified on the Tau cross.

The soldiers and the civilian crowd wanted Jesus throughout the crucifixion ordeal, and the soldiers cast lots for his clothing. Christ spoke seven words from the cross. Since speech occurs during exhalation, these short, terse utterances must have been particularly difficult and painful. At about 3 p.m. that Friday, Jesus cried out in a loud voice, bowed his head, and died. The Roman soldiers and onlookers recognized his moment of death.

Since the Jews did not want the bodies to remain on the crosses after sunset, the beginning of the Sabbath, they asked Pontius Pilate to order crucifixion to hasten the deaths of the three crucified men. The soldiers broke the legs of the two thieves, but when they came to Jesus and saw that he was already dead, they did not break his legs. Rather, one of the soldiers pierced his side, probably with an infantry spear, and produced a sudden flow of blood and water. Later that day, Jesus' body was taken down from the cross and placed in a tomb.

Death of Jesus

Two aspects of Jesus' death are the source of great controversy, namely, the nature of the wound in his side and the cause of his death. The only several bones in the human torso that are injured by the nails, although scourging may have resulted in considerable blood loss, crucifixion per se was a relatively bloodless procedure, since no major arteries, other than perhaps the deep plantar arch, pass through the favored anatomical sites of transfixion.

The major pathophysiologic effect of crucifixion, beyond the excruciating pain, was a marked interference with normal respiration, particularly expiration. The weight of the body, pulling down on

It remains unsettled whether Jesus died of cardiac rupture or of cardio-respiratory failure.

Although the side of the wound was not depicted on the right side. Supporting this tradition is the fact that a large flow of blood would be more likely with a perforation of the distended and thin-walled right atrium or ventricle than the thick-walled and contracted left ventricle. Although the side of the wound may never be established with certainty, the right seems more probable than the left.

Some of the skepticism in accepting John's description has arisen from the difficulty of explaining, with medical accuracy, the flow of blood and water. Part of this difficulty has been based on the assumption that the blood appeared first, then the water. However, in the ancient Greek, the order of words generally denoted prominence and not necessarily a time sequence. Therefore, it seems likely that John was emphasizing the prominence of blood rather than its appearance preceding the water.

Therefore, the water probably represented serum, pleural and pericardial fluid and would have preceded the flow of blood and been smaller in volume than the blood. Perhaps in the setting of hypovolemia and impending acute heart failure, pleural and pericardial effusions may have developed and would have added to the volume of aqueous water. The blood, in contrast, may have originated from the right atrium or the right ventricle or perhaps from a hemorrhagic rupture.

Jesus' death after only three to six hours in the cross surprised even Pontius Pilate. The fact that Jesus cried out in a loud voice and then bowed his head and died suggests the possibility of a catastrophic terminal event. One popular explanation has been that Jesus died of cardiac rupture. In the setting of the scourging and crucifixion, with associated hypovolemia, hypoxemia, and perhaps an altered coagulation state, friable noncontractile thrombotic vegetations could have formed on the aortic or mitral valve. These then could have dislodged and embolized into the coronary circulation and thereby produced an acute transmural myocardial infarction. Thrombotic valvular vegetations have been reported to develop under analogous acute traumatic conditions. Rupture of the left ventricle free wall may occur, though uncommonly, in the first few hours following infarction.

However, another explanation may be more likely. Jesus' death may have been hastened simply by his state of exhaustion and by the severity of the scourging, with its resultant blood loss and shock state. The fact that he could not carry his patibulum supports this interpretation. The actual cause of Jesus' death, like that of other crucified victims, may have been multifactorial and related primarily to hypovolemic shock, exhaustion, asphyxia, and perhaps acute heart failure. A final cardiac arrhythmia, such as ventricular fibrillation, may have been the final event accounting for the apparent catastrophic terminal event.

Thus, it remains unsettled whether Jesus died of cardiac rupture or of cardiorespiratory failure. However, the important feature is that he died, he did not rather wait to die. Clearly, the weight of historical and medical evidence indicates that Jesus died before the wound to his side was inflicted and supports the traditional view that the spear, thrust between his right ribs, probably perforated it not only on the right lung but also on the pericardium and heart and thereby ensured his death. Accordingly, interpretations based on the assumption that Jesus did not die on the cross appear to be at least as untenable as those based on knowledge.

[This article, originally titled "On the Physical Death of Jesus Christ," by WILLIAM E. KILPATRICK, MD, PhD, was published in the March 1991 issue of *Medical Aspects of the War*. It is reprinted by permission of the Mayo Foundation.]

BLOOD OF THE LAMB

M. CORINNE MACKEY

I Could Not Elicit That Promise

Strange child I suppose I was. It was infinitely more amazing and mysterious to me that Lazarus had been raised from the dead than that Jesus rose from that same place. In my mind, Jesus' rising was the essence of His business, but Lazarus was like us and His rising, therefore, more miraculous.

The nature of faith. By assigning a "rising and resurrecting" — that's your job" status to Jesus, I was accepting Him as Savior. Or accepting anyway the faith of my parents, who swore to His validity. It is the presence of Jesus Christ and the acceptance of His resurrection that is all consuming and upon which the foundation of all of Christian faith is built.

The "death not be the end to all things" and the symbols of renewal and regeneration were the business of Jesus. "This sickness is not unto death," He said, when informed of Lazarus' dying. The proof that it is not unto death lies not in Lazarus being called forth from the grave but in Jesus being there in order to call him forth. Christian resurrection. Kierkegaard wrote:

No, it is not because Lazarus was awakened from the dead — not for this one day this sickness is not unto death, but because He lives, therefore this sickness is not unto death. Christendom understood death to be the last thing of all, hence it is only a little error within that which is all, an eternal life.

I believe in this "the resurrection and the life." Still, whatever was the eternal component in death, it was not visible from this world. When someone died, they were placed into the ground and never seen again — never to be touched or heard. Yes, how was Lazarus "not" to be Jesus raising people from the dead, for we could not rise on our own accord. Lazarus rose. This was a matter of some interest to me.

It came to me suddenly one day. Daddy's old. And then, He's so old he's gonna die soon. I was outside, leaning over the back fence, watching Butch and his little sister climbing up and sliding down the big hill of sand they had in their back yard. They were yelling at me. "You can't play with us!" But I knew that I wasn't allowed to play with Butch because my parents said he was bad, and preachers' children don't play with bad children. I watched Butch and his sister. I envied them their hill of sand. This was Gary Indiana, and there were lots of hills of sand but none as close to me or as mountainous looking as the one in Butch's back yard. Of course, since I could never play on it, I might as well have been as far away as the Indiana Sand Dunes.

Butch and his sister squealed with pleasure. I watched. Then suddenly I hit me. Daddy was old and he was going to die soon. I don't know where the thought came from or why it came at that particular moment. All I know is that I jumped down from my perch on the fence and ran into the house, where I collapsed into a quiet corner and began to weep hysterically. I prayed. "God, begging him to use his

my father die, to see my daddy, to save my daddy because I didn't know how I could live without my daddy. I prayed and prayed and thought I would see him from the girl and the making in my heart. But just as suddenly as my father died, they vanished. And I went on back to my perch watching Butch. Soon after that, my father was transferred to another church, and we all moved back to Chicago. I never had another "attack," but the memory of that unseen promised promise stayed with me, and I knew I would be something I would never forget. I began to shed with it. I felt my father had my sadness. I felt my fear and loneliness. I did not weep any more but increasingly became enraged and filled with anger. I knew God would kill my daddy, with his angels I got, the more I wanted to meet this God personally and tell Him exactly what I thought about His death, the death He would deny my father with. Finally, I determined that I would meet God, and I would do battle with Him, and I would demand that He save my daddy. I would demand that I would

The half bottle of aspirin that I took failed to do what I thought it would do. I did not meet God. I could not do battle with Him. Nothing, nothing happened. I was deeply disappointed, of course. But I dealt with my disappointment by denying that any God existed in the first place. Since I could not go to Him, He must not be. Did He not say my will? Did He not hear my insistence on doing battle with Him? He must not exist.

This needs to be explained, perhaps. I was 11 years old and I was furious at God, this loving God, who would take my daddy and kill him to death, leaving me without the one person that I thought I could count on to love me. I could not count on my mother, for I believed that I was not her preference and that it was my brother she preferred. Even if I had no brother, I believe she would not have preferred me because I was never the sort of dainty little girl, pretty daughter I imagined she had dreamed of. I depended on my father's love, and the idea of his death was unbearable. I knew that he was old. He was 30 years older than my mother. He was older than my grandmother, older than my grandfather. He had no one. I would do battle with God. It did not occur to me that in dying to meet God, I would end and that there would be no return for me. I thought that I could go to God and fight and still return to live my life with my daddy. It was a child's logic. It was a child's determination to save the life of her father that through the death of others was final and real, her own death was unattainable.

I would go and come back. God's sin would be mine.

My inability to meet Him convinced me of His nonexistence. I scorned this God in whom my father put so much of his faith. In my mind, I spit on Him. He was not worthy of my attention. And because I could no longer believe in this God, I could feel also my withdrawal from my father, who was so full of belief that on Sunday mornings he cried out. "My God, my God," as he danced back and forth across the pulpit. His God. Let him be then welcome to his God. I wanted no part of Him.

Insanely! If I had not so fervently believed, I could not have lost my faith so completely. Lazarus of Bethany, brother of Mary and Martha, was raised from the dead by Jesus after having lain in the grave for four days.

This sickness is not unto death, but for the glory of God, that the Son of God might be glorified thereby.

For four days Lazarus had lain in the grave. "Laid by this time he stinks," said Martha. "I am the resurrection and the life; he that believeth in me, though he were dead, yet shall he live: And whosoever liveth and believeth in me shall never die. Believest thou this?"

The sign was removed from the grave of Lazarus, and Jesus cried out for Lazarus to come forth. Lazarus, "who was dead and bound hand and foot with graveclothes, his face bound about with a napkin, then he came forth. This, according to John, was the beginning of the shroud end to Christ's final destiny — a destiny He predicted would happen should He raise Lazarus from the dead. What He had done for Lazarus spread throughout the land, and the Pharisees were sorely upset.

Perhaps all I ever wanted was a promise that He for my daddy what I had done for Lazarus. Lazarus was raised from the dead, and from beneath the stone he stood walked the last one more, striking in his burial clothes. For four days and nights he had lain in the grave. An absence and then yet a presence in the world. Lazarus, come forth. He walked home wherever he lived with Martha and Mary and then continued on about his business, a man who had once been dead and yet had risen.

No one asked Lazarus anything — whether he wanted to rise again to live once more in order to die another time, never to be raised. No one asked it was he saw while dead in where, if anywhere he went while in death. Lazarus, come forth "that the Son of God be glorified thereby."

When Jesus rose from the dead, the people around Him were troubled and imagined that they had seen a spirit. Jesus showed them His hands and His feet, where the nails had been driven, and sat with them, eating a piece of broiled fish and of a honeycomb until they believed. Still, Thomas, some distance away when told of this miracle, said that this was impossible to believe, and unless he could put his own finger into where the nails had been and thrust his hand into his side, he would not believe. When Thomas did thrust his hand he was the side of Jesus, then he believed.

Yet Thomas was with Jesus when Lazarus was raised. We have no record of his doubting, though Lazarus, in order to be convinced, asked Jesus to say so?

Kierkegaard says we don't need to know anything about Lazarus' rising is incidental. Meaning "I'm in Jesus' presence, and it is in the activity of His being that says this sickness is not unto death. It is in the Resurrection of Jesus that He stumbles around, following after Jesus like so many others. "I don't recall a thing I saw while dead. I don't recall a thing I did while dead. It was a long sleeping."

Did you see heaven, Lazarus? "No, I don't believe I did."

His being raised from the dead was for the glory

and face my accusations of His betrayal. He would not come alive, and in that refusal, I embraced the impossibility of His existence.

God's concealing and revealing. In death the concealment in the Resurrection, the revelation.

God's concealing and revealing. In death the concealment. In the Resurrection, the revelation. But I could see only the concealment, and the revelation never came.

The burial cloths were taken off the body of Lazarus and put aside for later use. He went home, ate dinner, and went to sleep, ending this spectacular day. No one asked him anything, and he, after all, had nothing to say.

My daddy would be Lazarus. His death would be always. My death would be always. I grieved for us all. Jesus, resurrected or not, kept silent. The things of this world were apparently not His concern.

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What say ye, Lazarus? What say ye? Was your faith made stronger because you were called forth from the dead? Was this an act of so little meaning for you?

But Lazarus either could not or would not report. He stumbled around, following after Jesus like so many others. "I don't recall a thing I saw while dead. I don't recall a thing I did while dead. It was a long sleeping."

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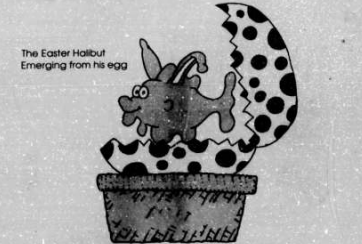
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BLOOD OF THE LAMB

ADAM PARFREY

The Incorruptible Flesh

Illustration by Sarita Vendetta

A magazine advertisement illustrates a young widow looking up to a stormy sky with concern that her loved one might be smug by the putrefying dampness. "There's deep consolation," coos the ad copy, "for those who know the casket of a dear one is protected against water in the ground by a Clark Metal Grave Vault."

That may be little consolation to the departed, who swiftly rots in his airtight casket due to the aggressive presence of anaerobic bacteria — the airless variety that usually thrives in the human digestive tract. The little organisms that aided your digestion of that delicious milk-dod-veal will eventually aid in digesting you.

Chemological order of preservation.

One to three days: Gross decomposition of the abdomen wall. Other of putrefaction is noticeable. The eyelids become soft.

Three to five days: Gross decomposition is present over abdomen and genital. Irrigable green pus appears over back of neck, chest, and lower extremities. A bloody, frothy purge may pool from the mouth.

Eight to ten days: The green decomposition is present over the body. The color is greenish and due to the presence of decomposed blood. The abdomen is distended with gas. The corpse has collapsed. The body tissue beneath the skin is infiltrated with gas and, on touching it, imparts to the hand a characteristic sensation called "crepitation," due to the displacement of gas by the pressure of the hand.

Fourteen to twenty days: The body surface is scuffed, red, green, and brown. Blister appear over the body surface, and some areas of the epidermis may have slipped away. The nails and hair are loose and easily detached. The body is greatly swollen, and recognition of the features is difficult. Decomposition is most evident in those parts of the body where the tissues are loose — for example, the scrotum and breasts, the eyes bulge and the tongue protrudes to fill the mouth and protrudes beyond the teeth.

One to six months: The thoracic and abdominal cavities may be burst open by the pressure of the accumulated gases. The bones of the cranium may be separated, allowing the brain to escape. The soft parts are more or less charred. Recognition of the features is impossible. Determinations of sex from the external features alone may be impossible.

From *The Principles and Practice of Embalming* by Frederick Roth.

All in all, it's a good thing we're biodegradable, as food for worms, much for daisies. Imagine billions of incoherent corpses... countless preserved carcasses piling up in salt mines, gravel pits, Arctic waste. We'd quickly run out of real estate. Crematories would be forced to expand vertically, mannae screaming the skies.

Americans are so unethically obsessed with keeping an eternally pretty corpse that the USA is the only country in the world that embalms its dead and holds open-casket funerals.

Can we attribute this to Pharoic superstition? Compulsive repression of the reality of death by a



culture that derives on violent fantasy yet purchases its most wrapped in cellophane shiny — buying our way into immortality? Are we all trying to be big shots, as we age the cadaverous high-fashion of Thatcherism, Lenin, and the incorrupt saints? Or are we merely victims of the conventions and browbeating

service of the funeral industry? Jessica Mitford's muckraking *Death: A User's Guide* lays bare the ghouliah greed of 've die businesses. It's a hilarious chapter. Mitford opens the Forest Lawn literature that attempts to persuade the grieving from such unprofitable practices as using

home the cremation urn, or worse, scattering the ashes of the deceased:

In the past and in areas where protective legislation has not been enacted, necrophiles examining cremated remains have sometimes been kept in homes and have been kept through the TV, hospital or other unforeseen occurrences, resulting in lasting trauma. From more vegetable are the results of the practice known as "suttering." Recognizable fragments of the human bones that come boiling out of the slates, with ash on beaches, or roll about underfoot in protest and pecked upon the strangers who encounter them and cause lifelong trauma to those who have had any share in such disposition of loved one's remains. There is more threat than reverence implied in the preceding. Forest Lawn's message to the bereaved brings home to most all the ancient fears and abhorrent impact in the handling of the dead. Superstition is the undertaker's ace in the hole. Most Americans are of the conviction that stalling on a funeral brings bad luck, at the very least.

The specter of malignancy does not always attend the dead, especially in connection with the miraculous cases of saintly incorruption. In *The Incorruptible Flesh*, Piero Camporesi writes about the insatiable urge of the pious to gather religious relics:

Medieval fascination with the behavior of saints

"Sister Francesca felt with her finger that in the middle of one section [of the heart] there ran a nerve; and when she drew it out, they saw to their amazement that it was a cross, formed of flesh."

bodies under post mortem sets the scene for a surreal and supernatural drama of which her heart, liver, and blood are the supernatural protagonists, engaged in a long and tedious war which persisted, in some cases, across the ages. One cardiac glimpse of medieval life in convents, of mace and spine-chilling operations more akin to barbers of rudimentary dis-

section (embalmer) A document dated 1663 describes the most blessed autopsy and their astonishing discovery.

The events of blood was such that they did not at first see what was contained therein. They knew well enough that the heart is concrete and divided into two parts, being a whole unity in its circumference. Sister Francesca felt with her finger that in the middle of one section there ran a nerve, and when she drew it out, they saw to their amazement that it was a cross, formed of flesh, which had been contained in a cavity of the same shape as the cross. Upon seeing this, Sister Margherita began shouting, "A miracle, a miracle."

It occurred to Sister Giovanna after observing this phenomenon, that the heart might harbor other mysteries as the old Sister Francesca's maternal heart, inspection with greater attention. And in so doing, the discovered another dead nerve leading up to the heart. Like the Cross, and standing as a certainty, they realized that it represented the Whig or Scourge, with which Christ was borne to the pillar.

The amazing Sister Chiara is only one of many miracle corpses profiled in *The Incorruptible* by Joan Carroll Cruz. "Destined to enlighten and convince," reads the blurb on the back cover. Though free-thinkers may argue that enlightenment does not always lead to conviction, Cruz's book is a stunning compilation of supernatural intervention in the religiosity.

(continued on page 20)

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BLOOD OF THE LAMB

(continued from page 19)

Among the dozens of incorruptibles profiled are St. Rita of Cascia, "Saint of Impossible and Desperate Cases," whose corpse mysteriously "shifted position several times, plus the eyes have opened and closed unaided," and the "dwarfed, malformed body" of Blessed Margaret of Meaux, who was buried in 1320 and was discovered incorrupt after exhumation in 1958.

Cruz insists that these beatified and canonized bodies

were never embalmed or treated in any manner, yet some were found little flexible and seventy-some years after death, in sharp contrast to decadent or indifferently preserved bodies, who without exception were found stiff, discolored, and ailing. The mystery of their preservation is further compounded by the observation of blood and clear oils — which have proceeded from a number of these holy relics — a phenomenon which again, according to Cruz, was never recorded with regard to the dead, healthy or accidentally preserved.

In the photographic documentation, the incorruptible saints appear more like the ghastly mummies of Guatemala than the good-as-new, limber wonders Cruz insists they are. We were disappointed to learn that the fresh-looking cover-girl corpse of Saint Bernadette of Lourdes is only a figure modeled in wax. It's fascinating and delightfully macabre reading, yet the same, especially when Mr. Cruz documents such miraculous occurrences as the curative corpse fluid of St. Charbel Makhlouf or the sweet "odor of sanctity" that accompanies the festering sores of saints bleeding in magnificent regularity with the ripped, gouged, and named Blessed Martyrs.

Miracles are not restricted to the immortal flesh. Juan Carlos Cruz's later book, *Relics*, reveals the stories behind hosts that defy gravity and turn into flesh. Fluids of saints preserved in glass vessels that go hatched on holy days, pictures of the Blessed Virgin Mary that weep, etc. Keep in mind that Cruz only writes about authentic relics, ones that have their Vatican-chaired calls of veneration. These are no live-and-die. Jesus-on-the-tortilla variety apparitions.

As far as pop bones are concerned, there are none better documented than that of a nun named Magdalena de la Cruz, who claimed to have signs, to have lived without food except for the Blessed Sacrament.

ment, and to have flown through the air during her ecstasies. According to Herbert Thurston's *Physical Phenomena of Mysticism*, Magdalena, whose favorite trick was the miraculous appearance of the host on her tongue during Communion, was caught flicking hosts from the ciborium.

Thurston's book is the most remarkable compilation of high weirdness surrounding the Neumane cult since the New Testament. Here we have exhaustive chapters on levitating priests, stigmatic ecstasies, telekinetic hosts, glow-in-the-dark saints, saints who cannot be lit on fire, saints who burn so much with divine love that their hands induce water to boil, water-walking corpses of the faithful, beatified servants of Scripture whose corpses did not rot, blind mystics who could see, saints who could survive



Body of St. Teresa Margaret of the Sacred Heart

without food, and more.

Thurston, a Jesuit priest, accepts nearly all the phenomena as tokens of divine intervention, except for stigmatism, which he terms the "crucifixion complex."

Once it had been brought home to contemplatives that it was possible to be physically contained in the coffins of Christ by bearing his wound marks to hands, feet, and side, then the idea of this form of union with Christ Master took shape in the minds of many. It became first a pious obsession, so much so that in a few exceptionally sensitive individuals the idea occurred in the mind was related in the flesh. Stigmata take the form of spontaneous wounds in the hands, feet, and side in empathy with the Passion of Christ. Edwards, Gabel, and Houser's article "On the Physical Death of Jesus Christ" first printed in the March 21, 1986 issue of the *Journal of the American Medical Association* quite plainly proves that those nailed to the cross must have been tattooed

through the wrist, not through the hand. (Nailing through the palm would not support the weight.) It would be interesting to see where their stigmata, borrowed to the appropriate location of wound marks, will bleed.

The remarkable Therese Neumann, who became quite "Robertson" in later years, subsisted solely on the Eucharist and water for 36 years of her life, ending at her death in 1946. Neumann's renowned for bleeding copiously through her eyes during her "ecstasies," in which Christ appears to her in a scene out of the Passion. A scientific sampling of Therese's eye blood revealed the substance to be menstrual fluid. Padre Pio, Therese Neumann's competitor for most famous stigmatist of the 20th Century, received his wounds via a celestial messenger:

"The devil won't admit defeat. He has appeared in almost every form. For the past few days he has paid me visits with the appearance of a satellite armed with clubs and iron weapons and, what is worse, in three forms at a time. I cannot tell you how many times he has thrown me out of bed and dragged me around the room."

Padre Pio rates up near the top in the sweetest of suffering, yet St. Lysiane of Schiedam, who took on all forms of human disease, seems the most afflicted victim soul of the past millennium. To her everlasting credit, St. Lysiane experienced the following medical crises: gallstones the size of eggs, decaying lungs and liver, plague (with one bubo appearing on her arm and the other near the heart), worms, skin tumors, ergotism, scurvy, stomach cancer, blindness, seven toothaches, and, of course, stigmata. It is not known whether St. Lysiane ever contracted the common cold. But of course, only a true soldier of the Cross could have been blessed by such divine agony!

Lyall Watson, an admitted agnostic on the question of the supernatural, is prone to believe that stigmata and related miraculous phenomena are a trick of the mind. "I have seen a fakir in Madras make the hands of a member of the audience bleed by hypnosis," and Stephen Black has a patient who was able to produce an appropriate puncture mark and swelling, when simply reminded of an injection given 30 years previously," reports Lyall Watson in *The Mirror Effect*, making all the Christian hocus-pocus seem like a trick of the mind. And, perhaps, an ecclesiastical trick of faith.

It may be disconcerting for Catholics to note that the most substantiated case of contemporary bodily incorporation comes from the death of the Indian yogi Paramahansa Yogananda. In a detailed, three-page, notarized letter to the Self-Realization Fellowship, dated May 18, 1932, Harry T. Rowe, Mortuary Director of Forest Lawn, describes an "unparalleled" case of immutability of the flesh: "No physical disintegration was visible in Paramahansa Yogananda's body over 20 days after death."

In search of further answers on blood miracles and flesh that refuses to decay, I rent the 405 freeway at San Fernando Mission, Boulevard and park at the belief shrine the San Fernando Valley can offer. Strutting inside the mission's grounds are a gaggle of noisy hens, loud-bellowing Mexican gardeners, field-tripping schoolchildren, and Flannery O'Connor peacocks. Within the archives building, I pay dirt. The Monsignor in charge, Francis J. Weber, a confident, physically imposing man with a lax eye, tolled eight long years as a

student of mortuary science. He's rather skeptical of incorpation as a divine phenomenon. "When you work in a mortuary, as I did, you see all sorts of... well, I have exhausted dozens of people, and

all have had differing rates of decomposition." Monsignor Weber describes what occurred to a Chinese princess who died during the war and was stuck for some time in a receiving vault. He, along

As he was moving the wax figure out the sacristy door, scaffolding fell, almost killing him. The Monsignor believes that he was protected by the saint. "But how are you going to prove it?"

with others, was sent to oil her skin, and strangely enough, her body looked moist and perfectly preserved. Incorpability of the body is not a precondition for determination of sainthood, cautions the Monsignor. "Some of the greatest saints have decomposed."

The Monsignor's skepticism (cynicism?) is a bit unerring. Didn't the Vatican authenticate many cases of incorpability lined in Juan Cruz's study? "Well," reasons Monsignor Weber, "many of these cases could have been of preternatural origin."

Preternatural? "Well, you have natural causes, then you have supernatural cause, which is of divine origin. Then you have the preternatural cause, which is not of divine origin but cannot be explained by science either."

Asked whether he believes in the miraculous, the Monsignor hedges his bets and discusses the supporting evidence that must accompany miracles for Vatican approval. "The Church says a pious aberration is not impossible, that it just may be possible. It is sometimes better to encourage faith by looking the other way when a false relic is

venerated than destroying faith by making a fast pronouncement." As for himself, the Monsignor remembers an incident when he was called on to relocate the figure of a saint to a "less conspicuous" shrine. As he was moving the wax figure out the sacristy door, scaffolding fell, almost killing him. The Monsignor believes that he was protected by the saint. "But how are you going to prove it? It's a personal, subjective experience."

"Right now there's very little emphasis on relics," relates Monsignor Weber. "We're more into scripture and doctrine these days. Relics are tangential to faith."

Relics are nevertheless displayed at the mission's archives behind glass cases. Among the historical religious bric-a-brac, which includes an autographed baseball from the Los Angeles Dodgers, were bits of the Apostles enclosed in lovely jeweled cases.

"You can still get relics in Europe," says Monsignor Weber.

"You mean you can buy bones of the saints?" "Buy? Don't ever say buy!" thunders the Monsignor. "You make an offering."

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SPORTS

Indoor and outdoor guys, however, agree on one thing: It's not a game without a net. Indoor guys go home if they don't have one.

BY COLIN FLAHERTY

Springtime in Mid-City should mean outdoor basketball. But it doesn't, because there's no place to play.

Wilson Middle School, at Orange and Cherokee, for example, is one of several in the Normal Heights area where schoolyards turn into public parks when class is out. Wilson has 36 rims, 18 courts. It should be hoopster heaven, but the basketball in this middle-class neighborhood are trashed. Not one has a net. Most of the rims are bent or snapped off. Even the graffiti disappears (West Coast Crips). And shards of glass (tearable glass) are everywhere. To an outdoor ballplayer, they are like little land mines. The only thing needed to complete the demolition is Marlon Brando sprawled on the basketball court. "The horror! The horror!"

The nearby Adams Avenue Rec Center is just as bad. There, the one basket (one basket? Can these fools be serious?) is bent and pathetically useless. Same at neighboring Benjamin Franklin School. No money for nets or court maintenance, they say. (Asking a principal why his courts are messed up is a strange experience. "We're short \$37 million, and you want more?" It's not too much to expect. In some neighborhoods, where a basketball court gets more respect than a church, trashing



Wilson Middle School

or neglecting an outdoor court is the ultimate taboo. To many kids, the only other limit is pubescent malice. And, except for basketball, that is no limit at all. Even Manson-like Mary from my old neighborhood (now he sells computers) would be amazed at the destruction of outdoor basketball in this large chunk of central San Diego.

Go indoors, they say. But basketball is not an indoor game, no matter how many carefully polished, desperately pretty floors line the parkways of San Diego. Just go to the municipal gym in Balboa Park. That's where the top local indoor players gather. They call it Muni. Guys who play indoors have trouble with the word.

Indoor guys and outdoor guys are different. Muni guys preen. They strut and worry about stylish socks. They're not ballplayers. They're overgrown toddlers with \$125 marching-stick inflatable sneakers. They whine and call fouls like lawyers.

Indoor players don't have fun. They exercise — although they're usually out of shape. They believe they could play if only they could jump. See? They even complain to themselves. They think somebody cares

if they win.

Outdoor guys win but don't care. The game's the thing to them. The joy, the purity, the poetry, the thrill. The process, not the result. The result is an outdoor guy's highest aesthetic achievement. Muni guys use backboards as they read that it increases their shooting percentage. Outdoor guys know backboards are good for nothing except pounding opposing shots into.

You might think pros are indoor guys, but they're not. Not the good ones. Bill Lamber, he's indoor, sure as the moon, grinning, and blazing that star as soon as he makes a mistake. Michael Jordan's outdoor. So is Larry Bird. And Bill Walton too. Outdoor guys remember the day Larry and Bill played at that air-conditioned abomination in Balboa Park. Outdoor guys forgive them for their ballplayers. They're overgrown toddlers with \$125 marching-stick inflatable sneakers. They whine and call fouls like lawyers.

Benoit Benjamin could be a Muni regular. You can tell by the way he hates to play. Outdoor guys love seeing Benjamin-types show up at the park. They are so easy. Indoor guys usually don't stay

long before slipping away in their dad's late-model cars.

Outdoor guys teach themselves to spin a ball on their fingers while they walk to the court. Indoor guys don't walk. They had a bad experience with it after being cut from junior varsity.

Indoor and outdoor guys, however, agree on one thing: It's not a game without a net. Indoor guys go home if they don't have one. An outdoor guy will find a net and stand on a big kid's shoulders to drape it. That night, he'll dream of looking down through rims. An outdoor guy can make a bent hoop straight enough to build a pyramid. Indoor guys lost pyramids. The Padres are indoor. The Chargers, too, ever since J.J. Jefferson left.

Outdoor players score Mid-City and find their best games at the beach courts in South Mission and Robb Field in Ocean Beach. Mid-City should be a hotbed of outdoor basketball. But the area doesn't have enough parks. And that's a pity.

Outdoor basketball gives a neighborhood a heart. Maybe that's why there are no courts there. It's not that they don't love the game, they just don't have a neighborhood.

BY JEFF SMITH

The plays of August Wilson have arrived at the Old Globe Theatre in varying states of readiness. *Joe Turner's Come and Gone*, one of the best dramas ever written by an American, his last almost complete in 1988. A few touchups and it was ready for Broadway. In 1990, *The Piano Lesson* came to the Old Globe in spottier shape. The ending was ambiguous, the dialogue wordy. Some cutting and reshaping later, *The Piano Lesson* went to Broadway and won the Pulitzer Prize that should have gone to Joe Turner. Wilson's *Two Trains Running*, the sixth in his cycle of plays chronicling the African-American experience in this country, is now playing at the Old Globe. Although the Lloyd Richards-directed production has already been performed at the Yale Rep, the Huntington Theatre Company, and the Seattle Rep, the script is the shakiest of those that have come to San Diego. If the three plays were cars, then all *Joe Turner* and *The Piano Lesson* needed were tune-ups. *Two Trains*, however, needs serious work on its engine.

The play is set in a diner in Pittsburgh. It is 1960. The '60s are winding down in America — Malcolm X and Dr. King are dead, the Civil Rights movement is gaining strength, and "Flower Power" has become an oxymoron. Inside Memphis Lee's diner, though, change happens only at the cash register, or on a blackboard, where the winning number in the numbers racket is chalked above the menu. Everything else is status quo.

The diner is a haven from history, in fact, which is just fine with its patrons: the philosophical Holloway. Wife, a numbers runner who uses the pay phone for his office. West, a cold-blooded undertaker who comes the street, and especially Hambone. Nothing has changed for him since the day he painted Let's Race. A white man who owns a meat market across from the diner, Lett told Ham-

Raw at the Center



Larry Fishburne, Ella Joyce

bone if the job were well done he'd get a ham; if not, only a chicken. In the 9½ years since Lett refused to pay him for what everyone agrees was a "two-ham fence," all Hambone has said is "I want my ham!" His whole life has shrunk to a single ongoing demand for a right denied him when the decade began.

Death is always just across the street — Lett's slaughterhouse and West's funeral parlor, where the Prophet Sam lies in an open

body. One of those men, Sterling, is fresh from the state pen and is apparently cursed to repeat old patterns as well. Only this time he'll be more savvy — with a better gun.

As in Wilson's other plays, *Two Trains Running* is about African-Americans making the transition to a more authentic life. In order to break habits brought on by centuries of white oppression, the characters must forge a link with their past. First, however, they must

... watching *Two Trains* is like watching surface ripples on a sea you know is loaded with fish.

find it, since many claimants to the truth block their way. Playing the numbers offers a facile solution, for the few who win. Robbery, too. And Prophet Sam promised salvation, for a stiff fee, and now his followers touch his head for luck. The true answer, many people in Lee's diner come to realize, lies behind the red door at 1831 Wylie Street. That's where Aunt Esther lives. She's either 322 years old or 349. If the latter, then she was the first African to set foot on North America. As an audience with Aunt Esther puts people in touch with their unutilized heritage. She makes her pronouncements in riddles, like the Sphinx, and tells people to throw \$20 into the Monongahela River (a symbolic abandonment of the old materialistic ways). From these ex-

periences, her followers not only recapture their past, they gain the power to assert themselves in the present.

Aunt Esther is Wilson's most obviously symbolic manifestation to date. This is the fountain from which the true past flows. She is also, however, Wilson's least theatrical symbol. Like an engine, Boy Willie wrestles with a ghost and powers *The Piano Lesson* forward. The wraithlike Herald Loomis, lost in a songless limbo, drives *Joe Turner*. *Two Trains* has no comparable engine. The Aunt Esther solution, regardless of its spiritual/philosophical appropriateness, takes place offstage in an essentially passive state. Onstage, Wilson has an ensemble, rather than an individual, sharing the energy. This dispersed focus often bogs down in exposition and narration. *Two Trains* closes fast. Themes and newly resolved characters all hit the tape in a dramatic photo finish. Yet even though Wilson spins some fresh new tales and shows us how a big decade looked from a small corner of the world, the ride itself is mostly uneventful. There is more talk and less activity in this play than in the others. The makings are all there — this is a drama by August Wilson, after all — but right now, watching *Two Trains* is like watching surface ripples on a sea you know is loaded with fish.

Like the other plays in Wilson's cycle, *Two Trains* is quite strong in the daily life details of its period — how people lived, ate, feared, worshipped, dreamed — along with the status of African-Americans at that time. The practically flawless production at the Old Globe is also rich in detail. Tony Panning's set, the interior of Lee's diner subtly lit by Geoff Korf, is terrific. From the worn linoleum floor through the red imitation Naugahyde stools and booths up to its roped ceiling, the set looks as if it came straight from a painting by Edward Hopper. That it uses only half the height of the Globe's proscenium also contributes to this pictorial impression. Christ Karavones's costumes catch the specifics of character and place as well as the timeless look of poverty. And sound consultant Jeff Ladman has contributed a half-of-face selection of music from the period. My only complaint is that Osa Redding's immortal "Try a Little Tenderness" and Percy Sledge's mighty "When a Man Loves a Woman" — plus Aretha Franklin, Wilson Pickett, Marvin Gaye — are best heard loudly, not as muted-down background ripples.

The cast, directed with precision by Lloyd Richards, offers a textbook example of fine ensemble acting. As foremost among equals, the excellent Al White makes Memphis Lee a warrior in a battle fought with pencils, con- tracts, and judges rather than guns. Ed Hall's Holloway, the philosopher, is so sage it's as if he has lived through all of Wilson's other plays. Ella Joyce's Risa (sporting a '60s beehive hairstyle the size of a basketball) and Larry Fishburne's Sterling are currently better suited than written (how and when they come together are both predictable and they travel; they are more a theme completing itself than a couple starting out afresh). Chuck Patterson and Anthony Chisholm are strong as West and Wolf, producers at each end of the social spectrum. And Sullivan Walker's Hambone, with an agony greater than mere mortal suffering, is heartbreaking.

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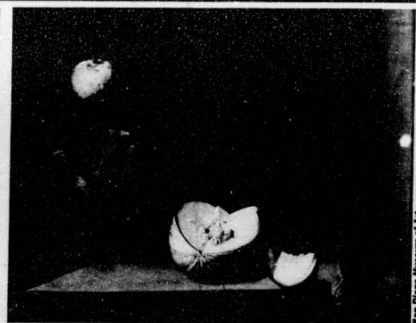
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FRUITS OF KNOWLEDGE

BY JONATHAN SAVILLE

Last year, the San Diego Museum of Art acquired a second painting by the Spanish artist Juan Sánchez Cotán, a miniature of Saint Sebastian. It joined the museum's famous Cotán, the magnificent still life pragmatically titled *Quince, Cabbage, Melon and Cucumber*. Before offering some reflections on the latter Sebastian, I would like to turn your attention back to the still life, which is not only the greatest painting in the SDMA collection, but one of the great paintings of the world.

This enlivened trunk (which I am by no means alone in asserting) may at first strike you as a preposterous exaggeration. Everyone will agree that the painting is a pleasing one. The composition and colors are harmonious. The objects are rendered with exceptional skill. They look so real that you feel you could reach out and touch them in a moment even possibly (amazingly makes) But, after all, there is not much to hold one's interest: a rectangular opening, like an empty window-frame; a quince and a cabbage suspended on lengths of fine string; two pieces of melon and a



Quince, Cabbage, Melon and Cucumber

rifled of a cabbage?

This reaction is especially disconcerting because, so far as you can tell, there is nothing in the painting that could plausibly cause it. Now, if a burning bush were to speak to you and call out your name, that would be another story. Who could be blamed for quaking before something like that? But this skillful, pretty painting is not a Christian devotional painting, as we can see from the artist's own words.

Understandably, many people will not let themselves get to this point, and will mistakenly deny, to themselves and to others, that the Cotán still life induces any such feeling in them. Most people would recoil away from a talking burning bush too. Among their number, we find most of the art historians who have written on this picture.

It is the endemic malady of many art historians to try to control the consuming power that radiates from great works of art. Their method, designed to protect themselves and everyone else from being burned up by the greatness, is to explain the greater by the lesser (a bit of historical data, a passage in an obscure text, a psychological or sociological theory, an item of personal gossip about the artist, a discussion of technical problems), thereby reducing the danger to manageable proportions, like the atomic pile surrounded by numerous containment vessels of lead and concrete in a nuclear power plant. Ideally, the result is a nuclear power plant, ideally, the result is a nuclear power plant and analysis would be to transmute the radioactive material into an inert element, and so to eliminate the danger altogether.

In the case of *Quince, Cabbage, Melon and Cucumber*, the chief effect of containment has been theological. Shortly after painting this canvas (probably in 1621), the artist became a lay brother in a Carmesian monastery in Granada. He remained there for the rest of his

life (he died a quarter-century later), painting conventional religious works for churches: *St. Francis Preaching to the Birds*, *St. Francis Preaching to the Fishes*, *St. Francis Preaching to the Flowers*, and so on. It would therefore be comfortable to suppose that this still life, along with the several others he painted before entering the monastery, anticipated Cotán's future calling, and that—even the proper key—we can understand them as Christian devotional paintings, embodying (albeit in an unusual way) traditional Catholic doctrines. So, typically, one scholar has interpreted the fruits and vegetables of Cotán's still life as symbolizing the instruments of Christ's Passion—a secret meaning which unfortunately no viewer in the 17th Century could possibly have discerned, since there is no clue in the pictures themselves and no clearly demonstrable tradition of such symbolism.

Another scholar has declared these paintings to be didactic sermons against the deadly sin of Gluttony, basing her interpretation on her own perception of the depicted foodstuffs as raw, dirty, and unappetizing, and hence dissonant from overeating. It is hard to see how such a theory could apply to the SDMA painting, since the melon has been cut open, presumably for eating purposes; since the cucumber, and the quince look real enough and delectable enough to devour on the spot; and since the robust and unblemished cabbage promises to be equally gratifying to the palate after some minimal preparation. It is true that there are no gluttony-inducing discs of bacon or beef ribs in the picture, but their mere absence does not indicate that they are doctrinally disapproved of, nor would the presence of these particular comestibles suggest to any rational mind a specific opinion about the moral value of a vegetarian diet.

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As to the crumbs of good, rich, Spanish earth that cling to the cardoons and carrots in some of the other Cotán still lifes (none are visible in this one), one who has eaten fruits and vegetables in the place where they are grown would lose his or her appetite because they come off the farm a bit "dirty." It is an objection that could only be made by an art historian who thinks vegetables first see the light of day in Vaux.

And what can we say of the art historian who contends that the SDMA Cotán still life is only one half of the complete composition, the missing other half consisting of a mirror image that completes the downward curving arc of the objects in a full parabola, so as to convey the "Catholic" view that the soul comes from infinity, dwells in this world for a time, and then returns to infinity? This scholar is so desperate to find a standard Christian doctrine behind the awesome mystery of Cotán's masterpiece that he has to invent a nonexistent painting (for whose one-time existence there is not a shred of evidence) to prove his point.

The truth is that we know almost nothing about the inner life or world view of Juan Sánchez Cotán that will help us to find out what this painting means. We know he was born in 1560. We know he had access to the various painting styles of the Renaissance, as any artist of his time would have done. We know he was interested in certain Renaissance intellectual trends, for his library included *Vergil's* treatise on perspective, a Renaissance edition of *Aristotle's* mathematical text, a book on architecture, and a book on music. We know he was a Catholic. We know he became a monk at the age of 45, though we do not know why. We have no documents to tell us what he actually thought about the universe when

he painted this painting, or for what purpose he painted it (and his other still lifes). We have not the slightest reason to suppose that his Catholic faith in 1622 (or at any other time) constituted an all-encompassing, exclusive view on everything, and that he could not look at a cabbage except through the eyes of the Church.

Of course, it is interesting to know as much as we can about an artist, and his period, and the belief systems in his period, and the symbol systems that were available to him, and any other potentially relevant data historical research may uncover. Some of this data may be extremely useful in the preliminary steps of understanding the artist's work. But we must be able to distinguish between useful knowledge and knowledge that can only be co-opted into pseudo-usefulness by sheer force of footnotes. And whether there is a great deal of useful historical material (as in approaching El Greco's *Portrait of Saint Peter or Adoration of the Shepherds*), or virtually no useful historical material at all (as in the case of *Quince, Cabbage, Melon and Cucumber*), what finally counts most is the stark, risk-taking, direct confrontation with the work of art itself, without screens, without containment vessels, just a living consciousness (ourselves) saying "I" and "you" to a painting and allowing the painting to say "I" and "you" back to us.

If we want to look at this Cotán still life, then, we must look at it with our full self: our intelligence, our sensibilities, our common sense, our knowledge (recognizing its necessary limitations), our imagination, our life experience, even our body. If we look at

the Cotán painting this way, we will immediately realize that it is not about Christ's Passion, nor about the sin of Gluttony, and not about the origin and destiny of the human soul, as it is about fruits and vegetables.

The primary impression produced by the painting is of the palpable reality of these organic objects. The painter has used his extraordinary technical skills, the heritage of two centuries of European oil painting, to reproduce them with meticulous naturalistic detail. We see the slight bruises and speckles on the skin of the quince; the veins and curls of the cabbage leaves; the rough texture and the soft flesh of the exposed interior, the plumpness of seeds, and the thin subsurface layer; the grooves, bumps, and rough-silk surface of the cucumber, with its pockmarked narrow end. They are painted so vividly, they have such solidity and presence, that we can practically smell them. And this *verisimilitudine* is not in the service of a more important subject to which the objects are subordinate and to which they contribute as no realistic scene or as symbolic references (as in 15th-century Flemish paintings, such as Jan Van Eyck or the Master of Flémalle). The quince, cabbage, melon, and cucumber are there for their own sake; they are valued for what they are, and the artist invites us—compels us—to regard them with awe.

He poses the way for this feeling of awe by the very fact of focusing our minds on ordinary fruits and vegetables we might otherwise pay no heed to. The extreme naturalism of his depiction makes us aware of them in an enhanced way; their familiar look is given startling newness because they are painted—

that is, because each of their details, even though identical in appearance to the real thing, is in addition infused with the creative energy of the artist. But there is something more. An ineffable quality in this artist has enabled him to intensify and concentrate the reality of the fruits and the vegetable to the point where they seem almost to overflow with their being.

There is something stupendous about them. They are utterly motionless, yet they seem to be on the brink of bursting out of the painting, impelled by an occult, living energy. They weigh—whether of the quince and cabbage on their tau strings, or of the melon and cucumber on the sill—is so substantial we can feel it in our own muscles; yet at the same time each of them seems to float independent of gravity, imperially commanding its own space (none of them touches another), thrusting its roundness at us with an ineluctable proclamation of its own existence. It is as though each of them were the only one of its kind in the universe, and as though each of them had come into being through a spectacular act of magic.

This still life forces us to realize that cabbage and melon are in fact magical. For those of us who know that already, the painting makes the knowledge more immediate, more concrete. Of course, there are different kinds of magic, and you will I will define the magic of Cotán in our own way. There is the magic of God: "Then God said, 'Let the earth bring forth vegetation, every kind of plant that bears seed and every kind of fruit tree on earth that bears fruit with its seed in it.' And it happened: the earth brought forth every kind of plant that bears seed and every

kind of fruit tree on earth that bears fruit with its seed in it. And God saw that it was good."

Or if this does not speak to you, you may think of the instructions contained in the base sequences of each strand of cabbage or melon DNA, and the elaborate mechanical processes, at the molecular level, by which those instructions cause the appropriate proteins to be manufactured, and so produce all the leaves and veins and ribs of a cabbage or all the textures and colors and striations and sweetness and seeds of a melon. That is the magic of nature, and equally awesome. Of course, Cotán presumably knew about God and certainly did not know about DNA, but the awe-inspiring quality of the living products of the earth does not depend on any particular explanation, any theory. Magic is magic, whatever story you tell about it. It is simply there, in the things themselves, and that is what the painter is showing us, with breathtaking force. You need be neither a Christian nor a biologist to come into contact with the magic; you need only look at a melon in the right way—or at this painting.

The awe Cotán's still life evokes at the existence of these magical products of the earth goes very deep. It is not only the fact that the earth has brought forth plants that is astounding. It is not only the fact that any kind of life exists. It is the amazing circumstance that anything exists at all. "Why is there something, rather than nothing?" asked the Greek philosopher, who was more sensitive to the wonder of existence than those practical people who consider his question silly.

We may scoff at the problem, because we never really open our eyes to the Being of

(Continued on page 26)

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(Continued from page 25)

things, devoting our attention instead to their attributes, and particularly to the attributes we can make use of to get what we desire. Códex frequently opens our eyes for us, if we do not first turn away from what we desire. Códex is naked, so absolute. In ordinary life, we may self-protectively ignore Being as such, but Códex's quince, cabbage, melon, and cucumber will not let us persist in our ignorance. Their most inescapable characteristic is that they are. It is that that intrudes upon our encapsulated egotism far more potently than their colors or textures. They seem to possess Being to a greater degree than anything we have ever looked at outside the painting. They exist so emphatically, so uncompromisingly, so totally that in spite of their complete calmness, they explosively (or implacably) reveal to us the ground of everything, the source of everything, the nature of everything. Hence awe, hence terror.

The objects in this painting, then, belong to the world of nature, and beyond it to the world of pure Being. But they also belong to our world, our human world. Whatever else Códex tells us about them, he assuently tells us this. They are not simply vegetation, they are food. Their physical existence in the painting is surrounded with a nimbus of human associations: their taste, the way they feel in the mouth and in the gut, the way we clean them, prepare them, serve them, eat them; perhaps even the way we grow them and harvest them.

Their participation in human life is asserted explicitly in the ripe melon, which has been opened with a few irregular knife-strokes. At this wedge cut out of it lies next to it on the

still. The size and shape of the wedge suggest that it is intended as a portion, to be eaten a moment from now, perhaps by us. But if replaced in the melon, the slice could not fill half the gap. Part of the melon is gone, and we must think that it has gone into someone's stomach.

So this silent object tells us quite precisely about its future and past relations with human beings; it intimates the sensual pleasure it has provided in the near past, and the sensual pleasure it promises to provide in the near future. It lets us know how it is implicated in time, in human time. Even though there are no human beings directly represented in the painting, no Saint Peter with tears in his eyes, no rough-bearded shepherd falling to his knees, the human presence — after we have contemplated the painting for a while — is as firm as the presence of the fruits, and perfectly visible to the inner eye if not to the outer eye.

The melon slice and the cucumber project out of the surface of the painting (which is identical with the surface of the wall into which the window is cut) and into our space, our life, our wishes, our actions; the *troupe d'oeil* effect playfully teases us with the offer of food. We are even given insight into the character or mood of the person who passed through the scene a little while ago and is now gone: someone hungry, hasty, coarse of manner, who wielded his knife carelessly, hacking away at the melon without any feeling for order and civility, driven by his appetite and impatient of delay. The rather bizarre impression that in this painting we are witnessing a drama on a stage (a universal straggle in the paintings of the late Renaissance and the Baroque) is magnified, and the drama itself given more

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precise definition, by our intuition of the previous action and of the departed actor: it is a drama not about melons and cucumbers, but (like all dramas) about human beings, about what they want, what they do, and how they interact with the world around them.

The painting shows us Being transformed into specific, individualized objects of nature, and these in turn transformed into actors in a human drama. But the greatest transformation is that effected out by the differentiation of Being or by the concerns of personal and social life but by the artist. He has transformed the fruits and all their implications into a work of art, and the longer and more attentively we look at this painting the more we become aware of the grandeur and boundless sublimity of Códex's shaping imagination.

Everything seems natural, yet everything is artifice — beginning, of course, with the essential artifice of all realistic painting, the illusion of three-dimensional space, mass, and weight on a flat, two-dimensional surface. The Renaissance had perfected these illusionistic techniques, as the pictorial index of the post-medieval affirmation of the physical world, and Códex shares his predecessors' mastery of the devices as he shares their reverence for the sensual aspects of earthly reality. The supremely illusionistic effect of this picture, where at times the viewer is in doubt as to what is painted and what is real (the artist's signature, for example, painted to look as though it were painted on the wooden wall beneath the window), represents both the Renaissance technique and the Renaissance attitude toward the sensual world pressed to their extremes.

Códex also shares — and expresses in an ex-

trême manner — the Renaissance preoccupation with geometry. For Alberti or Leonardo, to show the world as it looks to the eye necessarily implies understanding what the underlying structure of the universe is — and that underlying structure is mathematical. In the Códex still life, the illusion of intelligible, rational space is achieved by a simple application of the principles of linear perspective discovered some two centuries before. We are close to the window, at its center, and with its still somewhat below eye-level; we see the inside surfaces of the two sides of the opening; and the lines where the sides meet the still recede in invisible prolongation to a vanishing point near the top of the picture.

This is geometry as the framework of space. But for Códex in this painting, geometry is also a principle of aesthetic organization. He has arranged the objects according to one of the classic sections he found in his edition of Archimedes. The unattractiveness — the intentional artificiality — of the arrangement is indicated by the fact that in order to achieve the geometrical arrangement Códex resorted to the otherwise unattractive device of suspending the quince and the cabbage by twigs of wood. One cannot imagine any plausible reason for anyone else's doing this. Furthermore, while the quince is realistically tied in its stem (with a very realistically depicted knot), it is not at all obvious how the cabbage is attached; it is more important for Códex to have it in its right place along the arc than for him to give much verisimilitude to the way it is suspended — or to the likelihood of its being suspended at all. What he wanted was the mathematical effect of the arc along which the quince, cabbage, melon, melon slice, and cucumber are lined

up, and of the slight dissonance that one gradually perceives between the plane of the arc and the plane of the wall; the arc is at it in depth the quince, and it angles minutely outward toward the viewer as it descends to the projecting cucumber.

This is not naturalism, that is, the obedient representation of what is to be seen in nature.

This is the imposition of the artist's constructive will upon the materials of nature, and its aim is not the interpretation of nature but the making of a painting. The same kind of purely aesthetic decisions determine the numerous rhythms that make the painting so formally satisfying. There is a rhythm of size, from the prelude of the small quince, to a climax in the large cabbage and melon, to a coda in the smaller melon slice and the cucumber. There is an alternating rhythm of color, within a narrow range of hues and values: the mustard-yellow tones of the quince, with its two small green leaves; the dull-green tones of the cabbage; the bluish tones of the melon pieces, with the rim of dark green at the edge of the cut surfaces; the dark-green of the cucumber, with a lighter yellow at its end. There is a complex shifting rhythm of linear patterns, from the convex linear ribs, veins, and leaf-convexities of the cabbage, to the flat, radiating striations on the melon rind, to the linear grooves and ridges of the cucumber, along with a varied repetition of lower-left-to-upper-right diagonals in the major rib of the cabbage, the center line of the cut melon, and the axis of the cucumber. There is an even more complex, brilliantly inventive set of variations on roundness, with the simple, nearly spherical quince; the sphere of the cabbage hidden under its irregular surface

topography; the incomplete sphere of the cut-open melon; the segment of a sphere in the melon slice; the two hemisphere-like ends of the cucumber, one large and one small, connected with a segment of a cone — and the several spherical forms persistently in contrast with the rectilinearity of the opening within which they are exposed.

All these rhythmic patterns play with and against each other in an intricate counterpoint that may be related, at some hidden level of Códex's mind, to the polyphonic music of his era. Palestrina had only recently died when this picture was painted, and Códex's fellow Spaniard, Tomás Luis de Victoria, was still alive. Such metaphorical analogies between very different arts are notoriously speculative, and I do not mean to press this one. But the analogy may help to clarify the problem as to how the viewer actually relates to the prodigious formal organization of this painting. A listener to a Victoria must need not — indeed, usually cannot — consciously trace the numerous concurrent vocal lines and their continual mutual interactions, but the structure of the music nevertheless controls our perceptions, our emotions, perhaps even our brain patterns, as we hear it. The same thing is true for the visual structures of Quince, Cabbage, Melon and Cucumber. Even if we do not systematically analyze those structures (as we write about this painting inevitably do), we sense them, we respond to them, and our experience of the painting is coveredly shaped by them. The difficulty or impossibility of writing them all out at any given instant, whether we studied them or not, constitutes one of the reasons the painting is so spellbinding, so apparently accessible and yet so elusively

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beyond us. Perhaps the feature most strikingly illustrative of this paradox is the lighting. There is an artistically contrived rhythm in the light, with (once again) a climax at the melon and a gentle, irregular recession toward the ends of the arc. But the lighting has still other characteristics that indicate how far Códex is from being a photographer *avant la lettre*, how he creates this scene rather than records it.

The source of the light, if we judge by its warmth and strength and suppose it to be something in nature, must be the sun, and the areas of light and shadow in the window-frame, as well as the dark and light modeling of the fruits and vegetable, locate that source above and behind the viewer's left shoulder, that is, in our world. Close inspection, however, will reveal that there is a second light source, producing shadows downward toward the right. This is especially clear for the melon slice and for the cucumber; and the cucumber explicitly declares the existence of two light sources by its double shadow. One points away from the "sun"; the other points away from — what? It cannot be anything but a strong source of light — about as strong as the other — located behind the window-frame and up toward the left. But how can there be a strong source of light within the fallow darkness behind the window opening?

Not in the world of nature, surely, not in the rationalized cosmos of Renaissance mathematical theory. Only in a mystical cosmos where there are two suns, one that makes daylight, and one that shines in darkness and the darkness does not swallow it up — or in the imagination of the artist, who, when he makes a painting, has all the

powers of God to shape things the way he chooses, not to satisfy some super-powered rational criteria, but in order to impress his own inexpressible but vast magic on the faculties of the viewer. It is a magic — this magic of the creative artist — as awe-inspiring as that which created cabbages and cucumbers. And while it pervades this entire superb picture, and accounts for the picture's hypnotic dominion over us, its ultimate metaphor is that mysterious, ineffable darkness that opens into infinity.

Literally, almost black, formless background of Quince, Cabbage, Melon and Cucumber at the dark inside of a building, into which we are staring, but no, actually looking at the painting will find this explanation warranted. It is admittedly not an abstract darkness, not mere flat paint; scarcely discernible vertical streaks and scratches of a slightly lighter brown give it a profound, faintly shimmering life, like the darkest night sky. But it feels nothing like the interior of a house, with walls, roof, floor, furniture, passages for normal everyday locomotion, the order of human habitation. It is, aside from functioning as a stunning compositional device, the unpalatable creative being of Juan Sánchez Códex.

Nothing outside the painting can really tell us anything about that abyss. But, if you stand in front of a long enough, and are willing to risk a plunge into genius (though deep no one can predict), you may at last begin to see something in the darkness, something that — like the visions of a mystic — cannot be adequately expressed in words. When it is, I leave to you. □

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NEWS

BY DAVID STAMPONE

INCOMING WOUNDED

The latest arrival of big-time "Rock en Español" to San Diego was once again postponed a week ago last Saturday. The well-publicized concert, scheduled for the Spectreks Theater on March 16, had to be canceled when the headline, Mexico City's Calles, could not get the proper non-immigrant alien work visa despite exhaustive efforts.

The band had flown into Los Angeles the night before and played the first and last date of their aborted mini-tour. They performed at a packed Hollywood Palladium solely for promotional purposes, receiving no fee. When they couldn't clear up

The official reason for work visa denial was "lack of documentation that they were sufficiently known artists."

the labor permit problem with the U.S. Immigration and Naturalization Service (INS) by the following afternoon, the decision was made to cancel the S.D. show. "They couldn't afford to do the same thing down here," said David Swift of Anson, producer of the event. "If they came to play the date down here, the government could say, 'Okay, you blew it, you can't come back to the U.S. ever again.' So they didn't want to do anything potentially career-damaging. It was a decision made in conjunction with Anson, we were very disappointed the date didn't happen. Anson also dodged a potential bullet by not making themselves vulnerable to charges of illegally employing aliens, not to mention the messy prospect of INS agents showing up at the gig to arrest the band. "By Saturday, it would've been hard to tell the INS it was a promotional thing, with tickets on sale," said Marcus Reyes, a coordinator for the tour and manager of the other Mexico City band on the bill, Malinda Yecnel y los Hijos del Quim Pato.



Calles

Calles' ordeal began early on the day of the L.A. show, while still in Mexico City. "They were in the American Embassy by 8 a.m.," explained Reyes. "They were supposed to get their visas approved and stamped, get to the airport by 11, be in L.A. by 2 p.m., and everything would've been fine. Instead, they were held up and held up and not told anything. They were so stressed out because nobody was telling them anything. Finally, at 6 p.m. they said, 'Well, we're going.'"

No, it wasn't a sense of self-importance ("Work visa? We don't need no stinking work visa!") that led the group to bolt the embassy — at that point, they were already very late for one of the most crucial dates of their career. A dark pop-rock band that is increasingly distancing themselves from their early incarnation as a Mexican Cere knock-off, Calles became Mexico's biggest group a few years ago when their single, "La Negra Tomasa," sold over 50,000 copies at home and abroad. BMG, their international record company, uses them as a promotional spearhead in the U.S. quarter of primarily among Latin youth and has used them as a promotional spearhead for its entire "Rock en Español"

marketing campaign. Still, there is reason to wonder just how much of an investment BMG is willing to make in breaking Calles, much less smaller rock acts. The belief among Spanish-language rock followers is that the company really cares more about its consistently successful Latin pop stars like José José and won't go too far out of its way for less obviously commercial artists. In light of this, perhaps it wasn't surprising that when the BMG offices in L.A. were called last week, nobody was qualified to give an official statement to the press on what had happened to Calles. Nor did anyone respond to the urgent message left, asking someone to call if information became available.

What was happening became clear to the band after they were on the plane to L.A. that Friday, when an attorney traveling with them announced that their visas had been denied. BMG instructed them to do the free promotional appearance because they said they didn't "want a riot" and there were "going to be a lot of press people there," according to Reyes. Calles finally left the Palladium shortly before midnight in time to appear before more than 3000 fans who just witnessed an extended set by Malinda.

Exactly why Calles were never given their visas is still a mystery — even to Robert Moschinski, district director of the INS in L.A. Repeated attempts to get an official statement from the INS finally culminated at the top last Friday, when Moschinski said, "I don't know anything about this group; to my knowledge the office in L.A. was not involved... It's hard to say we deal with so many thousands of people on a daily basis."

Yeah, but you have to wonder, how many Mexican rock stars a day are blowing into town with work visa problems, trying to gain clearance to play for thousands of people that night?

Reyes said the official reason for work visa denial was "lack of documentation that they were sufficiently known artists of international renown." Maybe someone should've called the Palladium boss office and asked about the heavy advance ticket sales.

"The funny thing about all this," concluded Reyes, "is that Malinda Yecnel, a smaller band [maybe 30,000 in total record sales] than they are, submitted their visa applications the same time as Calles, with the same [amount] of information — and they were granted a [work] visa for one year!"

Yet neither Reyes nor Calles nor Malinda are laughing about it. They will now have to make up the canceled gigs to promoters in California and Texas who missed half, and frustration over the whole deal is extreme.

Tijana's NO, the Latin ska band that would've opened the Spectreks Theater show, were also frustrated, although they didn't find out about the cancellation until they showed up downtown for a sound check after hauling their equipment over the border. They're looking forward to a rescheduled date for the bill, having become especially close to the chaos of the musically similar Malinda.

Prospects for a rescheduling are actually quite good. As Anson's Swift said, "It was never a problem with ticket sales at all. I'm convinced we still have done 1000 people."

Great, now somebody tell the INS.

QUARTER NOTES

BY JONATHAN SAVILLE

LINDSAY STRING QUARTET

Not exactly the Lindsay String Quartet, but three members of it: violinist Peter Cropper, violist Robin Ireland, and cellist Bernard Goggin-Smith. The other member of the group, violinist Ronald Birks, had to drop out temporarily because of a serious illness — in fact, a brain tumor (which, happily, has turned out to be benign, so that Birks will soon be able to rejoin his colleagues). In the meantime, the Lindsay have been performing as a string trio, as they did at Mandeville Auditorium in the UCSD chamber music series.

This circumstance did give the San Diego audience the unusual opportunity of hearing some magnificent music that is rarely performed simply because of the custom of programming in the chamber music circuit. For string ensembles, the chief classical and romantic composers have generally preferred the string quartet (or even quintet or sextet) to the trio, because of the larger group's richer sonorities and greater harmonic and contrapuntal possibilities. For trio writing, the standard combination has been piano, violin, and cello.

There are consequently many piano-trio performing groups, and many string-quartet performing groups, but scarcely any groups specializing in string trios. Nevertheless, there are a few important works for string trio. Beethoven composed five of them, of which the Lindsay performed the most passionate and dramatic one, the Opus 9.

that he continued to try to express throughout his career by means of this persistent (though transformed) melodic motif. In any case, the C-Minor Trio is a grand and sunny work, truly major Beethoven, and the Lindsay performers approached it as such, striving for large emotions, powerful tensions, strong contrasts, and driving momentum.

there, adding a level of tension, conflict, and suffering that went far beyond what Beethoven intended. The pitch inaccuracies did not diminish in the performance of Mozart's Divertimento in E-Flat, K. 563, which concluded the program, but here I found interpretive problems as well. The name of this work suggests something light and entertaining, while it is certainly filled with charm, wit, and lyricism. The K. 563 is anything but trivial. On the contrary, it is one of the composer's supreme masterpieces (do not press me to say how many supreme masterpieces there are among Mozart's 626 compositions!). Its greatness, in fact, grows out of its mood of bihite serenity, which, without any exaggeration or melodrama, is lifted to the height of divine joy. Mozart does have his masterpieces of struggle and tragedy and heartbreak, but this is not one of them; he did not need to scorn the heavens in order to enter therein.

The Lindsay musicians, however, seemed to carry something of the mood of the Beethoven C-Minor Trio into this radically different piece — and not to the advantage of the Mozart Divertimento. One must always be

open to a new interpretation, a new perspective on familiar material; it is important not to prejudge, and to give each performance a chance. But the K. 563 is a very long piece (it is six leisurely movements), and I soon found myself in hardened resistance against the tightness, drive, almost hardness of the Lindsay style of performance, which had been so successful in the Beethoven but which here seemed to mistake the essence of the music altogether. All this, and not even on pitch! — it was not, I must say, a happy experience.

The performers were by no means incapable of the light touch. They had begun their program with a movement from an unfinished early trio by Schubert, the D.471 in B-Flat. This unpretentious but attractive piece, which I would suppose no one in the audience had ever heard before, provided a delightful prelude to an otherwise rather unsatisfactory concert, for in it the three musicians of the Lindsay Quartet found exactly the manner of delicate, warm, and the undramatic that suited the music. If they could have carried this manner over into the second half of the concert, their Mozart performance might have been considerably more pleasing.

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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 once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. **Low:** below \$8; **moderate:** \$8 to \$15; **expensive:** more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

HIRAHAMA 1101 Camino del Mar, Del Mar, 755-2969 At the superior sushi bar you may taste 30 different kinds of raw fish, including "special" in secret sauce, and yamashiko (grated potatoes and raw tuna). But the cooked menu is equally fine, especially the shrimp-and-vegetable

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limitation of patio dining in the presence of flies. The roulette course menu is the same for lunch and dinner, and the wine list is well selected. The grilled lamb chops are delicious, and you may try the evening specials. All meats are served with bread and butter on premises, and the service is excellent. The cigar code costs more than \$200. Open daily, 11 a.m. to 9:30 p.m. Moderate to expensive.

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Let's just say you're pretty damned lucky to be reading these words. The infernal spark of consciousness that was you, embedded, somehow, on or about the time of your conception in your dear mother's womb, managed, against considerable odds, to survive the awkward transition from blastocyst to newborn. You emerged — slimy and squawking — and the nurse or attending physician did not drop you to splatter, like a tender, overripe melon, on the floor.

So far, so good. You did not separate your mother's milk, choke to death. Did not, months later, gag to extinction on the innumerable buttons, door stops, coins, and plastic bags you greedily stuffed into your tiny mouth. You did not toddle off balconies, wander into traffic, surrender your chubby thighs to the neighbor's nasty dog. You kept your fingers out of electrical sockets, did not drown in the bathtub. And while moaning in your crib, you always, always remembered to breathe.

(continued on page 4, col. 2)



Illustration by Sam Stein



Susan Sontag

BELLE
OF LETTERS

"She's the egghead's Madonna," the philosophy professor says, pointing out Susan Sontag's photo on his office wall. It is the photograph taken in 1978 by Thomas Victor when Sontag was 45. She's sitting on the broad sill of a large window that looks out onto the New York City skyline. Her abundant shoulder-length hair is black and her sweater (sleeves pushed up a bit past the elbow) and tailored trousers, black. She's slouching left, her left elbow digs into a stack of notebooks, and her right leg is bent at the knee, the right foot propped up on the sill. She wears brown Freix boots. Little skin shows, only the face and bare arms. Dark eyes stare out, and the generous mouth appears ready to speak.

Since the early '60s when her essays began to appear in *The New York Review of Books* and *Pittman Review* to the present, 55-year-old Sontag has been one of America's most visible intellectual figures. Two novels, a short-story collection, six volumes of essays that not only came close to best-seller status but have little to do with Sontag's influence or sustained celebrity. Her praise of Roland Barthes ("He was, as a voluptuary of the mind, a great nonconformist"), Walter Benjamin ("defended the life of the mind to the end"), Paul Goodman ("It was that voice of his that seduced me"), Claude Lévi-Strauss (the "invented" profession of the anthropologist as a total occupation) induced those unfamiliar with these men to buy their books and those who were familiar to re-read books they'd already bought.

She has admitted to an "addiction" to essay writing. "What I want for the essays," Sontag has said, "is for them to be very condensed and very lively at the same time. Sometimes I think what I'm doing is turning soup into bouillon cubes." From the 1964 essay "Notes on 'Camp'" ("Camp is a vision of the world in terms of style") and the essay "Against Interpretation" (continued on page 5, col. 3)

THE
DIZZINESS THAT
COMES FROM
TOO MUCH
POSSIBILITY

I first heard about Spalding Gray through my students, who insisted a few years ago that I go with them to see the film *Swimming to Cambodia*, based on Gray's Chile-seed-winning monologue of the same name. When the film, photographed from a live performance, began, I could understand why the young people responded so strongly to the material. During the opening sequences, Gray, dressed in a plaid shirt and non-descript slacks, talked about his visit to Thailand, smoking Thai stick, waiting afterward, searching for the perfect moment, which he ultimately found while swimming in the warm Indian Ocean. Then Gray began to speak about his acting experience in the film *The Killing Fields* (1984) and the events that resulted in the bloodbath in Cambodia. Unlike a standup

(continued on page 4, col. 2)



Spalding Gray

Yo-Yo chair by Dakota Jackson

HE ESCAPES
FROM BOXES,
CATCHES
BULLETS IN HIS
TEETH, DANCES
LIKE ASTAIRE,
AND CAN WORK
WONDERS WITH
A LATHE

A chair is to sit on. Simple enough — but a chair is also a reflection of a culture, a carrier of

ideas, and the creation of an artist. When a serious artist becomes involved with furniture design, the problem is to balance creative expression with practical utility. If a chair were only to sit on, no one would be buying the furniture designed by Dakota Jackson, an increasingly inventive artist who will be lecturing at San Diego State next week.

Consider the writing table Yo-Yo Ono commissioned Jackson to design as a birthday gift for John Lennon. A writing table may be for writing, but this one was also for delight, for playfulness, for spectacular tricks. To open it, you had to know how to use a paperweight resting on top. The paperweight could be broken into interlocking pieces; two of these pieces had to be placed at specific locations on the table; and only

(continued on page 3, col. 2)

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HE ESCAPES FROM BOXES, CATCHES BULLETS IN HIS TEETH, DANCES LIKE ASTAIRE, AND CAN WORK WONDERS WITH A LATHE

(continued from page 1)
then would an inbuilt mechanism be triggered so that the table's secret compartments could open. This may sound like pseudoscience rather than furniture design. No surprise, for Jackson's inventions, and astonishing effects are in Jackson's blood. He certainly has the most bizarre background for a furniture designer. He grew up in a family of magicians and was apprenticed to the craft from the age of five. As a teenager he was levitating, escaping from boxes, catching bullets in his teeth, and always performing. Soon he was helping others to perform. He built props



Ko'ia chair by Dabene Jackson

For other magicians, then invented magical stage machines for rock stars. He realized he had an unusual ability to build things, not static things but things that worked, things that were theatrical.

A certain kind of theater

provided the stimulus that turned Jackson's inventiveness in a more artistic direction. During the early 1970s the tall, lean Jackson worked as a dancer in the avant-garde dance troupe of Laura Dean. Dean's singular emphasis on pure movement, independent of convention or of storytelling,

suggested to Jackson that he "might, in the same way, redefine what fine furniture might be." Out of these influences he developed his idiosyncratic style of furniture design, in which the trickiness and desire to astonish the abstract gesture, the pure sculptural statement. Playfulness was everywhere, but the language of Jackson's designs came from a much more sober source. He admitted, absorbed, and recreated the high-tech modernist style of the 1920s — you can see the influence of Gropius, Breuer, and Le Corbusier in his work. Avoided aluminum, rubber rings, steel cable, sliding glass leaves, hydraulic seats, tubular frames, references to machines and industrial constructions, sleek streamlined, divorced from any pre-20th-century humanist traditions — these were the heritages of the Bauhaus. The whites, however, was his own.

Now that Jackson has his own multimillion-dollar furniture manufacturing company, some of the devil-may-care Dabene of his earlier days has given way to more practical considerations. His recent furniture line, metaphorically related to (and named for) the kazoo is no longer filled with magician's tricks — "I used to build objects that also did things, now I just build objects" — but the element of free invention and of exuberant creative fun is still there, shyly crouching within the smooth, gleaming elegance. Elegance is nowadays the word for this designer — for his mind and for his creations. But Jackson sees no incompatibility between elegance and the capacity to create playful illusions. His father, evidently the prime influence in his life, managed both. "My father's whole life was magic. That is what he did, day and night. I remember we'd be sitting down to dinner, he would sweep out of the house wearing a black

(continued on page 4)

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(continued from page 3)
 tie, with the auto stripe down the side of his trousers, on his way to work. He was like Fred Astaire. That kind of elegance is what I'd like to express in my furniture." He says.

Avant-garde furniture designer Dorian Jackson will lecture about furniture, contemporary culture, and himself at San Diego State on Thursday, April 4, at 3:30 p.m. The place: room 412 of the Art Building. The lecture is free and open to the public. For further information, phone 594-6223.

— John Peter Applebach

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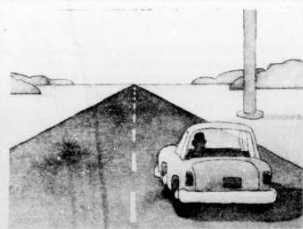
(continued from page 1)
 Later, you stored your shiny red bicycle clear of the malevolent milk truck. You did not snap your neck's plant vertebrae against that rock in the murky local pond. You had no truck with the sticky-fingered pedophile. Childhood diseases did not stare you. You proved immune to the inescapable charm of the abandoned refrigerator.

Your parents did not beat you to kingdom come. You eluded all adolescent and teenage canyons, did not smother in your own vomit after overdosing on a handful of penny drugs. Your parents' awful sobbing brought you — and this is no small success — to the threshold of the adult world, the incredibly violent arena where countless mortal dangers, armed, deadly, ready to attack, like an infinite cloud of stinging grass.

But is ever present. It yawns, clam-deep, in the bathroom, in the garage, in the breaks of your car. It arrives with book-club-like regularity with every bite you take of your every single meal. The scorpion lounging in the hiking boot, carcinogens, lightning, tanned fish, the stranger suddenly writing at the door.

You must understand, death is like Federal Express. It has thousands of messengers worldwide. It might get to you a little early, or perhaps a little late. It will, nonetheless, arrive. This is an awesome truth.

And this imperfect universe is far more cold and uncaring than we can ever begin to imagine. To save off the enormity of this truth, we distract ourselves with Consumer Reports, and our lotus with actuarial tables. We each like to think of ourselves as a priceless young Thoroughbred, on



whom someone, somewhere, is calculating the odds. And to a certain extent, this is reasonable. The modern Western human is a delicate, expensive specimen. Like the Thoroughbred, in pure dollar terms, his life is worth more than your average Third World guy must.

Hence our obsession with hand-carrying pain oils, and the formaldehyde vapor whispering at us from the paneling in the den. (We are so fragile and the phenomenal world is quite lethal. And our collective as is too exquisitely sweet to be offered up, without complaint, to

oufah, brutal chance.) Or so we think.

A lesson in this mortal etiquette will be given next Wednesday, April 3, on KPBS television, Channel 15, from 8:00 to 11:00 p.m. A program entitled *Living Against the Odds* will delineate the "common risks of everyday life" and discuss the relative menace posed by various

phenomena, such as auto accidents and natural disasters. And, perhaps because the program is airing in April — a month conducive to the fostering of unseasoned hopes — it will also offer advice on how to reduce the "common risks of everyday life." While watching the program, try not to think about the DNA-wrapping magnetic field your TV is beaming at you, about the parasites nestled in the car's air filter, or about how your heart muscles are atrophying when you should be out taking a brisk walk — instead of sitting around like a side of slowly rotting beef.

For more information, call 594-4051.

— Abe Opatow

THE DIZZINESS THAT COMES FROM TOO MUCH POSSIBILITY

(continued from page 1)
 comic who tells jokes that are topped by punchlines, people who do monologues deal with insights that are supposed to brighten someone's Spalding Gray places

himself in the center of his own grid and war and allows his pain, terror, fear, anguish, and finally to illuminate the outer world. In a Summer to Cambodia, the events in Asia were springboards for the revelation of self.

During a telephone interview, he said with a flourish, "The funniest thing that ever happened to me is that the National Board of Mental Health approached me and said they never heard anyone as mentally ill as I was speaking so well. This wanted to use me as an example of a man who had made it, who had come through." Gray laughed softly, as if he were doing one of his "poetic journalists" monologues that have earned him a national following since 1979.

He continued, "I expected Broadway as early as 1969 [he was born in 1942] because it just wasn't for me. I worked very hard with an experimental acting ensemble, the Wilcoxon Group, writing and performing in a place called the Performance Garage. But in the summer of 1978 I took a trip to Santa Cruz and a course in the philosophy of emotion. Like many people at that time, I felt that Western civilization was in a state of collapse and that the world would soon come to an end. When I expressed this to my professor, she said, 'Remember that even when civil Rome was being destroyed, it had its chroniclers. Why don't you try to chronicle what you're experiencing?'"

All the fireworks that are supposed to signal epiphany exploded in Gray's head. In rapid succession, he created and performed two of his many monologues: "Sex and Death to the Age 14," which describes how he learned about women while

living in Rhode Island in the 1950s, as well as "Bacon, Cam, and College Girls." He suddenly realized that intimate revelations, delivered in a conversational tone, could mesmerize audiences of all ages. But it wasn't until Summer in Cambodia that he was sought after by moguls and movers in Los Angeles.

"I began to suffer from what the Danish philosopher Søren Kierkegaard calls 'the dizziness that comes from an old house possibility.' I found myself with offers to go to Russia, to Nicaragua, to act in movies (Clay's Hunt, Bessie), to portray the stage manager in Thornton Wilder's *Our Town*. I was also working for the Mark Taper Forum on a performance called

"Interviewing the Audience" in which I had to go out into the street and find people. I accepted all of these trips and assignments, and the stress brought me to a brink of a crisis three times a week in L.A. This fragmentation was keeping me from writing my autobiographical novel *The Impossible Location*."

Yet as the novelist Philip Roth once observed, "For a writer, nothing goes to waste." In Gray's case, the purchase of an old house in the Canbelle, the grief he experienced when his mother committed suicide (while he was on vacation in Mexico), even his various breakdowns are subjects for his recent monologues and his book, which reportedly contains well over 1500 pages and is to be published this fall by Knopf.

Spalding Gray, actor-writer-monologue, will appear at two

performances at UCSD at 8:00 p.m. in Mandeville Center, April 4 and 5. On Thursday, April 4, Gray will perform "A Personal History of the American Theater" based on his own experiences. On Friday he will present "Monster in a Box," said monster being his book and all the aforementioned tribulations since Summer in Cambodia.

Tickets may be purchased from the UCSD box office or from TicketMaster outlets. A special two-night package is available. For more information, call 534-4559.

BELLE OF LETTERS

(continued from page 1)
 ("Interpretation is the revenge of the intellect upon art") is *Beats at Meaphor* and the recent *AIDS* and *In Meaphor*. Sontrag has deconstructed accepted thinking

on subjects ranging from art, film, pop music, pornography, photography, illness, and AIDS. In *Beats at Meaphor*, Sontrag, by her diagnosis at 42 with breast cancer, Sontrag argued — again, "against interpretation" — that "nothing is more punitive than to give a disease a meaning — that meaning being invariably a romantic one." AIDS and *In Meaphor*, which began as an epilogue to a review of illness, applies literary's anti-interpretive critique to AIDS.

Not by any means a merciless hysteric, Sontrag has said that the "glory" of being a writer is that "everything becomes relevant." Born in New York and raised in Tucson and Los Angeles (where she attended North Hollywood High), Sontrag describes herself as "an elderly child of rock 'n' roll" for whom Tower Records is a "house of crick." She attends rock concerts.

She likes to dance. As a youngster, she wanted to go to medical school, and her son, 39-year-old David Ruff, has told her, "You were a dancer." Since 1971, when she remarried after Cabby's jailing of Herberto Padilla, she has increasingly protested burning and imprisonment of writers. As president of the American Center of PEN, the international writer's organization, she attended PEN International's 1988 biennial meeting in Seoul and very nearly caused an international incident by demanding that the South Korean government free its incarcerated writers.

Sontrag always has worked "freelance," occasionally teaching or directing a play or film or

(continued on page 6)

KGB FM

SPIKE & MIKE'S Festival of Animation

JUST ADDED, MIDNIGHT SHOWS TO EVERY FRIDAY AND SATURDAY THRU APRIL 28.

ALL NEW FOR 1991 - WEEKLY SHOWS NOW THRU APRIL 28 • SAN DIEGO MUSEUM OF CONTEMPORARY ART • 700 PROSPECT • LA JOLLA

17 INTERNATIONAL ANIMATED SHORT FILMS

SPECIAL GUEST APPEARANCES
 This weekend only
 Spike & Mike are proud to present live in person Nick Park (England), double Oscar nominee for *Gnashers* and *Grand Day Out*. Nick will display clay models used in production of both films. Nick will be present Friday & Saturday nights.
Please Do Not Miss This Rare Opportunity.
 This show is so great, Mike & Spike are buying tickets themselves!

JUST ANNOUNCED OSCAR WINNER:
Nick Park Creature Comforts
 See the film and meet the artist this weekend!

Keeping in the tradition of the Festival of Animation, this year's films and animators are of the highest quality, such as:

WEEK 13		WEEK 14		WEEK 15	
Thurs, Mar. 28	Fri., Mar. 29	Thurs, Apr. 4	Fri., Apr. 5	Thurs, Apr. 11	Fri., Apr. 12
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
Midnight	Midnight	Midnight	Midnight	Midnight	Midnight

Admission:
 • \$8.00 Advance Online • \$9.50 At The Box Office
 • \$7.00 Friday and Saturday
 • \$5.00 Children 12 and under
 • \$4.00 Children 10 and under
 • \$3.00 Children 8 and under
 • \$2.00 Children 6 and under
 • \$1.00 Children 4 and under
 • \$0.50 Children 2 and under
 • \$0.25 Children 1 and under
 • \$0.10 Children 6 months and under
 • \$0.05 Children 3 months and under
 • \$0.01 Children 1 month and under
 • \$0.00 Children 0 months and under

Group Rates: Buy in advance at \$5.00/person. Sun., Mon., Tues., Thurs., only. Groups of 20 or more apply.

Advance Tickets: Will be sold at the San Diego Museum of Contemporary Art Bookstore, 700 Prospect in La Jolla (619) 454-5204. The UCSD ticket office, the UCSD ticket office, 901 The Record in College Ave. on St. Cajon Blvd., Hillcrest and Escondido, Area 15 downtown San Diego, and all TicketMaster outlets.

making lecture tours to augment income earned by writing. Although Sontag's celebrity left many imagining she must be wealthy, she is not. When her cancer was diagnosed, she had health insurance; friends helped support a five-year course of treatment. A recipient last summer of a MacArthur Foundation "genius grant," Sontag for the next five years will receive \$64,000 per year. She noted that for the first time in her life, she can concentrate on writing longer pieces and return to her "paradise" of fiction. Rumor is she's finishing what will be her third novel (and first in almost three decades), *The Western Half*. Sontag lives in Palo Alto, in Paris, New York, and Western academics.

Sontag will read from her current works and discuss "The American Scene" on Monday, April 1, in the Don Powell Theatre on the campus of San Diego State University. The lecture is free and open to the public. For more information, call 524-5204.

Contributions 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. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, 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, PO. Box 85803, San Diego, CA 92186-5803.**

Ballet Performance, members of the Ballet Workshop of the Casa de la Cultura will perform on Friday, March 29, and Saturday, March 30, at 8 p.m., at the Teatro de la Casa de la Cultura, Avenida Paris, No. 5, Colonia Altamira, Tijuana. For ticket information call 611-52-66-87-16-70 (tlineatl).

The Moon Reaches Full Phase on the night of March 29 and 30. Watch it rise majestically over the eastern mountains just after sunset (approximately 6:15 p.m.) on Friday, March 29, or watch it sink into the ocean the following morning at dawn (approximately 6:15 a.m.).

Nature Walk, the San Diego Natural History Museum's Camerons are sponsoring a hike in the Torrey Pines Extension in Del Mar on Saturday, March 30, from 10 a.m. to 11:30 a.m. Take I-5 to Carmel Valley Road and go west to Del Mar Scenic Parkway and turn right. Continue to the end of the road and park. It's free. Call 232-3821 for more information.

1.5 to Poway, and exit at the intersection Rancho Bernardo and Pomerado roads. Go east on Rancho Bernardo Road through the Pomerado Road intersection (the road changes its name to Espola Road). Continue east past Stoneridge Golf Course (on the left). The road then curves left into the road marked by the large Blue Sky Preserve sign on the left. The street sign will read Green Valley Truck Trail.

Park only on the shoulder of the road along the right side of the entrance. The distance from I-5 is about five miles. Allow about 30 minutes' driving time from Mission Valley. Restrooms, drinking water, and picnic tables will be available. The hiking level is moderately strenuous. Bring a lunch and a spotting scope if you wish. Call 226-4758 for more information.

The Sticky-Sweet Odor of citrus blossoms is wafting on the spring breezes this year, as it has in every year since the 1870s, when the county's first commercially planted orange and lemon groves began to produce fruit. From early plantings in areas like National City and Lemon Grove, citrus groves spread east and north as urbanization encroached. Today, a car or bicycle trip through Rancho Santa Fe, Puma Valley, and the outskirts of Encinitas, Vista, and Fallbrook induces a pleasant reminiscence of San Diego County's agricultural past.

The Lure and Lore of Downtown, a casual two-and-one-half-hour fun stroll through downtown will be sponsored by Walkabout International beginning at 10 a.m., Saturday, March 30. Meet at the Allright parking lot on Broadway near Harbor Drive. Bring some money for snacks if you wish. It's free. Call 231-7463 for more information.

Gardens Tour: the Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas, offers a fine tour of the grounds every Saturday beginning at 10 a.m. Take Encinitas Boulevard off I-5, and turn left on Quail Gardens

Park Walk. Offshoot Tours sponsors a guided botanical walk in Balboa Park every Saturday beginning at 10 a.m. in front of the Botanical Building. It's

The Recent Brown-to-Green Transition of San Diego's coast and inland valley regions is the immediate result of the welcome rains earlier this month. Poking above the blades of wild grasses is mustard, a nonnative plant regarded more as a weed than a wildflower. Soon, yellow carpets of mustard blossoms will grace many of the remaining undisturbed hillsides in the coastal area. An old story tells of the natives scattering mustard seed

Dance Performance. Mesa College's 24th annual dance concert will take place tonight, Thursday, March 28, through Saturday, March 30, at 8 p.m. and Sunday, March 31, at

STIN
NEIL YOUNG
April 1
NELSON
April 12

Folk Dancing. a beginners' class is offered by the Cabrillo International Folk Dancers every Thursday at the Redwood Beach Club on Redwood Beach.

Learn dances from around the world; a partner is not needed. Instruction takes place from 7:30 p.m. to 8:30 p.m., and request dancing goes on from 8:30 p.m. to 10 p.m. For admission fee information, call 278-4619.

"Expressions Sessions," Rhythm Expressions offers drumming and dancing workshops every Wednesday and Saturday at Golds K-Robics Dance Studio, 1105 Second Street, Encinitas. Participants can enjoy playing African rhythms on hand

drums or dancing to the beat of live drums, individuals of all skill levels are welcome to attend the ongoing sessions at any time. Drums will be available for use. On Saturday, the drumming workshop begins at 7 p.m. and the dancing at 8 p.m. On Wednesday, drumming begins at 7:30 p.m. and dancing at 8:30 p.m. For admission fee information, call

Ballroom Dancing. dance classes and general dancing are offered by the Ballroom Dance Club every Friday, from 7 p.m. to 10:30 p.m. at the Ballboa Park Club building in Ballboa Park, and every Sunday from 10:30 a.m. to 2 p.m. at the Ballboa Park Club building in Ballboa Park.

More Ballroom Dancing to record music is offered by the Vista Ballroom Dancers on the first, third, and fifth Saturdays of the month, from 8 p.m. to 10:30 p.m., at the Vista Woman's Clubhouse, 1375 Oak Drive, Vista.

The dancing includes foxtrots, waltzes, Latin, swing dances, and more. For admission fee information, call 744-9628 or 433-5515.

Clog Dancing is offered by the Raylin Cloggers every Sunday from 6 p.m. to 9 p.m. in the Balboa Park Club in Balboa Park. A cuer will instruct participants as to what step to perform; dances are done alone or in a line dance. Partner dances, big circle dances (with or without partners), and mountain figure dance (similar to square dancing) will all be offered as well. Wear tap shoes if you have them. Spectating is free. For ticket information, call 274-0101.

Sufi Dancing is offered every Monday at the Mission Hills First Congregational Church, 4070 Jackal Street, Mission Hills, at 7:15 p.m., and every Friday, at 7:15 p.m., at the Old Candif Church, 230 Birmingham Drive, Candif. Admission is by donation. Call 295-9677 for more information.

Animation Festival, the 1991
Festival of Animation at the San Diego Museum of Contemporary Art continues through April 28. The show features 17 international short films. Show times are 7 p.m., 8:30 p.m., and midnight, Friday and Saturday, March 30, and 7 p.m., 8:30 p.m., 7 p.m., and 9:30 p.m., Sunday, March 31, and 7:45 p.m. next Thursday, April 4. The program comprises shorts from 11 countries, which use such techniques as object animation, claymation, and computer animation. For more information, call 531-4441 or 531-4424 (tough 4-28 show). For ticket information, call 278-4497.

Drive-In Movie, a 3-D edition of the horror classic *Ravenous* of the Creature from the Black Lagoon will be screened on Saturday, March 30, at 8 p.m. at the Plunge in Mission Beach, 3155 Ocean Front Walk. The movie will be

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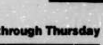
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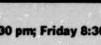
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CRUISE SAN DIEGO HARBOR EXCURSION

READER'S GUIDE TO LOCAL EVENTS

projected against the inside east wall of the building as viewers float in the pool, using inner tubes or air mattresses (bring your own, a limited number of inner tubes will be available for rent either by advance ticket purchase or the night of the event). For ticket information, call 488-3110.

At the Library, the downtown public library's Monday Night Film series continues on April 1 with *Thelma & Louise* (1991 film that deals with a rich businessman who falls under the spell of his maid Conchita, who returns to

give herself to him, it'll screen in French with English subtitles at 7 p.m. in the third floor auditorium at the main campus, 520 E. Street, downtown. It's free. Call 236-5849 for more information.

"Tannu" LACUNY UCSD's International Style film series continues on Tuesday, April 2, with a 1989 Czechoslovakian movie about a 13-year-old Austrian girl who has not spoken since her father's death, when she discovers a forgotten tunnel that leads to the Czech side of the border, a man on "the other side" gives her the affection needed to make her talk again. It will be shown at 8 p.m. in the Mandeville Auditorium at UCSD. Call 534-6200 for ticket information.

"This Strange Passion," the San Diego Museum of Contemporary Art will screen a series of films by Luis Buñuel as part of the "Don Quixote/Don Quixote" project. On Wednesday, April 3, at 7:30 p.m., *This Strange Passion*, about a devout, middle-aged man driven to madness by his pathological jealousy and obsession with religious ritual, will screen in Spanish with English subtitles. In the same auditorium at the museum, 120 Prospect Street, La Jolla. Call 454-3541 for ticket information.

"Mystery Train" Palomar College's spring semester film series continues on Thursday, April 4, at 7 p.m., at room 112 on Palomar's main campus, 1140 West Mission Road, San Marcos. Admission is free to district residents and students. Call 748-1155 x1480 for more information.

MUSIC

At the State, concerts at the Better World Bookshop and Art Gallery this week include a performance of Barry

March 29, at 8 p.m., Blackhawk's Maritime Band will perform ocean-going music for all ages at 4 p.m. Saturday, March 30, classical music on the guitar will be offered by Jay Socola on Saturday, March 30, at 8 p.m.; original folk music by the Cane's Band, Sunday, March 31, at 1 p.m.; a solo concert of original and classical music by pianist Mark Damschley, Sunday, March 31, at 4 p.m.; a piano and three vocal featuring classical and baroque music will be performed by Mark Damschley and Richard Tibbatts, Sunday, March 31, at 7:30 p.m. The

Better World Bookshop and Art Gallery is located at 4521 Goldfint Street, Mission Hills. Admission to the performance is by donation. Call 260-8207 for more information.

Works by Ravel, Mozart, Dvořák, and others will be performed by violinist Frank Almend and pianist Cynthia Darby on Monday, April 1, from noon to 12:30 p.m., and from 12:30 p.m. to 1 p.m., at the Athenaeum Music and Arts Library, 1028 Wall Street, La Jolla. Admission is free. Call 454-5872 for more information.

At SDSU, a music department recital will take place on Tuesday, April 2, at 11 a.m., senior Colin Mason will offer jazz woodwind music at 7 p.m. Wednesday, April 3, a music department recital will take place next Thursday, April 4, at 12 a.m. All concerts will be held in South Recital Hall in the Music building at SDSU. Admission is free. Call 594-6202 for more information.

Country and Folk Music will be performed by Pam and Maggie at the Escondido Farmers Market, at Grand Avenue between Benning and Maple Streets in Escondido, Tuesday, April 2, from 4 to 8 p.m. Admission is free. Call 726-8183 for more information.

Jazz, the Athenaeum Music and Arts Library's Great Jazz Concerts concert/lecture series will begin next Thursday, April 4, at 7 p.m., at the Athenaeum, located at 1028 Wall Street, La Jolla. Pianist Harry Pickens, bassist Bob Magnusson, and guitarist Mundell Louie will perform a program of music written by Duke Ellington. The event will incorporate performance, discussion, and active audience participation. Tickets are available as part of a two-concert package or as a single-concert basis. Call 454-5872 for reservations.

LECTURES

The Culture and History of Tibet will be the subject of a slide-shown lecture by Ngawangphel Nyakel, official biographer of the Dalai Lama, Friday, March 29, in Pines Hall, adjacent to the Mingqi International Museum of World Folk Art, 4425 La Jolla Village Drive, at University Towne Centre, La Jolla. The lecture is being presented in conjunction with the museum's "Tibet: Art of the World" exhibit currently on view. For ticket information, call 453-5300.

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San Diego Reader March 28, 1991

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AMERICAN GREETINGS



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San Diego Reader March 28, 1991

READER'S GUIDE TO LOCAL EVENTS

Olympic Gold Medalist Bill Tonney will be the featured speaker at the 5th annual YMCA of San Diego Good Friday breakfast on Friday, March 28, from 7 a.m. to 8:45 a.m. at the Town and Country Convention Center, 500 Highland Circle North, Mission Valley. Tonney won his medal in his last performance in the 1968 Olympics, today he is officially named as the Director of Corporate Relations for the San Diego National Security Training Foundation, which uses funds for the San Diego Olympic Training Center. For more information, call 232-7451.

"Without Gurus or Masters: A Pagan Spiritual View," writer, lecturer, and journalist, Margot Adler will speak at a First Unitarian Church-sponsored lecture on Sunday, March 30, at 5 p.m. at the First

Unitarian Church, 4390 Friar Street, Hillcrest. Adler is a Wicca priestess of 18 years and is the author of *Drawing Down the Moon*, a work on contemporary paganism published by Bantam Press. For ticket information, call 299-0913.

Fly Fishing on the Kings and Merced Rivers will be the topic of a didactic lecture by Ed Schneider, West Coast representative of the Sierra Fly Fishing Company, Monday, April 1, at 7 p.m., at the Kearny Mesa Recreation Center, 3170 Arroyo Street (near Mesa College), Kearny Mesa. The event is sponsored by the San Diego Fly Fishers. Admission is free. Call 276-4832 for more information.

"Meat, Males, and Mayhem," brewer Jim French will talk about the world's oldest drink from a "historical and historical" perspective on Monday, April 1, at 7:30 p.m., at the Bitter World Bookery, 4311 Goldfinch Street, Mission Hills. Mr. French will also perform on authentic ancient musical instruments, such as a tin can armonica, while attendees are treated to samples of the drink that made history. Admission is by donation. Call 260-8007 for more information.

"Post-War Journalism: Is Your First Amendment Missing in Action?" A free public forum sponsored by the Society of Professional Journalists and

UCSD will be held on Tuesday, April 2, from 7 p.m. to 8:30 p.m., at UCSD's Graduate School of International Relations & Pacific Studies. The program will be moderated by Gailor 193 Mary Levine and will include a panel of media experts and members of the press who were directly involved in covering the war in the Persian Gulf. The panel will explore the impact the war has had on the journalism profession and how the restrictions on freedom of the press have had a crippling and lasting effect on the press. For more information, call 534-3120.

"The Sky Tonight," features H. Peter Spier, Theater & Science Center astronomer Dennis Mammamia will conduct a tour of the stars, constellations, and planets visible from San Diego, Tuesday, April 2, at 7 p.m., in the space theater located in Balboa Park. Admission for includes admission to the science center. Afterwards, Mammamia will provide over the viewing of the real skycope outside through telescopes set up by the Planet Center staff and the San Diego Astronomical Association. It's free. Call 238-1233 for more information.

"German Jewry's Contributions to American Jewish Life," the Linquist Institute for Jewish Studies at the College of Arts and Letters at SDSU will present a talk by Lawrence Bantz, history department professor at SDSU, Wednesday, April 3, at 4 p.m., in room 221 at Heger Hall at SDSU.

Admission is free and open to the public. Call 594-4533 for more information.

"Racism, Genocide, and the Holocaust," UCSD will begin a five-week public lecture series on Wednesday, April 3, at 7 p.m., in room 2350 in the Humanities and Social Sciences building on UCSD's Main Campus. Gailor Kren, a survivor of the Holocaust and author of *All But My Life*, will speak on the impact that the war had on her. For more information, call 534-5994.

"Cosmic Whispers," radio astronomy will be the topic of discussion at the Wednesday, April 3 installment of the Palomar Planetarium Spring Lecture Series. "The planetarium in the science quad at Palomar College, 1140 West Mission Road, San Marcos. It's free and open to the public. Call 744-1150 x2512 for more information.

On Furniture Design, furniture designer Dakota Jackson will lecture on Wednesday, April 3, at 5:30 p.m., at the San Diego Design Center, 6455 La Jolla Village Drive, San Diego. Jackson was born into a family of magicians and developed skills as a clairvoyant, levitation, escape artist, stage magician, and master illusionist. He talks with center on how he interprets his background into his designs. Reservations are required. Call 455-1100 to make them.

"The Machine That Killed Bad Revolution/Television/Philippines," the seven-part Cosmopolitan lecture series sponsored by UCSD's Department of Literature will begin next Thursday, April 4, with a video-illustrated talk by Steve Fagan. It will take place beginning at 4 p.m. in room 3155 of the UCSD literature building. Admission is free. Call 534-3120 for more information.

"Around the World on a Bicycle," adventurer Sally Varnum will share her views of the world after exploring it on a mountain bike, next Thursday, April 4, at 7 p.m., in the Torrey Pines Conference Room (fourth floor) at 1811 Oakdale Court and Clarington, 3219 University Avenue, North Park. It's free. Call 299-7700 for more information.

"Conservation and the National Wildlife Federation," Tim Kimball, president of the National Wildlife Federation, will speak next Thursday, April 4, at 7 p.m., at the Junior Senior Center, 724 North Broadway, Escondido. The event is being presented by the City of Escondido in preparation for Earth Day. Admission is free and open to the public. Call 741-4631 for more information.

Earthquake Preparedness, the San Diego Natural History Museum is sponsoring an earthquake preparedness seminar next Thursday,

April 4, from 7:30 p.m. to 9:30 p.m., in the auditorium of the museum, located in Balboa Park. Experts in the fields of geology, earthquake damages, and earthquake preparedness will reveal the latest scientific data on future seismic activity and how best to prepare for it. The event is being presented in conjunction with Earthquake Awareness Month. The deadline to register is Monday, April 1, call 232-3821 for ticket information.

IN PERSON

Comedy: Ellen Degeneres headlines at the Improv tonight, Thursday, March 28, through Sunday, March 31, at the Improv, 1000 La Jolla Village Drive, San Diego. Tickets are \$10-\$15. Call 498-6872.

And Still More: North County's Comedy Now nightclub features Denise Johnson, Don Barnhart, and 36-30 tonight, Thursday, March 28, at 8:30 p.m. and 10:30 p.m. Tickets are \$10-\$15. Call 498-6872.

Thursday, 8:30 p.m. and 10:30 p.m. Friday, 8 p.m. and 10:30 p.m. Saturday, 8 p.m. and 10:30 p.m. Tickets are \$10-\$15. Call 498-6872.

Comedy and Music: comic wit and master Victor Borge will perform in concert on Friday, March 29, at 8 p.m., at the Civic Theatre, 201 C Street, downtown. For ticket information, call 236-6510 or 278-8497.

Book Reading: author and scholar Susan Sontag will read from her current work at SDSU's Don Powell Theatre, Monday, April 1, at 4 p.m. The author is best known for her essays that deal with her concerns for the fate of literary and cultural life in the United States. Her commentaries cover a wide range of issues including

through Sunday, March 31, live comedy is featured on Tuesday and Wednesday, April 2 and 3. 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 p.m. The club is located at 2216 El Camino Real, suite 104, in Oceanside. For ticket information or schedule updates, call 757-2177.

Poetry, Music, and Art: by Jennie Tsai, Robert Williams, and Jim R. Hynes, respectively, will be offered at the La Jolla Recreation Center, 415 Prospect Street, La Jolla, Monday, April 1, beginning at 7 p.m. For ticket information, call 454-3271.

Book Reading: Tom, American author and Michelle Cliff, author of *No Name in the Street*, will read from her work on Tuesday, April 2, at 7 p.m., at Scripps Cottage at SDSU's Department of English and Comparative Literature. For more information, call 584-5204.

Poetry Reading: John Rees and David Ryan will read from the works of Robert Frost next Thursday, April 4,

at 7:30 p.m., at the Bitter World Bookery, 4311 Goldfinch Street, Mission Hills. Admission is by donation. Call 260-8007 for more information.

"Jazz Roots," on Sunday, March 31, from 7 to 10:30 p.m., local old-time music, archivist Lou Carter will present "The Blues and the Roots of Jazz" (starting 7:30 by Buddy Johnson, Les Brown, Count Basie, et al.) on KSDS-TV, 831 west of just from the campus of City College (88.3 FM). Call 521-1111 for more info. An easily installed cable hookup to your TV receiver, available at any Radio Shack, will provide constant reception, no matter where you live in the county.

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READER'S GUIDE TO LOCAL EVENTS

"The Shape of the World" how we have come to know what the world looks like — from the visions of the early mapmakers to the technology of modern-day cartographers — is the subject of a six-part series debuting Monday, April 1, from 9 p.m. to 12 p.m. on KPB's Channel 15. Part one, "Heaven and Earth," details the search for the planet's true shape, from the imagination and religion of the Egyptians to the science and intuition of Ptolemy and the Greeks. The program will be aired on consecutive Mondays through May 6 and will repeat on Wednesdays beginning April 3, at noon.

"Living Against the Odds," actor and comedian Raul — Lewis takes a look at the common risks of everyday life — from gambling and rock climbing to accidents like earthquakes or plane crashes to living in polluted environments — in a program that will air on Wednesday, April 3, from 8 p.m. to 11 p.m. on KPB's Channel 15. The beginning of the program explores people's attitudes toward risk, the second segment looks at the steps that can be taken to

reduce risks from uncontrollable natural disasters such as earthquakes, and the final segment looks at global pollution and its consequences. The program will repeat on Sunday, April 7, at 1 p.m.

"Hide-Play of Naples" returns to the TV screen and fulfills the promise of its name with a "Special Vintage Report: The Alternative Alternative South Scene." This installment of the locally produced show features interviews with and San Diego performance footage of such non-sub Five Star bands as the Pines, the Pines, the Young Fresh Fellows, the Indubias, and Space Needle. The show is scheduled to air through April on Casa Cable public access Channel 24 on Wednesdays at midnight.

SPORTS

Soccer: Soccer, the main sport of the Tacoma Stars tonight, Thursday, March 28, at 7:30 p.m. on Sunday, March 31, the opponent is the St. Louis Storm. Both games will take place at the Sports Arena. Call 224-4176 for ticket information.

Fitness: 20 men and 20 women will compete for the title of "San Diego Spartan" at the Sports Arena on Friday, March 29, at 8 p.m. The event will feature the contestants debating personal fitness routines that will be judged by a panel of local celebrities and professional athletes, as well as the title of "San Diego Spartan." For ticket information, call 278-6907.

At SDSU, the men's baseball team opposes the University of Hartford on Friday, March 29, at 7 p.m. at South Field, on Saturday, March 30, the men's volleyball team takes on

Stanford at 7:30 p.m. in Petco Center. For ticket information, call 224-4176.

SPECIAL

An Underwater Easter Egg Hunt will take place at Kellip Park (at Camino del Rio) in La Jolla, from 10 a.m. to 11:30 a.m. on Sunday, March 30. This event is for skin-divers only. Bring a mask, snorkel, fins, a goodie bag, and weights belt is full. A goodie bag will be given to each diver. The event is sponsored by Ocean Enterprises and the San Diego State Diver. For more information, call 665-5969.

Plant Sale: The Escondido Plant Society will hold its 13th annual Plant Show and Sale on Saturday and Sunday, March 30 and 31, at the Casa del Prado in Balboa Park. Hours will be from 11 a.m. to 5 p.m. Admission is free. Call 583-9551 or 696-4143 for more information.

Easter Hat Parade: The sixth annual La Jolla Easter Hat Parade will begin from the corner of Grand Avenue and Prospect Street in La Jolla, Sunday, March 31, beginning at 10 a.m. Participation is free. Call 454-2600 or 459-1371 for ticket information.

Boating Skills Clinic: The Coast Guard Auxiliary Flotilla 16-4 will offer an 11-week course in boating skills and seamanship on consecutive Wednesdays beginning April 3, at 7:30 p.m., at the San Diego Health Services building at 3851 Rosemead Street, Lemon Grove. Subjects to be covered in the course include boating safety, proper knots, boater's language,

rules of the road, anchoring techniques, sail to navigation, towing, and weather. The course is open to the public regardless of boat ownership. A certificate will be issued upon completion of the course. Call 663-7332 for registration fee information.

History Day: Award-winning displays, models, papers, and audiovisual presentations chosen from thousands of junior and senior high school entries from Mexico and the United States will be presented in the ninth annual San Diego/Tijuana International History Fair, running until April 6 at the Museum of San Diego History in the Casa de Balboa Building in Balboa Park. Call 594-3276.

FOR KIDS

Puppet Show: The Puppet Express will present The Chalky Pop Comedy show at the Marie Blacklock Puppet Theatre, located near the Aerospace Museum in Balboa Park, Friday through Sunday, March 29 through 31. Showtimes are 10:30 a.m., Friday, and 11 a.m., 1 p.m., and 2:30 p.m., Saturday and Sunday. For ticket information, call 466-7128. The shows are sponsored by the San Diego Park and Recreation Department.

Easter Egg Hunt: An Easter egg hunt for children up to age six will take place on Saturday, March 30, at Berry Street Park, located on Mt. Vernon Street, west of Massachusetts Avenue, in Lemon Grove. It will begin at 9 a.m. The event is sponsored by Sompom International of Lemon Grove and the Lemon Grove Recreation Department. It's free. Call 668-4575 for more information.

Another Egg Hunt: Children six years of age and younger, accompanied by an adult, are invited to the City of San Diego's annual Springtime Egg Hunt on Saturday, March 30, beginning at 9 a.m., in Main Park, 925 Carlsbad Hills Boulevard, San Marcos. It's free and no registration is required. Call 562-6153 for more information.

More Egg Hunting: The Oceanwide Recreation Department is sponsoring an Easter egg hunt on Saturday, March 30, at 12 p.m., at John Linder Park, 2802 Cedar Road, Coronado, and at the North River Road Park, 5300 North River Road, Coronado. The events are open to children aged 2 to 11. For more information, call 439-5877 or 724-2466.

And More: An Easter egg hunt for children 6 to 10 years old will take place on Saturday, March 30, at 1 p.m., at the Pancha Pancha Ranch, 8901 Oak Glen Road, Oak Glen. Bring something to put eggs in.

Egg-citement: The City of Escondido's second annual Spring Egg Hunt will take place on Saturday, March 30, beginning at 10 a.m. in Oakcrest Park, 1840 Oakcrest Park Road, off Escondido Boulevard. The event is for children up to the sixth grade and will feature a paper show by the North Coast Presbyterian Church, Time Time Players, crafts activities, games, face painting, and photo opportunities with the Easter bunny. Call 944-1382 for more information.

Egg-citement: An Easter egg hunt for children will be offered by the Leo Chabala Del Mar on Saturday, March 30, from 1 p.m. to 4 p.m. The event will be followed by a whimsical tea party and an appearance by the Easter bunny. The tea is located at 1400 Camino del Rio East. For more information, call 259-1515.

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You'll be pampered with free food and entertainment along the walk.

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Teamwork



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that allows visitors to meet archaeologists and learn about the history of the United States.

The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. Call 212-382-7171 for more information.

Reuben H. Fleet Space Theater and Science Center, now showing is the OMNIMAX space film *Life on Mars*. Filmed by astronaut Bruce McCandless, this new short movie, shown in 3-D, covers the first 10 minutes of the flight with 10 minutes of views of Earth that include images of active volcanoes, the destruction of man-made structures, and other changes to our home planet that threaten to end our existence. It will screen at noon (every Monday), 1:30 p.m., 3 p.m., 4:30 p.m., and 6:30 p.m., with an additional showing at 10:30 a.m. on Saturdays and Sundays.

San Clemente Inn, Ocean, takes visitors on a 25-minute tour of miles of unspoiled beach and includes scenes of golf, California sea lions, and even an encounter with a shark. The film is shown on the surface with a surf route and a 3-D image of the beach, ocean, and a segment on grey whales off California Island. It shows at 10:30 a.m. and 2:30 p.m.

In *Wonders Beyond* is the first feature film in 3-D coloration and is being presented to the public. The

[illegible]

**WEEKLY
GUIDE TO
LOCAL
EVENTS**

Movie Eye Hunting: the Friends of the National City Library and the Friends of the National City Zoo are sponsoring a movie eye hunt at the National City Public Library, 220 East 13th Street, National City, on Tuesday, April 23, from 6:30 to 8:30 p.m. The event will feature a screening of *Eye Hunter*, a movie about the Kentucky Park Island's history. The "hunt" consists of making program questions for participants in the "Movie Eye Hunt" contest program sponsored by the public library system. For a list, call 336-4224 or <http://www.nclibrary.org>.

Spanish Story Time: the El Capon Theatre, 445 E. 13th Street, National City, is presenting a series of Spanish story times on Wednesdays at 10 a.m. The stories are in Spanish and are offered at the Del Mar Theatre, 236

330 p.m. to 4 p.m., for children from preschool to the third grade. The program will be presented by Jennifer Berthold, a bilingual teacher and bilingual teacher aide at National City Public Library. Call 579-4474 for more information.

Gardens Time: a free tour of the Quail Botanical Gardens will be offered for children ages 5 and up on Tuesdays, April 2, beginning at 10 a.m. The gardens are located at 230 Quail Gardens Drive in Encinitas. There's a fee for parking, but the children quarters to feed the meadow. Take the Encinitas Boulevard exit off Highway 56 and turn left on Quail Gardens Drive and turn left into the parking area. Meet at the entrance. Call 729-2904 for more information.

Movie Time: preschoolers, ages 3 and under, are invited to attend public story time Wednesdays at 10 a.m. at the Del Mar Theatre, in the lower level of the National City Public Library, 200 East 13th Street, National City. Admission is free. Call 336-4282 for more information.

Story Time: a preschool story time and song session will be offered at the Del Mar Theatre, 236

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11th, Street, De Mat. Opening at 10.30 a.m. on Thurs. April 4. Free. Call 755-1666 for more information.

MUSEUMS

Automotive Museum, on view throughout June ("Flying in the Day" a display of rails, old trucks, hillclimb cars, desert, and Buick cars and motorcycles, and a permanent collection of vintage cars. The museum is located in Bulbo Park. Daily 10.30 a.m. - 4.30 p.m. Daily 218-8886.

The Mingel International Festival of Folk Arts (on, now on display is the exhibit "Tides: Art of the People from the World's Oceans" which exemplifies three realms of Tibetan Buddhism. The "Wheel of Life" is a reconstructed altar room, where, in front of the three-tiered altar, four retreatants, monks, and nuns, are busy in sutra chanting. The monastery in Sandakanda, India, will create a sand mandala, a spiritual art that will last only a few days.)

The next realm is the arts representing the monastic life of Buddhists (ritual instruments, dance masks, prayer wheels, tantric symbols, stupas, and stupas). A Tibetan retreatant, a Buddhist monk, will

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clothing from the nomads of Tibet depict the third saint. The exhibit will conclude June 2. The museum is located at 1401 La Jolla Village Drive, La Jolla. Viewing hours are from 11 a.m. to 3 p.m., Tuesday through Saturday; and from 2 p.m. to 5 p.m. Sunday. 455/5300.

Museum Railroad Museum, the exhibit on display is called "Milton Cantraine: Pioneer Model Railroader in San Diego." The exhibit is located at the Santa Fe powered-scale model railroading in San Diego from 1935 through 1941. He created authentic Great Western of the Santa Fe Railroad line across the United States. Cantraine operated them in world's fairs in San Diego, Dallas, and San Francisco. The exhibit will combine the exhibits with a look at his models, along with photographic and memorabilia from the International Association of Model Railroaders. International Exposition held in San Diego during 1935-1936. Balboa Park. The museum is located on the Prado in Balboa park. It's open Tuesday through Friday, 11 a.m. to 4 p.m.; Saturday and Sunday from 11 a.m. to 5 p.m. Call 455/5300 for ticket or general information.

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April 26, 27, 28
Call 484-1681 for reservations
Deadline April 13


San Diego Museum of Art, the museum's current exhibit, "Gold of Greece: Jewelry and Ornaments from the Late Archaic Period," features 200 objects of gold, silver, brass, and semi-precious stones from the 7th to 5th centuries B.C. The objects traveled through time 19th Century. Over one-half of the objects are from the Classical era, the region's art about 500 years before the late Roman period. The exhibit will conclude on Sunday, March 31.

Also new is an exhibition of approximately 80 works on paper by contemporary artists of Argentina, Brazil, Chile, Colombia, Cuba, Cuba, Guatemala, Peru, Puerto Rico, Uruguay, and Venezuela.

For more information, call gallery director Frederick R. Weisman Gallery for California Art, featuring a collection of contemporary California artists' artworks given to the museum by noted Los Angeles art collector Robert R. Weisman.

The museum is located at 1450 El Prado in Balboa Park. It's open Tuesday through Sunday, 10 a.m. to 5 p.m. through Sunday. Admission is free on the third Sunday of the month (free admission is also given to children under 18 years of age). Hours and admission: permanent galleries, not special exhibitions: 232-7931.

The Museum of Man, a new exhibition, "Life Cycles and



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Are you a turtle?



The exhibit concerns human evolution, from the biological and cultural aspects of the subject. For the "Commonman" part of the exhibit, the artist, a former curator of the Smithsonian's National Museum of Natural History, and real street men from the community's inner city culture groups to illustrate the human condition. The "Late Capitalism" and biological components of the exhibit are more scientific, with a lot of scientific information presented with displays pertaining to genetics, human anatomy and female reproductive systems, conception, birth, hormones, and behavior. The artist's display is titled "All Is More Beautiful." It compares the evolution of the human body from 16 American Indians and will include paintings, sound effects of nature, and a lot of information about the human body. The artist's work includes miniature ever made, miniature human skulls of various sizes, and a lot of information about the human body. The artist's work includes miniature ever made, miniature human skulls of various sizes, and a lot of information about the human body.

Located in Balboa Park, the museum is open daily from 10 a.m. to 5 p.m.; Thursdays till 9 p.m. Dozent tours are available on weekends at 2 p.m. and 3 p.m., and are included in the price of admission. 239-5262.

Museum of San Diego History, currently on exhibit is "Visions of Paradise: The Selling of San Diego," which contains photographs, artifacts, posters, and other paraphernalia relating to the city that has been promoted over the last 100 years. Also on view is "Come to the Fair," which chronicles the history of Balboa Park from the 1915 Exposition. The museum is open from 10 a.m. to 4:30 p.m. Wednesdays through Sunday. Admission is free on the

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NELSON 5:17	TODD RUNDGREN 7:31
HAL HOLBROOK JACK TORRES 6:22	SISTERS OF MERCY 8:13
Q-JAM 5:12	A.C.D.C. 6:8
GRATEFUL DEAD SANTANA Last Weeks 4:27-4:28	
JOAN BAEZ 5:15	DAVID SANBORN 5:15-16
FRANKIE VALLI & FOUR SEASONS	

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An Emotional Fish: Billy Up Town, Wednesday, April 11, 9 p.m., 143 South Colton Avenue, Solana Beach, 451-9022.

"Great Jazz Composers: Thelma Nook," with Harry Pickens, Afternoon Music and Arts Library, Thursday, April 11, 7 p.m., 1006 Wall Street, La Jolla, 454-5872.

The Parale with Miller R. El Third Pub, Thursday, April 11, 8 p.m., Third and Henshaw Avenue, Tijuana, 296-7473 or 615-524-8847-01.

The Bulgarian State Female Vocal Choir, Copley Symphony Hall, Thursday, April 11, 8 p.m., 1245 Seventh Avenue, downtown, 278-7135.

The Nashville Bluegrass Band and Old Train, Potrero Club, Thursday, April 11, 8:30 p.m., 12237 Old Potrero Road, Phoebe, 748-1135.

The Poets: Billy Up Town, Thursday, April 11, 9 p.m., 143 South Colton Avenue, Solana Beach, 451-9022.

Nelson and House of Lords: Southlight Hall, Friday, April 12, 7:30 p.m., Balboa Park, 278-7135.

Obituary, Fishville, Drive Like John, Cranberry, and 411: 504A, Friday, April 12, 8 p.m., 555 Union Street, downtown, 278-7462.

Eric Johnson with Tommy Taylor and Rylee Brock: Copley Hall, Friday, April 12, 8 p.m., 1245 Seventh Avenue, downtown, 278-7135.

Johnny Powers and Ray Sandy and the Phyllis Trio: Copley, Friday, April 12, 9 p.m., 2812 Ketter, downtown, 294-8033.

The Sisters of Mercy, Leah, and Danielle: Open Air Theatre, Saturday, April 13, 9 p.m., San Diego State University campus, 594-6947 or 278-7135.

Classically Bacharach: Saturday, April 13, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7135.

Tom Hall and Kenny Sullivan: Del Mar Shores Auditorium, Sunday, April 14, 7:30 p.m., the Winston School, 215 North Street, Del Mar, 434-8030.

The Chieftains: Billy Up Town, Monday, April 15, and Tuesday, April 16, 8 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

OF NOTE



DAVID STAMPONE

The Desert Blue Band: Billy Up Town, Wednesday, April 17, 8:30 p.m., 143 South Colton Avenue, Solana Beach, 451-9022.

X-Clan and Professor X: Bacharach, Wednesday, April 17, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7135.

Bobby Whitson and Horizon with Victor Lewis: Elavie, Wednesday, April 17, through Sunday, April 21, 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.

Booker T and the MG's: Bacharach, Thursday, April 18, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7135.

The Rippingtons, including Steve Farris: Theatre East, Friday, April 19, 7 p.m. and 10 p.m., East County Performing Arts Center, 250 East Main Street, El Cajon, 443-2277.

No Means No and No Means No: Spirit, Friday, April 19, 8 p.m., 1130 Burnside Avenue, Bay Park, 278-3999.

Elwood Drennon, Dan Pickett, Victor, and Laurel: Smokin' Cakes, Friday, April 19, 9 p.m., 2812 Ketter, downtown, 294-8033.

Thomas Haden Church: Billy Up Town, Saturday, April 20, 9 p.m., 143 South Colton Avenue, Solana Beach, 451-9022.

Kremer, Hiltz, and Mungoli: Iguala, Saturday, April 20, 9 p.m., Pacific Amphitheatre, Tijuana, Baja California, 278-7135.

Havana 3 and the Flat Duo: Jette Bacharach, Saturday, April 20, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7135.

Holly Dunn and Cher Carroll and the Drennon Band: Lido Little Bit of Country, Sunday, April 21, 8:30 p.m., and 8:30 p.m., 600 West San Marcos Boulevard, San Marcos, 744-4326.

LE 81 and the Blues Imperials: Blind Melons, Sunday, April 21, 9 p.m., 710 Carrol Avenue, Pacific Beach, 453-7844.

Heaven's Edge and Cavanaugh: Bacharach, Friday, April 26, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7135.

Johnny Walker: Chico's Restaurant, Friday, May 3, 7 p.m., 3802 North Torrey Pines Road, La Jolla, 554-3663.

Dino Lee and His Low Johnson and the Nightmen: Copley, Friday, May 3, 9 p.m., 2812 Ketter, downtown, 294-8033.

Ush Phillips, Spider Jack, Sweeney, and Booklet: Jack Elliott, Friday, May 3, 9 p.m., 3802 North Torrey Pines Road, La Jolla, 554-3663.

Los Lobos, Sergio Araya y los Manzaneros Angeles, and NO: Instituto de la Juventud y el Deporte, Saturday, May 4, 8 p.m., Tijuana.

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SAT, MAR 30
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WITH SPECIAL GUEST

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JOHNNY QUEST

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STRUNZ & FARAH

SAT, APR 6
RHINO BUCKET
WITH SPECIAL GUEST JET BLACK

SUN, APR 7
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GARY MORRIS
WITH SPECIAL GUEST
EDDIE CUNNINGHAM

WED, APR 10
WYNTON MARSALIS

THURS, APR 11
SMALL TIME-BIG TIME
GHETTO SCHEIST/BIG CITY

FRI, APR 12
BURNING HANDS/SLEEPY HOLLOW

SAT, APR 13
GINO VANELLI
"I JUST WANNA STOP" "LIVING INSIDE MYSELF"

WED, APR 17
X-CLAN
WITH PROFESSOR X

THURS, APR 18
BOOKER T & THE MGs

FRI, APR 19
DIRTY LOOKS

SAT, APR 20
HAVANA 3 A.M.

FRI, APR 26
HEAVEN'S EDGE

SAT, APR 27
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David Tikkam: Billy Up Town, Sunday, April 21, 9 p.m., 143 South Colton Avenue, Solana Beach, 451-9022.

The Lloyd Jones Struggle: Elavie, Monday, April 22, and Tuesday, April 23, 8 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Joey Smith: Elavie, Thursday, April 25, through Sunday, April 28, Thursday and Sunday, 8:30 p.m. and 10:30 p.m., Friday and Saturday, 9 p.m. and 11 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Roger Morton: Spirit, Friday, April 26, 8 p.m., 1130 Burnside Avenue, Bay Park, 278-3999.

Heaven's Edge and Cavanaugh: Bacharach, Friday, April 26, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7135.

Wild Horses: Bacharach, Saturday, April 27, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7135.

Josely Whitson and Lynwood Sline: Elavie, Monday, April 29, and Tuesday, April 30, 8 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Michael W. Smith and DC Talk: Copley Symphony Hall, Thursday, May 2, 7:30 p.m., 1245 Seventh Avenue, downtown, 278-7135.

Informative Society: Bacharach, Thursday, May 2, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7135.

Johnny Walker: Chico's Restaurant, Friday, May 3, 7 p.m., 3802 North Torrey Pines Road, La Jolla, 554-3663.

Dino Lee and His Low Johnson and the Nightmen: Copley, Friday, May 3, 9 p.m., 2812 Ketter, downtown, 294-8033.

Ush Phillips, Spider Jack, Sweeney, and Booklet: Jack Elliott, Friday, May 3, 9 p.m., 3802 North Torrey Pines Road, La Jolla, 554-3663.

Los Lobos, Sergio Araya y los Manzaneros Angeles, and NO: Instituto de la Juventud y el Deporte, Saturday, May 4, 8 p.m., Tijuana.

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Wednesday, May 15 (7:00 & 9:00 pm)
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HIROSHIMA
Friday, June 21 (7:00 & 9:00 pm)
FM98 KIFM

DANA CARVEY
Friday, July 12 (7:00 & 9:00 pm)

MICHAEL FEINSTEIN
Wednesday, September 25 (7:00 & 9:00 pm)

MAY

JOAN BAEZ
Friday, May 12 (7:00 & 9:00 pm)

DAVID SANBORN
Monday, Tuesday, May 13 & 14 (7:00 & 9:00 pm)

FRANKIE VALLI & THE FOUR SEASONS
Wednesday, May 15 (7:00 & 9:00 pm)

LOUIE ANDERSON/RITA RUDNER
Friday, May 17 (8:30 & 9:00 pm)

RICHARD ELLIOT/
KEIKO MATSUI
Friday, May 19 (one show 7:00 pm)

LEO KOTIKE/
TUCK & PATTI
Thursday, May 21 (one show 7:30 pm)

BOBBY MCFERRIN'S VOICESTRA
Wednesday, May 23 (one show 8:00 pm)

JAY LENO
Thursday, May 25 (8:30 & 9:00 pm)

MICHAEL HEDGES
Friday, May 27 (one show 8:00 pm)

AUGUST

TONY BENNETT
Friday, August 2 (7:00 & 9:00 pm)

JOAN RIVERS
Monday, August 5 (7:00 & 9:00 pm)

LADYSMITH BLACK MAMBAZO
Tuesday, August 6 (one show 7:30 pm)

EMMYLOU HARRIS
Saturday, August 11 (7:00 & 9:00 pm)

SMOTHERS BROTHERS
Monday, August 12 (one show 8:00 pm)

LEE BITEENOR
Friday, August 16 (7:00 & 9:00 pm)

DIANE SCHUUR/YELLOWJACKETS
Sunday, August 18 (8:00 & 8:30 pm)

THE NYLONS
Friday, August 22 (7:00 & 9:00 pm)

BRANDON MARSALIS
Sunday, August 23 (one show 7:00 pm)

SEPTEMBER

RAY CHARLES
Thursday, September 3 (7:00 & 9:00 pm)

DAVE BRUBECK QUARTET
Thursday, September 12
(one show 7:30 pm)

CHET ATKINS/STANLEY JORDAN
Wednesday, September 18
(8:00 & 8:30 pm)

LARRY CARLTON/DAVE KOZ
Sunday, September 22 (8:00 & 8:30 pm)

MICHAEL FEINSTEIN
Wednesday, September 25 (7:00 & 9:00 pm)

DIONNE WARWICK
Thursday-Friday, September 26-27
(one show 8:00 pm)

TOM JONES
Sunday, September 29 (7:00 & 9:00 pm)

OCTOBER

PAUL ANKA
Monday, October 2 (7:00 & 9:00 pm)

ACOUSTIC ALCHEMY
Thursday, October 3 (7:00 & 9:00 pm)

LOU RAWLS
Friday, October 4 (7:00 & 9:00 pm)

THE POINTER SISTERS
Wednesday, October 9 (one show 8:00 pm)

EN VOGUE
Friday, October 11 (7:00 & 9:00 pm)

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San Diego Reader March 28, 1991 29

The French Connection, 1921 Carroll Canyon Road, Scripps Ranch. 566-4000. Live music. Thursday through Saturday. Call club for information. The Hollis Haas and Anne Wilson. Free. Free. New Orleans jazz and blues. 7 p.m. Sunday. Rocker for and GT. 7 p.m. rock and soul music. Wednesday.

Full Moon Saloon, 481 First Street. Encinitas. 436-7397. Rely and the Reddies. Blues and rhythm and blues. 4 to 8 p.m. Sunday.

Gilbey's, 545 West Valley Parkway. Escondido. 480-0420. Live Latin dance music. Thursday through Sunday. Call club for information.

Hennery's, 2777 Roosevelt Street. Carlsbad. 736-6601. The Frisettes. Original acoustic rock and roll. 9 p.m. to 1 a.m. Thursday live music. Friday and Saturday call club for information. Fossil. Jazz. 8 p.m. Sunday. Live music. Friday. Call club for information.

Harvey's, 344 Elm Street. Carlsbad. 736-6604. Fusion, contemporary and modern music. Tuesday through Saturday. The Reddies. Blues and rhythm and blues. Sunday.

Hitler Hotel, 13375 Jomari Avenue. Buena Vista. 792-5200. In the Party Lounge and Outer Bar. The Bob Long Band. Jazz, boogie, and swing. Wednesday through Sunday. John Cuffy performs a variety of piano music from 10 a.m. to 2 p.m. Sunday.

The Honey Hunter, 11840 Bernardo Plaza Drive, Rancho Bernardo. 485-1002 or 566-2470. Laguna, contemporary. Friday and Saturday. Andy and Dennis, contemporary. Wednesday and Thursday.

San Chabuco Del Mar, 1481 Camino Del Mar. Del Mar. 592-1515. Dining and dancing to Latin 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 with Lisa Chamberlin. 8 p.m. to midnight. Saturday. Ron Singer offers a variety of show tunes. Night session and contemporary selections on the piano for tea time. 3 p.m. to 5 p.m. Sunday through Saturday, and for cocktails until 7 p.m. Sunday. Live performance on keyboard and sing with special guests in the Jimmy Durante Lounge from 8 p.m. to midnight. Thursday, on piano. 3 p.m. to 7 p.m.



WILD BOYZ, Saturday, March 30, Buena Vista

Monday, for tea and cocktails in the Butte Garden Restaurant. Sunday, from 6:30 p.m. to 9:30 p.m. Wednesday is "open night." Hosted by Luigi Laverno. From 9 p.m. to midnight, enjoy an evening. Ron Singer performs on the piano from 10 a.m. to 2 p.m. Sunday brunch.

Island's Own, 656 First Street. Encinitas. 944-0223. The Hamilton. Irish and folk music. Thursday through Saturday.

Jelly Burger/Denver, 1000 North Harbor Drive, Oceanside. 722-1831. The Reddies. Blues, rock and roll. Wednesday through Saturday.

Kelly's Cafe, 222 15th Street, Del Mar. 481-0001. Christine Legend. Jazz and original tunes on guitar with vocals. 6 to 9 p.m. Thursday. Gary and Brian, classical acoustic guitar music. 6 to 9 p.m. Friday and Wednesday. Frank and John, folk and original music. Acoustically performed with vocal harmonies. 7 to 10 p.m. Saturday. "College Night." Featuring various acoustic acts. 6 to 9 p.m. Sunday.

La Costa Hotel and Spa, Costa Del Mar Road. Carlsbad. 438-8111. In the "Tournament of Champions Lounge." Live music. Friday and Saturday call club for information. Beverly Slater, pianist. entertains nightly except Tuesdays at 8 p.m., in the International Salon.

Lee's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos. 744-4220. Char Carroll and Crowson. Country. Wednesday through Sunday (also season Sunday). Unplugged, country music. Tuesday. The North Farm Band, country music, beginning at 4 p.m. on Sunday.

The Metaphor Coffeehouse, 258 East Second Avenue. Escondido. 486-8999. Songwriter Nick. 7:30 p.m. to 11 p.m. Thursday. Open blues jam with Scott and both of the Vagabonds. Friday. De Jax. reggae. Saturday. Open mike. Sunday. progressive jam session from 8 to 11 p.m. Monday. Soft acoustic music, comedy and poetry. Tuesday. The North Country. Bluegrass and Folk Club. Folk Circle. 7:30 to 11 p.m. Wednesday.

Mile Plaza, 6000 Paseo Delicias. Rancho Santa Fe. 756-3685. Ted Nash. piano show tunes. Wednesday through Saturday.

Muscle's Cafe, 1953 San Elito Avenue. Carlsbad. 943-7924. Eric Redding. Country. Original music. 8:30 p.m. Saturday. contemporary. Tuesday. Live music. Friday and Saturday. Call club for information. Saturday. Dotsa, country.

rock. Sunday and Monday. Hosts' Trio. contemporary and variety music. Tuesday. Tom Thomas and Her Hot Partners. Dovesdale, swing, and hot jazz. 7:30 to 11:30 p.m. Wednesday.

Oakridge Lodge, 1200 Oakridge Road. Escondido. 738-2261. Recycled, country. Friday through Sunday. Jam session. Sunday. beginning at 4 p.m.

Oasis Restaurant, 142 South Ranchito Santa Fe Road. Encinitas. 432-0772. Peter Pappas. classical guitar music. 6:30 to 9 p.m. Friday.

The Picking House Restaurant, 125 South Main Avenue. Fallbrook. 728-5458. Wild Wild Woodland. 4 p.m. Spitz Wilks. music and comedy. Friday and Saturday. evening. Larry and Tom host open mike night. Wednesday.

Pala Mesa Resort, 2001 Old Highway 295, Fallbrook. 728-5861. Long Harting. contemporary jazz, and variety music. 6:30 to 10:30 p.m. Wednesday and Thursday. 8 p.m. to midnight. Friday and Saturday. and 10:30 a.m. Sunday.

The Powerade Club, 1227 Old Powerade Road. Poway. 788-1135. The Big Horn Band. country music. Sunday through Thursday. The Heavy Brothers. country. Friday and Saturday.

Portland Restaurant, 198 First Street. Encinitas. 942-8442. Jimmy Fontaine. piano. 7 p.m. Thursday through Saturday.

Powerside, 125 West Grand Avenue. Escondido. 738-1286. Live rock and roll. nightly. Call club for information.

Pony Hill Company, 12735 Power Road. Poway. 726-7266. Message. rock and roll. Thursday through Saturday.

Reign and Eddie's, 290 Grand Avenue. Carlsbad. 729-2989. Live rock and roll music. Friday and Saturday. Call club for information.

Rancho Hernandez Inn, 17500 Hernandez Road. Rancho Bernardo. 727-2146. Fusion. Top 40 dance music and Motown. 8 p.m. to 11 p.m. Sunday through Saturday. Sound Investments. contemporary. Sunday and Monday. Jim Malone and Craig Higgins share the piano for entertainment. That's offered nightly. Call club for information as to who is performing on a given night.

Red Hot Blue Saloon, 1448 South Mission Road. Fallbrook. 728-9956. The Texas Band. country music. Friday and Saturday.

THE FRENCH CONNECTION

DINING • DANCING • COCKTAILS

Night Life

Thursday April 4 Friday April 5 Saturday April 6

Aubrey Fay Band

Friday March 29 Saturday March 30

Dance to the hot sounds of...

Rockin' Joe & GT

Every Tuesday Fashion Auction Show by Gabriel • Starting at 6:30 pm

Every Sunday Live Jazz Call for band information

Join us for Sunday Brunch - 10:00

LESS THAN 10 MINUTES FROM R.B. OR DOWNTOWN

9523 Carroll Canyon Rd.
East corner of I-15 and Carroll Canyon Rd. exit
(619) 566-4000

NEIL YOUNG

CRAZY HORSE

RAGGED GLORY

APRIL 23 - 7:30 PM

SAN DIEGO SPORTS ARENA

XS

THE TOUR OF NORTH AMERICA 1991

WITH SPECIAL GUEST

SOUP DRAGONS

APRIL 8 - 7:30 PM

SAN DIEGO SPORTS ARENA

LE MYSTÈRE DES VOIX BULGARES

The Bulgarian State Female Vocal Choir

...earthly and angelic, continually astonishing..." - New York Times

"Ravishing - breathtaking in their beauty..." - Newsweek

"It's the universal language..." - Los Angeles Times

THURSDAY - APRIL 11 - 8:00 PM

COPLEY SYMPHONY HALL

ROGER MCGUINN

FROM THE BYRDS TO KING OF THE HILL!

ON SALE TOMORROW!

WITH SPECIAL GUEST

DAVE ALVIN

APRIL 20 - 7:30 PM

SPECKELS THEATRE

UCSD POP EVENTS

PRESENTS AN EVENING WITH

LAURIE ANDERSON

CONVERSATION & MUSIC

APRIL 14 - SUNDAY - 8:00 P.M.

MANDEVILLE AUDITORIUM

ON SALE FRIDAY! UCSD BOX OFFICE 534-4559

DIEGO'S

HAPPIEST HOUR IN SAN DIEGO!

Happy Hour Monday-Friday 4 pm-7 pm

75¢ draft beer • \$1.25 wells

\$1.00 margaritas • 1/2-price appetizers

So Happy It's Thursday!

- \$1.00 drinks all night
- Dancing
- T-shirt giveaways
- Debauchery

FRIDAYS & SATURDAYS Spring Break Headquarters!!

Drink Specials Club opens at 8:30

NO COVER TILL 9:30 pm!

SOUTH OF THE BORDER DISORDER TUESDAYS

- \$1.25 imported Mexican beers
- \$1.00 margaritas
- \$1.00 Tequila shooters

JOIN US FOR EASTER BRUNCH \$9.95

10 AM-2:30 PM - COMPLIMENTARY CHAMPAGNE

860 Garnet Ave. • 272-1241 • Club open Tues.-Sat.

Live Music

Wednesday-Saturday, March 27-30

9:30 pm-1:30 am

ROYALTY

Monday & Tuesday, April 1 & 2

9:30 pm-1:30 am

ROOM TO MOVE

Anthony's Harborside

Acoustically rated as one of the finest for live entertainment

Live entertainment 7 nights • Validated parking

For more information: 232-6358

For more concert information call the B.S.D. Music Prospects Concert Hotline 534-1222

728-TIX

BSP

The Sand Bar and Restaurant, 3878 Carlsbad Boulevard, Carlsbad, 729-1370. Southern rock and roll. Thursday, the Week's Hottest, vintage rock and roll. Friday, Midnight Boogie, and Saturday, the best of rock and roll. Wednesday, Saturday, the best of rock and roll.

4120 BUSINESS AVENUE
DOCKTOWN • 618-5993
91 & 97 • 679-3993

THURSDAY
GUARANTEED you'll
LOVE LOVE LOVE
MUSICITY • 679-3993

FRIDAY
TUMBLEWEED
doing the two sets for you

SATURDAY
THE DOOMED
SUSPENDED SENTENCE
corn of fun

SATURDAY
TOKYO BURLESQUE
KID'S PARTY with
MUSICITY • 679-3993

TUESDAY
DR. FEELGOOD & THE
INTERNS OF LOVE
Thursday & Friday, March 26 & 27

WEDNESDAY
THE FABULOUS
MAR DELS
Saturday, March 30

TOMORROWS
DR. FEELGOOD & THE
INTERNS OF LOVE
Thursday & Friday, March 26 & 27

ROVING EYE
DR. FEELGOOD & THE
INTERNS OF LOVE
Thursday & Friday, March 26 & 27

DRAFT BEER SPECIAL
4.95 from 6-10pm
Tuesday-Thursday only

**WANTED: COCKTAIL
WITNESS DOORMAN
POSITIONS OPEN IMMEDIATELY**

San Luis Rey Shrine Golf and Tennis
Resort and Country Club, 31474 Golf
Course, San Luis Rey, 735-0700. California
Country Club, with Pat Davis, Charles D.
Perry, Sandy D. Vito, and Vince Potts.
performing big band jazz from 6:30 to
9:30 p.m. Tuesday.

Shayley's Club, 1126 First Street,
Encinitas, 753-1124. Local performers
classical music on the piano and flute.
Thursday evening and during the Sunday
Brunch. Dances and plays
beginning, offering selections of music
from the past and original cutting-edge
new-age jazz ballads. Saturday.

Sally's Diner, 129 East Broadway,
Vista, 734-0020. The Hot Side and the
Soulhouse Band, country music. Friday
through Sunday (one session 6 to
10 p.m.).

Shoreland Cofollowers, 1387 Shoreland
Court, Del Mar, 486-6900. James Ray
Lang, classical guitar music, 9:30 a.m. to
12:30 a.m. Sunday.

That Place Place, 3223 El Camino Real,
Carlsbad, 434-3173. Broadway. Ex.
performing big band music. The Hot Side
of the street.

Titus Restaurant, 2530 South
Highway 101, Cardiff, 434-4877.
Beverly Hills, rock and roll, Wednesday
through Saturday.

Valentine's, 11182 Rancho Bernardo
Road, Rancho Bernardo, 451-3200. Live
music. Wednesday through Saturday, call
club for information.

Vito de Galle, 723 South Hill Street,
Oceanside, 433-5911. Al Jethery, jazz, rock
and roll, and contemporary music.
Friday, Wednesday, and 8 p.m.
Thursday through Saturday.

Vivacious Four Seasons Restaurant,
720 South Highway 101, Solana Beach,
484-1241. The Shams, jazz music. 7
to 10 p.m., Wednesday through Sunday.

Wall Street and All That Jazz, 16466
Bernards Center Drive, Rancho Bernardo
in the Plaza, suite 300-1203, 475-1122.
Pete Simpson and Steve Latta, jazz.
8 p.m. to 12:30 p.m., Friday and Saturday.

The Lawrence Webb Restaurant,
8600 Lawrence Webb Drive, Encinitas.
The Swingin' California Connection, with
Pat Davis, Vince Potts, Sandy D. Vito,
Charles D. Perry, Highland jazz.
8:30 p.m. to 11:30 p.m., Thursday, 9 p.m.
to 12:30 p.m., Friday, and Saturday.
Jazz, contemporary and older, Friday
and Saturday, in the restaurant lounge.

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Jazz, contemporary and older, Friday
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Beaches

Asheville, 4120 La Jolla Village Drive,
La Jolla, 457-0000. The Week's Hottest,
vintage rock and roll. Thursday, the
Week's Hottest, vintage rock and roll.
Friday, Midnight Boogie, and Saturday,
the best of rock and roll. Wednesday,
Saturday, the best of rock and roll.

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Chang's Cuisine, 4750 Grosser Avenue
on the Costa Verde Shopping Center, La
Jolla, 508-2228. The Alfredo Carlini Trio
with Hank Davis and Barry Farnes, jazz.
8 p.m. to midnight, Friday and Saturday.
Chang's Beach House, 1250 Prospect
Street, La Jolla, 454-5323. Arella and
Jo, jazz and rhythm and blues.
Wednesday through Saturday. Inside
Pines, jazz, Sunday.

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FRIDAY NIGHT IS LADIES' NIGHT

Drink Specials & Dance Contest
JOHNNY JOHNSON
SPINS THE FRESHEST
CLUB MIX IN SAN DIEGO!

THE HYPE GOES AFTER HOURS SATURDAYS
NOW OPEN TILL 4 AM ON SATURDAYS!

THE HYPE

3595 SPORTS ARENA BLVD., ACROSS FROM TOWER RECORDS
DOORS OPEN AT 7:30 PM DAILY
223-5596

HUMPHREY'S

Prime Time

Piano & Food Bar

It inspires every weekday from
4:30. Relax to the sound of live
entertainment in Humphrey's piano bar
while you partake from a menu that
changes every evening.

AT THE PIANO BAR
ARCHIE THOMPSON
Tuesday through Friday 5:00 - 6:30 pm
MICHAEL BOBAY
Tuesday through Saturday
9:00 pm - 1:00 am

2241 Shelter Island Drive • 224-3577

PRIME TIME MENU
4:30-6:30 pm
CARVED ROAST BEEF SANDWICH
VEG.
PEEL YOUR OWN SHRIMP
WED.
50¢ SEAFOOD BAR
THUR.
TACO BUILT WITH ALL
THE FIXES
FRI.
SPICY CHICKEN WINGS
DRINK SPECIALS
GREAT MARGARITAS, C.O.E.J.
APRIL 13, 1991
12:00
MARGARITA SPECIAL, C.O.E.J.
WITH A GOLD SHOOTER \$3.99

CANNIBAL BAR

DR. FEELGOOD & THE
INTERNS OF LOVE
Thursday & Friday, March 26 & 27

THE FABULOUS
MAR DELS
Saturday, March 30

JAZZ DANCE NITE IS BACK
SPLIT DECISION WITH
JACKIE BONAPARTE
Tuesday, April 2

THE FATT BURGER
BAND
Wednesday, April 3

NO COVER CHARGE on Thursday, Friday &
Saturday nights in the Cannibal Bar when you have dinner
in our award-winning restaurant.

THE ATOLL
Selected by San Diego Magazine
"Best Hotel Restaurant" 1990-1991

CATANARAN
RENTAL HOTEL
1999 MISSION BOULEVARD 488-1081
VALIDATED PARKING
(Just ask for Frank!)

COMING ATTRACTIONS:
THE FABULOUS MAR DELS - Friday, April 5
Sawdust, April 13 & 14, Tuesday, April 27
DR. CHICO'S ISLAND SOUNDS - Saturday, April 6
Art Good's Jazz Nite with N.C. COLOR - Wednesday, April 10
PEOPLE MOVERS - Thursday & Friday, April 11 & 12

The Red Lion Presents

Club MAX


If life is a jungle out there, come to MAX and relax...or dance the night away.

- Top name, top 40 bands
- Bottomless buffet, Mon-Fri.
5-8 p.m. - \$3
- Happy Hour Prices
- 5 TV Monitors
- Live DJ and continuous videos
- Party Hotline 688-4055

See ya at the LION!

RED LION HOTEL, SAN DIEGO
450 Highland Center Drive, San Diego
in the heart of Mission Valley • 297-4466

THE GOLDEN TRIANGLE'S BEST LIQUID INVESTMENT.



The Michael's Martini
Voted San Diego's Best by
Golden Triangle Metropolitan.

A perfect blend of gin and vermouth, it's the Michael's Martini.
The civilized way to relax with friends after work.
Accompanied by live entertainment and happy hour prices.
All set within the grandeur of Michael's Greek architecture.
Stop by soon, and see what's stirring in the Golden Triangle.

MICHAEL'S ELEGANCE BY DESIGN.
3777 La Jolla Village Drive, San Diego, CA 92037, (619) 592-1284.
Located in the Hyatt Regency, La Jolla at Acropolis.

LIVE JAZZ IN THE CITY

Thursday, March 26, 7-11pm
INSIDE MOVES
Friday & Saturday, March 29 & 30
BILL McPHERSON
WORLD BEAT
Sunday, March 31, 7-11pm
AUBREY FAY

DR. CHICO'S
ISLAND SOUNDS
8pm-midnight
every Tuesday

1/2 price champagne Wednesdays
Monday & Wednesday, 6pm-10pm, jazz guitarist JAMIE VILLE

B STREET
Cafe & Bar
425 West B Street • Downtown • 236-1707

Potter's Colonial Inn, 100 Prospect Street, La Jolla, 454-2181. Gourmet Brasserie serving Latin, Irish, and classical selections from 7 to 10 p.m., Friday and Saturday, and from 11 a.m. to 2 p.m., Sunday.

The Salinas House, 1570 Quince Way, Marina Village, 222-2224. Paul Haverstick's Acoustic, contemporary rock and roll. Thursday and Friday, 8 p.m. to 11 p.m. Saturday, 7 p.m. to 10 p.m. Sunday, 10 p.m. to 1 a.m.

The Seaweed Lounge, 270 North Mission Bay Drive, Pacific Beach, 450-3380. Live folk, contemporary blues, and country music. Wednesday through Saturday.

Shooter's Bar at the La Jolla Village Inn, 2099 Holiday Court, La Jolla, 957-6717. Live band playing a variety of music on the piano and guitar from 7 to 11 p.m. Monday through Thursday, and from 8 p.m. to midnight, Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-4895. Thematic Courtyard blues and rhythm and blues. Thursday live music is offered most other days of the week; call club for information.

Top of the Coo, 1236 Prospect Street, La Jolla, 454-7779. Acoustic folk, melody tunes and pop classics on the piano accompanied with vocals. 7 p.m. to 10 p.m. Wednesday through Saturday.

The Viceroy Restaurant, 1660 Voltaire Street, Ocean Beach, 222-4895. Thematic Courtyard blues and rhythm and blues. Thursday live music is offered most other days of the week; call club for information.



CONTRASTERS, Sunday, March 31, Park Place

Wattson's, 1921 Bacon Street, Ocean Beach, 222-4622. Common Sense, reggae. Thursday, the Contrasters, reggae. Friday, the Contrasters, reggae. Saturday, Earl Thomas and the Blues Ambassadors, blues and rhythm blues, 8 to 10 p.m. Sunday, followed by the Purple! Party, music of the Grateful Dead, Delta Blues, Ruff Hounds, and BB-1. The, rock and roll, Monday: Big Sandy and the Fly-Rite Trio, rockabilly. Tuesday: the Wild Dogs and Shush Jones, rock and roll, Wednesday:

San Diego North

Adler's Bar, 1201 Hotel Circle South, Mission Valley, 291-1103. John LaVaca, piano variety, 6 to 11 p.m. Tuesday through Saturday.

The Backlund, 8022 Claremont Mesa Boulevard, 564-8222. Wild Child, the music of the Doors. Thursday: The Looking Glass, Americana, and Samba, rock and roll. Friday: Wild Boys, rock and roll. Saturday: Cy-Wild, rock

and roll, and Eleventh Hour, rock and roll. Sunday: Prohibition, rock and roll, and the, Wednesday: **Harvey's Piano Pub**, 5617 Balboa Avenue, Claremont, 279-2023. Brian Barnes, Irish and other folk singing, tunes and early new and vintage pop standards. Wednesday through Saturday.

Blue Room Lounge, 2537 Claremont Drive, Claremont, 274-9665. Chai Hart, country and oldies, 8 to 10 p.m. to 1:30 a.m. Thursday through Saturday.

Barbary's, 9006 Mira Mesa Boulevard, Mira Mesa, 474-8606. Live music. Thursday through Saturday, call club for information.

Callahan's Pub and Brewery, 8280-A Mira Mesa Boulevard in the Mira Mesa Shopping Center, Mira Mesa, 578-7592. Live music, Saturday, call club for information.

Club Max, at the Red Lion Hotel, 7450 Hazard Center Drive, Mission Valley, 297-5446. Carnal, Top 40 dance music. Thursday through Saturday: Makai. Top 40 dance music, Tuesday and Wednesday.

Consett, 5373 Mission Center Road, Mission Valley, 295-8025. The First Choice, rhythm and blues. The 40s, oldies, and Motown, 6 to 8:30 p.m., Wednesday.

Dante's, 9379 Mira Mesa Boulevard, Mira Mesa, 493-3222. Live rockabilly entertainment with piano music beginning at 7 p.m. Thursday through Saturday.

The Graceland Room and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Al Palacios, piano variety, 7 to 11 p.m. Monday through Friday, and from 8 p.m. to midnight, Saturday.

Hidquarters, 7040 Miramar Road, Mira Mesa, 564-8222. In the mood, piano variety, beginning music, Wednesday through Saturday.

Holiday Inn, 500 Hotel Circle North, Mission Valley, 291-7131. Al Palacios, piano variety, 7 to 11 p.m. Monday through Friday, and from 8 p.m. to midnight, Saturday.

Islands Lounge, 2270 Hotel Circle North, Mission Valley, 297-1101. Chain Reaction, contemporary

WED. 3
WED. 3
WED. 3
WED. 3

DR. MARTIN LUTHER KING JR. Memorial Tribute Concert
Keep the Dream Alive

MIKEY DREAD
FREDDIE MCGREGOR
Lloyd Parks & We The People Band
Thursday, April 4, 8 pm
Sema • 555 Union St.
(corner of Union & Market)

ALL AGES • UNDER 18 WITH ADULT GUARDIAN
TIX AVAILABLE THRU: LOUS RECORDS, HOUSE OF AFRICA IMPORTS AND CAFE TRAD ROOTS (602 ORN HILL & O.B.), JAMAICA PLACE, MAMA ROOTS, SPINOFF RECORDS AND ALL TELESEAT OUTLETS 283 SEAT
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Jazz, Blues, Rags & Rock
Happy Hour prices all 7-30

Wednesday-Thursday
Fro Brigham Preservation Band
"Jazz Alive - New Orleans Style"

Monthly ... 1st Friday
BLUES FESTIVAL
3 bands - 5 pm till 11
Munchies - Drink specials

Friday & Saturday
direct from L.A.
DELGADO BROTHERS

428 "P" Street 233-3077
Across from Horton Plaza parking

NEVER A COVER!

Thursdays - \$1.50 DRAFTS & DRINK SPECIALS

Thursdays & Sundays
PAUL HAYWARD
ACOLLESTMANIA

"M.B. Night" Every Tuesday
FISH & THE SEAWEEDES
\$1.50 DRAFTS

"O.B. Night" Every Wednesday
featuring **FISH & THE SEAWEEDES**
(Grateful Dead - Clapton Santana - Hendrix)
FREE ADMISSION • \$1.50 DRAFTS

FREE DINNER SALMON \$16.95
Order a salmon dinner for just \$16.95 & select any menu item entree of equal value complimentary. Includes seafood chowder or toasted salad, baked potato or rice pilaf and fresh vegetable. One offer per coupon. May not be used with other discounts.
Please validate coupon at Reservation Desk upon arrival.
Coupon valid through April 1-15, 1991

Salmon House

Sweeping view of the harbor • Private rooms available for parties of 30 or more
1970 Quivira Rd. • Marina Village • For reservations: 223-2234

Sunday, March 24

NOTICE TO APPEAR
Thurs., Sat., March 28-30
BLONDE BRUCE
Sunday 4-8 pm

SOUL PERSUADER
Monday, April 1

STREET HEART
Tuesday, April 2
BEERS ON BAND
9:30-10:30 pm

PRIVATE DOMAIN
Wednesday, April 3
Carné Asada dinners 4-8 pm

DR. CHICO'S ISLAND SOUNDS

The Original JOE MURPHY'S

RITE CLUB & PUB
4302 Mission Blvd., Pacific Beach 270-3220
corner of Thomas Ave. & Mission Blvd.

TONIGHT & EVERY THURSDAY \$1.25 BOTTLED BEER SPECIAL

"Congratulations"
To Our Troops
from
THE ALL NEW 99's Hot Rock

On Palm Avenue in Imperial Beach

In Hot Rock Listen To The Sounds Of Nemesis
From March 26th thru March 30th.

And Next Week Crystal
April 2nd thru April 6th.

inside J.J.'s Dance To Jammin Z 90's
Michael Moyer Spinning The Best In Dance.

2 CLUBS UNDER 1 ROOF

Party W/h us Thursdays
from 7:30pm - 2:00am for
DOLLAR DRINK NIGHT

POOL TOURNAMENTS, LINGERIE SHOWS,
TRIVIA CONTESTS, PRIZES, TAPES

And No Telling What Else!!!
Check Us Out!
"Stay And Party In The STATES!"

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WINSTONS

1921 BACON STREET • OCEAN BEACH • 222-6822
REGGAE EVERY THURSDAY
DRINK SPECIALS EVERY NIGHT

TONIGHT, THURSDAY
COMMON SENSE

FRIDAY
GNARLY BRAUS

SATURDAY
CARDIFF REEFERS

SUNDAY
4-8 PM **EARL THOMAS & THE BLUES AMBASSADORS • NO COVER**
PURPL TURT'LZ 4 PM

MONDAY • ORIGINAL BAND NIGHT FEATURING
DELTA GHOSTS • RUFF'S MUD SLUTS • BLIND TRIBE

TUESDAY
BIG SANDY & THE FLY-RITE TRIO

WEDNESDAY
THE WILD DINGOS AND GUEST **SHARK JONES**

COMING
APR. 4: **BILION** APR. 5: **REBEL ROCKERS**
APR. 7: **TRAVEL AGENTS**

FOGGY'S NOTION
DAY AT THE RACES
WEDNESDAY, APRIL 3
8 PM - 1 AM

PRIZES FOR TRIKE RACE WINNERS

1st PLACE BEACH CRUISER
2nd PLACE BEACH WEAR

RED, GREEN & YELLOW LIGHTS

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From classic to contemporary rock & roll
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San Diego's favorite duo!
BARKER & ORR
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CURRENT MOVIES

the hardy cop, "A Vida among cops," an even more fast-paced action than Michael J. Fox as the pantomime star. But maybe this is just Hollywood's subtle way of congratulating itself on its grasp of reality all along. With Stephen Lang and Annabella Sciorra, directed by John Badham. 1991.

• **Clemente 6: Fashion Valley.** Plaza Cinema, Rancho Bernardo 6, Nanticoke Drive, Sweetwater 6, LA GasHouse 6, University Towne Centre, Wiganand Plaza 6.

Heaven and Earth — Clio war-torn in feudal Japan, with Tatsuya Endo, directed by Hideo Kurosawa. (Park, from 3-29)

He Said, She Said — A romantic-comedy. **KATHLEEN** first we get "an angle on their affair then 'turn' the gimmick, even as applied to relationships, is not new. **Andie's** Copter's report, **ANATOMY OF A MARRIAGE**, see the

"HEAVEN & EARTH" IS A MOVIE'S MOVIE. An Experience To Be Cherished In The Theatre And Remembered Long After. Kadokawa Is Definitely A Filmmaker To Watch."

Wide-Mouth ENTERTAINMENT TODAY

"Heaven & Earth" is told with compelling force, astounding visual beauty and an exquisite musical score.

July 1991, SAN FRANCISCO CHRONICLE



HEAVEN & EARTH

Landmark's **PARK THEATRE** **1010 University Ave. (519) 299-7446** **Starts Friday, March 29**

FREE MOVIE POSTERS! Courtesy of **SOHO Tea & Coffee**

VIBRANT...WITTY...A FASCINATING PORTRAIT **THE NEW YORK TIMES**

HIGHLY ENTERTAINING **THE NEW YORK TIMES**

A PROVOCATIVE ATTACK ON THE MEDIA, THE ART WORLD AND THE 60'S **THE NEW YORK TIMES**

FASCINATING! **THE NEW YORK TIMES**

SUPERSTAR **THE LIFE AND TIMES OF ANDY WARHOL**

Pick up your free SUPERSTAR poster at SOHO Tea & Coffee, 1040 University Ave. (519) 299-7446. Limit one poster per person while supplies last.

Landmark's **Starts Sunday, March 31 - One Week Only** **Ken Cinema** **Highly 5.20, 7.20, 9.40** **Sat & Sun Mat: 1.00, 3.10** **BENEFIT SCREENING AT THE MUSEUM OF ART, Thursday, March 28, 7.30 pm. Tickets: \$10.00, Museum telephone 454-3541.**

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could actually get into and get out of it, they did on what would get kids into a movie like this. "Don't you know how to knock, please wait?"

Another man, Brian Hildebrand, wrote the script for both. But this is more of that last entry in conflict to Elizabeth Perkins, who besides her hair, nice smile, nice clothes (especially nice bathrobe), succeeds a profound gift for light comedy. Kevin Bacon, who has a chain saw, shows only a heavy knowledge of the form. With Sharon Stone and Anthony LaPaglia. 1991.

• **Justice Village 8.**

Home Alone — Undermanned lary tale about the runt of the household who gets accidentally left behind when the family takes off for France. Leads for himself, sends off burglars (a Dustin Hoffman in STRIP ODS), grows, in short, into a little man. It might just have worked if the filmmakers had spent as much thought on what a kid

King Ralph — Wouldn't it be a riot if an American rule were installed on the English throne? Well, maybe if the monarch had any skill of inventing a riot. Had, for a start, a plausible premise here. What the filmmaker has is simply the Pygmalion story, an exceptionally thick pulp. That, and an infatuation with the low taste of the managing public. John Goodman, Peter Onorati, written, directed by David Ward. 1991.

• **Charmant, Plaza Bonta, 3/29, 3/30, 3/31, 3/32, 3/33, 3/34, 3/35, 3/36, 3/37, 3/38, 3/39, 3/40, 3/41, 3/42, 3/43, 3/44, 3/45, 3/46, 3/47, 3/48, 3/49, 3/50, 3/51, 3/52, 3/53, 3/54, 3/55, 3/56, 3/57, 3/58, 3/59, 3/60, 3/61, 3/62, 3/63, 3/64, 3/65, 3/66, 3/67, 3/68, 3/69, 3/70, 3/71, 3/72, 3/73, 3/74, 3/75, 3/76, 3/77, 3/78, 3/79, 3/80, 3/81, 3/82, 3/83, 3/84, 3/85, 3/86, 3/87, 3/88, 3/89, 3/90, 3/91, 3/92, 3/93, 3/94, 3/95, 3/96, 3/97, 3/98, 3/99, 3/100, 3/101, 3/102, 3/103, 3/104, 3/105, 3/106, 3/107, 3/108, 3/109, 3/110, 3/111, 3/112, 3/113, 3/114, 3/115, 3/116, 3/117, 3/118, 3/119, 3/120, 3/121, 3/122, 3/123, 3/124, 3/125, 3/126, 3/127, 3/128, 3/129, 3/130, 3/131, 3/132, 3/133, 3/134, 3/135, 3/136, 3/137, 3/138, 3/139, 3/140, 3/141, 3/142, 3/143, 3/144, 3/145, 3/146, 3/147, 3/148, 3/149, 3/150, 3/151, 3/152, 3/153, 3/154, 3/155, 3/156, 3/157, 3/158, 3/159, 3/160, 3/161, 3/162, 3/163, 3/164, 3/165, 3/166, 3/167, 3/168, 3/169, 3/170, 3/171, 3/172, 3/173, 3/174, 3/175, 3/176, 3/177, 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Carolyn: It sure was. In fact, the first conversation I had when I arrived was: "So, who's your personal trainer?"

R: Are we really that bad?

Carolyn: Actually I've been pleasantly surprised; there's a lot more to San Diego than the beach. Interesting people, interesting ethnic areas, lots of cultural happenings.

R: Why Reader Phone Matches?

Carolyn: I'm 39 years old, so it's hard to meet singles

in my age bracket...especially when most of my friends are married.

R: How about taking up a sport?

Carolyn: I do hike and swim, but let's face it -- it's pretty hard to strike up a conversation while you're doing laps with a pair of goggles on.

R: Some people might say Phone Matches is only for the lovelorn...or the desperate.

Carolyn: I disagree. I'm very impressed with the apparent quality of the people who responded to my ad...and those who place ads for themselves.

R: What's best about Phone Matches?

Carolyn: I like the ease of meeting people with similar interests, the safety factor of being able to screen prospective dates anonymously... it's a very interesting process.

R: So you're having fun?

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
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**BOB BAKER CHEVROLET
GEO • ISUZU**

SPECTACULAR SALES EVENT!

'91 GEO METROS
OVER 40 TO CHOOSE FROM starting at
Mfr. Sugg. Retail Price \$7,060
Less Bob Baker Chevy Discount \$ 300
Less Factory Rebate \$ 300

Your Net Cost \$6460*



Four at this price: STK #7560 #7561 STK #7562
#7563 STK #7564 #7565 STK #7566 #7567

'90 ISUZU PUP
Mfr. Sugg. Retail Price \$9,364
Less Bob Baker Isuzu Discount \$ 612
Less Factory to Dealer Incentive \$ 600

Your Net Cost \$7952



One at this price: STK #1095 #12987 5 IN STOCK

'91 GEO STORMS
OVER 40 TO CHOOSE FROM starting at
Mfr. Sugg. Retail Price \$11,065
Less Bob Baker Chevy Discount \$1,065
Less Factory Rebate \$ 800

Your Net Cost \$9199*



Three at this price: STK #722 #723 #724
STK #725 #726 STK #727 #728 #729

'90 ISUZU AMIGO
Mfr. Sugg. Retail Price \$10,593
Bob Baker Isuzu Discount \$1,000

Your Net Cost \$9593



Includes: 5 spd., P/S, AM/FM cassette, tinted glass, rotating bucket seats.
Two at this price: #N2672, #N2649 21 MPG!

'90 GEO PRIZM
Mfr. Sugg. Retail Price \$12,234
Less Bob Baker Chevy Discount \$1,036
Less Factory Rebate \$ 800

Your Net Cost \$10,696



Two at this price: STK #4623 #67268
STK #6272 #19874

'91 ISUZU RODEO
\$2792⁷ MO.



Includes: 5 spd., air cond., P/S
*Plus tax 40 mo. closed end lease with option to buy
zero down off the \$4329.38 residual, lot of
pm's. \$17,989.20. On approved credit.
One at this price: STK #1523 #110465

'91 CHEVY CAPRICE
\$2965⁶ MO.



Includes: V-8 auto, air cond., P/S, 8 windows, cruise control.
*Plus tax 48 mo. closed end lease with option to buy
zero down off the \$24,967 (residual), lot of pm's. \$15,251.36.
On approved credit. See us for program details. GMAC. One at
this price: STK #7108 #14993

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**250 CARS & TRUCKS
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DON'T MISS OUT ON BIG SAVINGS

1991 ISUZU TROOPER
\$187⁰⁰



5 spd., 2.6 liter, air power & more... 90 month
closed end lease + tax, residual of \$4,233.54.
Total drive off \$1,000. Total pm's: \$11,259 + tax.
or purchase price of \$11,259.17. Subject to prior sale.
Offer expires 3/31/91.

'91 ISUZU STYLUS S **32 | 37**

\$9,980



Driver side air bag, AM/FM cassette, A/C, power steering & 12 standard features.
Purchase + tax, lic. & doc. fees.

'91 ISUZU PICKUP
\$7,897



2.6 liter engine, rear wheel anti-lock brake, 5-speed
transmission & floor mats.
Offer expires 3/31/91. Purchase + tax, lic. & doc. fees.

1990 ROCKY SX 4X4
\$10,995



5-speed, hard top, pull-out AM/FM cassette, 4 wheel disc brakes, Lucas suspension.
Purchase + tax, lic. & doc. fees.

'90 ISUZU IMPULSE XS
\$9,488



Mfr. Sugg. Retail: \$13,718
Dealer Discount: \$2,736
Factory Incentive: \$1,500

Your cost \$9,488
Purchase + tax, lic. & doc. fees.

PRE-OWNED VALUES

Toyota Corolla 5 spd, power steering, A/C, 12 power windows, 2nd door lock, higher cruise, alloy wheels #4708/ \$7,995	'88 Isuzu I-Mark Automatic, power steering, A/C, 8 cassette, 8000 #10791/ \$4,995	'88 Olds Regency 98 5 spd, automatic, power steering, cruise, 80 cassette, very clean #35815/ \$4,995
Isuzu Fiero SE 5 spd, 1200 cc, 16 valves, 1200 cc cassette, sunroof #4708/ \$4,799	'88 Toyota Celica GT 5 spd, power steering, A/C, 8 cassette, 8000 #22015/ \$7,995	'88 Honda CR 5 spd, power steering, A/C, 8 cassette, 8000 #35473/ \$6,995
Isuzu Wagon 5 spd, 1200 cc, 16 valves, 1200 cc cassette, sunroof #17943/ \$4,799	'88 Ford Tbird Elan 6 spd, automatic, power steering, A/C, 8 cassette, power windows, 2nd door lock, 1200 cc, 16 valves, 1200 cc cassette, sunroof #17943/ \$4,799	'88 Honda Accord 5 spd, power steering, A/C, 8 cassette, 8000 #35473/ \$6,995
'88 Isuzu I-Mark Automatic, power steering, A/C, 8 cassette, 8000 #10791/ \$4,995	'88 Ford Escort GL Wagon AT, P/S, A/C, stereo, rack & more #17943/ \$4,799	'88 Isuzu I-Mark Automatic, power steering, A/C, 8 cassette, 8000 #10791/ \$4,995
'88 Toyota Celica GT 5 spd, power steering, A/C, 8 cassette, 8000 #22015/ \$7,995	'88 Toyota Camry Automatic, power steering, A/C, 8 cassette, 8000 #10791/ \$4,995	'88 Isuzu I-Mark Automatic, power steering, A/C, 8 cassette, 8000 #10791/ \$4,995
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