

Zine Envy - Where passion and idiosyncrasy are favored over measured prose  
Section 2, pages 47 & 48

**READER**  
VOLUME 20, NO. 23 JUNE 13, 1991 **SAN DIEGO'S WEEKLY**

# **WITH** **BATED** **BREATH**



*Loading the bus at San Carlos*

## **PAYING A CALL ON THE BIG HOUSE**

Early Saturday morning, five women and four children share seats on the San Ysidro trolley. The children sit primly, staring out windows at the emptied weekend city slipping by. Three women are black, one is Hispanic, one white. The black women talk quietly. One tells the others, "I

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STORY BY JUDITH MOORE PHOTOGRAPHS BY PAUL STACHELEK







# CITY LIGHTS

## SHOWING SIGNS OF SENILITY?

BY PAUL KRUEGER

Inspectors from San Diego's city planning department have combed the city for the past two years, counting every sign on every street corner. Then the city charged the merchants a \$17 annual "sign maintenance fee" for each of those signs. Most store owners paid the bill, but the manager of Art & Harmony on Mission Boulevard balked. Though she didn't protest the \$17 fee levied against the brightly colored logo that shows two dolphins frolicking around the words "Art & Harmony," she decided to remove an old hand-carved wooden sign that simply counseled passersby to "Let light descend on earth." A third sign posed more of a problem. It is just five letters — M-E-A-T-S — spelled out in three-inch blue tiles and set firmly in mortar on the store's facade.

Art & Harmony sells T-shirts, mugs, greeting cards, freshies and bath oils, but no meats. In fact, no groceries have been sold from the Mission Boulevard storefront for at least 20 years, and the "MEATS" sign dates back more than 40 years to the building's debut as a Safeway supermarket and its subsequent lives as a Piggy-



Pay no attention to this sign

Wiggly and, still later, a Vons. The manager of Art & Harmony — she calls herself "Zeva" — refused to chisel out the tiles and decided not to pay the sign fee, so she sent the city planning department a letter, accompanied by photographs, explaining how she had removed the wooden sign and withheld payment for the hand-laid tiles.

When no one responded, Zeva sent a second letter and followed up with phone calls. "Sometimes a force in the universe guides you to get involved, so now I am," Zeva explained last week. City officials also stayed involved. On April 4 they sent Zeva an ominous computer-generated letter headlined "Collection Notice." It warned her

to pay \$85 in 1990 sign maintenance fees and penalties, reminded her that "Unpaid debts are reported to TRW," and threatened a small-claims court action if the bill weren't paid within five days. "Don't force us to notify your landlord of your refusal to honor this obligation" were the letter's closing words.

"They had me tied over a barrel," says Zeva, who mailed the city \$50 to avoid further strong-arming for the uncollected 1990 debts. Yet she kept up her protests, talking by phone with the city's sign permit supervisor and mailing

another three-page letter. Zeva says the supervisor told her to contact the city architect's office to discuss the historical significance of the MEATS sign, but she says the supervisor offered her no assurances that the tile work would be exempted. Then last month's mail brought another \$50 bill, covering 1991 maintenance fees and late charges for three signs. Finally, Zeva got through to Ron Buckley of the city architect's office, who wrote a memo to the sign ordinance division. "The business in this case

**"Sometimes a force in the universe guides you to get involved."**

is hardly selling meat," Buckley's memo pointed out. The tile sign, he explained, "should be considered as a unique design element that provides character and continuity in the community and should be protected as such by your division."

Buckley's memo and inquiries from the press had no effect, nearly one year after Zeva first wrote the city planning department. Then, in an online supervisor Jim Overstreet now says Arts & Harmony will be collected \$44,529 in sign fees as of last week, still claiming it's Zeva's responsibility that the dispute wasn't cleared up early. "She didn't follow our instructions about follow-through," Overstreet said last week. But Zeva thinks it's the city that should follow through. "I hope to get a letter telling me that everything's cooperative," she says. "And I want a refund."

PHOTOGRAPH BY PHILIP KATZ



Ana and Gema Juretic: Hey, put out that Havana cigar!

## BANANA REPUBLIC

BY NEAL MATTHEWS

The "Pacific" in Balboa Park's House of Pacific Relations doesn't refer to the ocean but to the dictionary definition of the word: tending to diminish or put an end to conflict. But recent wranglings among the Latino members of the organization suggest a new name. The House of Horrific Relations. The House of Latin America tried unsuccessfully to take over leadership of the House of Cuba. The House of Cuba, contrary to city rules governing tenants of public park land, has refused assistance to 69 applicants for membership. Certain troublemakers have been expelled from the House of Cuba. The House of Latin America has had its lawn program suspended for 1991. Balboa Park

managers have asked the president of the House of Pacific Relations (HPR), the umbrella organization that oversees the various national cottages, to investigate. "The House of Cuba has told me they would pull out of the HPR if the House of Latin America is allowed to represent the separate cultures of its members," explains Mayor Jan Adams, the Marine Corps officer who is president of the House of Pacific Relations.

**"This meant Ana couldn't dance the mambo at the lawn program."**

Adams has been asked by Balboa Park manager Penny Scott to investigate and resolve the dispute. "I'm trying to make a rational system work with people who are irrational. I'm getting the feeling these people would destroy their own organization — that's how strongly they feel about it. The

houses of Cuba and Latin America are almost to the point of slugging it out." Everyone involved says the issues are simple. The House of Latin America was set up 12 years ago to represent nationalists who did not yet have the 25 members to establish their own separate houses. At that time there were houses for Argentina, Colombia, and Cuba. Since the House of Latin America was formed, Ecuador and Panama have organized their own house. But there are still Cubans, Panamanians, and other Latinos who have remained members of the House of Latin America rather than join their own houses.

Consequently, the House of Latin America is much bigger than most and its twice-annual lawn program — at which music, dance, and ethnic food are presented — are multicultural events. This has

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## WORMS OUT OF THE CAN

BY COLIN FLAHERTY

If you want to know what really happened in L'Affaire Spaulding-Bray, attorney Joe Nepper's report is not much help. Despite the hoops surrounding the release of the so-called secret document, almost everything Nepper told the mayor and city council had already been reported in the local press: how planning director Robert Spaulding had a sexual relationship with planner Susan Bray; how Bray later claimed sexual harassment; how former city manager John Lockwood agreed to settle Bray's

**These intra-office feuds between supervisors and their employees are common knowledge at city hall.**

claim for \$300,000; and how Lockwood and other high-ranking city officials conspired to keep the affair secret. All true enough, but much more happened than that. Behind the scenes, insiders at the planning department, city manager's office, and city council are talking about a story that Nepper apparently never knew. This account began in a reporter for the *San Diego Times* called the matter at home to ask about the Spaulding-Bray relationship. The mayor assured the reporter it was not true or else she would have known about it. Based on the mayor's confident assurances, the reporter walked

away from what turned out to be the biggest city hall story of the year. The following day, a Friday, almost as an afterthought, O'Connor called assistant city attorney Curtis Fitzpatrick, the second-ranking person in the department behind John Witt. "She didn't believe it, but she decided to call the city attorney's office anyway," said a friend of the mayor's. "She called Fitzpatrick and said, 'Curtis, tell me this isn't true about Spaulding.' Fitzpatrick told her, 'I can't talk about it. You'll have to call Witt.'"

About the same time the mayor was talking to Fitzpatrick, Spaulding got word that Pat Flynn of the *San Diego Union* was preparing a story about the liaison for Saturday's paper. Spaulding then called the mayor to set up an appointment to talk about the allegations, and the rest — some of it anyway — is history. That weekend, reporters using Flynn's story tried to reach Fitzpatrick at home. According to Nepper's report, Fitzpatrick had been instrumental in structuring the deal. But Fitzpatrick was nowhere to be found. According to three sources who know Fitzpatrick, he had recently moved out of the downtown condominium he shared with his wife after starting an affair with a woman he met — with a deputy city attorney.

Fitzpatrick, like almost all of the principal players in the story, did not want to talk about it. But his boss did. "I'm not going to confirm or deny the affair," said Witt. "But taken in the abstract, in the management of the office, we are very careful to make certain

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# CITY LIGHTS

## PASSION PLAY

BY JOE DALEY

THE BEGINNING. In the late summer/early fall of 1989, the 3500-member Faith Chapel in Spring Valley was rocked by the disclosure that many of its youngest members, children aged two to five, might have been repeatedly molested while under the care of preschool teachers at the chapel. Child therapists were called, the sheriff's child-abuse unit notified, and the alleged perpetrators asked to leave the church.

Now, some 20 months later, a lone defendant has finally been indicted by a grand jury on 50 counts of child molestation and/or abuse. Held without bail in his private cell in the downtown jail, Dale Anthony Akaki, a 35-year-old man with diminished mental and physical capacities, waits in bewilderment as legal machinations lurch into action.

The prosecution, led by deputy district attorney Mary Avery, wants him found guilty on charges that carry over 500 years' prison time. His smooth-talking La Jolla lawyer, Thomas Maloney, wants Akaki released on his own recognizance and then, after a trial — which he's confident will exonerate his client — set free. The same grand jury that indicted Akaki suggested in a report two weeks later that conviction of child molesters should be considered as one of four "aggressive intervention programs to reduce child sexual molestation."

THE CRIMES. According to the wording of the state penal code, Akaki was charged with kidnapping, kidnapping for



The shepherd, his flock, and Raul Akaki

child abuse, rape by foreign object, forcible lewd act upon child, corporal injury to child, and child abuse.

In other words, the defendant allegedly showed various objects — bionic tops, toys, pencils, water glasses, sticks, his fingers — into the children's rectums and vaginas; forced them to perform fellatio upon him; held their heads beneath hot and cold water, dunked their heads into toilet bowls, brandished

puns and knives in the classroom; showed them a video of himself breaking into a house, with the threat that he could do the same to them; stabbed them with a sewing needle and shot, stabbed, and drowned a bunny rabbit in front of them.

A majority of the children gave this testimony to the grand jury via closed-circuit television. The resulting 600-page indictment was ordered sealed by Judge Raymond



O'Connor and White...

## BY STRANGERS HONORED, AND BY STRANGERS MOURNED

BY MATT POTTER

For a half-hour or so last week, almost all of San Diego's rich and influential people — along with many who wished they were — found themselves gathered in the Old Globe's outdoor amphitheater, waiting for a late plane to arrive from Sacramento. Maureen O'Connor, the mayor, was seated in the front row with the rest of the city council. Far up in the back of the house, sitting next to his old friend Larry Lawrence, the multimillionaire owner of the Hotel del Coronado, was O'Connor's husband, Robert O. Peterson, the wealthy but ailing founder of the Jack to The Box hamburger chain.

Across the aisle was the usually bounteous Al Jacoby, a former high-ranking editor of the *San Diego Union*, now slowed by age. Down from him was Ed Fike, the *Union's* retired editorial chief, once widely feared for his energetic attacks. Tribune deputy editor Bob Witty was seated about halfway up near ex-congressman Lionel Van Derlin, a Tribune columnist. Close by was *Union* editor Gerald Warren, along with deputy editor Peter Kaye and managing editor Karin Warner.

Not far from Warner sat former police chief Bill Kolesder, also a *Union* executive but currently said to be amazed by front-page stories in the paper linking him to San Diego madam Karen

Wilkens. Former *Union* employees included Larry Thomas, years ago an ambitious young reporter and today an important executive with a powerful development company that owns much of Orange County. The only *Union* representative conspicuous by her absence was the publisher

**How Polo was governor, and Otto was a San Diego era.**

herself, Helen Copley. Ex-city manager John Lockwood, under a cloud for his involvement in building up the Susan Bray was scandal at city hall, was there, as was John Fowler, a former deputy city manager now working for a civil engineering firm with connections to the city's biggest

Edwards. Maloney wants its contents made public, he says his client has nothing to hide. Avery wants it kept sealed, ostensibly so that the case "won't be tried in the press." And, in an odd leap of logic, she starts in a complaint that the record should remain sealed, only because "Akaki threatened the victims' lives." If the specific acts of abuse were disclosed... Opening the transcript to the public will prove that disclosures were made.

THE ACCUSED. He shuffles into an interview room on the first floor of the downtown jail, escorted by three beefy deputies. Although alleged sex offenders are usually kept in section 3F of the jail, Akaki has just been brought down by elevator from section 1X, an area reserved for inmates with special medical needs.

Akaki's a developmentally disabled person whose own lawyer has characterized him as "not the sharpest tool in the shed." His severe physical handicaps are immediately evident. His large, misshapen head is the result of hydrocephalus, or "water on the brain." A surgically implanted shunt drains cerebrospinal fluid from his brain directly into his bloodstream. His odd gut owns itself to a club foot. He also suffers from retarded growth, webbing of the neck, skeletal deformities, and cardiac defects. His blue eyes bulge from beneath drooping lids.

He knows he looks odd. It's the only explanation he can muster when asked why the children named him as the bad guy. It is a couple of times the kids would be a

little scared of me 'cause of the way I am. But that's all." He runs through the story for a visitor, the August 1989 accusations by Faith Chapel pastor Charles "Charlie" Gregg, his own denial, disbelief, anger. "My wife and I came back from our honeymoon, and we had four or five messages on our PhoneMate from Charlie. 'Call me when you get home, Dale. Call me.' So I called him, and he said we were accused of being sexually explicit to the kids. He

**A surgically implanted shunt drains cerebrospinal fluid from his brain directly into his bloodstream.**

wouldn't tell me what 'sexually explicit' meant."

It was only after two more frustrating meetings, Akaki remembers, that pastor Gregg provided the specifics of the charges. The children were snoring. Akaki had exposed himself to them, touched their genitals, and rubbed his penis on their legs. Akaki becomes agitated, snorts his sputtery arms around. "I loved every one of those kids! I wouldn't have hurt a hair on their heads." He went out of his way, he recalls, to avoid any contact with the children that might be construed as improper. "I deliberately used the main bathrooms out in the hall instead of the ones joining the classrooms, because I didn't want to be in there at the same time as a little kid. I just didn't feel comfortable." And when the main teacher would leave him alone with the youngsters, he

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and the Wilcox says good-bye to Otto

developers. Standing in the back was Dean Dunphy, who once controlled the city's downtown redevelopment program while turning a small company that assembled prefabricated industrial buildings into one of the city's most prosperous general contractors.

John Adams, a well-known San Diego attorney and political power broker, who has come to be referred to by newspapers around the state as "Pete Wilson's best friend," sat next to the city council delegation. The theater is named for his late father Lowell, a lawyer who for many years was the Globe's staunchest patron. Even George Mitrovis, a publicist

Under Pete Wilson, with the indefatigable assistance of a few

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## CITY LIGHTS

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San Diego First Assembly in Mission Valley, but soon left that congregation after pastor Gregg notified his colleague that he now had a suspected child molester in his congregation. "I called him [Gregg] and asked him what the heck he was doing," Maloney recalls. "He said, 'My duty as a shepherd is to let other shepherds know when they've got a bad flock.' I asked him to talk to Dale again, but he said, 'I don't need to do any of that. I know he's guilty!'"

When a group of starved, fresh-faced church members at Akiki's May 24 ball hearing broke into cheers and wild applause as bail was denied, Maloney snorts. "It was like they were at a lynchpin. It was an almost ghastly delight."

Now, Maloney charges, an innocent man's life may have been irreparably shattered. "These are the easiest charges in the world to accuse someone of and the hardest to disprove. And there's a feeling frenzy going on over it at that church! Whether it's being fueled by the church, by the parents, or they're feeding on each other, I don't know. But in 21 years of practice, I've never been more convinced of a person's innocence."

Although the trial is slated to begin in late June, Maloney doubts the first arguments will even be heard before the new year. For starters, there's the unchallenged 600-page grand jury transcript, a transcript given while Maloney and his client sat uneaten. "We, dumb, and happy." And while deputy DA Jovny vehemently denies any similarity between this case and the celebrated McMartin trial (seven years long, \$30 million in taxpayers' money spent) in Long Beach, Maloney believes that's exactly the case.

"This is going to be a McMartin event! As much as Mary wants to deny it, this is a McMartin. They called up to no convictions, a waste of the taxpayers' money, totally ruined Ray Buckley's life — but at least Ray Buckley has a longer life expectancy than Dale." He leaves himself out of the trial and feels for the doctress. "You know, if I didn't believe Dale Akiki was totally innocent, my retainer agreement would have been a hell of a lot different."

Charlie seems forgiving on the outside, but I don't think he is on the inside.

**THE WIFE.**  
Sharon Akiki met future husband Dale at the Faith Chapel in November of 1988. By March of 1989, the two were engaged, married four months later. When they returned from their honeymoon in August, the red light on their answering machine was blinking.

"Pastor Gregg told us we were being accused of being 'sexually explicit' in front of the kids," Liv' "Oh, yeah. He accused me too, at first. I was also under investigation." Why? "I guess because sometimes I was in there [the preschoolers' rooms] if I was needed."

Mr. Akiki claims this isn't the first time that the specter of sexual misconduct has risen at the church.

In 1988 me and another teacher were accused of the same thing. This was even before I knew Dale. They never told us who was making the accusations, but someone said their kid told them." She says nothing over the name of the charges, because the child finally admitted he had seen some sexual activity at a neighbor's house and "related it to the Sunday school class. Charlie Gregg even ended up apologizing to us when the trial came out."

She's mystified as to how the alleged molestations could have happened in the spacious, brightly lit school rooms. "There were parents going in and out of them all the time!" She hints at a darker explanation. "I think someone over there is molestating the kids, and now they're blaming Dale so they don't have to take the punishment. Something's going on over there."

Dale's defeminized and the couple's narrow financial straits turned other church members against them, she contends. "I could see the resentment in their eyes. If you're not giving titles [donations] of 15 percent like the rich people, they just tell you to leave. I saw plenty of people leave."

Her voice trembles when pastor Gregg's name is brought up. "I think he needs help himself. I really do. The way he used to ask Dale to speak to him, I could tell he wanted Dale to come to him and control him. But that time I told him, 'Maloney, so he would say, "Fine, I'll come talk to you, but I want my lawyer there." And Charlie would tell him to leave his lawyer at home."

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She starts to weep and describes Dale as a caring, warm, affectionate person. "He loves children!" They were planning on having our own, but since this happened... And then the tears stop and she spits out, "You know what's happening over there? It's something they've drilled into their kids! The district attorney lady, it took her two years to get the children to talk! Put Dale on a polygraph or that truth serum stuff — me too."

Everyone's missing the obvious, she cries. "He can't hold a kid down even if he wanted to. He's not strong enough to do that. Dale can't even carry a chair under his arm."

**THE PASTOR.**  
To reach Faith Chapel, first you must navigate a long, sweeping driveway dotted with plants landscaping and signs that proclaim

"That district attorney lady, it took her two years to get the children to talk! Put Dale on a polygraph or that truth serum stuff — me too."

"Guard On Duty At All Times." The red-clad school complex — sanctuary, school rooms, meeting halls, office suite — sprawls across 14 acres of prime acreage above Camero Road in the Casa de Oro area. Conservatively, it's worth about \$30 million at present market value," allows pastor Charles Gregg.

He's seated at a coffee table in his office, a massive desk and floor-to-ceiling bookshelves providing a backdrop. The subject of discussion is talking.

"Well, scripture does teach 10 percent, but in reality, in most churches like ours, 15 percent of the people carry 85 percent of the budget." Believe me, I needed to be convinced."

Has he seen any bloodstains on the schoolroom carpet from slaughtered rabbits? Heard of children being picked up by their parents with inexplicably wet hair? "No. Those are some of the more bizarre rumors."

He admits that some parents whose children attended classes with Akiki present don't believe any molestations took place. "And, at the other end of the spectrum, we

have those who have taken a worst-case scenario of seeing this as a conspiracy of outsiders who came in to our church to get at our children."

"They may be right. This may be a mass conspiracy. Or maybe Dale was just a lone individual who had a vulnerability to this sort of behavior and got into a place he shouldn't have."

**ROOMS #003, #004, #005 AND #006.**  
The four rooms where the molestations were alleged to have taken place have been slightly remodeled. Solid, waist-high wooden cabinets that might have blocked sight lines have been replaced with clear plexiglass panels. Video monitors have been installed. And the room numbers have been removed from the doorways and replaced with players' names: Grant, Hope, Peace, and Joy are the rooms' new names.

Pastor Gregg recalls the scripture discussion somewhat differently than Akiki. "The only Bible passage he cited was the one that says if someone has offended you, you should first go to that person and try to resolve it face to face." He coughs. "Well, to ask the children to confront him, I told him I was the one carrying the presumed offenses to him."

Gregg admits he called the San Diego Assembly pastor to warn him about Akiki's suspected actions. "I told him in order to write." He denies Maloney's comments about "Buckley" and "allegations." "I never said that. I've never even used that term."

He's positive the children are telling the truth. "I wish I thought he was innocent, but in my heart of hearts, there are certain things that have come up that no child could have made up. The link of those things with certain other things, which I can't discuss, you understand, have made me think, 'Yes, something took place in those classrooms.' Believe me, I needed to be convinced."

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## STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:

From my vantage point in Del Mar, I view dozens of freight trains every month, to and from San Diego. Almost without exception, there are multiple engines (two to four, usually) pulling very few freight cars (three to seven). Almost never do I see what might be considered a full train of freight cars. How come? Does it take more than one engine to pull more than one freight car? Or are we looking at another example of wasted effort and money?

Bob Marquardt  
Del Mar

Rather than another fiscal outrage, what you're probably seeing is just a road switcher. Santa Fe is moving freight cars to spur lines and sidings in industrial parks so they can be loaded or unloaded directly at its customers' facilities. The number of cars is determined by customer requirements that day. And if the road switcher has to split some cars off along the route, they'll need a second engine to pull them. Or they might be hauling an extra engine that's needed somewhere else in the system. Without road switchers, freight trains would end up in a big pile at the end of the line. Darned inconvenient.

Dear Matthew Alice:

In the novel *A Confederacy of Dunces* by John K. Toole, the protagonist makes the observation that "Schiller needed the scent of apples rotting in his desk in order to write." In the *J. Peterman mail-order catalogue* No. 11 (1991), a parenthetical comment is made that *Little Liza* is a box of rotting apples on his plane. "If helped him compose better," he said. "Could you, in your infinite wisdom, determine which of these stories is correct? It seems unlikely that they both are. But the most incoherent trivia junkie, Timothy P. Scott  
San Diego

As, grissini. It's said Shelley courted the Muses by exposing his head to heat. Turgenev soaked his feet in a tub of hot water. Balzac, dressed in monk's robes and drank copious

"The Rose," a Bette Midler standard, by Gayle, the governor's blonde, vivacious second wife. She, too, was an old-time San Diegoan who reportedly met her future husband while preparing a musical number for a Junior League benefit.

Then the assemblage moved on to the wake at the sculpture garden next door, where trays laden with rich roast beef were served and bottles of expensive imported beer sat out. The crowd slowly dwindled, and the remaining party set on its way. A few hours later, the governor and his wife were almost the last to depart.

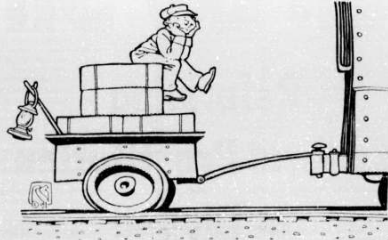


Illustration by Rick Gandy

amounts of black coffee. As for Liza, he was an extremely influential composer and, apparently, a dandy improvisor at the keyboard, but now here (except in the Peterman clothing catalogue) is it written that moldy apples figured into the creative mix. Liza was propelled by ego (and prodigious talent). He summed up his artistic motivation tersely — "Genie obligé," genius obliges.

The catalogue copywriter, of course, is propelled by the need to convince us that our lives are hollow, meaningless, without one of Peterman's \$180 silk shirts. In his or her zeal, the writer apparently confused Liza with the 18th-century German poet, dramatist, editor, and historian Friedrich Schiller. The scent of withered pippins and garlicky MacIntoshes, the story goes, put him in a creative mood. Schiller's father was a talented amateur gardener who planted a large orchard at one of the writer's boyhood homes. Perhaps that is the connection. And apples emit a gas that hastens the ripening of other fruits; perhaps it also speeds the flowering of creativity. *Runaway obligé?*

Dear Matthew Alice:

Most Arctic animals protect themselves from cold with fat, fur, or feathers. But what about penguins, which stand barefoot on ice? Do they have fat in their feet?

W.B.  
San Diego

Penguins (Southern Hemisphere birds, not Arctic dwellers) have no foot fat. Their feet actually do reach near-freezing temperatures. Penguins' feet are mostly tendon, less affected by cold than is muscle. And a customized circulatory system carries warm blood into their feet at just the right rate to keep them from losing too much body heat and carries off cold blood at just the right rate to keep their feet from turning into little frozen boards. It's all an exquisitely balanced heat exchange system.

Dear Matthew Alice:

Contemplating my Raisin Bran one morning, I began wondering why all the raisins don't sink to the bottom of the box when the cereal is shipped from the manufacturer to the

supermarket. Most small, heavy things distributed in a mixture of lighter things will move downwards, right? But when you open a box of Raisin Bran, the raisins are evenly distributed in the cereal. How do they keep them in place?

Jim C.  
Oceanside

Raisin Bran does not defy the laws of gravity. And you've answered your own question without knowing it. You're just not visualizing the situation creatively enough. Given that raisins in a box of flakes will sift downward as the box is jostled — can you imagine a solution to the even-distribution problem that makes use of that fact? (Try stirring a moldy Golden Delicious and see if that inspires you. I'll wait.) Time's up. No brainstorm? Apparently not. But of course, that's what keeps Matthew Alice in business.

Okay, consider this lesson in cereal physics. Fill the box, say, two-thirds full of flakes before you add any raisins at all. Then fill the remainder of the box with a mixture of raisins and flakes. If all the raisins start out near the top of the box, by the time they hit your table, they'll have migrated toward the bottom and will be neatly canable without your having to dig around and redistribute the clumped-up fruit.

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Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 313-6440.

## "This is the best deal that I've seen."

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# Driven By Shame

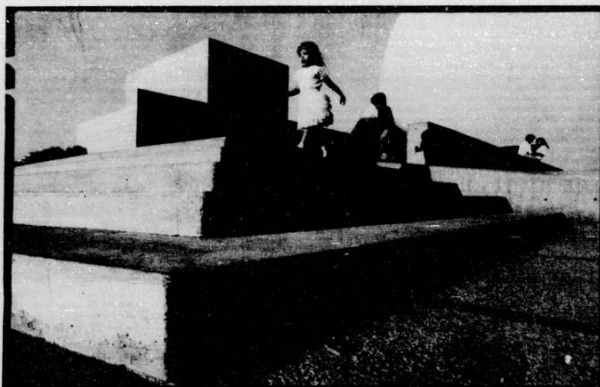
## Reforming Cultural Prostitution in Tijuana

Story by Lawrence Herzog  
Photographs by Robert Burroughs

Mention the word "architecture" in the same breath as "Tijuana," and most people think of brightly painted stucco curio shops or pastel-colored, two-story restaurants on Revolution Street, home of the striped *burros* and photographers, trinket vendors, vagabond strolling musicians, and tourists. Tijuana began, after all, as a 1920s frontier town of black-and-white wooden saloons and gambling halls.

Today, the town is being recast in a new mold: serious, modernist, international. City of the concrete highways, the shopping mall, the high-rise office buildings. The old Tijuana is nearly extinct, the sex shows in dark Latin speakeasies relegated to a back lot — the *zona norte* — of the downtown.

Now, as you enter Tijuana at the San Ysidro crossing, the highway funnels you into the *zona del Río*, where Mexico's young technocrats are trying to create a world of urban order. The River Zone is the rebirth of Tijuana, an architecture of progress. Le Corbusier's machine-city — efficient corridors of concrete and glass boxes — glues south of the border, in the midst of the parade of office buildings, apartment complexes, and shopping centers is a sandstone-colored globe in the embrace of a low, modern, rectangular structure. Like some extraterrestrial orb set gently on the river plain against the backdrop of overdeveloped hills, it is the Cultural Center of Tijuana (CCCT), completed in 1982. Manuel Rosen co-designed the



Cultural Center of Tijuana

cultural center with one of Mexico's legendary 20th-century architects, Pedro Ramirez Vasquez. Rosen moved to California eight years ago and now lives in La Jolla. He spent most of his life in Mexico

City, where he studied architecture at the Academy of St. Charles in what is now the National Autonomous University of Mexico (UNAM). He grew up around some of Mexico's great artists — Rivera,

Siquiros, Barmán — who were friends of the family. Rosen's creative touch can be seen in the design of such buildings as the Japanese Locom, the Olympic Natatorium, and the Japanese

Embassy, all in Mexico City. More recently he's worked on both sides of the border on the Warren apartment complex at UCSD in La Jolla, in design competitions for the Iberian American University in

Tijuana, and on a Japanese religious sanctuary in Pasadena.

**LH:** The concept of "Mexican" architecture in the United States seems to be a difficult one. San Diego has its share of Mexican-looking buildings, but most were built by U.S. architects during the Mission and Spanish colonial revival eras early in this century. What can Mexican architecture mean for this region?

**MR:** The problem is that the average person in San Diego doesn't know what Mexican architecture is. My clients often ask me for a building with "Mexican flavor" but when I press them, they can't tell me what that means.

**LH:** So, is it safe to say that in San Diego, "Mexican architecture" often turns out to be U.S. citizens' fantasy of what they think Mexican architecture is?

**MR:** Sure. It's like putting jack cheese on California Mexican food. There's no jack cheese in Mexico, but here everything that is called Mexican food has jack cheese on it. The same thing happens with architecture. Americans create what they call "Mexican" architecture. That's what they like. That's what they get.

**LH:** So, your American clients aren't really asking for Mexican architecture, they're asking for an image of Mexico that serves their needs. Can this change?

**MR:** I don't think most Americans want to learn about Mexican architecture. They're not really interested. Architecture in the United States is an imposition by the mass media, developers, and builders. Nobody worries to teach the people what good architecture is. I'm not just talking about Mexican architecture, I'm talking about architecture in general. I don't think there is a knowledge of what architecture is, what design is, except what we see in magazines and through promotion on TV. It's a pity.

**LH:** Let me ask you about architecture along the border. San Diego and Tijuana lie side by side, but they are miles apart culturally. How would you describe what is happening here?

**MR:** The populations on both sides are exploding. But within the emerging conurbation, we can never forget that these are two different cultures, with different concepts of time, family, and space. In Tijuana, there is tremendous poverty, and you see a lot of people in the streets — children,

everything. But they're always someone else. They're never alone. In the United States, in San Diego, the homeless are on the streets and all alone. You never see them with anybody, with children, friends. You see homeless people passing each other on the street, and, even then, they don't say hello to each other. People in the United States are afraid to interact in the public arena. There's no touching in public, no hugging, no courting of children. The consequences of this are dreadful. You're becoming dehumanized.

**LH:** You mentioned different notions of family and space in the United States and in Mexico. Could you elaborate?

**MR:** In the first place, Latin people have a different concept of home. Home is the place where they throw down their roots and have children. They want the children to be together with them until they marry. Even after they marry, they want them to remain nearby. In the United States, people are more mobile. They move from city to city. The concept of children is different. Once they grow up, they're on their own, and let them do the best they can.

**LH:** How would you compare architecture in Mexico and the United States?

**MR:** In the United States, the way people socialize limits creativity. An architect is not a specialist. An architect is a creator of spaces, and I don't care what the spaces are, whether they're hospitals, theaters, office buildings, or penthouses. Here in the United States, you have architects who specialize in bathrooms, others in kitchens, or in windows. I'm not sure Americans want to make a statement with their architecture. Everyone is trying to get a commission, then do it as soon as possible, as fast as possible. During the building phase, except on the really big projects, architects don't even supervise their own work; they turn it over to the builder. So when changes are made, there's often no consultation with the architect. The architect disappears. He becomes a draftsman.

It's different in Mexico. In Mexico, we have shame. Architects are ashamed of doing something they don't like. I don't see that as much here in the U.S. There is a total lack of respect towards the architect. There seems to be a tremendous misunderstanding about what the architect is and what he does. In the U.S., when a real estate agent sells a house, he



Manuel Rosen with building model

makes six percent. For that same house, the architect, who went through hell to do it, with all kinds of fights and arguments, he probably makes four or five percent. Out of that he has to pay off his consultants. It's ridiculous, it just doesn't pencil.

**LH:** For someone visiting Tijuana for the first time, one of the memorable sights is the cultural center building. It has become one of the city's great landmarks. What were you and your colleague Pedro Ramirez Vasquez trying to achieve with this building?

**MR:** We were asked by Mrs. López Portillo, the wife of the president of Mexico, to design an inaugural cultural building. He proposed that the project ought to be grander in scale — a cultural center. We wanted to design a center with a promotional museum where people could see what Mexico is all about. For many years, Tijuana's image was of a place of prostitution, a place to get drunk. That was it. That, of course, has changed, and we wanted the cultural center to be part of the change, to represent the cultural heritage of Mexico. We

designed an Omnispace theater in the shape of a spherical screen — this allowed us to take advantage of the geometry and express it on the outside. The shape of the building — a ball — was shocking, we thought it would give it a unique image. We also created a great plaza, so you could feel the openness, which is something we inherited from our pre-Columbian ancestors, and from the Spanish. In my architecture, you will see weight, a heaviness, a strong interest in light and shadow, and exposure to the surrounding

Continued on page 12

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# Shame

Continued from page 13

So, a few days later in a different town, a boy approaches him with a small skull for sale and says, "This is the skull of Cortez." The American asks, "Is it original?" The Mexican boy replies, "Yes." The American says, "But how can it be original, if this one I already bought was the original?" The boy answers, "But this is Cortez when he was young." So, in Tijuana many people think, if you build something that is typical, the Americans will go crazy about it. That's who they cater to.

**LH:** What kind of city do you think Tijuana residents want?

**MR:** Tijuana is a hybrid city, something in between the U.S. and Mexico. Now that the city is changing, you will start to see

more contemporary architecture: the cultural center, the towers of Agua Caliente, the Baby Rock discotheque. Simple, contemporary architecture. There are some extraordinary homes in the hills of Chapultepec. Really good architecture. There's some good building along the coast, very Mediterranean, with a touch of Mexico.

**LH:** But cities or regions often like to think of themselves as unique. They like to think they have their own identity. What will Tijuana be?

**MR:** It's going to take time for Tijuana to have an architectural identity. In the first place, there are very few local architects in Tijuana. The School of Architecture [at the Benito Juarez University] has just created the first generation of young architects. They are just beginning to get the cumulative knowledge to begin creating. They

are learning what the local advantages are in terms of nature, materials. Eventually, they will end up with an architecture that they will be able to call their own.

**LH:** It is also a problem that Tijuana history is mostly one in which the architecture was recreational — building for American consumption?

**MR:** No, I think in Tijuana they never had a chance to use materials that were Mexican, because everything was imported from the United States. For instance, in Mexico, you don't build homes with 2x4s, with wood. That's archaic. But in the U.S. you're still building with wood, like 200 years ago. The great lumber consortiums impose the use of lumber on the construction industry. Concrete is expensive in the U.S. because of hard labor, but with wood, anybody frames here. You go to the beach and get some

surfboards, and they come back and frame your house, and when they're through, they go back to surfing, and that's it. You often end up with a house where you don't have one wall that is 90 degrees with the other. That's the problem.

**LH:** If wood is, as you say, archaic, what would substitute for wood in San Diego?

**MR:** Block, brick, stone, anything. **LH:** What do you think of the so-called "mission revival" and "Spanish colonial revival" architectural styles in San Diego and around Southern California?

**MR:** The heritage in this part of the country is no doubt Mexican or Spanish. But with all those missions that came here, few people understand them. Michael Green calls his Capistrano library "mission-inspired," but I wonder

if it's not easy to translate the mission style into modern architecture. In New Mexico, the Pueblo style is great. The Santa Fe railroad station in downtown San Diego is good architecture. Some of the neighborhoods, like Mission Hills or Kensington, work because they are low-key. They don't try to make a statement. Old Town is like a stage set, but it's a nice stage set.

**LH:** It's been said that Mexicans reject U.S.-inspired postmodern architecture, yet there's evidence of this style in recent building along Northern Mexico's border. What do you think about this?

**MR:** In Mexico, we're always eager to have foreign things come in to visit us — people, culture, and so forth. But we're also eager to see them go away and take everything with them. To penetrate the stone walls of the culture of Mexico is not easy.

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## WITH BATED BREATH



(Continued from page 1)

come down from L.A. last night and stayed over with my cousin," and then another sighing, says, "I was at my work till midnight." The Hispanic woman justifies a fuming infant. The white woman, blonde, slumps under an overlarge wood suit and is already sweating; she talks to no one, stares down in her lap, where she grips a purse made of clear plastic. The children do not talk; they seem sunk deep in thought, they are not smiling.

All five women have dressed carefully, as for a daytime party, and perfumes (rose, musk, a metallic citrus) waft off shoulders, from crevices of bosom. From the black women's intricately braided and lustrous hair, Clover study shows the suited blonde is not the only one carrying a clear plastic purse; each woman clutches or grips or clasps or cradles in a lap such a purse.

The trolley picks up speed, the car rattles. The baby cries. Its spine abruptly arches backward, its face reddens, and an unmistakable odor enters the air. "He dirty his diapers," the woman from L.A. says to the infant's mother.

The mother's eyes widen. She reddens. "Disculpane, pero no hable mal!"

As Iris Street station nears, the children, without prompting, stand, swaying as the trolley slows. The Hispanic woman reaches down and grabs her diaper bag, her plastic purse. The women push themselves up from seats and out the car, down steps onto the platform.

A white van marked Su Casa Visitors Center, R.J. Donovan Correctional Facility waits

trackside with open doors. The women and children and an elderly black man hurry toward it. A 60ish man, in sport shirt and slacks, greets the group and helps them up into the van's back seat. The black man climbs onto the front passenger seat, and as the van heads to Beyer Boulevard and then turns onto 905 Eastbound, the driver asks him how his week's gone. "Fine," he says, and then talk turns to touchdowns and the weather, which both men prophesy will "turn off hot."

**"Visitors are not allowed to wear denim, no plain white T-shirts, no army green, nothing Spandex."**

The women and children are pressed tightly together along the van's two benches. Windows remain rolled up. The odor of the diaper and women's perfume intensifies. The children stare grimly ahead into the seats in front of them. A stomach rumbles. Only the blonde, nervously rubbing her purse and sweating profusely, looks out the window toward the green hills, which appear before the eye beneath a yellow haze of blooming wild mustard. Brown field, runway dotted with Cessnas and Pipers, approaches. Then the van turns onto Olay Mesa Road, and soon the correctional facility's gun towers come into view.

The women open the see-through purses, fish

out drivers' licenses. The driver steers the van through the main gate, down behind two cars halted at a booth painted light brown. Correctional officers in army green peer into the vehicles, wave on their drivers, then approach the van. The elderly man and each of the women hold up licenses for the CO's inspection. No one speaks.

The driver heads the van further into the prison grounds, stopping at the edge of a vast parking lot on which perhaps 30 cars gleam

care room with television and VCR, nursery, bathrooms with showers, shelves stacked with clothing, a dressing room with ironing board, kitchen, offices, and a spacious waiting room fitted out with couches, easy chairs, coffee tables.

Donovan, a medium-security prison, open four years and housing almost 5000 inmates, has the highest visitation rate of any California prison: three to four thousand visits per month. "During Christmas," Quiñonez says, "we had 7000 visitors. And when it rains," she gestures toward the waiting room with its long blue sofa, blue chair, rag rug, "we've got wall-to-wall people." Voice lowered, Quiñonez adds, "Everyone who comes here has a tragedy. They have uncles, husbands, brother, father, son, a friend — someone who made a mistake."

Quiñonez indicates the older black man who'd been on the van. He leans against the kitchen counter, drinking coffee from one of the polystyrene cups stacked on the counter. "He comes to visit his son. Every Saturday. From L.A. He has two jobs."

"It is very expensive to come here. People who come from L.A. — and many of our visitors do — must spend 60 to 80 dollars. A bus ticket is \$24 round trip from L.A. Then the meals. They can eat in the prison cafeteria. If you have two children and a husband and a wife, you spend \$30 in one meal."

"Many are really tired. They get up very early. And the stress starts the night before, (continued on page 18)

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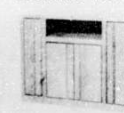
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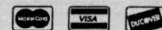
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# WITH BATED BREATH



Ana Quiñones

(continued from page 16)  
maybe in the morning when you are taking the shower. If they come from up north and take Greyhound and then the trolley, and then the van that is exhausting. And then you have to get on the bus here and make the line and be processed. Most people, on weekends, they stay the entire day, until 8:30 at night. And it's very difficult for children to sit there for eight hours.

"We have local people who visit five days a week. Some, if they can, relocate, but the majority cannot afford to relocate. Some are on welfare, some work part time, some live with family. Many children who visit here on a daily basis spend an average of ten hours a day in the prison.

"We have one visitor, he comes every Thursday—he brings a child with him to visit her father here, and then he takes her to Las Colinas to visit her mother. We have another lady, she has two sons here. She says, 'At least they are safe, they have a place to stay, they are in drug- and alcohol-treatment programs, they have three meals a day.'

Quiñones can always guess who's here for the first time. "I look for distraction, a lost look. First-time visitors are not used to the system. The first visit is always shocking, difficult. Newcomers, especially to visit a loved one with a first-time offense, they are very depressed and they don't know how to deal with their feelings, but they still try to overcome that anxiety and fear of the institution and the system. There is a lot of anger toward the system."

"It takes a while for visitors to get used to rules and regulations. Dress, for instance, Donovan is well as every institution in the state has a strict dress standard. Visitors are not allowed to wear denim, no plain white T-shirts, no army green, no blue, nothing Spandex that would be revealing and sexually suggestive. Nothing that could resemble the inmates' attire, like bright orange. In case of emergency, there wouldn't be time to know inmates from visitors."

The see-through plastic, purses that the women on the trolley carried and that many women coming and going, now, from Su Casa's bathrooms, are carrying? Women who are regular visitors, explains Quiñones, tend to carry these purses because the clear plastic makes it easier for guards to search them before they enter the prison.

As the room fills, Quiñones moves about quickly, answering questions. "You can keep car keys with you," she tells a nervous mother, here, with two grown sons, to visit their brother. "You should lock up your purse in your car. You can take in \$30. In five or even ten minutes. No visitors, no texts." Quiñones takes a plastic bag off a stack of plastic bags, hands it to the mother, suggests, "You can put your ID and money and keys in this."

**M**id-morning, the parking lot here, filled with cars. The long new blue bus that every 20 minutes circles between Su Casa and the prison interior, ferrying visitors behind prison walls and bringing visitors back to Su Casa, has come and gone many times. Quiñones has disappeared into the maze of the directed women to the room in which inmates' diapers can be changed, rustled through shelves of clean clothing to locate proper attire for those whose dress does not meet prison code, helped newcomers fill out papers they need to enter the prison.

Groceries, big-eyed, coffee-colored, round-bodied Nickie wears black leather pants—black

"My daughter tell me, 'You are makin' a mistake.' I said, 'Let me make my own mistakes. I am not a china doll.'"



silk blouse, black angora sweater embellished with pearls and trimmed along the collar with fur. In three-inch heels, she stands a half-hand under six feet. Ducking down to look into the mirror in one of Su Casa's bathrooms, she draws in black pencil lines on her eyebrows and talks to Ella, a sturdy, dark-skinned woman in her mid-40s, wearing leopard-print leggings and black top.

Ella came on Greyhound from L.A. to visit her husband, who has been incarcerated at Donovan six months. Ella idly combs her hair and listens as Nickie says, as much to herself as to Ella, "I got bags under my eyes. Why? Because I get off of work at one in the morning and be at the bus station in L.A. at three. You can't get no good sleep in the bus." Ella agrees and Nickie goes on to say she's here to visit her boyfriend Willie, who's been at Donovan seven months. Nickie, in her early 40s and mother to a grown daughter and stepson, met Willie after Jerome, her husband, died. Willie, she says, "helped me to overcome that hard time when my husband died." Willie wants to marry Nickie, not sure. Her daughter disappears of a moment. As does her stepson.

Never taking her eyes from the mirror, Nickie

talks. "My kids think I have been losin' my mind. 'Look, Mom,' they say, 'you be givin' to a prison to visit a man. You are losin' your mind.' My daughter ask me, 'Mama, why don't you find your boyfriend out here on the outside?' I told her, and it's the truth, 'He's safe. Willie's safe.' Also, I tell her, 'If somebody loves you even once a week, you get it good.'"

Ella nods agreement. Says plaintively how much she misses her husband.

Nickie puts her face closer to the mirror, with a steady hand applies a thin black line beneath her eyes. "But my daughter tell me, 'You are makin' a mistake.' I said, 'Let me make my own mistakes. I am not a china doll.'"

"No, no," says Ella, watching Nickie brush powdered mascara onto the stubby lashes framing her eyes. Only when Nickie has put away the mascara brush and blinked, repeatedly, and with the long scarlet nail on her pinky finger removed a pinkish-tinted mascara bead from an eyebrow, does she resume speaking. "I was married to Jerome for 18 years. I didn't know nothin' but Jerome, and Jerome, didn't let me make mistakes. He protected me. I told my daughter, 'Well, Jerome is gone. I am gonna make



mistakes." Nickie smiles at her reflection in the mirror, then turns, faces Ella, says, "That's what I tell her."

Ella and Nickie take out zipped plastic pouches that hold cash and drivers' licenses, check their purses with Quiñones and walk together toward Su Casa's front door, out onto the porch (in benches filled with women and children), down the steps. Squinting under bright sun, Ella and Nickie take places at the end of a line of some 20 men, women, teenagers, children, all waiting for the bus that will take them into the prison's interior. Those who talk, speak quietly. Faces are solemn. Many eyes are lifted almost reverently, as if gazing at a work of art or wonder of nature, toward the double 14-foot-high fences topped with razor-edged wire and behind the fences at the gun towers and cell blocks with their narrow slot windows.

In line are Loretta and Kyle, sister and brother, in their mid-20s, San Diego residents. Their father has been at Donovan since mid-November. It's his first time in prison and the family's first encounter with the criminal justice system. "It was a shock to him and to us, the imprisonment," says Kyle. "He was supposed

**"He was stabbed in the county, in L.A. County jail, nine times, one time for every month he was there."**

to get a work furlough, and the judge went up against the probation officer and changed the whole thing. He will be here until December 16, 1991. It wasn't supposed to be very long. It wasn't supposed to be in the first place. We have some lawyers trying to do something to get him out, but in general, they haven't done much." Kyle tries to come every Saturday. Loretta didn't have a driver's license, and it took four weeks to get her California ID card, so this is her first visit to her father since he left county jail. "It was hard there," she says, pushing blonde bangs off her forehead. "Because I couldn't touch him."

"It's hard, period," says Kyle, squeezing his sister's hand.

Carolina stands in line with her three-month-old infant and eight-year-old daughter. Her baby

sleeps. Carolina, in halting English, says she was born in Mexico. She lives, now, in Escondido. "For the money, we have welfare. No work."

Carolina's oldest child reflects one of the yellow duck barrettes that holds her long braids. She looks toward Donovan's towers. Her father has been here, she says, for 20 days. "He's going to be three years in here. In Vista we used to go to see my dad, and we visited him every day. San Diego. This is not our first time to be here. Every time he's had to go to jail, we all cry. He always cries, and I always cry when we have to leave him in a jail." She doesn't know how many times her father's been in jail. "He has been in jail as long as I know."

Nickie lights a cigarette, tells Ella she's worried about today's visit. "I said to a girl last

night at work, 'Willie is going to blow it tomorrow.' Well, tomorrow's come. I wonder what's going to happen now."

Ella assures Nickie. Everything will be fine. Then says, sighing deeply, "I never thought one day I'd visit a prison, 'cause I always knew I was not going." She looks across the parking lot toward the razor wire glittering atop the double fences. She holds her bare arms and shivers. "Just the idea of being locked up gives me the creeps. I can't stand to be closed in." She turns, gazes away from the prison out across the green hills. "This is sure quiet after Los Angeles."

"Too goddam quiet," Nickie says loudly enough to draw eyes toward her.

Behind Nickie and Ella, a chubby, perspiring young black woman carrying a plastic bag filled with dollar bills and keys asks a pale, apocalyptically thin woman in her mid-30s if this is her first time at the prison. "No," the woman spatters. "Since August 1990 I've been coming here. Got a lot, lot more years to go."

The young woman asks how many years. "Seventeen," the woman says and scuffs the asphalt. And then, bitterly, "Look, I don't want to talk right now, okay? I don't want to talk."

The younger woman shrugs, asks Nickie if she's been here before. Nickie laughs harshly. "Too many times." The woman draws closer to Nickie, asks if she'll be searched. Nickie says, "You go through a metal detector. And they pat you down sometimes. They look for drugs." Nickie adds, "The guards here, they treat you like you a convict as much as who you're visiting. My stepson, he's in prison too. At Tehachapi, they nice there. The guards."

"They don't go in your pants, do they?" the woman asks Nickie, who scowls and turns her back, leaving Ella to answer. "No," Ella says. "Nothing like that. When we get inside, you just wait in line, you tell the guard who you want to see, then they check to see if you are approved and on the list. After that you go into a room like a big rec room, with tables and chairs, and you can sit next to the person you're visiting."

But he has started out the prison gate and begun to move down the road toward the line of now some 30 people. The bus, faces at each window, circles the parking lot and, wheezing, pulls to a stop at the head of the line. The door whines open and women—wiping away tears, bearing lips—and blurry-eyed men and stone-faced children step down onto the asphalt. Those waiting search the faces of those who return, but the returnees, seemingly dazed with grief, are oblivious to this curiosity. No eye contact is made.

Inside Su Casa, a big wall clock shows the

(continued on page 20)





(continued from page 16)

time as a few minutes past noon. Two men followed by two women walk to Quintero's desk. The older man, white-haired and balding, muscular, speaks in Spanish-accented English. We are here, my wife and daughter and son-in-law, to visit my grandson. He lurches in the pocket of his brown trousers and pulls out a folded application form that must be filled out by visitors and hands it to Quintero.

"Only three of you will be allowed to visit," says Quintero. "They didn't tell me when I call them at the prison that only three can visit," says the grandmother, who stands behind her husband, the top of her head only grazing his shoulder. Without the high-heeled shoes out of which flesh of her swollen feet rises puffily, she is less than five feet tall. Her dark blue rayon dress, a dress for funerals, has wrinkled across her ample belly. A bit of black petticoat lace drops below the dress's hem. She wrinkles unattractively in the heels, around whose hot iron leather has peeled away. Lines marking the round face suggest that pain and patience and suspicion are old friends. And now suspicion comes to the fore. "Don't bring no drugs, don't bring no weapons, that's all they tell me. I swear. That and 'Don't wear no blue jeans.'" She nods toward her daughter and son-in-law, both of whom wear jeans.

"I said yes," the grandmother looks up to the younger couple's faces. "They wouldn't let you wear those. I told you." She is wringing her hands. The daughter and son-in-law, faces worn into middle-age, hang their heads.

Quintero looks to them, says, gently, "They are not going to let you go in, jeans. You will have to change your clothing." Quintero says again that only three of the four can visit today, suggests they decide who wants to go in and then come back to her, that she has slacks they can borrow to wear while they visit.

Then, while more women and men walk through the door, fill out forms, ask questions of Quintero, get change for \$20 bills, use bathrooms, the family decides: the grandmother is too tired to stand under the glowering sunlight to wait for the bus, too tired for a now-reported four-hour wait inside prison walls for processing, too tired to sit several hours at the cafeteria table. She brushes away her family's protests — "It's hard for me to walk," she says. "I am almost blind," — and totters unsteadily to the blue couch and settles into one of its corners.

"Not her," the grandmother nods toward Quintero, who is reaching into shelves to get out slacks for the daughter and son-in-law, "but

## WITH BATED BREATH

those people at the prison don't give you good information on the phone about clothes. I try to talk to them on the phone, but all they tell you is, 'Don't bring no drugs, don't bring no weapons.'" She shrugs, laughs. "Who, who is a grandmother, is going to bring drugs and weapons to a prison?" Her name is Maria Jesus. She and her family live in Long Beach. Her husband, who waits for his daughter and son-in-law to change into slacks, works at the harbor in San Pedro. They have been married 37 years. They own their two-bedroom home. They grow vegetables in the back yard. Tomatoes, she says, squash, many peppers. They have one son and two daughters. Grandchildren. Great-grandchildren.

Maria Jesus's husband worked until four this morning. When he got home, the sun had not

**"I was young and I wasted all my days taking care of grandkids. But I get lots of love from them. I go to bingo on Fridays, and they walk me from our house to the bingo parlor every week."**

risen. Maria Jesus fixed his breakfast and then went into the other bedroom and shook her daughter awake. "She kept pretending to be asleep there, next to him, the stepfather of my grandson, who is her son. Then my daughter sat up in the bed and said 'Shhh!' to me, said, 'Don't wake him up,' the stepfather, and I said, 'I don't care if he wakes up. He hates my grandson, your son. I tell her right then, 'She's only got one kid. A husband you can pick up in any corner.' You should look out for the child, and if the husband does not like him, you should leave the husband.'"

She and her husband, she says, have always felt sorry for their grandson. "When his mother divorced his dad, my grandson in there got a rotten deal," — and totters unsteadily to the blue couch and settles into one of its corners.

"Not her," the grandmother nods toward Quintero, who is reaching into shelves to get out slacks for the daughter and son-in-law, "but

from high school, he was in the state youth camp. I sent him to the camp myself because he was getting too much out of hand. He was in camp until he was 18. Gonzalez Camp over there in front of Santa Monica. We used to go every Sunday to visit him. I wanted them to keep him more because I know he was not ready. I know the streets would get him.

"He's a good boy. When he was out from the camp, he stayed with us. We love him, we treat him nice, his grandfather and me. He never cursed us, he did what we asked, he helped around the house. At night he and I would sit, and we would laugh and talk and gossip and drink hot chocolate."

"He was good for about six months. No drugs, none of that rock. That's why this happened, the rock. He went and stole three cars,

and then he sold \$20 worth of drugs to an undercover, and because he had that price —"

She sighs. "I said to him the first day I visit at L.A. County jail, I say, 'I was glad they caught you. I would rather see this than that you were dead in the streets.'"

"He is beautiful, he is six three, about 200 pounds. But when he came in to jail in L.A., he weighed only 130 pounds. From the drugs he lost all that weight. He's been in jail since last summer. He was stabbed in the county, in L.A. County jail, nine times, one time for every month he was there. We went to all his hearings on his case. I wanted to hear every word the state said, every word the lawyer said, every word the judge said. I wanted to hear it all. He didn't get sentenced until March 27th. At the sentencing, when they try to take your kid away, that's the hardest part. It nearly killed me. What makes me sad is when they bring him into the courtroom with chains

on his arms and chains on his legs and when they sentence him."

She moans, pushes herself up out of the couch, walks outside to the porch. She looks past the high wire fence toward the watchtowers, means again, wrings her hands. "He's just turned 20. Now he's gonna make five years."

Chuey's white T-shirt pulls tight across his chest, and his arms fill his sleeves. He flexes and rolls his thick neck. His dark-lensed sunglasses reflect the prison towers. He's standing against the wall on the porch at Santa Monica, waiting for a woman he drove here from L.A. to visit the father of her child. "She's a longtime friend, but I met her person. I met a longtime friend, but he just has his hangups every now and then. She was in the county jail in L.A. a while back and I went to visit her. It was real sad. Her pregnant and all. It's been a couple months since she saw him. He came from the county jail in L.A. too."

"L.A. County," he says dreamily, "in a machine. It's more violent." "No, I mean," he says — "than anything you can think of."

He speaks with exaggerated gestures, as if telling a story to a child. "Lee of mind spots there." He twists his hand at the wrist, as if twisting a knife into a soft spot of flesh. "Easy to get hurt there. And L.A.'s worn down, the physical plant. It's the constantly using it. Constantly wearing down the facility. So many people coming through, people under less of strain."

Twenty-eight, Chuey's been out of prison one year. "I started out in the criminal justice system. Last 15 years, until this year, I had three months' freedom. Last eight years, I spent four in Quentin and four in New Folsom."

Chuey hesitates, a lip-picked stillness. "I could sit and try to how my mind beat my mother and how we all eight of us kids had to go live in these places because Mom couldn't handle it, but that's just something in life."

"This prison life is hard on guys like me since we were little kids. Our society breeds it and the department [of corrections] breeds it, from juvenile detention centers to juvenile halls to California Youth Authority to county camps to the county jail, ones and ones, you know — it's all stepping stones."

Eight years in jail, good ones too. I made them worth my while. I don't regret it. I would probably be dead now if I hadn't done that time. I was wild."

Has he been working out since he left prison? "No, I carried this weight with me everywhere. I was huge, from the start. I had almost 30-inch arms. I was just a natural big Mexican. I was tired like ever since McClure Hall. I'd say, 'But I did work out, in prison. Burned off a lot

and put his head on me. It was just like he was there, talking to me and telling me. Everything is going to be all right. He says he dreams about me." She wipes away another tear. "If I can just make it until he gets out, huh?"

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Chuey of the Case

**"I am the one paying \$259, \$312 phone bills. I don't want to talk no more to this nigger. He's not making me happy. And he's not going to make me happy."**

of anxiety. Just lose track of everything. "New Folsom, it's just like Donsan, it's a carbon copy. I bet those are real rooms, those cells. Once I've been in, only one room could stand up at a time in there."

"Quentin, Quentin," he looks toward Donsan, was Chuey's favorite prison. "Because it was more violent. Yeah. More violent. Because it was tough. If you were gonna do time, you were gonna do time. If you wanted to learn something, that was the spot to put a guy in. I was in Quentin when it was rockin', when the war jumped off between the Black Guerrilla family and the Mexican Mob. I caught the end of it."

"What people outside think is prison is an illusion. It's an evil world going on in there. My first three months in Quentin, I was already shot eight times on the north block yard, and before that year, one time I was already beat down twice by guards. One time it was four sergeants and

three lieutenants and one regular CO, and the only reason they used the CO was that he was 280 pounds, so he was the shield man. That was the type of person I was in Quentin."

"So I've slowed down a lot. "But I feel no different because I never changed. I still think the same, but I don't do the same."

"People came and visited me, friends. People you surround yourself with that you can call family, because those people visit you they grow on you, you end up loving more than your own family."

"When you have visitors, you get strip-searched coming in and strip-searched going out, and piss-tested going in and piss-tested coming out. While you're visiting, you know you will have to go back in there and be disgraced, that when visiting's over they strip-search you again and they put you through hell. To hear shit from the guards after you visit, when

you've been with someone being nice to you, it's real humiliating. It doesn't have to be what they say, it's their attitude, the way they stink your shirt out of your hand, the way they look at you as if 'You ain't going to do shit, boy, you ain't.'"

"It's a trip, because this guy's got this mark on his face because he's beat, real tough in front of this lady, and the lady's gonna leave, and he's trying to act like he don't care, but he does. Some of 'em go back to their houses and cry. Bury their heads. Cry like kids. It's like they ain't tough no more. A visit can do that."

"But guys really look forward to the visiting. They live for those days when they get to see a loved one, and when they have a hassle and something hurts mentally, a lot of them think of their loved ones. This keeps a violence down, letting these loved ones in."

"I looked forward to visit. I didn't get full visits from this one guy, I'd get like, just an hour, and I'd tell her, 'If you are just going to come for an hour, don't come.' She'd say, 'How are you going to tell me not to come?' What how about what I feel? I'd say, 'How can you sit with me for an hour, and long before I get over the excitement of the visit, it's all over. It's easy for you to turn around and walk out the doors knowing you can come back out to all this, and I got to go back to my cell with no peace of mind and try to hold it together there.'"

Chuey introduces Jaime, short-faced, broad-shouldered, and a head taller than Chuey. The men met in prison. They were together quite a few places. Folsom, Chino. Now they do carpenter work, scaffolding, \$17.50 an hour. Jaime's 26, has been in and out since he was 18. "I didn't do any long sentences. My longest stretch was two and one-half years. I did a year there, two here, and one there. I've got only my mom, my dad passed away, so no family came to visit me. Just friends. I didn't really bother me."

"Chuey, you were short-term" anyway. Jaime: I didn't want my mom to travel that far, and I didn't have a girlfriend at that time. Chuey: You know what makes me mad? When guys in there know their parents don't have nothing out here, and they're in there begging their parents for money or for things. He knows more, it's out there collecting welfare, she's barely supporting all the kids they got, and he's sweatin' her, he knows she's gonna figure out how to get it for him and send it to him, because that's her baby in there."

Jaime: I never asked my mom for nothing. (continued on page 22)

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(continued from page 21)

just told her, "Send me stamps."  
Chuey: Ladies sometimes will come to visit and say they want to break up. When that happens, some of these guys go back to their house and swallow light bulbs and razor blades. That's not because when they go to the hospital, the prison's got to inform whoever the guy has on his list that he's been in an accident, and sure enough, it's probably the lady, and she races down here and begs, "Oh, don't do it, baby, don't do it."  
Jaime: Most of the time, if that happens, their buddies guys take their sheets from them and put themselves on suicide watch...  
Chuey: And make sure the guards don't give them no razor blades to shave.  
Jaime: If you've got a marriage license, they will give you 48-hour family visits. The inmates call them bondtime time. I could get married about six times, and I told them all no. I didn't see no logic between this world out here and that one in there. I thought, "How in the hell could this pretty little lady come in here and visit me and tell me she loves and hold me and try to kiss on me and then go out there and live?" And I said, "No, that ain't right."  
Chuey: If a lady's with a guy in prison and she wants to go out, I say let them go out. Nine times out of ten they ain't. Doesn't common sense tell you, she's out here, there are sharp men everywhere?  
Jaime: If you have a good woman, and you

## WITH BATED BREATH

been with her, and you know her style, the way she was brought up...  
Chuey: Beautiful heart and mind...  
Jaime: — then that's a different story. A lot of them here, the inmates, two young black women walking out of St. Casa's door, they come from the projects.  
Chuey: They come from the same place he come from. He's just in here and she ain't. It just happened he went in there and she didn't have to go.  
Chuey watches Carolina gather her children for the van's trip back to the Iris Street station. Chuey wouldn't take children to visit here. During his years in prison, he watched girls visit fathers. "And as time progressed, I saw these girls get older, and I thought, 'That sucks. This is the only playground these kids have. The mothers love the man so much that they bring those kids in with them all the time.'" Jaime agrees, and Chuey continues, "Kids ain't dumb, and some of them image their fathers as 'My daddy's tough, hard.'"  
"Yeah," Jaime says. "Yeah."  
"See," Chuey says, "you think maybe that's

never heard about it."  
"There's a lot," Loretta says, downcast now, "but goes on inside that we don't know."  
Angrily, Kyle says, "The criminal justice system is the same inside and outside prison. You have to be able to pay people off. A lot of judges in San Diego, if you pay a lawyer enough, he can maybe get to one of those judges. In prison you have to be able to pay this person and that person off if you want anything, if you want even to keep what you have. You have to pay the biggest, baddest killer in there to protect your stuff. You have to pay a guard a pack of cigarettes to supply for a job. Everybody will say that isn't true. But it is, it's the system."  
Nickie, frowning, climbs slowly down out of the bus and up St. Casa's steps and sits down on a bench on the porch next to Ella and two other women. Ella offers her a cigarette, scratches a match to light it. Nickie inhales deeply, then addresses Ella. "I was looking around the visiting room, and the room is filled with men and women, and they sit close and they talk. But he was sitting here and I was sitting there, and he was bickering. A bickering man is the worst thing on the planet."  
"He told me in there, 'I don't like your hair today. Don't wear it like that no more. Wear it the way you know I like it.' And then he say to me, 'You know, love is walking on the beach and holding hands. Love is being there when you need it. That's love. What he wants from me, I don't know what it's called. If it's called obsession, well, I cannot be obsessed.'"

"So things started getting a little load in there between him and me. He said, 'I am gonna get up out of here. I said, 'I am the one who is gonna get up out of here. You go back to your house.' He said, 'Nickie, wait. If you walk up outside here, it's over.' I said okay. Then I said I was leaving, because the next sound you would hear was, 'Who in the fuck do you think you're talking to?' I ain't her."  
"And when I turned to leave, he come toward me. So Nickie, you gonna give me a hug and a kiss?" I thought, "For what? You don't need no kiss or no hug. You need to go in there in your motherfucking cell and dig a hole and bury yourself and think about what you done lost."  
One of the other women says, "He knows he blees it."  
"But I am so glad he knew it. Because I wasn't gonna marry him now. Tomorrow when he calls is going to be fuck you day. I tried to move. What's wrong between him and me is he never get to meet the ugly part of me. He gonna meet her tomorrow when he call me. Call me, collee!"  
"And what am I going to do come Monday morning? I'm gonna call the telephone company and tell them, 'I been having crank calls. Will you please change my number?' I will remedy his collect-calling of me. I am the one paying his \$259, 512 phone bills. I don't want to talk no more to this nigger. He's not making me happy. And he's not going to make me happy."  
"I waste my money comin' up here to the

motherfucker prison, being humiliated. You are not going to walk on my pride and self-respect. That belongs to me. That's mine. He got those bars. He don't need me."  
"Oh, my daughter is going to fall over today. I am gonna go home and tell her. Remember what I told you? That I wasn't gonna quit him for you? That I was only gonna quit him for things he done to me? She will go. Yes, I remember. And then I will say, 'Well, he done done it.'"  
Ella lights a cigarette. "He's gonna look for somebody to come see him. He's gonna miss your visiting."  
"It won't be me. I have done degraded myself enough."  
One of the other women says, "I bet you'll change your mind."  
"No," says Nickie. "He told me back before he pulled his crime he got caught on. 'We could have all this money if you weren't so scared. Nickie, you a coward.' Well, I told him, 'Me behind bars? Me in the women's prison and you in the men's prison? What good would that do us?' And I told him back then, 'So what we don't have money. That's life. Sometimes you can't buy no shoes, sometimes you can buy three pairs of shoes.' But he did what he did, and now it's not only him getting punished, he makes me be punished too, because he gives me the blues."  
"You know, love is walking on the beach and holding hands. Love is being there when you need it. That's love. What he wants from me, I don't know what it's called. If it's called obsession, well, I cannot be obsessed."

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The women chorus, "Yes, yes."  
He talks about killing his stepson, my stepson talks about killing him. My stepson says, "What do you want with him? You don't need him." So I lied to my stepson, said, "He ain't my man. He's only my friend." But I don't want one to hurt the other. Both of them sit in the penitentiary. Both of them criminals. I don't want both of them to have to watch they backs for the other.  
"Now it's not gonna be a lie that he ain't my man. I have woken up to this thing. I am thinking, 'I will take peace of mind anytime over a piece of ass.'"  
On the way back to the Iris Street trailer station, women and children of shoulder-to-shoulder in the van. The weed-soaked blonde eyes closed, rests her head on the back of the seat, her plastic purse sits in the hollow of her lap. Two young women squeezed in next to her. One acquires the other with papers she will need to file with the prison chaplain so she can marry her inmate boyfriend and then the papers required to get on the lot for behind-the-walls, 48-hour conjugal visits. She says that after her first conjugal visit, she couldn't walk. "I had to be helped, my legs was so sore, in back and in front." Everyone laughs. On the seat behind them, Nickie is selling Ella she plans to go out tonight on Wilshire and get drunk. "That's life," she says, "that's life."

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San Diego Reader June 13, 1991 23



# Eminent Gardeners

Story by Jundith Moore

Some birds of blue and lavender colors sprang from greenery to life.  
— Edmund Spenser

— Wallace Stegner

Walking handkerchief across the warm beds, I set two gardeners plants (both blooming) and a potted blue hyacinth (on four lower beds) bubbling out on the patio. I love gardeners' scent and love garden blues. Because nature doesn't see that many flowering blues—bachelors' buttons, astat, forget-me-nots, Japanese anemones, daphnias, anemones, lobelia, and the heavenly blue morning glory (whose dainty vines grow up and climb whatever the vines grow up to) —perhaps I love blues alone even more. I myself was in the grip of a garden passion. I had a lovely new book, *Eminent Gardeners*, by the English garden historian Jane Brown.

Brown lost me in the company with her *Garden of a Golden Afternoon*, an account of the collaboration of gardeners Gertrude Jekyll and architect Edwin Lutyens and with her last and simple *Via's Other World*—*A Gardening Biography of Via Saville-West*. The most famous of the Edwardian rock English gardeners—Gertrude Jekyll (1853-1932)—died and "kept" in 15 new gardens at Munsford Wood. The secret named Munsford Wood (that her creditless blundered personal bookers are suspect as consequence of poor vision rather than self-artistic) managed a full-scale nursery and fitting garden design venture, produced 16 books and 1032 articles for *Country Life* and English gardening magazines. From 1881 until her death, she was the premier influence on English gardeners, coaxing them to achieve the eternally formal Italian and French garden models in favor of "cottage gardens on a country house scale." A few days after her 89th birthday, Miss Jekyll died, her family and many friends collected to watch Miss Jekyll's last garden lower her casket into a mound of green. The most had been taken from Munsford Wood's last that morning.

Victoria Mary Saville-West (1892-1962)—"Via,"

friends called her—led a far more kick-up-your-heels life than did Miss Jekyll. In 1903, Via married British diplomat Harold Nicolson and went on to extraordinarily contentment (in England and on the continent) what at the time were described as "Sappho" romantic liaisons. One of those "romances" found its focus on Virginia Woolf, who in turn wrote the very peculiar gender

"How could she cope with life in unforgiving English society after that?"

change lantern Orlando, a novel in which a fictional Via is born and becomes. Via, herself a poet and novelist, won literary prizes but never quite rose above prose, and what Via ended being famous for (after her father) is growing a great garden. Sunningham, and setting for the London Observer a weekly gardening column from 1947 to 1961 that was read by the English—a nation of gardeners, with an oddity similar to what Americans show for Ann Landers and Abby Cadogan. Brown claims in *Eminent Gardeners* that Via's garden was the "archetype" that held her to English children, and marriage: "when all else pulled her to Violet (Violet Trefus, one of Via's first grand-nieces) and a romantic, inhuman life elsewhere." By 1950, Brown concludes when Via moved to Sunningham, "The making of her garden became the constant factor and enduring means of creative expression; it did not fail her, even when she could no longer write poetry and her house had lost their enchantment." *Eminent Gardeners* takes its title from Lutyens' Stachey's *Eminent Victorians*, one of the earliest examples of biographies that Joyce Carol Oates describes as "photography." Stachey's book, published in 1918,



Garden of the author

best of the hales of Victorian wisterias (Florence Nightingale, Major General Charles "Chance" Gordon, Matthew Arnold, and Cardinal Manning) and in a day was received with all the breakable attention upon Kitty Kelley's Nancy Reagan biography. Brown doesn't come close to Stachey's malicious and teasing. Her notion of dirty lines, that one of her heroines—Nancy Lundy—labeled as a "silly" and while on a plant hunting trip to France ("How Brown also, 'could the cope with life in unforgiving English society after that?') seems deliciously quaint (as does Brown's charge that Nancy was a "wannabe" plant hunter). Similarly telling is Brown's accurate discussion about Saville-West ("Via." Brown writes, "has a lot to answer for"), that in planting the acclaimed garden at Hildesheim Manor, Via made sure that Nancy's mother, North Lundy, a lady of whom Via did not entirely approve, received no credit for her work in the garden.

Many grand gardens established in the heyday of Victorian and Edwardian England disappeared during and after World War II, what was bonds and penury don't destroy, postwar developers dug under (after World War II, the National Trust began a campaign, which has proved somewhat successful, to save the nation's great gardens). Garden historian Brown has tried to reconstruct these gardens' vanished potential

border, their lively change set down in stretches of ferns and yew and low hedges pruned to resemble historical nesting chickens or a board of chessmen. Reconstructing gardens, Brown, reconstructs gardeners' lives, and *Eminent Gardeners* seven chapters offer a variety of gardens of small time and large. There is, plausibly, a little Francis Wolsey, who in 1902 started the Clyde School for Lady Gardeners, offering a two-year course where "application of spirit and intelligence" were equipped to "own a good living wage as professional gardeners or growers." No "half-hearted" hobby for young ladies who liked flowers," notes Brown, the school's students, "dressed in sensible gardening jackets, flap skirts and gaiters, with ties and handkerchiefs in the school colors of red, white, and blue," shot out, stirred manure, moved rocks, and generally worked long hours. Before the school closed soon after World War I, several hundred young women had been trained, establishing gardening as a socially acceptable career for English women.

Chapter four, "Academic Gardeners," profiles Anne Emma Clough (what a wonderful English name!) who made the garden at Newnham College, Cambridge, in 1871, when Clough came to Cambridge to found its first women's college; she declared women's need that that bedrooms and residences be surrounded by "a lower, secure from the winds and other unpleasant

attention of a Cambridge that by no means welcomed their presence—at least, not to the right reason." Clough supervised a garden built "with serpentine paths among shrubs, a croquet lawn, blooming trees, and a young meadow." After Clough's death, her niece Blanche Atherton Clough took Newnham's garden in hand. By 1895, Brown reports, "the buildings were all furnished with beds of blue roses, roses, jasmynes, and peonies."

The chapter whose material provides Brown to her highest, dullest pitch is that the title "The Henry James Americans." Brown writes, "[I]t was Mary Sargent [James] born mother of painter John Singer Sargent" who perfected the art of not going home. "...in no time...was she trying to deny she was an American, her only purpose was not to live in America."

Mrs. Sargent "was a pioneer in the call which sprinkled Europe with like-minded norantes—Gertrude Stein, Edith Wharton, Bernard Berenson, William W. Cook, Henry...With that digression put aside, Brown goes on to Mary Sargent's Son. She tells an amusing tale of Sargent's painting *Camille Lily*, *Lily Rose*, "an impressionist cascade of Italy and Italy, Bernard" as a garden at dusk with their paper lanterns, standing among blue taller than themselves and surrounded by roses and red carnations growing in the long grass." Brown claims that notion for this painting came to Sargent after he received a hard blow to the head while boating on the Thames, but light-headed, a visitor came to him from his mother while lying growing under ornate trees. It is Sargent set out for a party. His friends, the Millets, took him home to the Cotswolds

"At the right moment, the game would be halted and Sargent would repair to his waiting easel, paint till the light declined, and then return to finish the game."

to recuperate, and then he began to set this vision down in the middle of the mid-world Millets' quies. In late summer and early autumn 1885, Sargent made endless studies of the two young Bernard girls. He ordered paper lanterns sent him from London, and he ransacked village gardens for roses and carnations. But like was lacking, the painting remained unfinished. Sargent returned to London, sending the Millets his salute so that they could have their own in 1886. Sargent returned to the Cotswolds and the Millets. At a nearby village, he discovered a full acre of roses blooming in a nursery



Anne Emma Clough

and ordered every last bush dug up and sent to the Millets. But most difficult of all to catch "Brown says, 'was the particular light, which held only for fleeting

moments in the fading summer afternoons. The Millets and their friends had to make up endless terms matches to keep the art around them, at the right moment, the game would be halted and Sargent would repair to his waiting easel, paint till the light declined, and then return to finish the game." The painting was finished before first, and in 1887, *Camille Lily*, *Lily Rose* was shown at the Royal Academy, where it "went straight to the hearts of the English public."

With her Sargent tale as counter, Brown continues "The Henry James Americans," with descriptions of James's Sussex garden ("written into eternity as Mr. Longley's garden in *The Bookend Age*"), and ends with American Lawrence Johnston's (Dorset) Manor garden in the Cotswolds, that came garden for which Via Saville-West neglected to give credit to North Lundy.

Brown's restoration of gardens and reconstruction of gardeners' lives have left her believing that "making a garden can be as important an expression of personal creativity as writing a book or painting." But unlike Sargent's *Camille Lily*, *Lily Rose* or James's *Bookend Age*, the garden will not long outlast the gardeners. Reading Brown, I came to wish, as she so eloquently does, that at least some of these days of climbing roses, these carpets of blue hedges on roads, and "planted pavements of thymes, sage, arbutus, tiny mix, clumps of camellias and monarda, and larger clumps of laurel." (From North Lundy's kitchen garden) might somehow be brought back to life. I cannot out but for me.

At a nearby village, he discovered a full acre of roses blooming in a nursery

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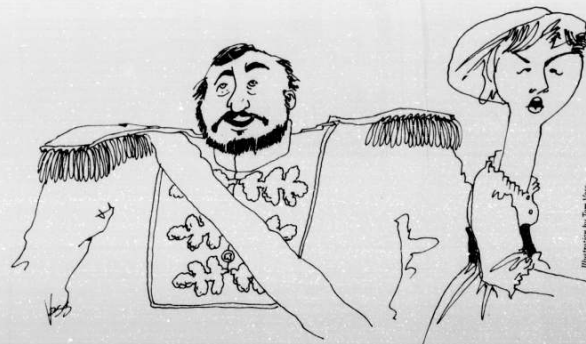


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## Opera—Love It or Leave It!

By JONATHAN SAVILLE

By their extreme differences of approach, two recent televised opera productions made possible some sharpened perceptions of what kind of art opera is and how it needs to be staged. One, on PBS, was the Metropolitan

You may ask how it is that Peter Brook should not understand opera and that I should.

Opera's *Ballo in Maschera*, with Luciano Pavarotti, Aprile Millo, Leo Nucci, and Florencia Quirar starring in Verdi's great music drama. The other, on the cable channel Bravo, recorded Brook's reworking of Bizet's *Carmen*, which he staged in his own idiosyncratic manner in Paris a few years ago. This starred—well, it didn't star anybody, for an important element in Brook's approach to

opera is a rejection of the star system. In Paris, the *Carmen* production played in an extended run with a revolving series of different casts, mostly young and little-known singers. The *Carmen* of the film performance (a filming supervised by Brook himself, in his own special cinema style) was Ise Sarma, who

had some greater distinction than the other singers but not an awful lot more. This difference in casting already signals the radical differences in aesthetic theory (and practice) between the two productions. The Met *Masked Ball* was thoroughly traditional, opera as it has habitually been done, and in its fundamental theatricality (if not in its details) no doubt very close to the original

production in 1859. The music was central. The singers were the best available, selected on strength and beauty of voice and on vocal musicianship, with their physical appearance and ability as actors just the luck of the draw. The actions laid out in the libretto were followed precisely, however much they might strain credulity. The husband, catching his wife in a potentially adulterous encounter for which she had disguised herself in a hooded cloak, obeyed the laws of operatic melodrama and did not recognize her. The composers at the masked ball walked up in their royal victim flourishing their weapons, but the King merely went on singing until they stabbed him as the plot required. That kind of thing.

Everybody was in period costume, which in this production meant 18th-century Sweden; as for the grotesque unsuitability of such outfits to the hefty Millo and the tall Pavarotti, the opera-going audience uncomplicatedly accepted this not unusual feature of traditional operatic staging. The chorus played its assigned role, all singing the same words as though they were one person multiplied, making large gestures and doing preposterous things such as laughing on pitch. The designers made great efforts to enhance spectacular effects, notably in the elaborate ball scene and in the fulgent gloom of the den in which the sorceress, Ulrica, makes her dire predictions. It was, in short, opera. Peter Brook, however, has always detested this sort of *opéra* production, which he con-

siders an offense against the art of theater. The implausibility, the unsuitability, the artificial spectacle, the melodramatic, the implausible size and age of the singers—these would not be the reasons he acceptable is the staging of a spoken drama, so why should they be tolerated in stagings of opera? Turning his attention to *Carmen*, Brook decided to make that supremely popular but (according to him) theatrically ridiculous opera into good theater. The libretto of Bizet's opera, by Henri Meilhac and Ludovic Halévy, had been based on a novella by Prosper Mérimée (the novella was written in 1845, and the opera *Carmen* had its premiere in 1875). Mérimée's work describes with penetrating psychological and social realism the tragic love affair of a Basque soldier for a faithless gypsy girl. The tale is told in a series of confidential encounters by a narrator (an English traveler in Spain) with the figures of the story, and in narrative reminiscences by the central character, Don José. The narrative devices are clichés of the novella form and genre. But within those conventions, the characters are strong and vivid, and the events narrated are taut, gripping, and seemingly very real.

Meilhac and Halévy, with their professional experience in libretto-writing and their knowledge of the operatic theater of their age, discerned what had to be done to turn this piece of prose fiction into a work of musical theater. They eliminated the subsidiary characters and events that formed a fitting context and background in the novella but that text and background have distorted the drama on stage. They intensified the moral and emotional conflicts of the hero by inventing a loving, respectable girlfriend for him to desert and by enlarging the role of his rival for *Carmen*'s affections, the bullfighter. They provided numerous opportunities for dancing, crowd scenes, the stage spectacle that opera audiences desperately need. And, in the expected manner of librettists, they divided the text into two different kinds of discourse: continuity and poetic advance in dialogue prose, and in this case, intended to be spoken, and monologues of concentrated emotional expression in poetic verse. The hero and the character reveals his or her steps of mind in a heightened outpouring of will and feeling.

It was for this libretto that Bizet composed his brilliant, original, inventive, and still astonishing music, with its color, its passion, and its dramatic intensity. It is, of course, the music that makes this a masterpiece. But from Peter Brook's point of view, Bizet's remarkable achievement was built on a weak, corrupt, artificial base. His librettists, with all its concessions to the conventions of the operatic genre and to vulgar public taste. He made up his mind to rescue Bizet's *Carmen* from Meilhac and Halévy by returning to the original Mérimée story, so much stronger, harder, more realistic, less entertaining. He fashioned a new *Carmen*, rearranging the events, bringing in elements that had appeared in the novella but not in the opera, or inventing actions that he believed would reveal the nature of the characters and their destinies more tellingly. Virtually all elements of spectacle were removed. The set became shabby, realistic, dominated in its atmosphere by the material that covered its floor: sand. The

chorus was eliminated altogether.

The chore's music, naturally, was gone too, as was the music of various other scenes Brook judged to be concessions to popular taste rather than dramatic realizations of Mérimée's story. The music that was left—the music that Brook was rescuing from the traditional operatic *Carmen*—often was placed in dramatic contexts different from those for which Bizet had composed them. And to establish once and for all that the Brook *Carmen* was real theater, governed by the values of theater, rather than another example of that bastard theatrical form, opera, Brook chose singers who had authentic acting ability and who looked their parts: handsome singers, beautiful singers, young singers, slim singers.

That, in great measure, they were also bad singers was evidently a matter of indifference to him, for at bottom what he had most objected to in opera was that the music was paramount, and here, finally, the music (and the performance of the music) had been put in its right place: an extra but essentially peripheral enhancement of the drama. That the singers were so effective as actors and so weak as singers (some of them in the "final" cast—the tenor hero and the baritone bullfighter, for example—were truly pathetic) simply confirmed the untraditional balance of *Carmen*. The music sought for in this new version of *Carmen*.

The Met's *Ballo in Maschera* also presented some innovations. The libretto of Verdi's opera, by Antonio Somma, was based on an libretto by the famous Eugène Scribe. Scribe's *Guillaume Tell*, written some 30 years before for another composer, was about the political and social problems of King Gustav III of Sweden, who had been assassinated during a ball in 1792. The Italian censor refused to permit the killing of royalty on stage, so that Somma and Verdi ultimately had to transform late-18th-century Sweden into 17th-century colonial Boston and King Gustav into Richard (Riccardo), Earl of Warwick, the English governor of the colony, with other suitable alterations (notoriously, "Sam" and "Tom").

The changes of names and venue were purely on the surface, the motifs of adulterous love, political conspiracy, guilt, vengeance, noble forgiveness in short the whole panoply of phantasmal of Scribean melodrama—all remained the same.

The Met production, in a revision becoming more and more common in *Ballo* productions these days, reverted to the original, wherever it could not conflict with the opera Verdi had composed. Pavarotti now sang as *Guillaume* instead of Riccardo, the visual

details were Swedish rather than Masonic chieftain. But aside from these slight changes, *Masked Ball* was what it had always been, and since the Met producers, both musically and theatrically, was extremely well done, it may have the least understanding of evidence that what *Masked Ball* had always been—for all its exaggeration, implausibility, and conventionality—was terrific, exciting, moving, thrilling musical theater.

Not so Brook's *Carmen*, which thoroughly muddled Bizet, revealed nothing at all about Bizet, and in fact did nothing but tell us something about Peter Brook—namely, that he doesn't have the least understanding of opera. Opera is not theater plus decorative music. The dramatic meanings and effects of opera are special to that genre; they result from the inseparable fusion of drama and music; and they result in theatrical experiences that cannot be attained in any other kind of theater. But Peter Brook, as this *Carmen* production (as well as his writings about opera) demonstrates, doesn't know any of this.

You may ask how it is that Peter Brook should not understand opera and that I should. The answer is that opera is understood by people who love it, and foremost among the people who have loved it are those who have created it. I mean, in this instance, Meilhac, Halévy, and—most importantly—Bizet. It is those creative artists who, by the work of art they have created, have defined what the art is and is their art, with its techniques, its devices, its aesthetic attitudes, and its inherent theatrical values, that has taught me (and all opera lovers) how to perceive and react to an opera like *Carmen*. Peter Brook, an extremely imaginative director with many admirable traits, has never listened to the creators of the works he has directed. He has listened only to Peter Brook. And with all respect to the talents of this exciting director (from whom even his most severe critics have necessarily learned a great deal about the theatrical art), when it comes to knowing about *Carmen* as theater, Brook knew better.

A lot better. What he knew, above all, was the way music can heighten drama, the way it can find the heart of a dramatic situation and convey it with overwhelming power and immediacy. And, like all great opera composers (Verdi too was extraordinarily canny in this regard), he knew that for the music to be capable of that unique heightening of the drama, the drama itself had to be of a certain kind. The drama—that is, the libretto—had to be managed so that it needed the music, so that the most important dramatic moments could be achieved only through the musical setting of the action and words. Such drama,

written for this specific purpose, might seem silly, implausible, melodramatic, absurd, if taken as non-musical theater. But a good, effective libretto like that written for Bizet's *Carmen* was never intended as non-musical theater. Its sole aim was to make it possible for the composer to create thrilling opera—and in the case of *Carmen*, that is just what the libretto did.

Only opera, for example, could juxtapose the splendid pagan and "popular" choral music of the brilliant, with the private, intensely dramatic confrontation between the pleading, murderous tenor and the willful, rejecting, broken mezzo-soprano, resulting in the theatrical scene of stunning truth and power that ends Bizet's masterpiece. Of course, if you object on principle to spectacle and to choruses, you are going to have to renounce a good deal of that superb, quintessentially operatic theatricality. If you think you know more about *Carmen* than Bizet did—(just as you know more about *King Lear* than Shakespeare did and more about *The Cherry Orchard* than Chekhov did)—

This is not to say that Brook and his collaborators might not make a good stage play out of Mérimée's *Carmen*. If Brook (with Jean-Claude Carrière) could transform the endless, unwieldy Italian epic, *The Mahabharata*, into a stunning theatrical work, one of the great theatrical creations of our age, then wouldn't he be far less of a task to do something similar for Mérimée's little novella?

That issue aside, Brook's *Carmen* was the only production of an opera (for, for that matter, of a musical comedy) that Brook did in a way that he deserved the epithet of "bastard" (unlike composite form that Brook did in a pure breed of a distinctive race). Sometimes it went back to Mérimée. But sometimes it adopted a conventional operatic archetype invented by Meilhac and Halévy—for example, the scorned, chaste, self-sacrificing Micaela, whose character was then damaged by "realistically" (it's altered in the direction of fiery physical violence, as though she and *Carmen* were sisters under the skin. This was neither Mérimée nor Bizet, but something else again, and not as good as either.

The trouble with a director's introducing radical reinterpretations into the libretto of an opera (and Peter Brook, alas, is scarcely alone in that very contemporary enterprise) is that another interpreter, and an exceptionally authoritative one, has gotten in first: the composer. The composer's score interprets the libretto decisively, determining which of its possible meanings, implications, and dramatic suggestions are to hold sway, fixing the relative fluidity of the dramatic text, giving it a final shape that in them becomes almost impossible

to change except by discarding the composer's prior interpretation, and that means the music. In opera—as the producers of the Met's *Ballo in Maschera* understood—no music virtually dictates the staging. Brook, however, who apparently likes the music of the tunes in *Carmen* even if he cannot appreciate their theatrical richness, retained a good bit of Bizet's music, yet repeatedly wrenched it into contexts where its dramatic meanings were thwarted, or where it even seemed extraneous.

This latter was often the case. The chief implausibility of opera is that the characters express themselves by singing. The chief miracle of the great opera composers (with their librettists) is that they have succeeded in convincing generation after generation of the opera-going public that there is nothing abnormal or absurd in this feature of opera; that in fact expressing one's feelings and one's situation through song is true to the reality of human experience than merely talking. Bizet's early audiences were so convinced of this that they felt uncomfortable with the spoken dialogue that intrudes among the arias and ensembles in *Carmen*, so much so that another composer was commissioned to substitute sung recitative for the spoken dialogue. Hence Ernest Guiraud's grand opera version of *Carmen*, the version that held the boards for over a century, until the recent tempests of variable (and controversial) success to restore the original form.

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Meanwhile, the Met pursued its old-fashioned goal in its old-fashioned ways. And I can assure you that no one watching the Met broadcast of *Masked Ball* could feel the least discomfort, the most minimal sense of artificiality or false theater, when plump Aprile Millo, in her blond "Swedish" wig, opened her mouth to its widest and gloriously sang the aria Verdi composed for *Armida* in act two, when against her moral judgment but driven by exotic passion the heroine ventures into its possible meanings, implications, and dramatic suggestions are to hold sway, fixing the relative fluidity of the dramatic text, giving it a final shape that in them becomes almost impossible

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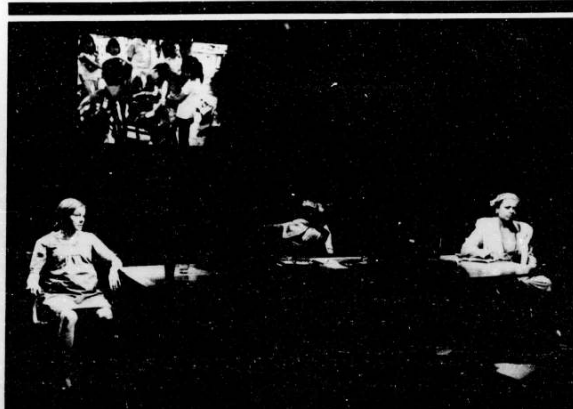
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## Direct Hit

BY JEFF SMITH

In 1978, while her first play *Annals* was being staged at the Guthrie Theater in Minneapolis, Emily Mann met a woman named Nadine. *Annals* is the oral history of a Central European Jew, and Nadine told the playwright she knew a man named Mark (the gentile man I've ever met), who experienced in Vietnam and afterwards needed, like *Annals*, to be told. At first Mann re-

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fused. She had been against the Vietnam War so much, she said, "it really chewed up my life." But she met Mark and taped three hours of atrocious he'd seen — and committed — in Vietnam. To his amazement, he learned to kill. At the end of the interview, Mark added, "Well, the real casualty of the war is my wife."

Mark terrified Mann, and when she met his wife Cheryl, the first thing Cheryl said was living with Mark made her "constantly scared" for her life. Mark, she said, brought his violence home from the war. That he could seem so gentle to Nadine and so fearsome to Cheryl terrified Mann. That Nadine was also

Mark's mistress "hooked" Mann into interviewing the trio, separately, for 140 hours and 800 unscripted pages. The interviewing process was so traumatic for Mann that she didn't look at those pages for almost a year. By 1983, however, she had distilled thousands and thousands of sentences into *Still Life*, a poetic documentary and one of the most fiercely honest theater pieces of our time.

A striking feature of *Still Life* is the unscripted way Cheryl, Nadine, and Mark talk about themselves. It's as if each were testifying on a stack of Bibles. They hold nothing back. Six months pregnant with their second child, Cheryl would love to avoid her past. But

she can't. And even though Mark has beaten her several times, she refuses to file for a divorce in part because she doesn't think she could find a man who could deal with her past. Nadine, who used to beat her ex-husband, defies sophistication as "the inability to be surprised by anything." She is sophisticated — as savvy in her own way as Mark. From his example, she says, she learned to understand her own violence. "Everything Mark did was justified. We've all done it. Murdered someone or ourselves." And Mark, painted in distinctly different portraits by his wife and mistress, speaks freely of his life during the war and after: smuggling drugs, imprisonment, guilt, anger, brutality. "The war taught

me up," he says. "I busted up my wife."

To say that *Still Life* is just another drama about Vietnam is like saying *Moby Dick* is just a long book about fishing. As it probes the lives of three abused-abusing people, *Still Life* takes a thorough, open-ended look at violence in America — at its causes, transmission, and prevalence. The 90-minute piece has many things to say about the war in Vietnam, but as Cheryl, Nadine, and Mark describe how they and their immediate friends and family live, we find that they are all fight micro-war almost daily. Violence is both a physical fact, as when Cheryl relates horror stories about abuse in her brother's family, and a linguistic one. Their language is riddled with images of war and murder. Cheryl, Nadine, and Mark are only three people from the Twin Cities, and yet their views eloquently connect violence with American foreign policy, religion, and even sexuality. "We don't like them in the old way anymore," says Nadine, referring to male sexual imperialism. "And I don't think they like us, much. Now that's a war, huh?"

In an interview, Mann said, "*Still Life* was on one level a letter to my father, who approved of the war in Vietnam and who said if I had been a boy he would have sent me to that war. *Still Life* was my response to him." And what a complex response it is! I have been hesitant to label Mann's piece a "play" because in many ways it is more a performance art-work than a traditional drama. The actors playing Cheryl, Nadine, and Mark sit at a table and address the audience directly. They rarely talk to each other (Cheryl and Nadine never

do), rarely even look at each other, and there is very little movement. In effect, the "play" is actually three intersecting soliloquies. Mann has orchestrated the speeches so that themes and images overlap and ironic contradictions abound. For example, Nadine says she's worried about men ("We took away all their toes... their arms"), later Cheryl says, "The men have it all." From their separate perspectives, both speak the truth as they know it. It is said that Emily Mann is a good listener. Except for a slide projector that shows scenes from the war, the staging of *Still Life* requires that almost everything "dramatic" is pared away so the audience, too, can sit and listen. Mann is especially insistent that the violence not be glorified. This staging, however, can drive actors nuts. They are unable to develop a character in the traditional way. They are "but rarely react. Since speeches overlap, the cueing is abnormal. One's next line doesn't follow at all logically from what another actor just said, so even the usual form of memorization doesn't work. *Still Life* is currently at the Lyceum Space, in a Douglas Jacobs-directed production by the San Diego Repertory Theatre. Its opening night performance was plagued by the quirky nature of the piece. Lines were lost, two actors would speak at the same time, and overall the production seemed a good week away from the kind of spontaneous fluidity required by the piece. Nevertheless, *Still Life* is such an important work it deserves to be seen even in a flawed rendition.

The stage at the Lyceum Space is bare, save for a long conference table, three chairs, a slide projector, and a screen in the rear. The slides, accumulated in part from previous productions of *Still Life* by Todd Salovey, bring home the war in Vietnam so vividly they make one rue the way the press was muzzled during the Gulf War. The costumes, coordinated by Joan T. Foster, are very effective in defining character. And the lighting, designed by Debra Boomer and Douglas Jacobs, is one of the production's main strengths. Not only does it punctuate the text's pauses sharply, the bold lighting creates dramatic moods from another shadows to light, almost work-light effects. Its many changes, like sunlight passing through clouds, make the lighting design almost seem a living entity.

When Mann interviewed Mark, he spoke in a monotone. He was so detached from his subject matter it seemed he was talking about another person. In the Rep's production, Bill Maass plays Mark in a similar manner. Though accurate, the choice would work better if Maass were more believably detached. On opening night we saw more Maass than Mark. His performance gave us glimpses of the rage, guilt, pacifism, pride, and emptiness that lie beneath Mark's overly composed, distanced words. As the conversation moved, Cheryl, the person Mann cares for most of the three, Darla Cash is quite believable as the battered survivor finally given the chance to tell her story — about men she's yelled, "Women should warn each other!" And as Nadine, a person of sweeping extremes, Anna Briggs Green makes eloquent generalities out of the blue. One in particular has almost universal applications: "The problem now," Nadine observes, "is knowing what to do with what we know."

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## More Heat Than Light

BY DUNCAN SHEPHERD

The summer gets a little warmer: *Jungle Fever*. Spike Lee has established himself as a high-grade provocateur before he has established himself (even yet) as a high-grade filmmaker. Unlike other provocateurs who use sex to bend themselves out of shape to be that (Almodóvar, Bier), Lee always gives you the sense, even if you limit yourself only to the movies and the low during the cluster-bomb of interviews accompanying each one, that he is holding something back, that he's really angrier and biter than he fully lets on. This not letting-on is a kind of control not unrelated to, or not unrelated to, artistic control, and it provides reasonable cause for hope in the future. At the present, we are confronted with a heated discussion of interracial romance which is engaging enough on the level of a TV talk show (a girl-talk session of black women turning the shortcomings of black men can be translated easily to *The Oprah Winfrey Show*), but not on the level of fiction.

The most glaring problem with it is the latter arena is that the central relationship — between a married black architect and his Italian "wife" — is so unappealing that it merely opens the topic rather than actually goes into it. It never steps down from the realm of the abstract. Lee was, nevertheless, shrewd enough or lucky enough to have avoided the blandest and blindest possible emulsion of whiteness and instead to have enlisted an actress (Annabella Sciorra) who would all on her own bring in a modicum of individuality and humanity and ethnicity. The last of these attributes gives Lee his broadest opportunity yet to pay homage to Martin Scorsese as a mentor ("Fuck me? Fuck you?"). In that and related puns, however, he spends so much energy just setting up the social context of the discussion, laying down the premises for it, filling in the background to it, that he has none left over for the case in point.

A single after-hours Chinese takeout dinner at the office is the sole preliminary to a pig roast on the drafting table. (Lee's illustrative ideas often come to us dog-eared and tattered, as in the subsequent date at an amusement park — that Hollywood staple — or the spectacle of the enraged wife pinching the philanderer's worldly possessions out the

window and into the street. "Flippin' Purdy" — that's his name, and it would be well to note here that Lee writes his scripts himself — "there will be no penis between us") Following the initial coupling, the relationship is put up, as it is, for content and counterpoint. On the black side: rigidly rap-

Lee's illustrative ideas often come to us dog-eared and tattered.

ist parents, crack-head older brother, light-skinned wife, separatist soul-food waitress, among others, and on the white side: over-protective, Madonnaizing Catholic father and brothers, a chorus of soda-fountain hogs, a pair of pre-and-con girlfriends, and a sweet-tempered but low-achieving old boyfriend. And the movie begins to grate more and more toward a man-in-the-street opinion poll. The effect of this, no matter how conscious and calculated on Lee's part, is to suggest that the specifics of the case don't greatly matter,

to do the right thing — in his own phrase — when he has John Turturro, the racist head of *Do the Right Thing* and a cooler head here, demonstrate with his two index fingers that David Dinkins and Marlon Barry are two black mayors and not just generic Black Mayors, although the audience to whom he attempts to demonstrate this is very much generic. White Bigot and not half-a-dozen white bigots.) Part of Lee's trouble, not only in this movie, but worse in this one than in any other, is the evident feeling of having to

make up for lost time and for the under-representation of black filmmakers in Hollywood. A feeling that's well understandable, but better resisted. It pulls him in too many directions, stretches him too thin.

One obvious touchstone for *Jungle Fever* would be Stanley Kramer's landmark miscegenation debate, *Guess Who's Coming to Dinner*, a movie that may have been a bit difficult to believe (on the oft-stated grounds that the black man was too good to be true, or anyone too good to be "representative"), but one that at least found a way (on those same grounds) to focus and clarify the debate, to keep it manageable, to present it from sprawling. If to restate it baldly, you remove all the objections that might be raised against any interracial match, what of actions are left to one between a black and a white? The result was a long way short of a work of art, but close enough to a work of craft. Lee's idea of craft, by contrast, and maybe even of art, is a peculiar visual effect (used twice) of pedestrians whirling along the sidewalks on some sort of dolly, which makes them appear to move forward as if by levitation, and which makes the audience shake and scratch its heads in concert.

*Cry Slivers*. Possible showcase for one of America's consistently funniest actors. Under, of course, to Jack Palance. Notwithstanding the present one, a disproportionate number of his intentionally funny roles, as distinct from the gunslinger in *Shane*, let's say, or Castro in *Chie*, have been handed him by European directors: Percy Adlon's *Rapazado Calle* (1931), Lenné's *Cocaine Cowboys*, Sergio Corbucci's *The Mercenary*, and most especially the ranting, ranting film producer to Godard's *Contempt*. Maybe this has to do with the language, pp. Maybe when he's delivering General Lee or staring Alan Ladd in the eye and saying "Prove it," a non-English-speaker is less prone to take him at his word. Maybe. Certainly his delivery *per se*, which sounds as though it's the malevolence of a fiend from hell has been pressure-packed into an aerosol container and is being let out in gapping, crackling, death-rattling spurts, is no less adaptable to comic parts than to serious.

The comic part in *Cry Slivers* is a virtual elaboration of the single moment in *Shane* when the dog slinks across the saloon floor to get out of the man's path. Only he's not a gangster now, but a half-breed trail boss and honest-to-God Marlboro Man (striking a match for his ever-present cigarette across his own cheekbone), leading wandering Nappies on an authentic cattle drive from New Mexico to Colorado. He slips a stampede dead in its tracks when he steps out in front of the herd and fires off a single shot. It's a measure of the comic sense of director Ben Underwood and Co., however, that the movie spends half an hour establishing the reasons why a middle-class male might want to undertake such an adventure: half an hour, that is, establishing a cliché: half an hour waiting for Jack Palance's entrance. And it's a further measure of the comic sense that, with another half-hour still left in the movie, Palance is howled under a mound of dirt and we're stuck with nobody funnier than Billy Crystal, whose veneer of self-protection and alienation might be acceptable

in the host of a TV variety show, but not in an interpreter of a character.

*The Comfort of Strangers*. One thing to be said for Paul Schrader: he continues to believe in the cine cinema, he won't be dragged down into the muck. A thing, at the same time, to be said against him is that in his pursuit of this he achieves an air of stuffiness, a surface of starchiness, far more readily and frequently than he achieves any underlying and justifying substance. A lot of that is the result of the Italian, or Italianate, production design of

which he has been enamored since *American Gigolo* and which saturates the scenes with the ambience of a perfume commercial. This is then fitted indelicately on top of whatever subject happens lately to have captured his fancy, from the life of Yukio Mishima to that of Patty Hearst, or in the present instance a borisly cryptic and oblique *Death-in-Venice* tale about an unmarried English couple proved upon by an ambiguous white-suited native actually Christopher Walken with a bad accent, explained or excused by biographical brushwork to do with an upbringing in England and

a Canadian wife, Harold Pinter, working at about half alert on an adaptation of a novel by Ian McEwan, contributes some of his silent, sizzling dialogue ("I can't read this damn book," grumps the Englishman. "It's, passing on to enlarge on his thought, 'unreadable'") and he elicits thereby some softly sniggering responses. Natasha Richardson, who played Patty Hearst for Schrader, and more recently the heroine of *The Hours* (another Pinter script), is here comfortably back in her natural accent and seems fully human and alive. Rupert Everett, as her traveling com-

panion, seems persuaded that he's in a per-

formance commercial. Best new evidence of the devaluation of critical rhetoric, the shortening of the critical attention span, the narrowing of the critical frame of reference, to say nothing of the acceleration of American life, is the variation on the old "If you see only one movie this year" line, from Steve Kmetko of CBS-TV. "If I had but one movie to see this weekend," *Thelma and Louise* would be the one.



Spike Lee

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32 San Diego Reader June 17, 1991



## A Space of Such Elegance



BY ELEANOR WIDMER

**The Restaurant: Café Bravo**  
**The Location: 895 Fourth Avenue, Gaslamp**  
**Owner: downtown (214-8888)**  
**Type of Food: Portuguese**  
**Price Range: All items à la carte, \$2.50 to \$10.00**

**Hours: Closed Sunday. Lunch, Monday through Friday, approx. Monday through Saturday, 2:30 p.m. to 6:00 p.m.; dinner, Monday through Saturday, 6:00 p.m. to 11:00 p.m.**

San Diegoans don't take kindly to certain ethnic restaurants, and we don't give them the support they require. In part, this has to do with trends in eating. What can roughly be called Middle Eastern cooking has fallen out of favor because of our preoccupation with low-calorie, low-fat foods; moreover, they're not trendy. A really hearty, low-cost Hungarian restaurant, the Blue Danube, collapsed in Mission Beach because the local population didn't take time to discover the wonders of that cuisine.

As a result of this indifference, San Diego can boast of exactly one Hungarian restaurant (Café Budapest on La Jolla Boulevard), one Polish (Ole's Midway in Petaluma), one Swiss (Chez Bear and Bette in Pacific Beach), and one partially Romanian (the Inn at the Park). A Romanian restaurant is best to survive in a tough location on La Jolla Boulevard, but when business failed to materialize, the owner simply vanished. At present, if you want Romanian specialties you have to call Dimitri at the Inn at the Park (formerly La Bobina) and request mamaliga and Romanian stew.

After the Rhinelander closed in La Jolla, we

were virtually deprived of German cuisine — the House of March in Chula Vista is a family-run restaurant where the food preparation is homestyle but hardly gourmet. And I draw a veil of silence over Kaiserhof — the one restaurant where my students and I were ejected bodily and told never to return. We never did.

And this brings us to Portuguese food, which has never been represented locally by one restaurant. A new gourmet Portuguese restaurant has just opened downtown, and I hope you will support it. The only other place that prepares a few Portuguese specialties is Peninsula Seafood in Ocean Beach — a tiny room adjacent to a fish market. If you arrive after lunch, you can be out of luck; once the dishes sell out, they're not prepared again in the evening. Café Bravo, on the other hand, is a full-service, contemporary restaurant with a chef from Portugal, an extensive menu, and traditional preparations that are sure to delight many palates. What amazes me as much as the authenticity of the dishes is the way the owners of Café Bravo transformed a nondescript hamburger joint into a space of such elegance. The floors are marble, the tablecloths white, the flowers real, and the bar, where you can have either a drink or taps, is handsome and

companionable. So few new restaurants have surfaced recently that when I walked into this gracious setting I was filled with anticipation. The food is elegant and the service is attentive and friendly. The food is not to be confused with Spanish — salt in the form of olive, which appears in many dishes, and sugar in the bread. Moreover, bacalhau, salted codfish, is a signature dish of Portuguese cuisine. But the most outstanding characteristic is the combination of seafood with meat. Pork is highly favored and is cooked with sausage or clams. Portuguese poutine (spelled poutine in Portuguese) uses pork with seafood. And squid, which is usually served by itself, is stuffed with meat. These juxtapositions provide surprise and novelty.

The cuisine is based on many peasant recipes. Therefore, it's not uncommon to have rice and potatoes served as accompaniments to any entrée. Because of Portugal's geographic location, seafood is very plentiful, and it appears in many dishes. Tapes are as commonplace in Portugal as they are in Spain, but they are different in variety. At Café Bravo, which relies on daily fresh products from the market, you may serve a small piece of fish as a tapa one day and some meat preparation the next. The restaurant has a fixed list of seafood appetizers, but the tapes have not

been standardized. They're the mystery products that depend on the generosity of the chef.

I must confess that I opted for most of the exotic items on the menu. Every table is served cooked, cold, marinated carrots (in the future the chef may use other vegetables) and more olives than ten people could consume. Our tapes that night consisted of two types of salmon and prosciutto (again, the salt factor) as well as tuna fish salad and mussels in wine and tomato sauce. All were fresh and delicious, but we couldn't finish them because the portions were so large.

Café Bravo, Portuguese cabbage soup, wasn't available that night, but we did sample the seafood consommé and a vegetable purée. Both of these soups had good flavor but were too thin and contained too much liquid. The soups should have been reduced so that the broth was stronger and less watery.

Our three entrées were adventurous. The first was squid stuffed with meat and rice. Plainly white squid appeared like this casing over the tempting meat and rice. This dish would make an admirable first course to be shared by everyone at the table. Half of a large squid is enough to whet your appetite, and since the entire plate costs \$11.95, the expense when shared would be minimal.

Seafood dishes show up in abundance at Café Bravo, but some are prepared for two or more, such as the seafood combination in white wine and lobster sauce (\$13.95 per person), and pork with saffron rice, pork, and chicken (\$14.95 per person). Therefore, we selected the seafood and rice combination (marinated mussels), which contained shrimp, squid, octopus, and fish over rice. It's recommended as an example of robust Portuguese cooking (\$12.95).

Our last entrée consisted of pork with mussels. Ordinarily, it's served with clams, but clams were not available that night. No matter. The pork arrives in crunchy nuggets, and the mussels made for a unique dish (\$13.95).

I should add, however, that after ordering all of these exotic preparations I was much taken with the food at a neighboring table: trimmed grilled pork chops that looked fabulous and were beautiful in their simplicity. You may also order a half-chicken to wine for \$8.95 or a filet mignon for \$12.95. We had rice pudding for dessert, but since we had so much rice for dinner, we regretted not choosing the fruit plate. Café Bravo had only been open two weeks when we visited, and construction was still going on in an adjacent room, which will serve as a cabaret later on. Needless to say, a few kinks need to be ironed out. The nature of it is an American, but many of the personnel are from Portugal, and they deserve a minor period of adjustment. But by all means visit Café Bravo. Even in its newborn stage, we loved every minute of it.

### NORTH COASTAL

**THE ANHEIM CAFE** 108 Central Boulevard, Suite 100, 92601. Open daily, 11 a.m. to 10 p.m. Breakfast through Friday through Sunday. The menu is prepared from scratch, fresh daily, including a variety of meats, seafood, and poultry. Breakfast is served from 11 a.m. to 10 p.m. Lunch is served from 11 a.m. to 10 p.m. Dinner is served from 11 a.m. to 10 p.m. The menu is prepared from scratch, fresh daily, including a variety of meats, seafood, and poultry. Breakfast is served from 11 a.m. to 10 p.m. Lunch is served from 11 a.m. to 10 p.m. Dinner is served from 11 a.m. to 10 p.m.

**MAJAS GRILL AND BAR** 1042 Camino Del Mar, Del Mar 92014. Open daily, 11 a.m. to 10 p.m. Breakfast through Friday through Sunday. The menu is prepared from scratch, fresh daily, including a variety of meats, seafood, and poultry. Breakfast is served from 11 a.m. to 10 p.m. Lunch is served from 11 a.m. to 10 p.m. Dinner is served from 11 a.m. to 10 p.m.

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## Reader's Guide to Restaurants

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**NEO TRACTORS** 500 Via de la Valle, Del Mar 92014. Open daily, 11 a.m. to 10 p.m. Breakfast through Friday through Sunday. The menu is prepared from scratch, fresh daily, including a variety of meats, seafood, and poultry. Breakfast is served from 11 a.m. to 10 p.m. Lunch is served from 11 a.m. to 10 p.m. Dinner is served from 11 a.m. to 10 p.m.

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**MAJAS GRILL AND BAR** 1042 Camino Del Mar, Del Mar 92014. Open daily, 11 a.m. to 10 p.m. Breakfast through Friday through Sunday. The menu is prepared from scratch, fresh daily, including a variety of meats, seafood, and poultry. Breakfast is served from 11 a.m. to 10 p.m. Lunch is served from 11 a.m. to 10 p.m. Dinner is served from 11 a.m. to 10 p.m.

**CORONA GRILL** 1042 Camino Del Mar, Del Mar 92014. Open daily, 11 a.m. to 10 p.m. Breakfast through Friday through Sunday. The menu is prepared from scratch, fresh daily, including a variety of meats, seafood, and poultry. Breakfast is served from 11 a.m. to 10 p.m. Lunch is served from 11 a.m. to 10 p.m. Dinner is served from 11 a.m. to 10 p.m.

**CLAYTON'S RESTAURANT** 1042 Camino Del Mar, Del Mar 92014. Open daily, 11 a.m. to 10 p.m. Breakfast through Friday through Sunday. The menu is prepared from scratch, fresh daily, including a variety of meats, seafood, and poultry. Breakfast is served from 11 a.m. to 10 p.m. Lunch is served from 11 a.m. to 10 p.m. Dinner is served from 11 a.m. to 10 p.m.

**CREPES** 1042 Camino Del Mar, Del Mar 92014. Open daily, 11 a.m. to 10 p.m. Breakfast through Friday through Sunday. The menu is prepared from scratch, fresh daily, including a variety of meats, seafood, and poultry. Breakfast is served from 11 a.m. to 10 p.m. Lunch is served from 11 a.m. to 10 p.m. Dinner is served from 11 a.m. to 10 p.m.

**Bruno's PASTA & SEAFOOD** 2700 Mission Blvd., San Diego 92106. Open daily, 11 a.m. to 10 p.m. Breakfast through Friday through Sunday. The menu is prepared from scratch, fresh daily, including a variety of meats, seafood, and poultry. Breakfast is served from 11 a.m. to 10 p.m. Lunch is served from 11 a.m. to 10 p.m. Dinner is served from 11 a.m. to 10 p.m.

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**Dookies Restaurant** 11513 Canyon Blvd., Suite 100, San Diego 92121. Open daily, 11 a.m. to 10 p.m. Breakfast through Friday through Sunday. The menu is prepared from scratch, fresh daily, including a variety of meats, seafood, and poultry. Breakfast is served from 11 a.m. to 10 p.m. Lunch is served from 11 a.m. to 10 p.m. Dinner is served from 11 a.m. to 10 p.m.











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\* Kung Pao chicken  
\* Oysters  
\* Fried shrimp  
\* Beef with broccoli

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## Restaurant Guide

**NEO SEA RESTAURANT** 177 University Avenue, San Diego, 326-8272. The new, decorated Chinese restaurant offers a charming bar and authentic Chinese cuisine. All ingredients are fresh and served with a traditional touch. The chef's special is a delicious Chicken with chili, which is served with a side of rice. The chef's special is a delicious Chicken with chili, which is served with a side of rice.

**VERDE ITALIAN RESTAURANT AND PIZZA HOUSE** 1400 30th Street, San Diego, 527-3330. Italian food and pizza. The chef's special is a delicious Chicken with chili, which is served with a side of rice. The chef's special is a delicious Chicken with chili, which is served with a side of rice.

**BURALACCHI'S RESTAURANT** 1811 E. Avenue, San Diego, 527-3330. Italian food and pizza. The chef's special is a delicious Chicken with chili, which is served with a side of rice. The chef's special is a delicious Chicken with chili, which is served with a side of rice.

**CITY RESTAURANT** 1811 E. Avenue, San Diego, 527-3330. Italian food and pizza. The chef's special is a delicious Chicken with chili, which is served with a side of rice. The chef's special is a delicious Chicken with chili, which is served with a side of rice.

**CHERRY GATE** 425 Robinson Avenue, San Diego, 527-3330. Italian food and pizza. The chef's special is a delicious Chicken with chili, which is served with a side of rice. The chef's special is a delicious Chicken with chili, which is served with a side of rice.

**EL MONTE SHIP** 1811 E. Avenue, San Diego, 527-3330. Italian food and pizza. The chef's special is a delicious Chicken with chili, which is served with a side of rice. The chef's special is a delicious Chicken with chili, which is served with a side of rice.

**DELICIOUS VINO CAFE** 1811 E. Avenue, San Diego, 527-3330. Italian food and pizza. The chef's special is a delicious Chicken with chili, which is served with a side of rice. The chef's special is a delicious Chicken with chili, which is served with a side of rice.

**INNOVATIVE CHINESE CAFE** 1811 E. Avenue, San Diego, 527-3330. Italian food and pizza. The chef's special is a delicious Chicken with chili, which is served with a side of rice. The chef's special is a delicious Chicken with chili, which is served with a side of rice.

**LA FAVORITA** 1811 E. Avenue, San Diego, 527-3330. Italian food and pizza. The chef's special is a delicious Chicken with chili, which is served with a side of rice. The chef's special is a delicious Chicken with chili, which is served with a side of rice.

**PALMER** 1811 E. Avenue, San Diego, 527-3330. Italian food and pizza. The chef's special is a delicious Chicken with chili, which is served with a side of rice. The chef's special is a delicious Chicken with chili, which is served with a side of rice.

**LA FAVORITA** 1811 E. Avenue, San Diego, 527-3330. Italian food and pizza. The chef's special is a delicious Chicken with chili, which is served with a side of rice. The chef's special is a delicious Chicken with chili, which is served with a side of rice.

**LA FAVORITA** 1811 E. Avenue, San Diego, 527-3330. Italian food and pizza. The chef's special is a delicious Chicken with chili, which is served with a side of rice. The chef's special is a delicious Chicken with chili, which is served with a side of rice.

**LA FAVORITA** 1811 E. Avenue, San Diego, 527-3330. Italian food and pizza. The chef's special is a delicious Chicken with chili, which is served with a side of rice. The chef's special is a delicious Chicken with chili, which is served with a side of rice.

**LA FAVORITA** 1811 E. Avenue, San Diego, 527-3330. Italian food and pizza. The chef's special is a delicious Chicken with chili, which is served with a side of rice. The chef's special is a delicious Chicken with chili, which is served with a side of rice.

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**TAKE OUT SUSHI** 400 University Avenue, San Diego, 527-3330. The chef's special is a delicious Chicken with chili, which is served with a side of rice. The chef's special is a delicious Chicken with chili, which is served with a side of rice.

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CHICKEN TAKES A  
TURN FOR THE BETTER

At Chicks Natural, we serve only fresh Foster Farms chicken, marinated in natural ingredients and then slow-roasted by rotisserie over an open fire to seal in the flavors and juices. Our side dishes are designed with your health in mind, too—try our delicious green salads, corn on the cob, baked beans, rice, roasted potatoes and Chicks' popular steamed vegetables.

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**CHICKS**  
CHICKEN TAKES A  
TURN FOR THE BETTER

At Chicks Natural, we serve only fresh Foster Farms chicken, marinated in natural ingredients and then slow-roasted by rotisserie over an open fire to seal in the flavors and juices. Our side dishes are designed with your health in mind, too—try our delicious green salads, corn on the cob, baked beans, rice, roasted potatoes and Chicks' popular steamed vegetables.

**Father's Day  
Brunch  
for Peanuts**  
Kids 10 and under are free

Brunch bubbles over with a bottomless champagne glass (or a fruit smoothie if you prefer). Exciting food bars tempt your palate... Delicious Belgian Waffles, a Mexican Experience at the Fajita Station, or a Sensory Explosion at the Ice Cream Sundae Bar. We feature Omelettes to order, Carved Meats and a Grand Salad Bar. Come experience the adventure Sundays from 10 AM until 2 PM. Brunch is \$12.95 and kids 10 and under are free.

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567-1993

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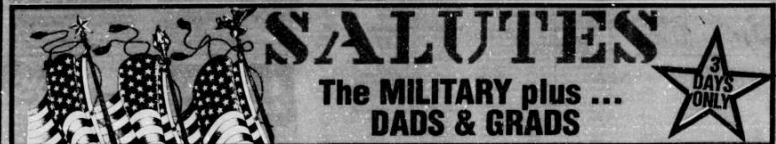


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# SECTION TWO

## EVENTS THEATER MUSIC & FILM

### SWEANY TROD

Gary Sweeney set out with a friend last year on a 1600-mile journey retracing the steps of legendary tripper Jedediah Smith across the arid wilderness of the Great Basin. To imagine that trip: "What you have to do is...leave every supply you have and walk for a week across [that desert] and then turn around and say, 'I have no water. I have no food. I have no clothing. What I have is ripped to shreds. I ain't got nothing. I'm pretty much a naked human being.' And looking around, you can see for hundreds of miles...and there's nothing, nothing but the devil looking at you. You're reduced to your lowest form, to an animal state.

"Thank the old man upstairs, he led us across there. There were several times we were within inches of going under." The temperature often reached 120 degrees, and Sweeney and his friend could only travel at night. "When we thought there would be water, there was none. In Smith's day, you could dig down a couple of feet and find water in some of the washes. But now all that tanning and ranching has gone on for all these years, and that water table has gone from 2 feet down to 300. If it rained...we would up out of puddles. The animals always got first choice on any water...We were down to eating whatever we break and stuff we could find. We

(continued on page 2, col. 2)



Gary Sweeney with Cody, his Spanish Barb



James Joyce, c. 1920

### IN FULL BLOOM

The beginning—I've got to read the beginning! "Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressing-gown, ungirdled, was sustained gently behind him by the mild morning air. He held the bowl aloft and intoned—

—*Junete ad alaba Da!*"

So begins James Joyce's *Ulysses*, a book it is very hard simply to read. You analyze it. You worship it as though it were a sacred object like stately, plump Buck Mulligan. You turn it into a ritual, such as reading the whole book aloud, all 783 pages of it, with readers lining up to intone their favorite chapters, as though it were the Torah.

Favorite chapters such as—yes, yes, the chapter that introduces the chief character, Leopold Bloom, Dublin Jew, advertisement-cum-singer—that's the one I've got to read! Mr. Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick giblet soup, nutty gravies, a stuffed roast heart, liver slices fried with crustaceans, fried herbaceous rees. Most of all he liked grilled mutton kidneys which gave to his palate a fine tang of faintly scorched urine.

Yuck! But it's the richness of Leopold Bloom that makes him so lovable, that makes him a hero of everyday, shabby, modern life, that makes him our equivalent of Ulysses on his odyssey through the mythical Mediterranean. Bloom doesn't get so far. His odyssey is just around Dublin.

(continued on page 4, col. 1)

### TOADS THAT SING THE MARSEILLAISE

Nothing shortchanges a tourist more than the standard travel guide. A stranger visiting Rome or London armed only with a catalogue of hotels, restaurants, museums, and railroad stations might as well stay home for all he'll learn about the place. Versailles may be spectacular, but a tourist in Paris will know more about what the city is actually like if he explores the supermarkets, with their underderivable kitchen gadgets, exotic canned goods, and piles of pecking chickens or roars his merrily buying stamps in a Paris post office. When you finally triumph over the quinquennial visit didactical French civil servant and escape the theory building, stamps on hand, you'll know volumes more about the city than *Foranmer* ever tells you.

Assuming travel should be, at least in part, about the people you'll meet (not just tour guides or waiters), who they are, and how

(continued on page 4, col. 4)

### CONJUNCTION JUNCTION

From mid-June through July, a glittering panoply of celestial bodies will grace the western sky as the evening twilight fades.

Echoing the behavior of the deities they symbolize, Venus, Jupiter, Mars, and Mercury will interact with each other in slow-moving dances of bewildering complexity. Some sky-watchers are calling these events a "grand conjunction," although similar but never identical encounters among planets occur every decade or so.

For several weeks now, Jupiter and Venus (the brightest of the two) have been closing in on one another, with much-fainter Mars in between. Tonight and tomorrow, Thursday and Friday, June 13 and 14, Jupiter and Mars stand only two-thirds of a degree apart—less than the width of your little finger held at arm's length—while Venus winks in the wings about 1.5 degrees to the right. Meanwhile, a tiny sliver of crescent moon will be streaking up on this trio from below. By Saturday, June 15, the somewhat fatigued crescent will have moved to the edge of a seven-degree circle enclosing Venus, Jupiter, and Mars as well. This spectacular gathering will linger in the western sky for more than three hours after sunset.

Venus and Jupiter will become a kind of "double star" only one and a quarter degrees apart on the evening of June 17, with the much less conspicuous Mars about two degrees away. By June 22 and 23, Mars will stand a scant third

(continued on page 2, col. 1)



Peter Mayle



## CONJUNCTION JUNCTION

(continued from page 1)  
of a degree from Venus — probably lost to naked eye vision in the Neoscan plane.  
In late June, while the Venus-Jupiter-Mars trio is disengaging, Mercury will pop into the scene from below. In July, the window of visibility shortens; by mid-July all four planets will set within two hours of sunset. On July 14, Mercury will be about one-tenth of a degree from Jupiter, as seen from the West Coast. (A few hours later, Hawaiian observers will see these two only a tenth of a degree apart.) On the same evening, reddish Mars will pass within two-thirds of a degree of the bluish star Regulus, while the crescent moon again returns to this part of the sky. The whole area that evening — from left to right: crescent moon, Venus, Regulus, Mars, Jupiter and Mercury — will be spread along a 22-degree arc along the eastern horizon.

Since our "June gloom" overcast has a habit of sneaking in on the coastal strip or at better sunset, you may have to travel inland as much as 20 miles to make your escape to clear skies. Don't forget your binoculars. To stay apprised of these celestial events and more, call the Redden H. Fleet Science Center's sky information recording, 238-NITE. This free service is updated each Monday.  
— Jerry Schach



Vessel for water made from a gourd

## SWEATY TROD

(continued from page 1)  
went through hell."

If Swamy's eight-month expedition seems a little more arduous than an average Sierra Club field trip, he says he extended it to be that way. "We lived the lifestyle and studied it to

its farthest degree." Indeed, Smith, says Swamy, was one of the first Americans to attempt to get as far as Southern California. After traveling overland from St. Louis and down the Colorado River to the Mojave Desert, he arrived near San Bernardino in the fall of 1826, where he was detained by Mexican soldiers and taken to a San Diego brig. "They put him on a ship here and

oriented him to return the way he came."  
Disembarking at San Pedro, Smith returned to the San Bernardino area in February 1827 and assembled a party of men and horses, but instead of going directly home, according to Swamy, he proceeded northwest, through the Tehachapi mountains and then along the edge of the great Tulare Lake, which was once a vast sea in the San Joaquin Valley. At Sonoma in the Sierra Nevada foothills, he turned east, crossing the range near today's Elberta Pass, and proceeded into the Great Basin. He made his way to what is now Utah and then turned north through the mountains to Fort Bridger, Wyoming.

Swamy says he and his companion followed Smith's path, based on the traveler's personal journal and other research, as faithfully as modern civilization would allow. They sometimes had to skirt around private land and military bases, but they were always within five miles of Smith's original route. "We knew its verbal description, by mountain peaks, rivers, creeks, things like that."

Swamy and his friend rode Spanish Barbs, deer-headed horses related to a breed originally brought to the New World by the conquistadors in the 1500s. "Everything we used was exactly like it was in Smith's day. All our gear, our clothing, our food supplies, nothing was bought. We made it all. Our clothing was

hand-tanned. Even the buckles were hand-forged." Their only contemporary possessions, he says, were a first aid kit, a camera, a small tape recorder, and a pair of long Johns.

"After a couple of months, we became these two characters that we had pretended to be before," says Swamy. "Sun, we encountered airplanes flying through the sky, but our thoughts, our lifestyle, and our bodies were turned back to that time. Our senses became so tuned that we could smell the difference between a bear and a mountain lion or a deer and hear people who were miles away. We became acclimated to the land and the conditions, so that when other people thought it was cold and had jackets on, we'd be walking around with our shirts off."

Swamy will recount the details of his original expedition on Tuesday, June 18, in a 7:30 p.m. lecture and slide show at the Solana Beach A-16 Outdoor and Travel Outfitters store, 143 South Cedros Avenue, near Loma Santa Fe and Highway 101 (755-7662). He repeats the performance the same time the next day, Wednesday, June 19, at the A-16 store in Mission Valley, 4620 Alvarado Canyon Road, near Interstate 8 and Mission Gorge Road (283-2376).

— Matt Potter

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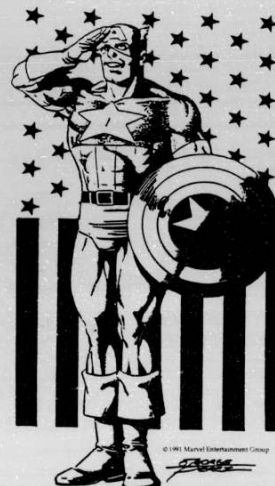
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Clive Barker courtesy of Eclipse Comics • Harlan Ellison courtesy of NOW Comics • Dan DeCarlo courtesy of Archie Comics



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## IN FULL BLOOM

(continued from page 1)  
Inched — sitting on the can, dropping in a pub, rescuing a flustered young intellectual from the mien of the mid-light district, doing his work, thinking his thoughts.

Thinking his thoughts. Of course. The got to read one of the sections where we are inside Bloom's mind, flowing along with his stream of consciousness, in that fragmented, poetic, musical, stream-of-consciousness style. Such as: "Fugate that was what they call it. You know, far spring, clearing of mind, peace and war, depend on some fellow's, fugate. Religions. Christmas trees and great. Slaughter of innocents. Eat, drink and be merry. Then could watch full after. Head-Sandwich. Cheese digests all but itself. Might be cheese."

— Have you a cheese sandwich? "Yes, sir."  
One trivial moment in a trivial day. A specific day. Bloomsday. That's what they call it. That's what they celebrate by reading the whole book aloud. June 16, 1904. All the events take place on that day. Bloom wanders.



Thinks. Encounters. Writes. Worries about — oh, oh, better not think about it. Molly Bloom. The wife, the mother, the witch, the goddess, the — oh, oh — the adulteress. But she can't help it, can she? Because this is an unimportant Dublin wife of an unimportant Dublin husband is also Joyce's bridge and also Gatsby, the Earth. And even if she is having a bit of a sexual fling with someone else, she remembers when Leopold first made love to her.

That's it. That's what I've got to read about on June 16. That's what I've got to read about on June 16. That's what I've got to read about on June 16. That's what I've got to read about on June 16.

my section? "Yes and all the queer little streets and pink and blue and yellow houses and the nosegarden and the jessamine and Gibraltar as a girl where I was a flower of the mountain yes when I put the nose in my hair like the Andalusian girl used or shall I wear a red vest and how he kissed me under the Moons wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to see yes my mountain flower and I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes." James Joyce's Ulysses will be read aloud, from beginning to end, on Bloomsday, Sunday, June 16, at the UCSD Bookstore (which is located in the Price Center on campus). The reading, for which volunteers are welcome, will begin at 8:00 a.m. and continue to 5:00 p.m. Irish music by the Liffey Folk will accompany the readers starting at 3:00 p.m. and 6:00 p.m. For more information, or to put in your reservation to read a specific section of Ulysses, phone 534-3149.

—Blaise Boylan

## TOADS THAT SING THE MARSEILLAISE

(continued from page 1)  
they live from day to day, a different kind of travel book is needed. Anyone planning to visit Provence, in southern France, could do no better than Peter Mayle's A Year in Provence or his new volume, Tuscan Provence. Mayle, a British writer who abandoned the world of advertising, fulfilled a medieval dream by swapping office drudgery for an old stone farmhouse in the countryside. In Mayle's case, his dream home is in the hills of Provence, surrounded by medieval villages, balanced on craggy peaks, fields of lavender, scrub oak, and fens that each year yield the mighty truffle. Mayle will be in San Diego next Thursday, June 20, for an informal talk about life in Provence and especially about the wonderful cast of characters who live near him in the town of Menerbes. A Year in Provence is a month-by-month account of the renovation of the Mayle's farmhouse by local workers, such as his own sense of what the job requires and how quickly (or slowly) it will be done. A city-

dwellers' love of efficiency and punctuality have no place in Provence. Mayle's planner turns out to be a clutterer in his free time. His planner is an avid truffle hunter. The swimming pool expert arrives decked out in gray flannel pants and high-fashion sunglasses. Every job is approached with the combined art of a philosopher and military strategist. And no job can be completed without interludes of gossip, local legends, minuscule warnings, and a brandy or two. Menerbes even has its own hermit, Monsieur Mator, who posts his land with alarming signs alluding to poisonous snakes and other dangers in order to keep out his implacable enemy, the devoted German camper Marie, an appreciative outsider to real life in Menerbes, often the perfect antidote to guides that tell you where to buy perfume at a discount and whether you can expect a television set in your hotel room.

(continued on page 1)

# SINGLES?

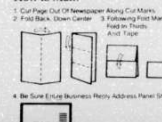
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My typical work week is \_\_\_\_\_

Weight \_\_\_\_\_ lbs \_\_\_\_\_

Afternoon this evening \_\_\_\_\_

My time is my own \_\_\_\_\_

I am not working now \_\_\_\_\_

My Education Level is \_\_\_\_\_

High School \_\_\_\_\_ College \_\_\_\_\_

Master Degree \_\_\_\_\_ Technical Degree \_\_\_\_\_

4-year College/University \_\_\_\_\_

I am \_\_\_\_\_

Not dating anyone I would consider for a long-term relationship

Dating someone who does not want what I want in a relationship

My Primary Social Goal is \_\_\_\_\_

To date a \_\_\_\_\_

Marriage \_\_\_\_\_

Steady relationship \_\_\_\_\_

My Age \_\_\_\_\_

Male \_\_\_\_\_ Female \_\_\_\_\_

Work \_\_\_\_\_

My Typical Work Week is \_\_\_\_\_

My Typical Work Week is \_\_\_\_\_

My Typical Work Week is \_\_\_\_\_

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(continued from page 4)  
for truffles with a secretive gentleman who is training a Vietnamese pitbull to sniff out the delicacies. Monsieur X sees these duties pay as an agreeable replacement for the more cumbersome, traditional model of truffle-hunting pocket. And Monsieur X, it seems, aspires to filmmaking, has first off an awkward documentary, of sorts. On truffle hunting in Napa. Several ominous notes are scattered in Truffles Province, however, all of which will sound familiar to Southern Californians. There are chapters on the growing seasons of vacationers, rickshaws, land prices, borders of outland, buying up any property they can find, real estate was among local buyers, and a scintilla of description of a remote and beautiful perched village turned into a sort of low-key Disneyland, with plenty of freshly paved parking space for your buses. Movie's chapter on the enduring drought in Mesquite and the resulting brushfires could have been taken directly from a San Diego newspaper, right down

to the helicopters and tanker planes used to fight the fires. Several chapters in Truffles Province suggest some good questions for Mayor. Did he ever get to eat the world's largest truffle, under 10,000 eggs and 100 kilos of truffles, prepared in a contest many? What ever became of Monsieur Salques and his truck that sang the Marcelline? Has Maile found any more 20-franc gold pieces—150-year-old Napoleons—in the garden? And will his founding beat. Bos, be entered in the peculiar sort of dog show Meserbes organizes each year? Peter Maile will be speaking at Warwick's Books at 7:30 p.m. next Thursday, June 20. The shop is located at 7812 Cimarron Avenue in La Jolla. And expect something of a crowd. Francophiles pointed out Maile's first book with the fervor of pigs on the scent of truffles and insisted that all their friends read it too. The event is free. For more information, call Warwick's at 454-0347.

— Lydia McAfee

## READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mid-June, no later than the Friday preceding the Thursday event in order to be considered for publication. Events listed run from Thursday at 6 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 85863, San Diego CA 92186-5863.

## Baja

**Musical Act, the Show Martel troupe of Mexican artists will present a musical program including improvisations of famous international songs, tonight, Thursday, June 13, at 8 p.m., at the Tijuana Cultural Center, Paseo de los Héroes and Main Street, Tijuana. For ticket information, call 011-52-66-84-11 x32 (bilingual).**

**Yacht Club Regatta, more than 100 participants are expected to participate in the annual California Yacht Club Regatta, Friday, June 14, Saturday, June 15, and Sunday, June 16, beginning at 8 a.m., depending on the weather conditions, at Camp La Jolla Beach, 11 miles south of Encinitas. For general information, call the Encinitas Tourism Office at 011-52-66-76-22-22 (bilingual).**

**Vocal Concert, Eugenia León will perform on Saturday, June 15, at 6 p.m. and 8:30 p.m., at the Tijuana Cultural Center, Paseo de los Héroes.**

**Take Aim Game, the Club Painters of Encinitas Rifle Tournament will be held at the Club Painters headquarters just north of Encinitas, Sunday, June 16, at 8 a.m. For general information, call the Encinitas Tourism Office at 011-52-66-76-22-22 (bilingual).**

## OUTDOORS

**A Spectacular Gathering of Celestial Bodies, on view from now through the end of next week, Venus, Jupiter, and Mars all share close to each other at dusk in the western sky, they're closer on Monday, June 17, when all three will be within a 1-degree circle, equivalent to the field of view typical of a 20-power telescope. To the naked eye, Venus appears brightest, Jupiter somewhat dimmer, Mars much dimmer. The crescent moon will join this trio on the evening of Saturday, June 15, an event not to be missed by naked-eye viewers and photographers. If the usual "green glow" overcast**

moon is by sundown, prepare to drive east to witness the event. Unfortunately, the nocturnal clouds don't move inland from the coast much farther than about 25 miles.

**Earliest Sunrise This Year** occurs on Friday, June 14, at 5:38 a.m. This event occurs about a week before the longest day of the year—the summer solstice—because of factors related to the shape of Earth's axis and the angle between Earth's axis and the plane of revolution around the sun.

**Two Hikes, the San Diego Natural History Museum's Carmones are offering a hike through Anillo Glen in Comarca Rancho State Park, Saturday, June 15, from 8 a.m. to noon. Walkers will trek alongside a shaded oak woodland, meadow, and a dense forest, with the opportunity to see antlers, columbines, and tiger lilies, as well as evidence of the native Americans who lived there. Take 14 to Highway 79 north. Drive about 11 miles on the highway, to the asphalt parking area on the left, just beyond the San Peascho campground. Allow one and one-half hours. Drive home from San Diego. Bring water and a lunch for more information. The Carmones will offer a hike to Wooded Hills in the Legans Mountains on Saturday, June 16, from 1 p.m. to 3 p.m. A vernal-pool hike will take hikers up to a phonetic rock formation and up to the highest point in the city of San Diego at 1586 feet above sea level. From 14 take College Avenue north about one mile to Nimitz Road. Turn right and go about two and one-half miles to Goldcrest Drive. Park and hike north on Goldcrest Drive to the intersection of Goldcrest Drive and Nimitz Road. Bring water and a lunch. Both hikes are free, call 232-3821 for more information.**

**Backwaters, a late bloomer among native plants in our area, is showing off its small, inconspicuous clusters of cream-colored flowers this month. Several kinds of backwater, found in dry, sunny locations throughout San Diego County, are the source of the wild backwater honey sold locally. Near the coast, look for flat-top backwater, common on south-facing slopes. Here a shaven space with other low-growing shrubs of the sage-wind plant community like black sage and California sagebrush.**

**A Grouseperch Walk** for new and experienced members of the Sierra Club will take place on Saturday, June 15, beginning at 9 a.m. at the junction between the Rancho 11, Fleet Street, Thacker and Science Center and the Natural History Museum in Balboa Park. Bring water and shoes for moderate-terrain hiking. And bring a snack, if you like. It's free. Call 599-1743 for more information.

**The Blooming of Desert Anemone** is over, but not so for the annual desert willow and smoke tree. Rooted to the beds of dry washes throughout Anza-Borrego's lower valleys, both plants gather energy this time of year to put on an impressive floral show. The graceful, drooping branches of

the desert willow hold fragrant, white blossoms, while the spindly smoke trees exhibit myriad blue-purple flowers. To avoid the intense midday heat, confine your desert explorations to early morning or early evening. And watch out for bees—they're attracted to the blossoms too.

**Park Tours, Offshore Tours** offer free guided tours of various areas of Balboa Park every Saturday beginning at 12 p.m. from at front of the Botanical building in Balboa Park. The walks are sponsored by the City of San Diego Park and Recreational Department.

**Magnolia, the Southern U.S. native** commonly planted as a decorative street tree in many of San Diego's older neighborhoods, continues to bloom this month. Its gaudy, deep-pink, double flowers are a sight to behold. In some historical parks in the "Spans of the flowering broadleaf" evergreen, accurately groups its ornate, white, plantain-veined flowers.

**Gardens Tour, a free guided tour** of the Quail Botanical Garden in Encinitas is offered every Saturday beginning at 12 p.m. from the visitor's center, located north of the parking area at the garden. Take Encinitas Boulevard off I-5, and turn left on Quail Garden Drive. Proceed one-half mile to the parking area. It's free, but there's a parking fee for which it's advised to leave quarters for the meter. Call 436-3236.

**Ranch Tour, the San Diego** Archaeological Society is sponsoring a tour of the historic Johnson-Sawyer Ranch in the Los Peñasquitos Canyon Preserve in Rancho Penasquitos on Saturday, June 15, at 11 a.m. and noon. Take the Motor Road off of I-5 west to Black Mountain Road. Take a right on Black Mountain Road, and make the first U-turn, turn right into Camarillo Park, and drive past the ball fields to the prehistoric ruins and the new parking lots. It's free. Call 494-5219 for more information.

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# THANK YOU, SAN DIEGO!

Your response to my homecoming has been overwhelming! I've come home from two years of international touring to a month of sold-out shows here in San Diego! The Hop in Mission Beach is turning away hundreds of people weekly, so they've extended my performance contract through August. Because of the inquiries, I'd like to tell you what I've been doing the past two years away from San Diego. I've been working extensively doing motivational and sales seminars for IBM, PepsiCo, Xerox and many others. I've also had some fantastic network television appearances. I've been on *Late Night with David Letterman*, *The Late Show*, *Eye on L.A.* and *P.M. Magazine*. I've appeared all over this country and in the Bahamas, London and on the Q2. My show has come a long way in two years. My hypnotic production, *Ultimate Power*, rages in a rock video fashion with pyrotechnics, illusions and volunteer subjects eating fire, walking on spikes and broken glass, and believing they are Madonna. Queeters from another planet and naked (not necessarily all at once)! My press agent likes to describe it as a Fantasy Island On Stage.

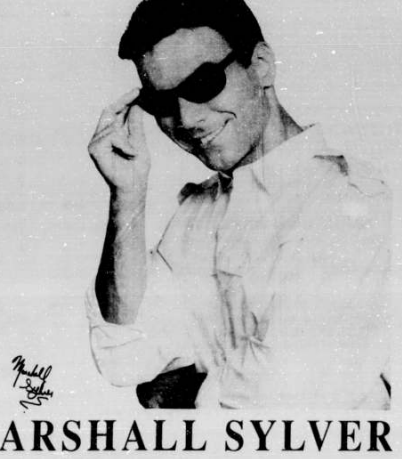
I also have a real treat for all of you who want to learn more about your own power and how you can gain the same wonderful quality of life that I've been enjoying. On June 24 at the Radisson Hotel in Mission Valley I will be conducting a three-hour intensive seminar teaching you how to end your own self-sabotage and finally get what you want. I will also teach you powerful, subconscious persuasion techniques that will allow you to sell your products, ideas and concepts to others like magic. The normal investment for my program is \$150. I will be filming a special promotional video for my company's use, so I'm reducing the investment to \$30 in advance, or \$50 at the door.

As with all my programs there is a 100% money back guarantee. I promise that you will get more value out of the three hours with me than any three hours you've ever spent. Call my office at (619) 755-8070 for more information. The seminar is especially effective for sales people, entrepreneurs or anyone who wants to end their own self-sabotage and start enjoying their life more.

Be sure to catch my show every Wednesday night at The Hop in Mission Beach. On June 19 Jeff Killea of 10-100 will be hypnotized by me to walk on broken glass—Oh yes!

I love you, San Diego, and thanks for everything!

# HYPNOTIST MARSHALL SYLVER



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**"The Ultimate Cover-up,"**  
Residen H. Fleet Space Theater and  
Science Center astronomer Dennis  
Mammana will discuss the history of  
eclipses on Tuesday, June 18, at  
7:30 p.m., in the Grayson Boehm  
Lecture Hall at the center in Balboa  
Park. Admission is free. Call 738-1233  
for more information.

**"The Ultimate Cover-up,"**  
Residen H. Fleet Space Theater and  
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Mammana will discuss the history of  
eclipses on Tuesday, June 18, at  
7:30 p.m., in the Grayson Boehm  
Lecture Hall at the center in Balboa  
Park. Admission is free. Call 738-1233  
for more information.

**The Many Forms of Sea Life** will be the topic of a talk by Wesley M. Farmer, artist, author, and photographer, in an "Ocean Life" program to be presented by the Carlsbad City Library, Wednesday, June 19, at 7 p.m., at the La Costa Branch Library, 7750 El Camino Real, suite M, Carlsbad. Farmer is a Ph.D. from Columbia University who specializes in nudibranchs and makes

**"Civil War Commissary and Soldier"** diets of soldiers who fought in the Civil War will be the topic of discussion at the Wednesday, June 19 meeting of the San Diego Civil War Roundtable, in the auditorium of the Reuben H. Fleet Space Theater and Science Center in Balboa Park. Venetia Perry will lecture. It starts at 7:30 p.m. Admission is free. Call 672-2593.

**"San Diego's Hidden Secrets: Criminating the Stereotypes,"** a panel

discussion on the benefits of cultural tourism will take place next Thursday, June 20, at 6:30 p.m., at the Pan Pacific Hotel, 400 West Broadway, downtown. The event is free and open to the public and is a "City at the Crossroads Town Meeting" sponsored by the planning department of the city and the city's office.

Guest speakers will be John Alecca, former director of San Francisco's Performing Arts Services and producer of the Lamplighters Theater in San Francisco; Eduardo Diaz, director of the Department of Arts and Cultural Affairs for the City of San Antonio, Texas; and Kenneth Kahn, president of the Arts Council of Fort Worth, Texas. Admission is free and the event is open to all. Call 513-8250 or 513-4537 for more information.

**"Dancing on Air with Paragliders,"** paraglider pilot and instructor Scott Grossett will present a video on flight techniques and answer your questions on equipment and safety next Thursday, June 20, at 7 p.m., at REI Outdoor Gear and Clothing, 3029 University Avenue, North Park. Admission is free. Call 295-7700 for more information.

**Xeroscape Gardening** will be the topic of Bruce Asakawa's lecture at the Thursday, June 20, 7:30 p.m. meeting at the San Diego Fern Society in room 101 of the Casa del Prado in Balboa Park. Admission is free and open to the public. Call 583-9551 for

**IN PERSON**

**Comedy.** Bill Engvall headlines at the Improv tonight, Thursday, June 13, through Sunday, June 16. Matt Weinhold and Ryan McDonald are the opening acts. Kevin Rooney takes the stage on Tuesday and Wednesday, June 18 and 19. Larry "Bubble" Brown and Dave Goodman will open. Regular showtimes are 8:30 p.m., Sunday through Thursday; 8:30 p.m. and 10:30 p.m., Friday; and 8 p.m. and 10:30 p.m., Saturday. The Improv is located at 832 Garnet Avenue, Pacific Beach. For reservations and ticket information, call 483-4522.

**More Comedy:** the Comedy Isle at the Bahia Resort Hotel features Peter Gaskin, tonight, Thursday, June 13, through Sunday, June 16; Tuesday, June 18, is amateur talent night beginning at 8:30 p.m. (admission is free); O'Brien and Valdez take the stage on Wednesday, June 19. Showtimes are Wednesdays, Thursdays, and Sunday at 8:30 p.m.; Friday and Saturday, 8:30 p.m. and 10:30 p.m. The Comedy Isle is located at the Bahia Resort Hotel, 998 West Mission Bay Drive, Mission Bay. For reservations or other information, call 488-6872.

**"Deep in a Dream of You,"**  
New York performance artist David Cole will present his one-man show of dreamlike choreographies at the Sushi Performance Art/Visual Art Gallery, 852 Eighth St., downtown, tonight, Thursday, June 13, through Sunday, June 16, and Thursday through Sunday, June 20 through 23 and 27 through 30.

Cole's performance includes the story of a young man who comes home to find his mother on fire, a woman who, knifed to the side, of her lover's enslavement, a young homosexual who gives a devastating account of being raped, and a sanitarium on the Mediterranean coast who undergoes a marvelous sea change. Performance times are 8 p.m., with a 10 p.m. show also on Saturday.

For ticket information, call 235-8466.

**A Gathering of "Loose Nuts,"** the North Park Coffee Company is hosting a night of stand-up and improvisational comedy, performance art, and audience participation on Friday, June 14, 21, and 28, beginning at 7 p.m., at the North Park Coffee Company, 3028 University Avenue, North Park. The show features actors and writers from the *Kill Them with Comedy* television show, who will present a string of bizarre characters, twisted situations, and political and social satire. For admission information, call 298-1258.

**Book Discussion, mystery book**  
writers Howard Browne and Meg O'Brien will discuss how the people in their novels develop from their backgrounds and the times in which they live, on Saturday, June 15, at 6:15 p.m., at the Grounds for Mutter Mystery Book Store, 3187 Adams Avenue, Kensington. A book signing will take place from 3 p.m. to 6 p.m. Admission is free. Call 284-4436 for more information.

**"Dragon and the Phoenix,"** a colorful display of pagentry and skill by traditional Chinese acrobats and martial artist Wu Shu will be presented by the San Diego Chinese Consolidated Benevolent Association on Saturday, June 15, at 7 p.m., at San Diego Symphony Hall, 750 B Street, downtown. The program

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# READER'S GUIDE TO LOCAL EVENTS

the International Gallery, 643 G Street, downtown, the Tarbox Gallery, 1201 K Street, downtown, the ArtSpace Gallery, 423 Market Street, downtown. Call 215-8151 for more information.

**"A Collection of Casts,"** an exhibition of paintings and jewelry by Lynn Rouss is on view at the Mary Hand Contemporary Glass Gallery, 653 G Street, downtown, beginning with a reception for the artist on Friday, June 14, from 6 p.m. to 9 p.m. The show will conclude July 5. Gallery hours are from 10 a.m. to 6 p.m. Tuesday through Saturday. 557-8303.

**"Environmental Ecology,"** paintings of dramatic scenes of landscapes by Karen Y. Jung are on view at the Kowena Gallery through July 5. A reception for the artist will take place on Friday, June 14, from 6:30 p.m. to 9 p.m. The gallery is located at 742

Grand Avenue, La Jolla. Viewing hours are from 10 a.m. to 5 p.m. Monday through Saturday. 454-0106.

**"Figurative Images,"** gallery eight in La Jolla is hosting an exhibition of clay works, glass dolls, quilt art, vessels, vase sculpture, and jewelry by Thomas Kemm, Edna Sica, Steve Lohman, Steve Lohman, and Carolyn Morris Bach, beginning with a reception for the artists on Saturday, June 15, from 2 p.m. to 4 p.m. The show will conclude July 21. Gallery hours are from 10 a.m. to 5 p.m. Monday through Saturday. 454-0781.

**Art Sale,** a private collection of works by Ernest "Ted" DeGrazia will be offered for sale on Saturday and Sunday, June 15 and 16, at the Occidental College Student Center, 8800 Occidental College Drive, La Cañon, from 10 a.m. to 6 p.m. The collection consists of DeGrazia prints (some personally signed), as well as collectible such as dolls and personally signed books. The collection has been consigned to the Kowena City of El Cajon Valley, with proceeds to benefit organizations that help children. Call 443-9741 for more information.

**"Art at the Beach,"** paintings by M. Sue Hunt, sculpture by Ronald Jensen, and ceramic works by Don Zelenka are on view at Art in the Beach, 4150 Mission Boulevard, suite 250 (in the Promenade Shopping Center), Pacific Beach, from Sunday, June 16, through June 30. A reception for the artists will be held on

Saturday, June 22, from 5:30 p.m. to 8:30 p.m. Gallery hours are from noon to 9 p.m. Monday through Friday. 10 a.m. to 9 p.m. Saturday. 466-4901 or 421-1627.

**"Three Dimensions,"** the ninth in a series of annual institutional exhibitions presenting the work of emerging and mid-career artists, working in the United States or being presented at the Mandeville Gallery at USCSD. Participating artists are sculptors Lee Benson, Tim Dencoff, Amanda Fisher, and Judith Henks. The show will run through Sunday, June 16. Gallery hours are from noon to 5 p.m. Tuesday through Saturday. 534-2860.

**Artful Made Furniture,** the use of which does not exceed the shipping industry standard of 180 inches, is on view at USCSD's Lower Gallery, through June 22. Included in the exhibit are chairs with painted finishes or fabric covering, tables with unusual characteristics such as arms in place of table legs, and cabinets with painted or natural finishes. Gallery hours are from 10 a.m. to 5 p.m. Tuesday through Friday, and 10 a.m. to 2 p.m. Saturday. 534-6131.

**Group Exhibition,** the Tarbox Gallery is celebrating its 12th anniversary with a group exhibition of paintings, drawings, and sculpture by artists who have been closely associated with the gallery. On display are works by Isaacs Naguchi, Giacomo Manni, Roberto Marini, Andres Nagel, Martin Marini, Jose Luis Corvino, Loris Chadwick, Mark

di Savio, Tom Wiseman, Henry Moore, and Eduardo Chiffola. The exhibition will conclude June 22. The Tarbox Gallery is located at 820 Proper Street, La Jolla. Hours are 10 a.m. to 6 p.m. Tuesday through Saturday. 454-1601.

**"Casting Spells,"** paintings by Lilly Rea are on view at Galerie Capi, 2424 San Diego Avenue, Old Town, through June 23. Gallery hours are from noon to 9 p.m. Tuesday through Sunday. 493-2166.

**"Panorama, Portrait, and Pastel,"** oils and pastels by Anne Moore are on view at the Art Scene Gallery, 4150 Mission Boulevard, Pacific Beach (in the Promenade), through June 27. Also on display are paintings, sculpture, collages, ceramics, jewelry, photography, and seasonal art by 75 participating members of Art Guild member artists. Gallery hours are from noon to 9 p.m. Monday through Friday, 10 a.m. to 9 p.m. Saturday, and 11 a.m. to 9 p.m. Sunday. 493-2740.

**Still-Life Paintings** by Gary Morton are on view at the Kelly-Wood Gallery, 162 South Rancho Santa Fe Road, suite A-60, Encinitas, through June 29. Gallery hours are from 10 a.m. to 5 p.m. Tuesday through Friday, and 10 a.m. to 4 p.m. Saturday. 432-1281.

**An On-Site Installation Piece** by Ellen Phillips, covering her visual response to the Adornments, and a sculpture by Am. Library, an on view at the

library at 1028 Wall Street, La Jolla, through June 29. Call 454-5872 for more information.

**"Pieces of 8,"** new multimedia works reflecting the whimsies and whims of life by eight artists are on view at the First Lutheran Church Gallery, 4190 Fourth Street, Mission Hills, through June 30. Artists displaying their work are Rosemary Basso, Althea DeMartens, Mindy Dornier, Kathleen Kell, T. Mural, John Raguel, Lenore Simon, and Sean Van Tine. Works include shrike-like wood constructions, ceramic sculptures, acrylic paintings, and a nine-foot pole puppet ceiling sculpture. Gallery hours are from 4:30 p.m. Monday through Friday, and 9 a.m. to noon, Sunday. 289-9978.

**Paintings** by South American artist Fernando Lopez Lage are on view at the Linda Moore Gallery, 1811 West Lewis Street, Mission Hills, through June 30. Gallery hours are from 9 a.m. to 5 p.m. Monday through Friday, and 10 a.m. to 5 p.m. Saturday. 260-1101.

**"Just a Little Respect,"** two- and three-dimensional artworks by 11 residents of the Balboa Marine Center Home are on view through June 30 in the lobby of the main lobby, 820 G Street, downtown. Included in the exhibition are works by Brian Adams and a light-up neon art piece. Viewing hours are from 10 a.m. to 9 p.m. Monday through Thursday, and 10 a.m. to 5:30 p.m. Friday and Saturday. 283-1699.

**Photographic Exhibition,** selected photographs by Sandy Haffner, Jr., exploring the human condition are on view at the Rush 974 Tongue Pointe Pacific Beach, through June 30. Gallery hours are from 10 a.m. to 10 p.m. Monday through Thursday, 10 a.m. to 11 p.m. Friday and Saturday, and 1 p.m. to 9 p.m. Sunday. 488-8621.

**"Studies in Black and White,"** photographs of flowers, interior views of famous mansions, and other related subjects by USC and USC Professor Robert F. Huxtable are on view through June 30 at the Photo Center (Gallery, 967 First Street in the Lumberland Shopping Center), Encinitas. Gallery hours are from 10 a.m. to 6 p.m. Monday through Friday, and 10 a.m. to 4 p.m. Saturday. 436-0562.

**Romantic Female Figurative Paintings** by An-He are on view at the New Renaissance Gallery of Fine Art, 1225 Prospect Street, La Jolla, for the month of June. Also on view are works by Jean Claude Guille, Milton Davis, and Hong Woo Pan. Gallery hours are from 10 a.m. to 10 p.m. daily. 454-4078.

**Group Show,** various media artworks by 12 members of the Branson Galleries, 119 North Main Street (in Jackson Square), Fullbrook, are on view through June 30. Gallery hours are from 10 a.m. to 5 p.m. Monday through Thursday, 10 a.m. to 4 p.m. Friday and Saturday, and 1 p.m. to 5 p.m. Sunday. 713-1330.

**One-Man Show,** garden scenes of England painted by David Birmingham are on view at the Simic Gallery, 7925 Grand Avenue, La Jolla, for the month of June. Gallery hours are from 10 a.m. to 10 p.m. daily. 454-2173.

**"Southwestern Indian Designs and Scenes,"** Denny York is the featured artist during June at the Cottage Gallery, 2521 San Diego Avenue, Old Town. Gallery hours are from 10 a.m. to 6 p.m. daily. 286-1093.

**"Out of the Tropics,"** an exhibition of contemporary crafts by 21 artists using clay, fiber, glass, metal, and mixed-media representing the color, sense, and visual delights of the tropics is on view at the International Gallery, 643 G Street, downtown, through June 30. Gallery hours are from 10 a.m. to 6 p.m. Monday through Saturday, and from 11:30 a.m. to 4:30 p.m. Sunday. 235-8255.

**"Out-of-Gallery,"** watercolors, oils, and monotypes by Victoria Bobbert, Mary Jane Lockwood, Dorothy Modafferi, Kelly Pack, and Joe St. Clair are on view through June 30. Gallery hours are from 10 a.m. to 5 p.m. Monday through Thursday, 10 a.m. to 4 p.m. Friday and Saturday, and 1 p.m. to 5 p.m. Sunday. 716-5158.

**Watercolors** by Eileen Moraghan and impressionist landscapes by Curt Wilton are on view through June at the Jones Gallery, 1264 Prospect Street, La Jolla. Gallery hours are from 10 a.m. to 5 p.m. Monday through Saturday. 454-1370.

**"Oils and Glass,"** artworks done in glass by Patricia Hildemann are on view at the Offtrack Gallery, 510 North Highway 101, Encinitas (at the old main station), through the end of June. The artist will be present at the gallery on June 20 and 30. Gallery hours are from 10 a.m. to 5 p.m. Tuesday through Sunday. 942-3636.

**Two-Person Show,** mixed-media wall-mounted and free-standing sculptures by Richard Galt and pictorial, boulder, relief constructions resembling photos and scenes by

Matthew Chase are on view at the David Lewentz Gallery, 1555 Camino Del Mar, suite 207, Del Mar, through June 30. Gallery hours are from 10:30 a.m. to 5 p.m. Monday through Saturday, and from 11 a.m. to 6 p.m. Sunday. Michael Galtino will

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8 BANDS • 8 HOURS • ON THE BEACH  
Featuring the top original bands from San Diego's underground  
Neon Seville  
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100 donation ground level (bring your own beach chair)  
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San Diego Reader June 13, 1991 25



**Nails, Ice & the Butcher** Surfers, and the **Butcher Band**, Taverna, Saturday, July 20, 9 p.m., 2241 Shelter Island Drive, 523-1070.

**The Original Fifth Dimension** Humphreys, Sunday, July 21, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 523-1070.

**Harry Belafonte** Humphreys, Thursday, July 25, and Friday, July 26, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 523-1070.

**Barbara Morrison with the Randy Randolph Quartet** Elia's, Thursday, July 25, through Sunday, July 28, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 439-6541.

**Asleep at the Wheel** Bacchani, Friday, July 26, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-1133.

**Mark Collins** Little 100 of Country, Sunday, July 28, 4:30 p.m. and 8:30 p.m., 660 W. San Marcos Boulevard, San Marcos, 744-4120.

**"Fourth Annual Belly Up Blues Fest" with Fred Duce, Bill Doggett, Bruce Gordin, and Jimmy Nelson** Belly Up Tavern, Sunday, July 28, 9 p.m., 141 South Calles Avenue, Solana Beach, 485-9022.

**The Hal Gibert Trio** Elia's, Wednesday, July 31, 8:30 p.m., and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 439-6541.

**Roger Manning** Cudahy, Friday, August 2, 9 p.m., 2812 Kettner Boulevard, 294-0033.

**Bob Fingers** Del Mar Shores Auditorium, Saturday, August 3, 8 p.m., the Winston School, 215 North Street, Del Mar, 439-4030.

**Barbara Mandrell** Oceanoide Pier Plaza B, Sunday, August 3, 8 p.m., 210 North Strand, Oceanoide, 964-4330.

**Laure Nye** Bacchani, Wednesday, August 7, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-1133.

**King Madder** Cudahy, Friday, August 9, 9 p.m., 2812 Kettner Boulevard, 294-0033.

**George Strait and Kathy Mattea** Lakeside Rodeo Arena, Saturday, August 10, 7:30 p.m., Lakeside, 278-1133.

## OF NOTE



**STRAIT/JACKET FITS**

New Zealand is 20 hours ahead of us in real time, but years away in terms of rock 'n' roll music. Off somewhere in a village of 10,000, isolated from such a traditional creative force (madness, sadness, greed, and such), the northwestern islanders of New Zealand created a punk rock sound of their own between the years of 1960 and 1980. But being from a gentle land of sheep and milkmen, they accommodate what a few new terms — rage for impulse, violence, drug dependence, and fear instead. New Zealand bands like the Chills, the Bats, the Verlaines, and the Clean forged a truly unique hybrid of love and angst, an airy sound full of sweet guitar riffs and hoarse, love-crazed vocals. Thanks to a lag in distribution of records on New Zealand's own cassette pressing plant, the sound took a while to get here, but once it arrived, it caused instant fanatics among even the most cynical of rock fans.

Better press coverage, the critical members of **Simple Minds** (the most popular and influential New Zealand band) — Bruce Gordin and the Chills — in the music — of that sound is operational now. **Simple Minds** is the only band in the world to have won the Brit Award, the most prestigious award in the music industry, and the only band to have won it twice. The band's first album, *Sons of Time*, was released in 1985 and was a huge success. The band's second album, *Once Upon a Time*, was released in 1986 and was also a huge success. The band's third album, *Once Upon a Time*, was released in 1987 and was also a huge success. The band's fourth album, *Once Upon a Time*, was released in 1988 and was also a huge success. The band's fifth album, *Once Upon a Time*, was released in 1989 and was also a huge success. The band's sixth album, *Once Upon a Time*, was released in 1990 and was also a huge success. The band's seventh album, *Once Upon a Time*, was released in 1991 and was also a huge success. The band's eighth album, *Once Upon a Time*, was released in 1992 and was also a huge success. The band's ninth album, *Once Upon a Time*, was released in 1993 and was also a huge success. The band's tenth album, *Once Upon a Time*, was released in 1994 and was also a huge success. The band's eleventh album, *Once Upon a Time*, was released in 1995 and was also a huge success. The band's twelfth album, *Once Upon a Time*, was released in 1996 and was also a huge success. The band's thirteenth album, *Once Upon a Time*, was released in 1997 and was also a huge success. The band's fourteenth album, *Once Upon a Time*, was released in 1998 and was also a huge success. The band's fifteenth album, *Once Upon a Time*, was released in 1999 and was also a huge success. The band's sixteenth album, *Once Upon a Time*, was released in 2000 and was also a huge success. The band's seventeenth album, *Once Upon a Time*, was released in 2001 and was also a huge success. The band's eighteenth album, *Once Upon a Time*, was released in 2002 and was also a huge success. The band's nineteenth album, *Once Upon a Time*, was released in 2003 and was also a huge success. The band's twentieth album, *Once Upon a Time*, was released in 2004 and was also a huge success. The band's twenty-first album, *Once Upon a Time*, was released in 2005 and was also a huge success. The band's twenty-second album, *Once Upon a Time*, was released in 2006 and was also a huge success. The band's twenty-third album, *Once Upon a Time*, was released in 2007 and was also a huge success. The band's twenty-fourth album, *Once Upon a Time*, was released in 2008 and was also a huge success. The band's twenty-fifth album, *Once Upon a Time*, was released in 2009 and was also a huge success. The band's twenty-sixth album, *Once Upon a Time*, was released in 2010 and was also a huge success. The band's twenty-seventh album, *Once Upon a Time*, was released in 2011 and was also a huge success. The band's twenty-eighth album, *Once Upon a Time*, was released in 2012 and was also a huge success. The band's twenty-ninth album, *Once Upon a Time*, was released in 2013 and was also a huge success. The band's thirtieth album, *Once Upon a Time*, was released in 2014 and was also a huge success. The band's thirty-first album, *Once Upon a Time*, was released in 2015 and was also a huge success. The band's thirty-second album, *Once Upon a Time*, was released in 2016 and was also a huge success. The band's thirty-third album, *Once Upon a Time*, was released in 2017 and was also a huge success. The band's thirty-fourth album, *Once Upon a Time*, was released in 2018 and was also a huge success. The band's thirty-fifth album, *Once Upon a Time*, was released in 2019 and was also a huge success. The band's thirty-sixth album, *Once Upon a Time*, was released in 2020 and was also a huge success. The band's thirty-seventh album, *Once Upon a Time*, was released in 2021 and was also a huge success. The band's thirty-eighth album, *Once Upon a Time*, was released in 2022 and was also a huge success. The band's thirty-ninth album, *Once Upon a Time*, was released in 2023 and was also a huge success. The band's fortieth album, *Once Upon a Time*, was released in 2024 and was also a huge success.

**GINA ARNOLD**

**"Club MTV Tour" with Bill Bixby, David, Tony, Tony, CMC Music Factory, Gordin, and Tony Kemp** Sports Arena, Monday, August 19, 7 p.m., 224-4178 or 278-1133.

**Army Group** Sports Arena, Tuesday, August 20, 8 p.m., 224-4178 or 278-1133.

**George Strait and Kathy Mattea** Lakeside Rodeo Arena, Saturday, August 10, 7:30 p.m., Lakeside, 278-1133.

**L.K. Deane** Belly Up Tavern, Tuesday, August 11, 9 p.m., 141 South Calles Avenue, Solana Beach, 485-9022.

**Billie Cobham** featuring Brian Auger, Thursday, August 13, 9 p.m., 141 South Calles Avenue, Solana Beach, 485-9022.

**LOCAL MUSIC**

Club listings are compiled by Ben Aronson. If you wish to be included, please call 252-8502 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

**North County**

**The Alley** 421 Grand Avenue, Carlsbad, 434-1175. Larry Kern, 8 p.m. to midnight, Thursday through Sunday. John Kelly, contemporary folk, and variety, 8 p.m. to midnight, Wednesday and 9 p.m. to 11 p.m., Sunday.

**Ball Street Cafe** 124 North Highway 101, Encinitas, 942-5145. Joe Stewart, jazz and folk, 7:30 p.m. to 11 p.m., Friday. The Ball Street Band, club society dance, 7:30 p.m., Saturday.

**Beaver Creek** 15261 East Valley Parkway, Encinitas, 745-7408. Last Stone, country, Wednesday through Sunday.

**Belly Up Tavern** 141 South Calles Avenue, Solana Beach, 485-9022. The 10 Mahal Band, blues, folk, and rock, and David Randall, rhythm and blues, Thursday. In Walker and the All Stars and Jerry McCann and the Band of Giants, rhythm and blues, Friday. The Rebel Rhythm, rock and roll, Saturday. The Rebel Rhythm, rock and roll, Saturday.

**The Rebel Rhythm** 141 South Calles Avenue, Solana Beach, 485-9022. The Rebel Rhythm, rock and roll, Saturday. The Rebel Rhythm, rock and roll, Saturday.

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**6 p.m. to 8:30 p.m.** Monday: Robert Hoidal and Blues 50, garage blues and rhythm and blues, 5:30 p.m. to 8 p.m., Wednesday.

**BookWorks/Panicle Coffeehouse** 2070 Via de la Valle, Flower Hill Mall, Del Mar, 755-7735. Steve Wright, blues and folk music, 8 p.m., Friday.

**Borealis Back Room** 2877 Vista Way, Oceanside, 721-5400. Vaughn Miller and Ambience, contemporary, Tuesday through Saturday.

**Rogers' Speakeasy** 340 East Grand Avenue, Encinitas, 743-9025. Live rock and roll, 8 p.m. to 11 p.m., Saturday.

**The Camelot Inn** 867 San Marcos Boulevard, San Marcos, 744-1132. Strange Woods band, live music, Saturday, 8 p.m. to 11 p.m., Saturday.

**Carlos Murphy's** 240 East Via Rancho Parkway, Suite A1, on the North County Fair shopping mall, Encinitas, 448-9022. Bill Mullins, contemporary variety, Wednesday and Thursday. Tina Turner, rock and roll, Friday and Saturday.

**The Carrol Highland Golf and Tennis Resort** 14455 Palmdale Drive, Rancho Palmdale, 472-9990. In the Club Double Eagle, Thursday and the Source, rock and roll, 8:30 p.m. to 12:30 a.m., Friday and Saturday. Karaoke singing entertainment is offered nightly from 6:30 p.m. to 11 p.m., Saturday. Karaoke singing is a variety of piano music from 11 a.m. to 2 p.m., Sunday.

**The Del Mar Country Store** 20154 Lake Drive, Encinitas, 743-2733. The Chills, rock and roll, 9 p.m. to midnight, Friday and Saturday.


**Del Mar Plaza** 1555 Camino Del Mar, Del Mar, 755-7735. Billy Burke, variety music, 1 to 3 p.m., Friday and Saturday.

**Mar's** 3200 Carlsbad Avenue, Carlsbad, 434-6000. Karaoke singing with Judy Ames, Wednesday.

**The Rockaway Cafe** 10200 San Marcos Boulevard, San Marcos, 471-1222. Neil Dug, rock and roll and rhythm and blues, 8 p.m. to midnight, Thursday. Headbuck Park, country music, Monday. The Chills, rock and roll, 9 p.m. to midnight, Wednesday.

**102 Canal** 22401 Pacific Road, Poway, 446-1010. Greg Hartline, contemporary music, Friday nights from 10 p.m. to 11 p.m., Friday and Saturday.

**El Torito Restaurant** 16375 Bernardo Center Drive, Rancho Bernardo, 485-1905. Miguel Lopez, on the Francisco, and Felipe Villalobos, Mexican, on the Sunday brunch.



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# SIMPLE MINDS

## THE REAL LIFE TOUR

WITH SPECIAL GUEST  
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7/14 - RAM SLAM OUR JAM WITH STEEL PULSE & SPECIAL BEAT  
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7/14 - STYX - COPLEY SYMPHONY HALL  
7/20 - X-FEST IV LOLLAPALOOZA FESTIVAL - DEVORE STADIUM  
8/20 - AMY GRANT - SAN DIEGO SPORTS ARENA

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Simple Minds & Material Issue  
Symphony Hall, June 18

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WED: 9 - CLOSE  
THURS: 9 - 11 PM

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## VIDEO MUSIC & DANCING

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1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

**Saturday:** Ron Singer offers a variety of show tunes, light classics, and easy-


Eric Keeling, music, 8:30 p.m., Saturday; open-mike night, Tuesday, hosted by Steven White; jazz night with Eric Keeling begins at 7:30 p.m., Wednesday.

Saturday and 10.30 p.m., Sunday.


1310 MORENA BLVD. 276-5637  
POOL DARTS GAMES

**HAPPY HOUR 3-8 PM**  
Bud Pitchers \$2.75 • Quality Shots \$2.00  
Kammas Kazzis 75¢ • Well Drinks \$1.25


Friday, High Society Jazz Band 5:30 pm  
Sunday & Wednesday Karaoke sing-a-long  
with Rick Gazlay 9 pm  
2551 University • North Park • 295-9426

  
**THE FRENCH CONNECTION**  
DINING • DANCING • COCKTAILS

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**Night**  **Life**

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**Thursday,**  
June 13

**Friday,**  
June 14

**Saturday,**  
June 15

**Aubrey  
Fay Band**  
Jazz & Soft Rock

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**Thursday, June 20 & 27**  
**Robin Enkel  
& Blue 90**

**Friday & Saturday,**  
June 21 & 22  
**The Classics**  
Oldies & Top 40

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**Join us for Sunday Brunch - 10:00**

LESS THAN 10 MINUTES FROM R.R. OR DOWNTOWN  
9823 Carroll Canyon Rd.  
Southeast corner of I-15 and Carroll Canyon Rd. exit  
(619) 566-4000

Join us for Sunday Brunch - 10:00

LESS THAN 10 MINUTES FROM R.B. OR DOWNTOWN

9823 Carroll Canyon Rd.  
Southeast corner of I-15 and Carroll Canyon Rd. exit  
(619) 566-4000



Open 365 days in most locations. Video rental in most stores. Sale ends Thursday, June 20th. #23364



Dent and Calico, country music, Friday and Saturday.

**Triton Restaurant**, 2530 South Highway 101, Cardiff. 436-8877: Bolton/Dallas, rock and roll, 7 p.m. to 11 p.m., Thursday; and 8 p.m. to midnight, Friday and Saturday.

acoustic guitar variety, 7 p.m.,  
Wednesday; Katchur and Dennen, variety  
music, 8 p.m., Friday; live music,  
Saturday; call club for information.

**The Catalonian Resort Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081.** In the Cannibal Bar: Haute Chile, rock and roll, Thursday; Lil' Elmo and the Cosmos, vintage rock and roll, Friday; the Fabulous Mar Dela, vintage rock and roll, Saturday; Reel to Real, jazz

Acoustimania, rock and roll, Monday; the Big Fins, rock and roll, Tuesday and Wednesday.

**UPCOMING CONCERTS  
AT SMOKEY'S**

**Betty Wright**  
with special guest  
**Simply Marvellous**  
Thursday, June 20  
2 shows

**TUESDAYS**  
"Coltrane Revisited"  
7:00pm - 9:00pm  
Special Guest: "The Roots"  
8:00pm - 9:00pm  
Admission Free, \$5 suggested  
Don't miss it!

**WEDNESDAYS**  
The New Orleans Jazz & Heritage  
Festival Band  
8:00pm - 10:00pm  
Special Guest: The Preservation Hall  
Band  
San Francisco, New York, Canada

**THURSDAYS**  
"Mingus Major"  
8:00pm - 10:00pm

**FRIEDAYS**  
"Hardcore Jazz"  
8:00pm - 10:00pm  
\$5 suggested  
121 E. San Carlos Ave. • San Jose • CA

**SATURDAYS**  
No Cover Charge 10:00 - 6 pm  
121 E. San Carlos Ave. • San Jose • CA

**FASHION AUCTION**  
Cox Creative Arts and Fashion  
Show Auction for the Homeless & Women  
8:00pm - 10:00pm  
Saturday, June 15, 8:00pm

**Smokey's**  
nightclub & sponsor

10475 San Diego Mission Rd., Mission Valley (3 blocks east of the stadium) • 563-0360

Coca-Cola  SERIES



**JIMMY BUFFETT**  
The  
**OUTPOSTS TOUR**

WITH SPECIAL GUESTS  
**FINGERS TAYLOR**  
AND  
**THE LADYFINGERS REVUE**

JIMMY BUFFETT  
HOTLINE: 584-6562

**TOMORROW NIGHT!**  
GATES OPEN  
AT 5:30 PM!

AZTEC BOWL  
S.D.S.U.

No cans, bottle or  
containers of any kind.  
No backpacks or lawn  
chairs. No cameras,  
video or recording  
devices of any kind.  
Blankets are O.K.

6:30  
FRI  
JUN

**14**

*Mista Bone is Back*  
*The Bone to Be Wild Tour*



FEATURING  
**Great White**

WITH SPECIAL GUEST  
**JET, BLACK**

**THIS WEDNESDAY!**

SYMPHONY  
HALL

8:00  
WED  
JUN

**19**



**INDIGO GIRLS**  
WITH SPECIAL GUEST  
**THE ELLEN JAMES SOCIETY**

Open Air Theatre  
SAN DIEGO STATE UNIVERSITY

8:00  
SUN  
JUN

**30**



**THE LA'S** THIS MONDAY!

WITH SPECIAL GUEST **STRAITJACKET FITS**  
THE BACKDOOR - S.D.S.U. *91X*

8:00  
MON  
JUN

**17**

**GLORIA ESTEFAN**

SAN DIEGO SPORTS ARENA

ON SALE NOW!

8:00  
WED  
JULY

**17**

Tickets available at all ticket centers including May Co., Tower Records, Music Plus, Perkins Book Worm, Arts Trx, all non-mail Warehouse locations, and the Aztec Center Ticket Office. To charge by phone call 278-TIXS. Open Air Theater events are produced by Avalon Attractions for Associated Students/San Diego State University. No containers of any kind or alcoholic beverages permitted on or around the facility. SDSU student discount available at the Aztec Center Ticket Office.

*Avalon*







**Shooter's Bar** at the La Jolla Village Inn, 1209 Hillside Court, La Jolla 92037. Mark Oestreicher plays 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.

**Toga Taberna**, 6700 Valley Street, Ocean Beach 92046. Tomcat Country, blues and rhythm and blues. Thursday, live music to offset most other nights of the week, call club for information.

**Top of the Cove**, 1236 Prospect Street, La Jolla 92037. Kirt Rocker, melodic tunes and pop classics on the piano accompanied with vocals. 8 p.m., Wednesday through Sunday.

**The Venetian Restaurant**, 3660 Voltaire Street, Ocean Beach 92047. Robert Lattin, romantic, virtuosic guitarist, performs from 7:30 to 10:30 p.m. Friday and Saturday.

**Whisper**, 3521 Bacon Street, Ocean Beach 92047. Sholly, Thursday. Common sense, reggae, Friday. Roughneck Piano, reggae, Saturday. Earl Thomas and the Blues Ambassadors, blues and rhythm and blues, 4 to 8 p.m. Sunday. Followed by the Toots Agency, rock and roll, 8 p.m. Friday, Allen Strang, and New Reggae, rock and roll, Monday. Carole Fane and the Shells of Chalk, rhythm and blues, Tuesday. Jambie, reggae, jazz, Wednesday.

## San Diego North

**Alibi's Bar**, 1201 Hotel Circle South, Mission Valley 92108. John LaFara, piano variety, 6 to 11 p.m., Tuesday through Saturday.

**The Beachcomber**, 8022 Carmelita Mesa Boulevard, 92042. Marinetti, No. 100, reggae, rock and roll, Thursday. Mind Funk, "Rite After This, and Tomorrow Silence, rock and roll, Friday. Al Stewart and Peter White, rock and roll, Saturday. The Twisted Salutes, Blueshirts, and Charlie Mac, and the Strangers, rock and roll, Sunday. Blacksmith Union, Riba Yaga, and Blittersheim, rock and roll, Wednesday.

**Harvey Stone Pub**, 5617 Balboa Avenue, Claremont 92016. Brian Rogers, Irish folk tunes, rock and roll, Wednesday through Sunday.

**Blue Bayou Lounge**, 2037 Claremont Road, Claremont 92016. Chad Hart, country and blues, 8:30 p.m. to 1:30 a.m., Sunday through Saturday.

**Bonham's**, 1908 Mira Mesa Boulevard, Mira Mesa 92046. Live music, Tuesday through Saturday, call club for information.

**Calahan's Pub and Brewery**, 6280A Mira Mesa Boulevard at the Mira Mesa Shopping Center, Mira Mesa 92046. Live music, Saturday, call club for information.

**Club 950 at the Hardley Hotel**, 7450 Hazard Center Drive, Mission Valley 92046. The Purple Moons, contemporary, Thursday through Saturday. Make, Top 40 dance music, Tuesday and Wednesday.

**Club 950 at the Hardley Hotel and Country Club**, 550 Hotel Circle North, Mission Valley 92046. Rising Star, contemporary, Wednesday through Saturday. The Studio Club hosts a variety of music beginning at 4:30 to 6:30 p.m., Thursday.

**Diner's**, 9179 Mira Mesa Boulevard, Mira Mesa 92046. Live music, Friday and Saturday through Saturday.

**The Gourmet Blues/Town and Country Hotel**, 300 Hotel Circle North, Mission Valley 92046. Live music, Saturday. The Blues Ambassadors, blues and rhythm and blues, 4 to 8 p.m. Sunday. Followed by the Toots Agency, rock and roll, 8 p.m. Friday, Allen Strang, and New Reggae, rock and roll, Monday. Carole Fane and the Shells of Chalk, rhythm and blues, Tuesday. Jambie, reggae, jazz, Wednesday.

**Wings**, 7400 Mission Road, Mira Mesa 92046. Live music, Wednesday through Saturday.

**Holiday Inn**, Crickets Lounge, 995 Hotel Circle South, Mission Valley 92046. Live music, Thursday through Saturday, call club for information.

**Islands Lounge**, Harlan Hotel, 2270 Hotel Circle North, Mission Valley 92046. Live music, Thursday through Saturday. The Purple Moons, contemporary, Tuesday through Saturday. The Purple Moons, contemporary, Tuesday through Saturday. The Purple Moons, contemporary, Tuesday through Saturday.

**Kelly's Old Time Pub**, 2222 San Diego Avenue, Old Town 92110. Live music, Thursday through Saturday. The Purple Moons, contemporary, Tuesday through Saturday. The Purple Moons, contemporary, Tuesday through Saturday.

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**The Ring Lou Inn**, 5225 Linda Vista Road, Miramar 92049. Live music, Friday, call club for information. The Purple Moons, contemporary, Tuesday through Saturday. The Purple Moons, contemporary, Tuesday through Saturday.

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## San Diego South

**Anthony's Harborland**, 1335 South Harbor Drive, downtown 92108. Jesse Davis, contemporary, Wednesday through Sunday. Blues, contemporary, 3 to 5 p.m., Sunday.

**Atter Road**, Torrance Room, 4376 30th Street, North Park 92035. Blues and the City Street Band, contemporary, Friday and Saturday.

**Baret's Grand Cafe at the Embassy Suites Hotel**, 601 Pacific Highway, downtown 92108. The Jams. Live music, Saturday, 8 p.m. to midnight. Friday, the Bill Harris Ensemble, jazz, Saturday, 8 p.m. to midnight. Live music, Sunday, call club for information.

**Better World Bookshop and Art Gallery**, 4011 Goldfinch Street, Mission Hills 92040. Harry Pickers, jazz on the piano, 8 p.m., Thursday. Lauren Lattin, original live music, 8 p.m., Friday. The Arthur Ash Jazz Quartet, jazz music, 8 p.m., Saturday. James Lee Long, classical music on the guitar, 8 p.m., Sunday. Fred Bonelli and George Soudos, classical guitar music, 8 p.m., Monday. Blacksmith's Maritime Band, music of the sea, 200 and early 200 continues, 8 p.m., Sunday. The Swing Brothers, traditional and New Orleans-style jazz from the 20s and '30s, 8 p.m., Wednesday.

**Bursey Stone Pub**, 530 Fifth Avenue, downtown 92108. Live music, contemporary and blues, Thursday, live music, Friday and Saturday, call club for information.

**The Beachcomber**, 8022 Carmelita Mesa Boulevard, 92042. Marinetti, No. 100, reggae, rock and roll, Thursday. Mind Funk, "Rite After This, and Tomorrow Silence, rock and roll, Friday. Al Stewart and Peter White, rock and roll, Saturday. The Twisted Salutes, Blueshirts, and Charlie Mac, and the Strangers, rock and roll, Sunday. Blacksmith Union, Riba Yaga, and Blittersheim, rock and roll, Wednesday.

**Harvey Stone Pub**, 5617 Balboa Avenue, Claremont 92016. Brian Rogers, Irish folk tunes, rock and roll, Wednesday through Sunday.

**Blue Bayou Lounge**, 2037 Claremont Road, Claremont 92016. Chad Hart, country and blues, 8:30 p.m. to 1:30 a.m., Sunday through Saturday.

**Bonham's**, 1908 Mira Mesa Boulevard, Mira Mesa 92046. Live music, Tuesday through Saturday, call club for information.

**Calahan's Pub and Brewery**, 6280A Mira Mesa Boulevard at the Mira Mesa Shopping Center, Mira Mesa 92046. Live music, Saturday, call club for information.

**Club 950 at the Hardley Hotel**, 7450 Hazard Center Drive, Mission Valley 92046. The Purple Moons, contemporary, Thursday through Saturday. Make, Top 40 dance music, Tuesday and Wednesday.

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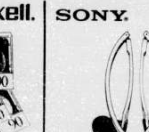
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BUY 3 T-120 EX VIDEO CASSETTES AND GET A T-120 EX-3 PACK W/ FREE UPGRADE

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On "Win Respect", Mr. Fiddler's debut album on Elektra Entertainment, the Fiddler Brothers are carrying on the tradition of the big bands of the 30's and 40's and bringing it right up to date.

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Annabouboula are musical innovators who add funky rhythm and psychedelic ambience to traditional Greek music to create a new Greek beat. It's a hip blend of ancient and modern dance beats.

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**8 Street California Grill and Jazz Bar**, 423 West 8 Street at Columbia Street, downtown, 236-1707. Hollis Gentry's new jazz, 7 to 11 p.m. Thursday and 9:30 p.m. to 1:30 a.m. Friday and Saturday. Special Acoustic/Jazzing Cal McNeil, jazz, 7 to 11 p.m. Sunday. The James Valley Quartet, jazz, 7 p.m. to 11 p.m. Monday and Wednesday and 5:30 p.m. Friday. Dr. Chico's Island Sounds also has calypso and reggae from 8 to 10 p.m. Tuesday.

**Becker's Daily**, 1122 1/2 Twenty Avenue, East San Diego, 294-7472. Edson Riggs rock and roll, Friday and Saturday.

**Cafe Bar Appalo**, 711 6 Street, downtown, 496-0225. Rick Ross, pianist, performs from noon to 2 p.m., Tuesday through Friday and from 5 to 7 p.m., Tuesday through Friday.

**Cafe del Mar**, 2549 El Prado, Balboa Park, 234-8511. Piano Bar Gary Narvonne, 8:30 p.m., Tuesday through Saturday. Barry Lyrag, 7 to 8 p.m., Sunday.

**Cafe Seattle**, 555 Fourth Avenue, downtown, 233-9979. Flamenco guitarist Jose Serrano performs at 8 p.m., Sunday and Tuesday.

**The Captain's Quarters**, at the E & J Motel, 1403 Broadway Street, La Jolla, 233-2321. Live music, Friday and Saturday. Call club for information.

**The Catback**, 2822 Kettner Boulevard, downtown, 234-0033. The Hoods, rock and roll, Friday the North of Dimes, Day Task, and Helicopter rock and roll, Friday. Dime Music, Saturday, and the Dragons, rock and roll, Saturday. Monday through Sunday the Lench South, rock and roll, Tuesday.

**Cosmo Club**, 1003 University Avenue, East San Diego, 233-8223. Live 40 rock and roll, Friday and Saturday. Call club for information.

**Croco's**, 802 Fifth Street, downtown, 233-4221. Quarter Ago, with the Lord, Live, Perry, and Alan Phillips. Latin jazz, Thursday, the Blues A. Capella Quartet, jazz, 5:30 p.m. to 8 p.m. and Quarter Ago, Latin jazz, 8:30 p.m. to 12:30 a.m. Friday, A.J. Croco, vintage rhythm and blues, 6 p.m. to 8 p.m., and Croco's Afro Rumba, Latin salsa music, 8:30 p.m. to 12:30 a.m. Saturday. A.J. Croco, vintage rhythm and blues, 6 p.m. to 8 p.m., and the Joe Martha Quartet, 8:30 p.m. to 12:30 a.m. Sunday. The Hollis Gentry Quartet, jazz, Monday, the Daniel Jackson Quartet, jazz, Tuesday, the Shop Menos Quartet, jazz, Wednesday.

**Croco's The Hot Bar and Grill**, 802 Fifth Avenue, downtown, 233-4221. Robin Hether and the 90, blues and rhythm and blues, Thursday, the Blues A. Capella Quartet, jazz, 5:30 p.m. to 8 p.m., and the Blues A. Capella Quartet, jazz, 8:30 p.m. to 12:30 a.m. Friday, A.J. Croco, vintage rhythm and blues, 6 p.m. to 8 p.m., and the Joe Martha Quartet, 8:30 p.m. to 12:30 a.m. Saturday. Robin Hether and the 90, blues and rhythm and blues, Sunday. The Blues A. Capella Quartet, jazz, Monday, the Daniel Jackson Quartet, jazz, Tuesday, the Shop Menos Quartet, jazz, Wednesday.

**Dunkies**, 4225 El Cajon Boulevard, East San Diego, 293-6481. Piano bar, Paul Gragg, Tuesday through Saturday. Gragg "Trio" Live, Sunday and Monday.

**DW's Pub**, San Diego Marriott Hotel and Marina, 233 West Harbor Drive, Miramar, 234-5509. Big band ensembles at the piano with a variety of musical styles, Tuesday through Saturday. El Gato Leon Quintana, 644 Fifth Avenue, downtown, 233-4221. Live music, Latin jazz, 8 p.m. to 10 p.m., Friday.

**Elk's Lodge**, 6 Hensley Street, Southeast San Diego, 239-1239. Calypso D and Shades of Blues, blues and rhythm and blues, 9 p.m. to 11 p.m., Sunday.

**The Escape**, 423 University Avenue, Miramar, 293-6481. Nathan Fry, contemporary jazz and rhythm and blues, Thursday, John Van Lier, Nathan Fry, and the Blues A. Capella Quartet, jazz, 5:30 p.m. to 8 p.m., Friday, 8:30 p.m. to 12:30 a.m. Saturday, and the Blues A. Capella Quartet, jazz, 8:30 p.m. to 12:30 a.m. Sunday.

**Fat City/China Camp**, 2527 Pacific Highway, downtown, 232-4696. The Sam Brothers Band, rock and roll, 9 p.m., Friday and Saturday.

**Gambler's at the Resonance E. Lee**, 680 Harbor Island Drive, Harbor Island, 291-0805. Dr. Chico's Island Sounds, blues, calypso, and reggae, Thursday, the Blues A. Capella Quartet, jazz, 5:30 p.m. to 8 p.m., Friday and Saturday, Big Pine, vintage rock and roll, Monday, Intrepid, rock and roll, Tuesday, the Redwoods, vintage rock and roll, Wednesday.

**Greek Tosses Restaurant**, 1733 India Street, downtown, 295-0122. Blues, jazz, and reggae, rock music, Saturday and Sunday.

**Guadalupe Grill**, 4205 Taylor Street, San Diego, 293-3211. The James Morris Latin Jazz Ensemble, Latin jazz, 9 p.m. to 1 a.m., Friday and Saturday.

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Music starts at 6:00 pm Thursdays, 5:30 pm Fridays & 7 pm Saturdays  
Thursday-Saturday, June 13-15 • **HOLLIS GENTRY'S NEON**  
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Monday, June 17 & Wednesday, June 19 • **JAIME VALLE**  
Tuesday, June 18 • **DR. CHICO'S ISLAND SOUNDS**

**1/2 OFF DINNER**  
Buy one dinner, receive second dinner of equal or lesser value for 1/2 price. Available Sun-Thurs only. May not be used with any other discounts, specials or promotions. W/ coupon only. Expires 6-30-91.

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TONIGHT, THURSDAY  
**SHILOH**

FRIDAY  
**COMMON SENSE**

SATURDAY  
**ROUGHNECK POSSIE**

SUNDAY  
4:30 PM **EARL THOMAS & THE BLUES AMBASSADORS** • NO COVER  
TRAVEL AGENTS 9 PM

MONDAY • ORIGINAL BAND NIGHT FEATURING  
**FEDAK • ALIEN STRANGE • NEW REIGN**

TUESDAY  
**CANDYE KANE & THE SHEIKS OF SHAKE**

WEDNESDAY  
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RECORDING ARTISTS  
**JAMBAY**

COMING  
JUNE 20: **COMMON SENSE** JUNE 21: **FRIED BANANAS**  
JUNE 23: **LITTLE WHIPPER & THE RUMORS**  
JUNE 26: **EARL THOMAS & THE BLUES AMBASSADORS**

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**ADRIAN LEGG GUITAR CLINIC**  
It happens: Thurs., June 20, 7:00 pm  
At: News Music & Sound  
No registration fee/Come early for best seats or call now to reserve your place.  
This one-of-a-kind guitar clinic is sponsored by Trace Acoustic Amplifiers.

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**"THE ABYS"**  
Progressive, gothic, alternative  
music from the "Night" tour by  
L.A. Garageband and L.A. Rock  
group. Special at 10:30 pm. Both  
Thursday and Friday. (See the  
backstage everyone's party)

**FRIDAY**  
**TUMBLE WEED**  
Doing the best live acts  
from the  
**DUM BOYS**  
**SHEFFIELD WEDNESDAY** and  
**NEW BREED** covers of songs

**SATURDAY**  
**APOCALYPSE**  
with  
**JOEY BITCHIN'**  
1st appearance in over a year. Plus  
**KING OF THE SPOT**  
ALLEY RAY and  
QUAZIMOTO covers the show

**TUESDAY**  
**CAUSTIC TRUTH** aka  
**DE PROFUNDIS** and  
**TRINITY CIRCUS** with  
**DARK SIDE**

**WEDNESDAY**  
**THE WATCHMEN**  
Headed from North County.  
C.O.I. conflict of interest plus  
**BLACKIE** and guests

**TOMORROWS**  
from MADA PACIFIC  
PUNKY BILLS and  
CONCRETE TALKERS  
21st ST. CANNON and PAUL  
MILES. 22nd MENTORS

**ROVING EYE**  
NO COLUMBIA LIVE AFTER 10 PM  
and HUNTER 1st BIRTHDAY  
BIRTH and 2nd cover of songs  
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and HUNTER 1st BIRTHDAY  
BIRTH and 2nd cover of songs  
getting ready for it. See you next  
week. Thursday

**THURSDAY**  
**"THE ABYS"**  
Progressive, gothic, alternative  
music from the "Night" tour by  
L.A. Garageband and L.A. Rock  
group. Special at 10:30 pm. Both  
Thursday and Friday. (See the  
backstage everyone's party)

**FRIDAY**  
**TUMBLE WEED**  
Doing the best live acts  
from the  
**DUM BOYS**  
**SHEFFIELD WEDNESDAY** and  
**NEW BREED** covers of songs

**SATURDAY**  
**APOCALYPSE**  
with  
**JOEY BITCHIN'**  
1st appearance in over a year. Plus  
**KING OF THE SPOT**  
ALLEY RAY and  
QUAZIMOTO covers the show

**TUESDAY**  
**CAUSTIC TRUTH** aka  
**DE PROFUNDIS** and  
**TRINITY CIRCUS** with  
**DARK SIDE**

**WEDNESDAY**  
**THE WATCHMEN**  
Headed from North County.  
C.O.I. conflict of interest plus  
**BLACKIE** and guests

**TOMORROWS**  
from MADA PACIFIC  
PUNKY BILLS and  
CONCRETE TALKERS  
21st ST. CANNON and PAUL  
MILES. 22nd MENTORS

**ROVING EYE**  
NO COLUMBIA LIVE AFTER 10 PM  
and HUNTER 1st BIRTHDAY  
BIRTH and 2nd cover of songs  
getting ready for it. See you next  
week. Thursday

**The bar & grill that's  
so tropical, it'll knock  
your socks off.**  
**BAREFOOT**  
Bar & Grill  
Follow the natives to a lush 44-acre island... to the Barefoot  
Bar & Grill at the San Diego Princess Resort... for a nightly  
ritual you won't want to miss! Aside from the most  
spectacular views of Mission Bay, and this week, the place  
explodes into a full-blown celebration with live music, and  
dancing, a complete menu of casual food and mouthwatering  
appetizers, plus the most exciting selection of tropical drinks  
ever served.  
Sat.-Sun. 3-7 p.m.  
Live entertainment by  
**Dr. Chico's  
Island Sounds**  
SAN DIEGO PRINCESS  
1400 W. Avenido del Sur, San Diego 92109 • Vacation Isle, Mission Bay

**GRAND  
OPENING  
THIS WEEKEND**  
**Pacific Beach Brewhouse**  
San Diego, California  
**HOME OF THE P.B. BLONDE  
PREMIUM HAND-CRAFTED ALES  
& SOUTHERN CALIFORNIA CUISINE**  
Enjoy: P.B. Blonde, Crystal Pier Pale, Sunset Red  
and Over-The-Line Stout brewed on premises  
4475 Mission Blvd. at Garnet,  
in SeaCoast Square  
274-ALES  
Free validated parking • Enter off Hornblond

**Live Music**  
Wednesday-Sunday, June 12-16  
6:00 pm-1:30 am  
**JESSE  
DAVIS**  
Outrageous seafood appetizers  
Happy Hour Mon.-Fri. 3-6 pm  
Monday & Tuesday, June 17 & 18  
6:00 pm-1:30 am  
**ROYALTY**  
**Anthony's  
Harborside**  
Acoustically rated as one of the best for live entertainment  
Large dance floor • Wide screen TV  
Live entertainment 7 nights • Validated parking  
For more information: 232-8384

**SHARDS OF GLASS  
EVERY FRIDAY**  
**at  
Z-E-R-O**  
Alternative  
Industrial  
Progressive  
Domestic Beer  
Wine & Spirits  
\$5.00 w/ student I.D.  
7353 El Cajon Blvd.  
460-7353 for info.  
San Diego Reader June 13, 1991 39



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**Hal Kilde and the Smokehouse Band**  
 Sunday's Dancers  
 The Chordettes (The Dots Country Store)  
 Gold's Week the Country Club  
 Good Times the Pickin' House  
 Restaurant  
 Chad Hart Blue Reggae Lounge  
 Riverside (Shogun's Beach)  
 Leonard and Miller the Lakeside Hotel  
 The Last Straw (Sunny Creek)  
 Ken Lopez and the Roadheads (Beck's)  
 Neapolitan  
 Leather and Lace (Fanny's)  
 Melissa Lee and the Country Club  
 Sugar L's  
 Melissa Lee and Jeanette Karolyan  
 Sugar L's  
 Midnight Stage (Huck's)  
 The North 40 Band (Lee's)

**Leo Porter: Village Experiment Express**  
 Cafe  
 Prairie Fire: The Big Eye Saloon  
 Linda Ray and Breakfast Place  
 Portland (California Avenue)  
 Neapolitan  
 Neapolitan (California Lodge)  
 The Sassy Brothers (Promenade Club)  
 Billy (Up Town)  
 Sassy Mary and the Nones (Belly Up)  
 Billy (Up Town)  
 The Shadow Riders (Don's East)  
 Silverdale Film Strips (Don's East)  
 Single Trouble the Campus Inn  
 Steve Cray (Shogun's Beach)  
 Superstar the Reggae Inn  
 Whip's Post (Fanny's)  
 White House the Country Club

**Folk/Ethnic**  
 Tom Allen: Oak Mike House  
 Frankie Barre: Island Lounge  
 Brian Barnes: Honey Hole Pub  
 Blacksmith's Maritime Band (Art)  
 World Bookings and Art Gallery  
 Tony Cammarino (Huck's)  
 Ireland's Own (Huck's)  
 Tim Higgins: Old Town Epiphany  
 Laureen Lofmann: (Sunny World)  
 Bookings and Art Gallery  
 Miguel Lopez and Felipe Villa-Lobos  
 27 Bells (Riviera)  
 Leo Alacran: 22 Luis Loco (Cafe)  
 The La Case Trio: Andy (O'Neil's Irish Pub and American Grill)  
 The Jackermans: Billy (O'Neil's Irish Pub and American Grill)  
 Christine Legrand: Kirby Cafe  
 Heidi the Jew of Los Angeles  
 Mouskies the Musical (Cafe) Lounge  
 The North County Grange Club (Pub)  
 Charlie: Mingle (Cafe)  
 Bill Sherman: South Bay Coffee Co.  
 Strange Woods: M.P. Pub, Camacho Inn  
 Tano, Hiram, and Vanna the Greek Tavern

**Blues/R&B Reggae**  
 Bud Day: Earthquake California (Maverik)  
 The Rhonda Bruce Band: (Huck's)  
 The Business the Club  
 Dr. Chico's Island Sounds: (Huck's)  
 California Grill and Jazz Bar  
 Gambler at the Beach: E. Lee  
 Marmar Beach (Marmar Villa)  
 Earthquake California (Maverik)  
 Marmar's  
 Cities: X (Huck's)

**Common Sense: Winston's**  
 Tomcat Country (Huck's)  
 The Crowder King (Huck's)  
 George's Pub the Landing (Belly Up)  
 A.J. Cines and Three Blind Mice  
 (Huck's)  
 The Fat Guy and the Fat Guy  
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 (Huck's)

**The Alfredo Cardini Trio: (Chung's)**  
 Tomcat Country (Huck's)  
 The Chicago & Billy (Up Town)  
 The Colonel and Kentucky Fried Jazz  
 (Huck's)  
 Deal With It: H.P. Pub & Co.  
 The Duke (California Avenue)  
 The Fat Guy and the Fat Guy  
 (Huck's)  
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**KELLY'S OLD TOWN PUB**  
 Thursdays  
**BRIAN WHITAKER**  
 Classic Rock  
 Friday  
**RUG BURNS**  
 Saturdays  
**KARAOKE**  
 You be the Star  
 2222 San Diego Ave. • 543-9767  
 Just 1 block south of Old Town Ave.

**McGillicuddy's PUB & CAFE**  
 presents  
  
**SHILOH**  
 "California Reggae"  
 Monday, June 17 & 24  
**\$1.00 DRAFTS • \$1.00 SHOT SPECIALS**  
 1165 Garnet Ave. • Pacific Beach • 274-2323

**FUN IN THE SUN '46**  
 (per person double occupancy)  
  
 • 12 Nights & 3 Days  
 • 2 Full Breakfasts  
 • Margarita drink  
 • 2 Hours of Tennis  
 • Live Music on Weekends  
 All Tips and Taxes Included  
 For reservations:  
 011-526-685-9152  
 (800) 762-5380  
 Once you're in, it's 12-14  
 Rooms available for 47 of July weekend  
 (ALD 12, SEP 30)  
 We are "where between" Solano and  
 Encinitas. Sit the bar road south to the  
 La Mesa exit. Go west one mile on the  
 toll free road and you've arrived  
**Plaza del Mar**  
 Encinitas, CA

**Jazz and Big Band**  
 The Arthur Ash Quartet: (Huck's)  
 Tomcat Country (Huck's)  
 The Rhonda Bruce Band: (Huck's)  
 The Business the Club  
 Dr. Chico's Island Sounds: (Huck's)  
 California Grill and Jazz Bar  
 Gambler at the Beach: E. Lee  
 Marmar Beach (Marmar Villa)  
 Earthquake California (Maverik)  
 Marmar's  
 Cities: X (Huck's)

**LA JOLLA Marriott**  
 4240 La Jolla Village Dr.  
 587-1414  
**GRAD-NIGHT CELEBRATION**  
 FRIDAY, JUNE 14  
**Free Cover**  
 with student ID  
**\$1.25 Well Drinks & Draft Beer**  
 Hungry Hour Buffet 5-8 pm \$1.00  
 Dancing • 2 New Pool Tables

**Pat Benatar's singin' the blues.**  
  
 Pat Benatar is one of rock music's leading ladies. Over the past twelve years she has earned four Grammy Awards as well as six platinum and three gold albums. Now she's out with her tenth and latest release, TRUE LOVE. On this album Pat Benatar pays tribute to the heart of rock 'n' roll - the blues. TRUE LOVE features Benatar's personal interpretations of eight classic songs along with three originals. True Love. The Good Life and I Feel Lucky.  
**7.99 CASSETTE**  
**11.99 COMPACT DISC**  
**Sam Goody**  
 GOODY GOT IT  
 Also available at ALL SOUTHERN CALIFORNIA LOCATIONS INCLUDING:  
 \*Carlsbad 2610 El Camino Real \*San Diego 1321 Garnet Avenue  
 \*Chula Vista 520 Broadway Avenue \*Encinitas 131 N. El Camino Real  
 \*Escondido The Vineyard E. Valley Prwy. \*Escondido Escondido Promenade  
 \*La Mesa 8308 Parkway Drive \*Poway 5667 Babcock Avenue  
 ALSO AVAILABLE AT **musicland** Parkway Plaza, El Cajon

**OFF THE RECORD**  
 NEW TUNES FOR JUNE  
 BLOXBERG & THE BANISHERS "Superstition" • BEAL "57"  
 JAWBOX "Gravel" • SHAGGING PUMPKIN "Grip"  
 RICHARD THOMPSON "Whitesnake" • DANEZ "Dancing in the Streets"  
 STEEL PULSE "Victims" • HOUSE OF LOVE "A Day in the House of Love"  
 "TEXT DEPT." "This Emotional" • FLORES "Machines in the Streets"  
 ELECTRONIC "101" • GANG OF FOUR "Mud"  
 BASSO RAO "Honey" • STAN RIDGEWAY "New Man"  
 ZIGGY MARLEY "Johnny" • RICHARD NEWMAN "New Man"  
 DOWN BY LAW "101" • BLUE HEARTS "Rise" • BLUE HEARTS "Rise"  
 PRONG "Honey" • YOUNG & FREEM FELLOWS "Honey"  
 SKIN YARD "Honey" • VOLCANO SUNS "Caterpillar"  
 BARKING TRIBE "Serpent's Gaze" • LEEWAY "Caterpillar"  
 WARELOCK RICHMOND "Machines in the Streets"  
 WPA "Honey" • YO LA TENGO "Dancing in the Streets"  
 (All songs are available on 7 inch & 12 inch vinyl)  
 See us next week!  
 CASH PAID FOR ALBUMS, CASSETTES, 45s, VIDEOS, CDs  
 San Diego Reader June 13, 1991

**FIBBER MCGEE**  
 Restaurant open 11 am-10 pm!  
 Pool tables • Darts  
 1466 Garnet Ave. • Pacific Beach • 272-8540

**BODIE'S**  
 236-8988  
 528 F Street • Downtown  
 Live Music • Cocktails  
 WILLIE JAYE  
 (The 1960s)  
 MERRY GO ROUND  
 Honey Glaze  
 BIG SANDY & THE FLY RITE TRIO  
 THE DAVE & DEKE COMBO  
 Sunday, June 15  
 10-11 PM  
 ALL Jammers Welcome  
 Every Tuesday  
 TONY MC COURTNEY  
 Wednesday, June 19  
 10-11 PM  
 IMPROV  
 NUT & DOLZ  
 Thursday, June 20  
 10-11 PM  
 BUD BREAKERS  
 Friday, June 21  
 10-11 PM  
 BURNING HANDS  
 Saturday, June 22  
 10-11 PM  
 BURNING HANDS  
 Sunday, June 23  
 10-11 PM  
 BURNING HANDS

**SATURDAY SHOWCASE**  
 8-12 PM  
**Sol e Mar**  
 Contemporary Latin Jazz & Samba  
**APPEARING WEEKLY**  
 Mondays • 6-10 PM  
**Alfredo Cardim**  
 Brazilian Jazz Trio  
 Tuesdays • 6-10 PM  
**Steve Quorum**  
 Traditional Jazz Quartet  
 Wednesdays • 6-10 PM  
**Ruby's Roadhouse**  
 Vintage Jazz & Blues  
 Thursdays • 6-10 PM  
**Romy Kaye**  
 and the Swingin' 6's  
 Vintage Jazz & Swing  
 Fridays • 6-10 PM  
**Rosie's Ragtime Revue**  
 Featuring Dr. Oliver Luck  
 Fridays • 6-10 PM  
**Tobacco Road**  
 Vintage Jazz  
 Friday, June 14  
 Jazz Happy Hour, 5:30-8:00 PM  
 Featuring Split Decision  
 w/ Jackie Bonaparte  
 \$5 International Buffet  
 5:30-7:30 PM  
**U.S. Grille**  
 Lounge & Restaurant  
 326 Broadway  
 San Diego, California 92101  
 (619) 232-3121

**Store Up Your Happy Hours At The Cargo Bar.**  
**"Siers Brothers"**  
 Thursday, June 13  
 7:00 PM-11:30 PM  
**"Room to Move"**  
 Friday & Saturday  
 June 14, 8:30 PM-1:00 AM  
 June 15, 9:00 PM-1:30 AM  
**Bob Esquivel and Frankie Borelli**  
 Every Sunday in June during Hilton's  
 SUPER BREAKFAST  
 w/ Jackie Bonaparte  
 11:30 AM to 2:00 PM  
**SAN DIEGO HILTON**  
 BEACH AND TENNIS RESORT  
 1775 E. MISSION BAY DR. (OFF I-5 AT SEA WORLD DR.) 276-6810



Barbara Banks: *Carmel Highland Golf and Tennis Resort*  
 Barbara Banks: *Hotel*  
 Fred Benedetti and George Sushoda:  
*Picture World Bookshop and Art  
 Gallery*  
 John Bove: *Tassafonts Harbor Hotel*  
 Lou Brockman: *Dante's*  
 Joe Cairns: *Princess of Wales British  
 Pub and Restaurant*  
 Cedar and Rosewood: *Village Emporium  
 Etcetera Cafe*  
 Scott Chamberlin: *Im LaBunga*  
 Trevor Clarke: *Princess of Wales British  
 Pub and Restaurant*  
 Barry Craig: *Mokara Village Cafe del*

**Bill Cratty:** *Hilton Hotel/Del Mar*  
**Wesley Currie:** *Princess of Wales Bar*  
**Carol Curtis:** *Bourbon Street*  
**Dion Fera:** *Spice Rack*  
**Jimmy Fontaine:** *Portofino*  
**Patti Glenn:** *Bloomfield Restaurant*  
**Dan Greenbush:** *Molly's/San Diego*  
*Marietta*  
**Paul Gregg:** *Kelly's Steak House,*  
*Doodles*  
**Jim Guerin:** *Hotel del Coronado*  
**Bruce Harvey:** *Palmetto at the Colonial*  
*San*  
**James Johnstone:** *Hyatt Regency Hotel*  
**James Ian Lang:** *Boner World*  
*Bookshop, Stratford (California)*  
**Robert Latimer:** *the Vedettes*  
*Restaurant, Marina Vista*  
*Restaurant/Del Carmo*


George "Tiny" Lee: *Douglas*  
Bob MacLeod: *La Valencia Hotel, Bahia*  
Vicki McClaster: *The Escape*  
Jerry Melnick: *Hotel del Coronado*  
Nevan Nelton: *Omni International Hotel*  
Don Miller: *Malibu's First Avenue*  
*Restaurant*  
Rita Moss: *DW's Pub at the Marriott*  
*Hotel, downtown*  
Gary Narramonte: *Cafe del Rey Motel,*  
*Santa's Steak House*  
Joel Nash: *Mia Farrow*  
Dong Nye: *Los Angeles*  
Mark Overby: *Shower's Lounge at the*  
*La Jolla Village Inn*  
Gil Palacios: *the Gurner Room*  
Dale Pearson: *Kelly's Steak House*  
Jack Pollack: *the Carousel House*

**Peter Popping:** *Ozzy's Restaurant*  
**Janet Reiter:** *Severn Sea Lodge*  
**George Benn:** *Aramit*  
**Kristi Richert:** *Tip of the Cove, Gouais  
Lounge*  
**Rita:** *Westgate Hotel*  
**Peter Bobberville:** *Catamaran Hotel*  
**Mike Dorado:** *Humburg's*  
**Rick Ross:** *Cafe Bon Appetit*  
**Charlie Rutherford:** *Mulpan's  
Restaurant*  
**Michael Sanders:** *South Bay Restaurant*  
**Paco Sells:** *Jalisco*  
**Stu Shamco:** *U.S. Grand Hotel*  
**Ron Singer:** *Im Lilaerbe*  
**Jose Soriano:** *Cafe Sorilla*  
**Kelly Spellman:** *Mexican Village*  
**Joy Tarantino:** *Pan Pacific Hotel*  
**Judy Taylor:** *Severn Sea Lodge*


Archie Thompson: *Humphrey's*  
Jo Treanor: *the Headquarters*  
Joe Urbanec: *Miligan's Restaurant*  
Brian Verhove: *Café Bon Appetit*  
Dale Vernon: *Gourmet Room*  
Deborah Washington: *Le Meridien San  
Diego at Coronado*



**PRIVATE DOMAIN**  
Thurs-Sat, June 13-15



**BLONDE BRUCE BAND**  
Sunday, 23 rd



**SOUL PERSUADER**  
Monday, June 17

Tuesday, June 18  
**NO BANDS**  
**NO COVER**  
**20¢ CHICKEN WINGS**  
**\$1.00 DRAFTS**  
**ALL NIGHT!**



Wednesday, June 19  
**SWING THIS**

**Sunday, June 16 • 9:30 pm**



**DR. CHICO'S ISLAND SOUNDS**

**\$2.00 Dr. Chico's Love Punch**  
**\$1.50 Sunsplash Shooters**  
**\$2.00 Calypso Coladas**

*The Original*

**JOE MURPHY'S**



**HITE CLUB & PUB**

4302 Mission Blvd., Pacific Beach 970-3929  
corner of Thomas & Mission Blvd

**Great White**

**GET READY TO BE HOOKED**



**GREAT WHITE**  
**Hoodlums**  
Rock  
The Original Soundtrack From The Motion Picture Hoodlums  
CD # 55-96 CD \$9.98



**GREAT WHITE**  
CD # 55-96 CD \$9.98



**GREAT WHITE**  
**Remixes**  
CD # 55-98 CD \$9.98



**ON SALE**  
CASSETTE COMPACT DISC  
**\$7.<sup>98</sup> \$12.<sup>98</sup>**  
REG.  
\$9.98

**REGISTER TO WIN at ANY SAN DIEGO MUSIC PLUS**  
A pair of tickets to see GREAT WHITE on June 19th @ Symphony Hall  
Plus: A limo ride to the show Courtesy of Avalon Limo.

**COLLEGE AREA:** 3475 CTR. RD. ENCINITAS CLAREMONT POINT LOMA  
NATE S. KAHAN JR. (619) 578-0822 JUDY HARRIS (619) 493-0344 STEVE BOGARDIANE (619) 222-0523

**Only at**  
**MUSIC+PLUS®**  
SALE SUBJECT TO STOCK ON HAND. PRICES GOOD THRU 6/19/91. 668


Orange County is not the totally conservative place that one expects it to be, especially if you get information from such vital sources as the O.C. Register & L.A. Times. Despite being the richest county in the U.S. there are thousands of homeless people, subverts, & dissidents here. It's just a matter of seeking us out. Some of us have hands, zines, cabs, distros, &/or stores.

 **Lemonheads about to burst**  
MAGNUS SAMMAR

**So, you may be asking, what's a 'zine? And is it worthy of envy?** Many of you already know the answers, but for those who don't: 'zines are limited circulation publications, usually highly specialized. They vary tremendously, from slick affairs with considerable staffs to photocopy-'n'-staple jobs put out by one person. Music is the most common subject, but the range of topics and perspectives covered by 'zines appears endless. There are thousands of these things out there.

**'ZINE ENVY is bringing you a select sampling of that world as reprint permission and brief submissions by 'zine writers become available. Also included are local submissions that share the aesthetics of 'zine-writing, where passion and idiosyncrasy are favored over measured prose.**

**Please note that the following pieces are presented exactly as written by the authors, a nod to the free-wheeling way 'zines tend to have with grammar, spelling and punctuation. Of course, there is no way to fully evoke a 'zine feel without being in a 'zine — but then, this is only 'ZINE ENVY.**

 **Lemonheads about to burst**  
MAGNUS SAMMAR

while others are eager to find dumpster-diving & re-decorating the sterile facades of our communities.

Some good hands to look out for are MIN-DROT, FLYIN' MOCO, GLYSENE MAX, OUT OF ORDER, ARCADE, NON-COMPOST MENTS, ASG, GARBELCART, JUNTA, CONSCIOUS ALARM, the PUMES, TVTV's & F.D.EFFECTIVE. There are a ton of hands here that you won't find covered by Bam, Rock City News, Screamer, or any of those other redundant rock rags. The best place to find out what & where these hands will be is any independent record store.

If you wish or live in O.C., you'll want to check out Vinyl Selection (HB), Rogger's Banquet (ARB), Dr. Dream (ORG), Black Hole (HFB), Bionic Records (C&P & HB), Ten Ten (Long Hb), Celebs (Long Hb), & the Ecstasy House (HB).

**Zinewise, there is (SUB)URBAN PRO-PANE, SYSTEM OPPOSED, ANTI-ESTABLISHMENT, FILTHY FUCKIN' PUNK, TIME TO UNITE, STATE CONTROL, ORANGE CURTAIN REVIEW, BENS IS DEAD, FLIPSIDE, THE FANZINE THAT HAD NO NAME, & many more.**

Along with all the unknown underground usurpers, a load of backstabbing & gossip is prevalent, but to keep up on the scene, have to check out the aforementioned stores & zines.

See you on a s&e & I'll send you a list of addresses. A couple of us have a music union (WMMU) that requires a \$3-45 fee per month & we put weekly concert & event updates on a monthly newsletter. Write or call for info.

**Just think & drink, Time-out, (THE HAPPY THRASHER, c/o box 2246, THRASSIDE, CA 92814 714)647-2307.**

**My mom and I were watching TV (usually, I was watching TV, my mom just happened to be in the room) and we came upon tarrons, scarification, and body**

**percing.** Two of those topics that were being volved back and forth between my parents and I tarrons and body percing. In the seve-I have one out perced twice and was thinking about either getting my nose or bottom lip done and was considering getting a tattoo with the usual results. They were completely against anything of the sort while living under their roof (Although, the earpercing they gave in to because I'd be behind their backs and my mom has pretty good to like it.) Anyway, my mom was watching with disgust and making little mom comments and she eventually said: "Why would anyone want to do that to the outside of their bodies?" And I'm nodding & I was an opening-said to my dear mother: "Well, it's art. It's just another form of self-expression. People have been doing it for

**TWO TWISTED**  
New World Disorder

 **Lemonheads about to burst**  
MAGNUS SAMMAR

thousands of years. And, besides, why would anyone want to mess up the insides of their bodies? I'm sure everyone's got a mom—a smoker-said to the another word.

—Mike Carran, BRAIN CANCER, PO BOX 31, Rome, MI 48063

*(continued on page 6)*

**Return to the Valley . . .**

**Convenient . . .  
Not Congested!**

NO COVER  
FREE PARKING

298-0511

Wild on  
Wednesdays  
\$2.00  
"Valley"  
Ice Teas

**Private Happy Hour Parties,  
Call For Details.**

**FREE  
Friday, Nite  
Dance Lessons  
8-9 p.m.**

Thurs.  
Thursdays  
\$1.75  
All Domestic  
Beers

**Club 950**

**RISEING STAR**  
appearing Wednesday - Saturday thru 6/22

Located at  
Handlery Hotel & Country Club  
950 Hotel Circle North • Mission Valley  
Open Wednesday - Saturday at 7:30 p.m.

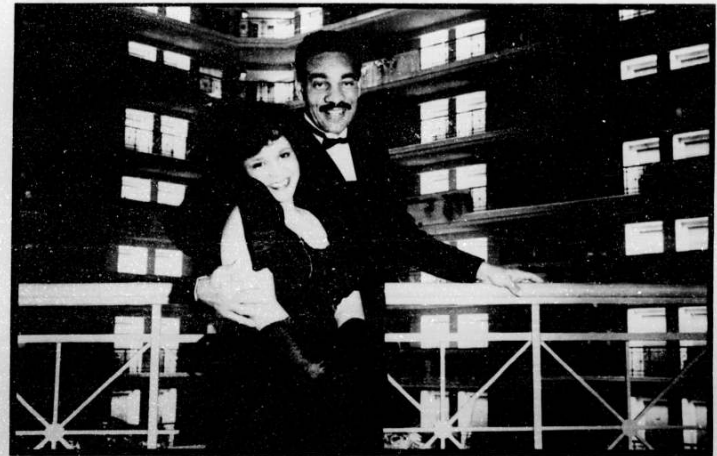












# Reader Phone Matches<sup>™</sup> Success Stories:

*Jennifer and DeMelvin*

**BLACK CARIBBEAN PROFESSIONAL**, 32, seeks loving, loyal, hopeless romantic Prince Charming type for special friendship. ☐

**Jennifer:** It was last March. I was recently divorced, and one day all the singles at my advertising department got together with the Phone Matches and said,

"We've got to do this."

**DeMelvin:** I'm in the construction business and also divorced. I was just browsing through the Phone Matches one day and saw Jennifer's ad. It intrigued me.

**Jennifer:** The last part of his phone message to me was, "And I'm Prince Charming. Where have you been hiding?" I thought he was arrogant.

**DeMelvin:** I knew she was going to get a lot of responses ...

**Jennifer:** I got 85.

**DeMelvin:** ... And I was trying to be different.

**Jennifer:** It worked. After three weeks of phone calls between DeMelvin and I, we finally met at the Rusty Pelican in Mission Valley.

**DeMelvin:** When she walked in the door, I said to myself, "Oh my gosh! She's beautiful!" I had no idea how

attractive she would be.

**Jennifer:** That's one of the great things about Phone Matches. You get to know someone from the inside out, first.

**DeMelvin:** By the time we met face to face, we already knew about each other's kids, our likes and dislikes.

**Jennifer:** Phone Matches is so safe! I used to go out to jazz bars, but if I met a guy in there, I didn't care *what* they said ... *how* good-looking they were ...

I didn't want anything to do with them.

**DeMelvin:** With her being in advertising and myself in construction, Jennifer and I didn't travel in the same circles. If it wasn't for Phone Matches, I never would have met her.

**Jennifer:** He really is my best friend.

**DeMelvin:** I feel she's the most beautiful person I've ever met.

**Jennifer:** Because we met through Phone Matches and spent all that time on the phone, we got to be

friends first.

**DeMelvin:** And should we get married, we'll have that as a foundation.

**San Diego Reader  
Phone Matches**

**1-900-844-6282**

98¢ / minute  
\$1.98 / first minute



## HELP WANTED

**A THOUSAND TRAILS RESORTS** is seeking energetic, motivated people for jobs in San Diego, California. Send resume to: A Thousand Trails, 421-2424.

**ACTIVITIES** - We with Greenpeace Action to protect the earth from environmental degradation. Be part of our campaign! 1000 E. River, Suite 100, San Diego, CA 92101. Phone: 594-1111.

**ACTIVITIES** - A new Mission Bay area San Diego. A new area is being developed for restaurants and shops. For more information, call: 594-1111.

**ACTIVITIES** - Global Art Society, 290-1801.

**ACTIVITIES** - Creative people and creative people. 815 20th St. Phone: 594-1111.

**ADVERTISING** - We have many openings for sales and advertising. Call: 594-1111.

**ADVERTISING** - We have many openings for sales and advertising. Call: 594-1111.

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## CLASSIFIED ADS

### Free Classifieds

Time to sell your surfboard, lawn and comic book collection? If you're a private party or a nonprofit organization, you qualify for a Free Classified. Free ads must be typed and mailed. See page 2 for details.

### Roommates

The best place in town to find a roommate is even better! You can now place your roommate ad 7 days a week, 24 hours a day. You'll also receive a voice mailbox and placement on the Roommate Hotline which may provide you with response before the paper even comes out. See the Roommate section for details.

### Paid Classifieds

Need more clients for your business? Do you have a vacant rental property? For only \$20 you can place a 25 word Paid Classified ad in the Reader. For more information on paid ads, turn to page 2.

### Phone Matches

Looking for someone new? Read our "Success Stories" for inspiration, then turn to the Phone Matches column. Or call the Phone Matches line and "browse" through the introductions. See page 21 for more details.



**FORD MUSTANG**  
1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 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2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 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3309, 3310, 3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318, 3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3328, 3329, 3330, 3331, 3332, 3333, 3334, 3335, 3336, 3337, 3338, 3339, 3340, 3341, 3342, 3343, 3344, 3345, 3346, 3347, 3348, 3349, 3350, 3351, 3352, 3353, 3354, 3355, 3356, 3357, 3358, 3359, 3360, 3361, 3362, 3363, 3364, 3365, 3366, 3367, 3368, 3369, 3370, 3371, 3372, 3373, 3374, 3375, 3376, 3377, 3378, 3379, 3380, 3381, 3382, 3383, 3384, 3385, 3386, 3387, 3388, 3389, 3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403, 3404, 3405, 3406, 3407, 3408, 3409, 3410, 3411, 3412, 3413, 3414, 3415, 3416, 3417, 3418, 3419, 3420, 3421, 3422, 3423, 3424, 3425, 3426, 3427, 3428, 3429, 3430, 3431, 3432, 3433, 3434, 3435, 3436, 3437, 3438, 3439, 3440, 3441, 3442, 3443, 3444, 3445, 3446, 3447, 3448, 3449, 3450, 3451, 3452, 3453, 3454, 3455, 3456, 3457, 3458, 3459, 3460, 3461, 3462, 3463, 3464, 3465, 3466, 3467, 3468, 3469, 3470, 3471, 3472, 3473, 3474, 3475, 3476, 3477, 3



























[illegible][illegible][illegible]



[illegible][illegible]frames, \$15 each, 457-3575  
wooden coastlines, \$500/boat[illegible][illegible]















29 YEAR OLD, religious, Jewish medical professional, desires very attractive, fit, athletic, liberal, educated, Asian, Jewish, 25-30, for a serious relationship. Please contact: 1-800-454-3080, ext. 1714.

**UNCOMMONLY JEWISH** Jewish, liberal, educated, Asian, Jewish, 25-30, for a serious relationship. Please contact: 1-800-454-3080, ext. 1714.

**THREE OF MILLIONS ADD?** I'm a 30-year-old, athletic, Jewish medical professional, desires very attractive, fit, athletic, liberal, educated, Asian, Jewish, 25-30, for a serious relationship. Please contact: 1-800-454-3080, ext. 1714.

**PROFESSIONAL WRITER** 31, 30 years experience in writing, editing, and publishing. Desires a partner who is creative, intelligent, and fun. Please contact: 1-800-454-3080, ext. 1714.

**RETIRED CONSTRUCTION WORKER** seeks love. I am a 55-year-old, retired construction worker, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**A COMPLEX, HONEST** 30-year-old, professional, seeking a partner who is intelligent, fun, and understanding. Please contact: 1-800-454-3080, ext. 1714.

**ATHEISTIC TIMES** 37-year-old, professional, seeking a partner who is intelligent, fun, and understanding. Please contact: 1-800-454-3080, ext. 1714.

**BLACK, MARY OUD** and single parent seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**ADVENTUROUS ADVENTURER** seeks love. I am a 30-year-old, adventurous, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**35-YEAR OLD, BURGUNDY** seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**CREATIVE PROFESSIONAL** seeks love. I am a 30-year-old, creative, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**IF YOU CAN FIND** you for a night, I'm here. I am a 30-year-old, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**SPEND SOME TIME** change your life. I am a 30-year-old, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**OLD, OLDFASHIONED** 30-year-old, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**VALUABLE INVESTMENT** 30-year-old, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**DO YOU ENJOY** the outdoors? I am a 30-year-old, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**LAGO TO LAGO** 30-year-old, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**WANTED: WISE, SEXY** 30-year-old, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**ENTHUSIASTIC ENTHUSIAST** 30-year-old, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**EAST COAST TRANSPORT** 30-year-old, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**INCREDIBLE INCREDIBLE** 30-year-old, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**WHAT DOES BUSINESS** 30-year-old, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**BRIVOLY ACCEPTED** 30-year-old, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**29 YEAR OLD, religious, Jewish medical professional, desires very attractive, fit, athletic, liberal, educated, Asian, Jewish, 25-30, for a serious relationship. Please contact: 1-800-454-3080, ext. 1714.**

**29 YEAR OLD, religious, Jewish medical professional, desires very attractive, fit, athletic, liberal, educated, Asian, Jewish, 25-30, for a serious relationship. Please contact: 1-800-454-3080, ext. 1714.**

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## INSTRUCTIONS

### How To Respond To Phone Matches™

1-900-844-6282

To respond to Reader Phone Matches™ ads, call 1-900-844-6282 (MAY 6282) any time, 24 hours a day.

If you choose an ad from the Phone Matches columns, use the 5-digit mailbox number printed in the ad to listen to the person's introduction and leave a message. (An advertiser may not have recorded an introduction by the time you call. If not, you can still leave a message in his or her mailbox.) The date at the end of the ad is the last day to reply to the mailbox. Or you can "browse" through all the

introductions and respond to the ones that suit you. The cost for using the Phone Matches™ first line is only 98 cents per minute, \$1.38 for the first minute. The charge will appear on your phone bill under "FOR DATING." If you have any questions, call 235-8200, x268.

If you're calling from a rotary phone, you cannot listen to box holders' introductions. To use the system, stay on the line until you hear the rotary phone instructions. After the tone, leave your message including the number of the mailbox you're responding to. Rotary phone users can only respond to one ad per call; you must call back to respond to another ad.

**WILLIAMS OF ADVERTISING** professional, 30-year-old, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**DOWN TO EARTH** 30-year-old, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**AVAILABLE IMMEDIATELY** 30-year-old, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

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**ADVENTUROUS ADVENTURER** seeks love. I am a 30-year-old, adventurous, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

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**CREATIVE PROFESSIONAL** seeks love. I am a 30-year-old, creative, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

**IF YOU CAN FIND** you for a night, I'm here. I am a 30-year-old, seeking a partner who is kind, understanding, and fun. Please contact: 1-800-454-3080, ext. 1714.

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