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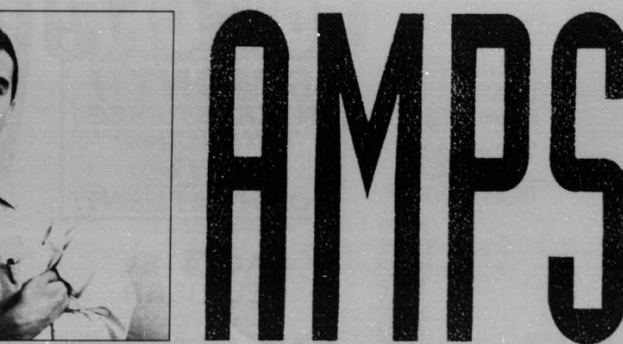
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SAN DIEGO'S WEEKLY

# Reader

# DUDE

How Skateboard King  
Mark "Gator" Anthony  
Was Born Again as a  
Rapist and Murderer



Photograph by Ted Sorenson

# OUT

by Cory Johnson

While he awaited trial, Mark "Gator" Anthony's cell in the San Diego County Jail lay at the foot of a hill in Vista. At the very top of that hill, four and a half miles up from the jail, was the run-down skateboard park where Gator had his last ride, MacGill's Skatepark.

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**LETTERS**

The Reader welcomes letters for publication. You may phone them in by calling 525-5015; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

**Is France's Most Notorious Faith-Healer**

**Also A Neo-Nazi?**

As a longtime reader of the Reader, I have always appreciated your expert journalism and enjoyed your paper immensely over the years.

However, for the good name of your paper and in fairness to your readers, I must bring to your attention that your story on the so-called "faith-healer" Philippe Sauvage ("City Lights," January 7) lacks not only fairness but objectivity as well. I was very surprised that the reporter did not take the trouble to verify his facts with any of his French journalistic colleagues, as well as the French court where Philippe Sauvage is facing fraud charges totally devoid of all the religious and political imputations that Sauvage has been trying to sell to an overly sympathetic reporter. This case has nothing to do with either religion or politics. It is strictly a case of fraud.

You may be interested in knowing that the French paper *Prevent* is a very far right newspaper. Contrary to Sauvage's assertions to your reporter as being a lifelong fighter against racism and belonging to the left, Sauvage is a well-known and lifelong neo-Nazi and a supporter of *Prevent* and has a police record well documented in France.

Please find an expert from the *Le Parisien*, France's most respected and objective newspaper — the subject being Philippe Sauvage and his neo-Nazi involvement.

I feel it is incumbent upon you to set the record straight as I am afraid that by a master con man who specializes in playing on the sympathies of anyone he makes contact with.

Jim Beck  
San Diego

**Clarification**

Christian Shapiro, the author of "Loss of Respect" in the December 23 edition of the Reader, is not the same Christian Shapiro who writes for *Hunter* magazine.

**You Should Be Slave-Whipped**  
In the December 3, 1992 issue of the Reader, Duncan

Shepherd reviewed the movie *Malcolm X*.

I have refrained from writing this response, until I had read the book and heard more information on Malcolm X, both the man and the movie.

I was outraged and felt the review was more of an attack on Spike Lee rather than a responsible movie review from a reviewer of integrity.

I was deeply moved by the life of Malcolm X, as it was portrayed in Spike Lee's movie, and I disagree with Mr. Shepherd about it being an epic only in terms of "the struggle to put off a trip to the bathroom." For me, there was no struggle. I was so riveted that my body was no longer a focus, only my deepest feelings and emotions were activated and functioning.

Weber's *New World Dictionary* defines an epic as "a series of events regarded as a proper subject for an epic... specifically, a) heroic; grand; majestic; imposing; b) dealing with or characterized by events of historical or legendary importance." How dare Mr. Shepherd show his ignorance of, and lack of respect for, black people in history — valuable, contributing people who have been "white-washed" out of our history books.

I further disagree with his statement that "it has no reason to be that long." It has the most important reason in the world — that of teaching all of us about a very important man in black history, and therefore, world history. Did Mr. Shepherd also believe that there was no reason for the movie  *Gandhi* to be so long?

Mr. Shepherd goes on to say that the main focus of any Spike Lee movie becomes a referendum — for or against Spike and the black man in general. How can he be so blind? So narrow visioned? The purpose of Spike's movies are to explain, teach, make aware, and tell truths. Mr. Lee, I am sure, has never made a movie with the intention of getting the public's approval. He could care less, in my opinion. He has a much more noble cause to pursue: it is people like Mr. Shepherd (who must surely be white, or if not, he is a disgrace to his race) who put Mr. Lee under a microscope for such scrutiny, the likes of which no white director is subjected to.

As for Mr. Shepherd's statement that Denzel Washington was "warmer and sunnier in demeanor than the 'real' man," just what does he know about the real man? Does he know that Malcolm was a gentle, loving, warm husband and father, often telling jokes to his children, bringing lightness and laughter into their home? No, I don't have firsthand knowledge of Malcolm X either, but I make it a point to learn about what I don't know, and this information was given by one of

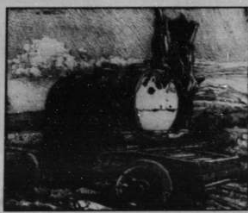
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**CLASSIFIEDS**

Including specialized display advertising: Help wanted, instruction, services, Phone Matches, sports and fitness, rental/real estate, and automotive... **100**

**The Sporting Box**

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**Rubergate's verdict** One of the final battles of Campaign '92 came to an end in Superior Court last week when Judge Robert O'Neill dismissed Congressman **Duncan Hunter's** lawsuit against Democratic opponent **Janet Gastil**. Hunter claimed Gastil defamed him in her campaign ads by saying that he "kited" checks at the House bank. Gastil's ads used Hunter's statement that "no one has ever had a Duncan Hunter check returned for insufficient funds," and said: "Sorry, Congressman Hunter, you kited 399 checks for over \$129,000. Most of us would have been arrested for that." Hunter claimed "loss of reputation, shame, mortification, and hurt feelings" and "special damages in that persons who will vote have heard and believed such allegations to be true and as direct result of such belief will not cast their vote for the plaintiff." But O'Neill ruled that Gastil's "statement was one of opinion rather than fact" and thus "protected and not defamatory." Hunter defeated Gastil, a real estate executive and former La Mesa School Board member, by ten points. She plans to challenge the seven-term veteran again in 1994. — M.P.

**Spaced-out admiral** An ex-chairman of the Joint Chiefs is proposing a privately owned floating launch base for the waters off San Diego. Retired Admiral **Thomas H. Moorer**, who held the nation's top military post from 1970 to 1974, says a huge seagoing barge could be built for \$15 million to \$17 million and be used to loft commercial satellites into polar orbit. "I've been in San Diego many times, and the conditions are ideal to conduct this operation," Moorer said from his home in Virginia. "It's ideally located for selecting orbits, the weather is good, and you wouldn't have to go very far to get maintenance." Where to put such a barge? "There are an infinitesimal number of potential launching points; you would have to go out there and analyze incoming ship traffic and stay clear of that," Moorer said that his idea would avoid the high cost of land-based launches. "I think this would save a lot of money and make commercial launches for communications and weather surveillance very flexible. You wouldn't have to wait in line for high-priority projects to be launched from the only two sites we currently operate, Canaveral and Vandenberg." — T.K.A.

**Susan's expanding sandbox** Mayor **Susan Golding** has resurrected the city council rules committee, a key part of the power structure set up by former Mayor **Pete Wilson** to curtail the restrictions imposed upon him by the city charter. The rules committee, which enabled Wilson to screen issues before they came up for a full council vote, was weakened by former Councilman **Bill Clator** after Wilson left office and before **Roger Hedgecock** took over. Clator had run against Hedgecock for mayor in 1983 to succeed Wilson, after his elimination in the primary, he campaigned long and hard among his colleagues for a return to the "weak mayor" system of government called for in the charter. Maureen O'Connor, who chaired the committee's use entirely. A source close to Golding admitted the rules committee is something of a "control mechanism," but maintains the mayor's objective is not to gain power for herself so much as it is to "avoid the long, bitter, nasty fighting that has been a hallmark of the city council these last few years." — T.K.A.

**Harvesting a deluge** San Diegans can now mourn the passing of the city's cloud-seeding program, which was launched by the water utilities department in 1989 to combat the drought. Each fall, planes were dispatched into the skies above San Diego to "seed" the clouds with silver nitrate, at a cost of \$200,000 per year. Funding for the program was cut off last September, just before the beginning of this season's downpour. "We didn't have the money to continue with it," said **William Mills**, director of the water utilities department. Mills adds, getting the funding restored in this year's budget isn't exactly his top priority. "Fortunately," he says, "the weather changed." — T.K.A.

Contributors: Melinda Powelson, Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 440. Or fax your tip to 283-2951.



Down but not out, dilapidated El Cortez Hotel has a friend at City Hall

**"They don't necessarily have everybody's guaranteed vote, but they have direct access to the staffs of the decision-makers."**

## Walks Like a Lobbyist, Talks Like a Lobbyist

By Jeff Sharlet

**W**hen is a lobbyist not a lobbyist? That's one of many questions being asked around city hall in the wake of the recent appointment of **Lyne Heidel** to the board of the **Centre City Development Corporation (CCDC)**. Heidel, a 46-year-old attorney with the influential law firm of **Peterson & Price**, has registered as a lobbyist with the city clerk. So have her law

clients — including several downtown developers — said to have business pending before the city council.

But Heidel and her colleagues say they aren't really lobbyists. Instead, they argue,

deputy attorney, explained, "It's a grey area [of the law]." Heidel's appointment to the powerful CCDC board has raised even more serious questions of conflict of interest. As the newest member of the

ment area, and even has a hand in mandating their architectural design. Many of the board's decisions must subsequently be ratified by the city council, but in a number of cases that approval is merely pre-form.

Immediately following her appointment to the board by a 5-to-3 council vote last November, Heidel told the *Daily Transcript* that "the



Centre City board often votes to give away valuable blocks

they are lawyers — and hence enjoy an "attorney-client" privilege. That relationship, they say, exempts them from key structures of the city's lobbying disclosure law, including a requirement to file a disclosure of lobbying fees paid to them by each client. "Lobbyists can do what we do," said Heidel.

Stuart Swett, senior chief seven-person board, she regularly votes on an array of planning and development issues pending in the 375-acre downtown redevelopment area. With an annual budget of \$2.4 million, CCDC has handed out millions in subsidies to various developers. It also dictates where buildings may go within the redevelopment



Paul Peterson

search for a site for a downtown sports arena (a) among the highest priorities for the CCDC. "She didn't mention that her law partner Matthew

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**"Richard Silberman — who at the time was still married to Susan Golding — told the FBI that Malcolm was Democratic Assembly Speaker Willie Brown's 'bagman.'"**

## Burgers Grease Pols' Palms

By Thomas K. Arnold

**F**orget Jack-in-the-Box, the fast-food chain founded by ex-Mayor Maureen O'Connor's husband. There's a new burger outfit with political clout in San Diego, and it is bestowing the fruits of its success on an unusual bevy of politicians and big-time investors here, includ-

**Louisville Courier-Journal.** "This is the Wal-Mart of the Home Depot of the restaurant industry. We've several years ahead of everyone else," boasts recently retired Chula Vista councilman **David Malcolm**, who heads a venture that owns the Rally's franchise rights to Orange County.

**Inc.** The sometimes-controversial Hollywood producer and wheeler-dealer is married to *Entertainment Tonight* personality **Mary Hart**. Sugarman, a heavy hitting contributor to campaigns — mostly Republican — produced Pete Wilson's star-studded inaugural gala, hosted by Hart.



David Malcolm

ing an ex-Chula Vista city councilman, a Hollywood mogul, a Pete Wilson insider, and none other than Mayor Susan Golding herself.

Rally's, a Louisville, Kentucky-based company with almost 500 "double drive-through" restaurants in 25 states, started up just eight years ago, but it's rapidly becoming America's latest fast-food success story. In the past two years alone, its stock has tripled, according to, the



Susan Golding

The burger chain's ties to San Diego appear to radiate from two men. One is **William E. Trotter II**, one of Rally's earliest franchisees, who is currently overseeing the chain's ambitious Southern California expansion drive from Del Mar Heights offices, which are adjacent to those of Pete Wilson's campaign treasurer.

The other is **Burt Sugarman**, who holds a 40 percent controlling interest in Rally's,



George Gorton

Trotter, who lives on a Rancho Santa Fe estate, has escorted Mayor Susan Golding to at least one social event, the 1991 St. Vincent de Paul awards dinner honoring **Joan Kroc**. He also contributed \$500 to Golding's inaugural party, matching donations made by large corporations like San Diego Gas and Electric and Nielsen Construction.

A Golding source dismisses rumors that Trotter and Golding are involved romantically,

attributing the gossip to the odd coincidence that Golding's last husband, now-jailed financier **Richard Silberman**, made his fortune back in the '60s helping O'Connor's husband, Robert O. Peterson, build up Jack-in-the-Box. Malcolm, who says he introduced the pair, insists "there's nothing between them." Beyond that, he says, "I'm not an elected official anymore, and

In addition to Malcolm, another veteran San Diego political figure with close connections to Golding is also involved in the Orange County Rally's venture. According to Malcolm, his partner is political consultant **George Gorton**, a Pete Wilson confidante and advisor since Wilson was mayor of San Diego. Gorton has also shepherded Susan Golding's political career since

end of this year and between five and ten more in 1994.

Malcolm says he had known both Sugarman and Trotter for several years before he bought the Los Angeles Rally's franchise, although he won't say who introduced them, or under what circumstances they met. "I knew Burt before Rally's even traded on the stock exchange," he says. "I've known him and his wife,



Antisocial local politicians are rallying around a new sign of big money

I don't have to tell you anything. If you want to talk about burgers, fine." Golding did not respond to requests for comment.

Having received the inauguration gift from Trotter, Golding may have to abstain from any future city council votes pertaining to Trotter's expansion plans. But her top press aide isn't making any promises. "You have to look at everything on a case-by-case basis," says communications director **Dan McAllister**. "Certainly the mayor abstains on anything where there is a semblance of conflict of interest."

Wilson appointed her to the San Diego City Council in 1981.

Malcolm says that two years ago, he and Gorton purchased the Rally's Los Angeles County franchise rights from Trotter, for an undisclosed sum. The duo developed eight locations in Los Angeles and recently sold them back to Rally's, Inc., Malcolm says. The sale price, he says, was in "the extremely low eight figures." Gorton and Malcolm then acquired the franchise rights to Orange County, which is currently Rally-less. They plan to open five fast-food restaurants by the

Mary Hart, for a long time, I've skied with them and consider them good friends. I know Billy Trotter, too, before Rally's went public. Billy is also a good friend of mine."

Malcolm was elected to the Chula Vista City Council in 1982 and appointed to the state coastal commission two years later by Assembly Speaker **Willie Brown**.

After his arrest on Federal money-laundering charges in 1989, Richard Silberman — who at the time was still married to Susan Golding — told authorities that Malcolm was

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

## Walks Like a Lobbyist

continued from page 1  
Peterson has filed lobbying statements disclosing he represents Harry Cooper, who bought the old sports arena four years ago and has since

been trying to develop a new one downtown. Last year Cooper agreed to sell his interest in the venture to another development group, but in the meantime continues to retain a half-interest in the potential development.

The sports arena group is only one of several Peterson &

Price clients with something more than passing interest in what happens downtown. Others include Groverman Industries, which owns the dilapidated El Cortez hotel; Rental Development Corporation, which owns a full block of downtown real estate; and the Manchester Group, FD

Partners; and San Diego Trust and Savings, all downtown property owners. This virtual Who's Who of big time developers would seem to represent a potential minefield of conflicting interests for Heide to negotiate.

Jeanette Turvall of the California Fair Political Practices

Commission, the state agency that regulates conflicts of interest, says Heide's eligibility to participate in board votes will depend upon her source of income. "If [Heide's income] would be affected by any decisions...[she] may need to abstain from participating

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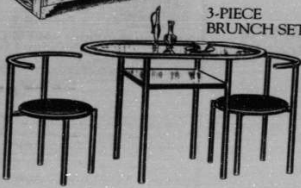
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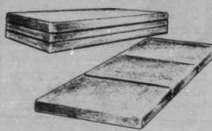
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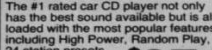


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**MORE ULTIMATE MARKDOWNS ON PAGE 9!**



continued from page 6  
and back away from the decision. If she is a ten percent or greater partner in the firm, and if the law firm itself is going to have additional income as a result of this project, that could [also] be disqualifying."

But Paul Peterson, the law firm's senior partner, said concerns about conflicts are not valid. "If any of us has a case involving CCDC, she will abstain," he vowed in an interview. "She will not in any way participate in the income of the firm from any such client [appearing before the board]."

But Peterson declined to be specific about how the firm would exclude Heidel from its profits. "I'm not at liberty to discuss what her interest in the firm is," he said.

Heidel, on the other hand, volunteered that her arrangement with Peterson "is he gets what he earns and I get what I

earn.... We are not a firm where we all put everything into a pot then divide up on percentage," she said. "I can't profit from [the other partner's profits] because I'm not entitled to them."

Both Heidel and Peterson also argue that Heidel's decisions as a CCDC board

member will remain uninfluenced by her network of lobbying and development connections. "I think it's a real mistake," said Heidel, "to think that somebody who has been involved in downtown development issues in the past should be precluded, or it should be assumed that I or

anyone else in my position doesn't have the capability of making a decision that's in the best interest of downtown."

The biggest potential conflict faced by the proposed sports arena, Peterson & Price's involvement with the project stems from their longtime representation of Harry Cooper, the former owner of San Diego Arena Corporation. Proposed in 1989, the project proved difficult to get off the ground; three years later, Cooper and his partner Richard Esquinas bailed out. Cooper sold 50 percent of the Arena Corporation to developer Ron Hahn's Arena Group 2000 last November. "Cooper held on to 50 percent with the intent to sell it in a stage transaction," explained Arena Group spokesman Harry Longe.

Cooper's remaining interest, according to Longe, will be sold in a "second stage" of the deal. Longe said he couldn't specify when this will take place. "It's a very complex transaction. We're probably talking six months." In the meantime, municipal advocacy reports, including one for the last quarter of 1992, dated December 31, disclose that Matthew Peterson, a partner in his father's firm, is a lobbyist for Cooper and his arena proposal.

The junior Peterson did not return calls, but his father said the disclosure was a mistake. "That's just the original work he did, and we've never stricken his name from the quarterly amendment," said Paul Peterson. "We represented [Cooper] — not in his purchase or sale of it, but in a very specialized way, we represented him in his efforts to find a new site."

Peterson said he was unaware of any current connection between his firm and the arena or its new owners.

"When [Cooper] sold the sports arena to the Hahn group, we had no involvement in that," Heidel at first also denied any knowledge of the firm's present involvement with Cooper, but later explained in a second interview. "We represent Cooper, not the current owners of the arena," Heidel first said that she would refrain from voting on sports arena issues, but later qualified, "It depends on where the site is, and who the applicants are."

Another Peterson & Price client — represented by Matthew Peterson — which may be affected by actions of the CCDC is Grovesnor Industries, who in 1986 purchased the abandoned El Cortez hotel. They later sold it to a Japanese investor, who subsequently gave the property back to Grovesnor last year in a lawsuit settlement. The El Cortez dominates the

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San Diego Reader January 28, 1993 4

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Heidel said the firm's political and personal connections had nothing to do with her appointment. Nor, she claimed, did Peterson's close ties with Mayor O'Connor. "They've worked together for years and years. Whether they're friends, your guess is as good as mine. I never talked to her about my appointment, and to my knowledge, no one else has talked with her about my appointment."

Judy McCarty, the city councilwoman who nominated Heidel, said she doesn't anticipate any conflicts of interest. "She is not a lobbyist," McCarty said of Heidel. "She simply represents some firms in my office as their attorney. I've known her since she began working with city council. I'm impressed with her work, her credibility, and she seems quite knowledgeable about downtown land use. I don't think she has heavy downtown involvement. It is my understanding that she will only have to abstain from a few votes."

A city council aide who requested anonymity noted that Heidel's appointment violated a city council policy requiring members of city boards to be residents of San Diego. Heidel lives in Rancho Santa Fe. The policy requires that a statement of "special qualification" be provided if the nominee is not a city resident. McCarty did not produce such a statement for Heidel. Stuart Sweet of the city attorney's office said the council apparently waived the policy simply by choosing not to enforce it. "It's not a violation of law," said Sweet. "If it's council policy and the majority don't want to follow it, they don't have to follow it."

### Burgers Grease Pols' Palms

Brown's "bagman," a term used in political circles to describe a person who acts as an intermediary for illicit payments from special interest to elected officials. Malcolm dismissed the accusation as "bizarre" and no charges were ever filed.

A real estate agent and mortgage broker, Malcolm left the coastal commission last week in conjunction with his city council retirement. Brown appointed county supervisor Leon Williams to replace him.

Malcolm won't talk about profits from Rally's or details of his other business dealings with Gorton, but he confirms there are some. Trotter, meanwhile, still owns franchise rights to San Diego and San Bernardino counties. He's currently got eleven Rally's in the San Diego area, three or four of them within the city limits, Malcolm says. Trotter was unavailable for comment. "I would love to buy Rally's [San Diego] from Mr. Trotter," Malcolm says. "Unfortunately, Mr. Trotter wants a price that I am not willing to pay."

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

continued from page 12  
In 1976, he made a fortune in the late '70s by building an empire of 270 Burger Kings, 48 Chart House steakhouses, ten Luther's Barbecue restaurants, 38 Cork 'N Cleaver steakhouses, and twelve Caci's Mexican restaurants. The following year, Chart House merged with Godfather Pizza, creating a new company called Diversifoods, which sold out to Pillsbury in 1985 for a reported \$390 million.

A year later, Trotter became one of Rally's earliest franchisees, developing several of the drive-throughs in his home state of Louisiana. He also joined Rally's board of directors. Then, in a fateful move, Trotter invited Sugarman to buy into Rally's. Born and raised in Beverly Hills, Sugarman started his business career by selling Maseratis in Hollywood, where he met a lot of famous people. Among them was

Ann-Margret, whom he almost married. He began a successful showbiz career in 1970 when he and Ann-Margret's husband produced a television special starring Burt Bacharach, Andy Williams, and Jose Feliciano. Later his included television's *The Midnight Special* rock concert series and the movies *Children of a Lesser God* and *Crimes of the Heart*.

In 1982, Sugarman branched out, paying \$4 million for a controlling stake in Giant, a South Carolina cement company. In 1986, at the behest of the Trotters, he invested an undisclosed amount of money in Rally's. When the burger chain went public in 1989, Sugarman bought \$25 million of the initial stock offering and, with the support of the Trotters,

wrestled control of Rally's from its founder.

According to the *Wall Street Journal*, the transaction incurred the wrath of the federal Securities Exchange Commission, which charged that Sugarman violated disclosure laws. Without admitting any wrongdoing, Sugarman settled the suit for \$620,000.

Once Sugarman assumed control, he announced an ambitious move into California, spearheaded by Trotter, who had helped him take over the company. He spun the Southern California franchise rights off to Trotter, who in turn sold the L.A. rights to Gorton and Malcolm.

Sugarman's connection to politics goes far beyond Gorton and Malcolm. He has given thousands of dollars to the campaign war chests of Republicans and Democrats alike.

And despite his ties to Pete Wilson, Sugarman's most noteworthy donation may have been to Malcolm's old friend, Democratic Assembly

Speaker Brown.

According to the *Wall Street Journal*, Sugarman in January 1989 acquired a newspaper-recycling mill in Pomona valued at \$56 million. Sixteen months later, he sold it for \$96 million, netting a \$30 million profit. During the time Sugarman owned the mill, the *Journal* reports, "the California legislature passed a bill requiring newspaper publishers in the state to use recycled newspaper. This was a bonanza for the mill, the only such facility in California."

Alfred Strickman, a former lobbyist who represented one of Sugarman's companies in Sacramento, told the paper, "I think it was a good bill. I wrote it." And Sugarman, "who normally is a big contributor to Republican politicians," the *Journal* said, "later had Giant give two \$10,000 donations to Democrat Willie Brown, the powerful state assembly speaker." According to the *Journal*, "A spokesman for Mr. Brown says there was no link between the donations and his support for the bill."

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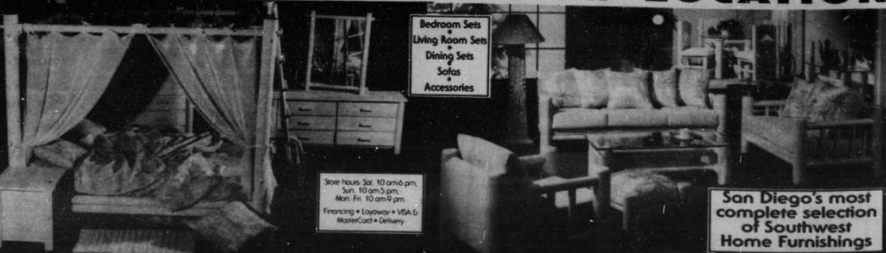
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"...The way the law looks at most repossession is that if I'm in possession, his ass is out."

## Zombies of Finance Terrify Deadbeats

By Patrick Daugherty

**M**y name is Lee. I'm 5 foot 8, 160 pounds. I got medium-length brown hair, hazel eyes, short beard, and short mustache. I'm good looking. I can sing. I can dance. I'm a New Yorker from a very affluent family. I got a mortgage payment, a truck payment, and just like every-

Mercedes-Benz roadster. The guy was a fraud — fraud apted, a complete fraud — and I lucked out, collected the bounty.

"Seventy-five bucks doesn't sound like a lot of money for what you go through, but you got to understand that yesterday I picked up five cars. Figure



Meeting up with "the Club" is all in a day's work.

"Anyway I follow them, and if they walk into a 7-Eleven, I just take the car. I've taken cars from people that dropped their kids off in school. I'm not proud of a lot of the things I'm saying, okay? You and I can sit here and shoot the shit about it, but you got to understand that the law is not set up for people that make their payments, for people that try. The law is not going to defend you and I. We'd like to believe that, but it ain't that way. The laws are out there to protect what we call 'deadbeats'."

"If I'm trying to repossess your car, for instance, on your driveway, you ain't made a payment in six months. Let's say your wife, your kid, your

neighbor, your friend, your significant other sees what's going on and calls the cops. The cops come out. They can stop us from repossessing that vehicle by quoting the ultimate law, which doesn't exist. It's called 'Breach of Peace.'"

"I am licensed by the state of California. I am governed by law. I am out there representing a financial institution. I have legal and just cause to repossess that vehicle, and a lot of times the cops show up and won't let you. That's it."

"I tell you, I'll tell anybody else: you catch me in your driveway at 3, 4 o'clock in the morning, believe me, I got better things to do. I don't want to be there. I want to be at home,

I want to be sleeping. I could give a fuck less what your story is. If you want to keep the car so bad that you pull a gun, a knife, a bat, a pole or something on me, keep it. There's others. Keep the car. I'll get you some other time, some other place."

"Reminds me of the home-boy. It was a normal everyday repo. As a matter of fact it took place April 1st last year. April Fool's Day. It was my seventh repo of the day. It was a gray day, a rainy day — it was like shit, you know? Me and my partner were up in Vista. We finally found this guy we've been looking for."

"The car was an '88 Ford Escort parked in an apartment

complex. Cheap-as-car to you and me, but the balance on that thing was probably \$13,000. To him it was the world."

"So we get ready to do our job. On a particular Ford like that there's two ways to do it. One way is called a 'Ten Cut Master.' There's 163 master keys, and you run them until one of them works. If none of them works then you got to do what I was doing, which is just basically force the ignition over like a common thief."

"I'd broken into the car, my partner was with me, but after 20 minutes of working on the car I realized we weren't going to get it, so we called for a tow

continued on page 19



Tools of the repo man's trade: the mathematics.

body else, I'm trying to make it. My wife works as a legal secretary. My son's eight, my daughter's two.

"I'm a repo man. I get 75 bucks a car — that's my base. If I drive out and the car's on a driveway, that's 75 bucks. I get \$110 for investigation and a repossession. Bounty cars, I've gotten up to a thousand bucks on one car like the 360 SEL.

"You can't go into attached garages or homes. You can't physically force yourself on anybody. Streets, driveways, businesses, apartment complexes are all free game. You can't come to my house and open my garage and take my truck or my car. I wish you would, then I own you, but I don't expect to get that lucky."

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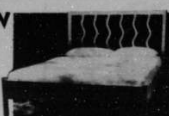
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# DUDE AMPS OUT

(continued from page 1)

There, a handful of teenagers skated the ramps, rolling in and out, doing flips, handstands, board slides, ollies... and every once in a while, some daring kid would attempt a "lean 360." It's a notoriously difficult move, in which the skater tries to get enough momentum and height to fly vertically out of the bowl with his body almost perpendicular to the ground, spin around once completely, and then land where he'd taken off, inside the bowl, but this time rolling backward toward the bottom.

That move was called the "Gait-air," named for its originator, the man who sat in jail at the bottom of the hill. For years Gator was skateboarding's biggest star. When he first started skating, 15 years ago, his moves were so creative, so aggressive, so — there's no other word for it — radical, that he was able to turn pro at the tender age of 14. By the time he was 17, he was making \$100,000 a year.

To skateboarders everywhere, he was a hero. He boasted of being a roving ambassador, telling skating magazines how he was going to turn the whole nonskating world on to the sport. He and his beautiful live-in girlfriend, Brandi McClain, were the skateboarding couple: they starred in skating videos together, they worked as models together, they even appeared together in a Tom Petty video. Gator gave tips to beginners in *Sports Illustrated for Kids*. There was a Gator clothing line, Gator skateboards, Gator videos. "I had it all," he says today, sitting in his prison cell. "I had different cars, a big house on an estate, even girls — I had the prettiest, most popular, hottest, most voluptuous, most unscrupulous girls. I say that I had a girl, I once considered girls a possession. That's crazy."

Crazy or sick. Because despite all he had, on March 20, 1991, Gator beat 21-year-old Jessica Bergsten over the head with a steering wheel back called the Club and raped her for nearly three



Jessica Bergsten

Photograph courtesy of Los Angeles Times

Photo: Anthony in skateboarding, December 1989

hours. Then he strangled her in a surfboard bag and buried her naked in the desert 100 miles away.

There were no witnesses, no one heard her screams, and the murder weapon was never found. Yet something drove Gator to confess his crime.

This is the story of the rise and fall of Mark "Gator" Anthony.

## STONED

Skateboarding, like other California phenomena such as surfing and savings-and-loan scams, had a tremendous surge in popularity in the 1980s. Skateboard parks were erected across the planet. Skateboard manufacturers became multimillion-dollar companies branching out into clothing, sneakers, even movies. Crude videos were slapped together featuring the latest moves

by top skaters, and they sold by the thousands. The National Skateboarding Association was sponsoring contests all over North America, Europe, and Japan, and first-prize money reached \$50,000 to \$70,000 per event.

All this was fueled by a handful of San Diego County teenagers who had become the sport's superstars, and Gator was one of them. Born Mark Anthony Rogowski in Brooklyn, he moved with his mother and older brother to San Diego at age three, following his parents' divorce. They ended up in Escondido. It was there that Gator, at age seven, discovered skating.

"I grew up without a father from day one," Gator told *Thrasher* magazine interviewer M. For in 1987, "and my brother kinda filled that gap. He was a bitchin' influence on me. He made me a good baseball player and an athlete in general. What was cool was that he was stoked that I was skating, too. Skating was somewhat deviant."

By 1977, Gator, 10, was skating regularly, but

because he didn't have as much money as his friends he didn't quite fit in. "I was a social out-cast back then," he told *Thrasher*. "My fellow

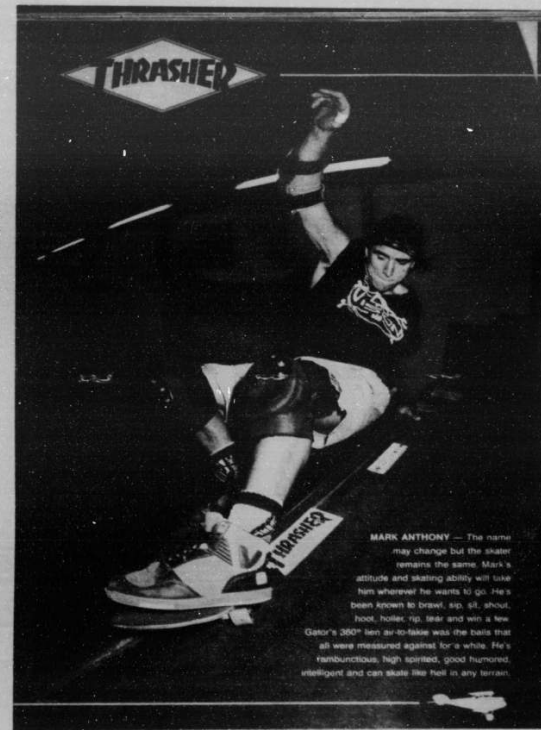
Gator dragged her along to Calvary Chapel a few times, but she wasn't ready for the party to end.

skater friends were all hyped on the surf thing—who had what board, the newest O.P.'s, and who

had a Hang Ten shirt. Then there I was, running around in 'toughskins, y'know... They were all wrapped up in the fashion and those types of superficial interests, they ended up fading out and I fucking lasted."

Gator got his chops down at a local skatepark's half-pipes, moguls, and pool in the shape of a bra dubbed the 42D Bowl. And he found a new set of skating friends. "These guys were so into it, having such a good time, sweatin' and laughin' and crackin' jokes and just stakin' each other. It was a full-on soul session, everybody was just shakin' it up. When they went into the bowl, their expressions changed to a 'going into battle' expression, going for it, no holds barred. When they popped out of the bowl, they'd get a smile on their faces and yelp and chime. It was hot."

An obvious talent, young Gator was picked up by the skatepark team and began winning local contests. Bigger sponsors followed, and in 1982 he won the Canadian Amateur Skateboarding



MARK ANTHONY — The name may change but the skater wears the same. Mark's attitude and skating ability will take him wherever he wants to go. He's been known to brawl, sip, spit, shout, foot, holler, rip, tear and win a few. Gator's 380+ lean air-to-bowl was the bait that all were mentioned against for a while. He's rambunctious, high spirited, good humored, intelligent and can skate like hell in any terrain.

From *Thrasher* Magazine, June 1990

Championships in Vancouver, his first major title. With his green eyes and dark, lean good looks, charming personality, and aggressively physical skating style, he rose to the top rank of the sport.

"We were best friends. We were very much alive. It was, like, quick, we're going to have the very best lives, and we're going to have them now."

Tony Hawk and Christian Hosoi rounded out the triumvirate of 1990s skating superstars. "That was a great time for us," says Hawk, who has been called the Wayne Gretzky of skating. "We were making a ton of money, we flew all over the world, there were skating groupies at every stop. It was pretty cool to see a bunch of guys from San Diego County at the center of this huge thing. No doubt, we were stoked."

The primary vehicle for the wealth of pro skaters was skateboard sales, and Gator was one of the hottest tickets in that market too. A Gator skate "deck" — the board (decorated with his nickname rendered in an op-art vortex or pastel-quasi-African design), sans wheels and suspension system — would sell for up to \$50, of which Gator would receive \$2. At their peak, monthly sales of the Gator board reached 7000, earning him an easy \$14,000. But the cash didn't end there; he also had his contest winnings and lent his name to a slew of products made by Vision Sport, a skateboard merchandising company. There were Gator shirts, berets, hip packs, videos, stickers, posters — it seemed kids couldn't get enough of him.

"Gator, Gator, Gator ... every issue of

Thrasher had Gator doing something," says Perry Gladstone, who owns FL (formerly Fishlips), a skateboarding company near San Diego. "He was always a part of everything. There were Gator stories, Gator spreads, full-page Gator ads — he was a hero to us. We'd read about their parties,



Brandi McClain

the girls ... you've gotta understand, top skaters were like rock stars, traveling all over the world, living the life ... and Gator was the wildest of them all.

Wild for sure, as Gator himself indicated in the '87 Thrasher interview, when he talked about the rush he got from riding walls at 90 degrees, and "on the left side of the picture there's a bum with a bottle or a junkie with a needle hangin' out of his arm," and on the right side there's a skater "sweatin' it out and cussin' at the wall and — Bam! — fucking forging reality, pushing his body

up the wall." One of the benefits of this, said Gator, was that "it's a real productive way of venting some way harsh aggression. Instead of breaking a bottle and slashing somebody's face, you're throwing yourself at a wall with sweat dripping in your eyes."

Soon he was flying her to San Diego to visit him, and a few months later, she left Tucson for good and moved in with Gator.

He had bought a ranch in the mountains, near Tony Hawk's new ranch, which he'd equipped with a whole series of wooden skating ramps. But Brandi became bored with the ranch and a few months later Gator sold it. They moved to a condominium in Carlsbad, one block away from the ocean.

Gator and Brandi were inseparable. They caroused all night in Carlsbad bars, made the scene at all the San Diego parties — they were the hottest couple on the beach. "We would get high every night," says Brandi. "We would do coke every night, but we'd do bong hits, we'd go to the Sand Bar at the end of his street and get fucked up. Then we'd hang out in his Jacuzzi, get drunk off our asses, and go in and have wild sex all night."

Gator spared no expense on Brandi. So that she could join him at competitions, "he flew her to Brazil and Europe," says Gator's brother Matt Rogowski. "He bought her two cars. She was a gold digger, but when they were together, they were absolutely in love and you could see it." The couple did modeling jobs together. Brandi appeared in Gator's videos, and when he appeared in Tom Petty's *Free Fallin'* video, she was in it too. If he was a celebrity in Southern California, in Carlsbad, the unofficial skateboarding capital of the world, he was a megastar. Surfboard shops would just give him all the equipment he wanted, skaters would ask for his autograph or Gator stickers to put on their boards. Despite his ardor for Brandi, when he was alone he'd walk up to beautiful women on the beach, say, "Hi, I'm Gator," and instantly have their undivided attention. With his looks, youth, and arrogance born of money and fame, in the holy land of skateboarding, Gator was his own god.

## BLIND DUDE

But while Gator was getting fat and happy

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Championships in Vancouver, his first major title. With his green eyes and dark, long good looks, charming personality, and aggressively physical skating style, he rose to the top rank of the sport.

"We were best friends. We were very much alive. It was, like, quick, we're going to have the very best lives, and we're going to have them now."

Tony Hawk and Christian Hosoi rounded out the triumvirate of 1990s skating superstars. "That was a great time for us," says Hawk, who has been called the Wayne Gretzky of skating. "We were making a ton of money, we flew all over the world, there were skaunk groups at every stop. It was pretty cool to go to a bunch of guys from San Diego County... the center of this huge thing. No doubt, we were stoked."

The primary vehicle for the wealth of pro skaters was skateboard sales, and Gator was one of the hottest tickets in that market too. A Gator skate "deck" — the board (decorated with his nickname rendered in an op-art vortex or pastel quasi-African design), sans wheels and suspension system — would sell for up to \$50, of which Gator would receive \$2. At their peak, monthly sales of the Gator board reached 7000, earning him an easy \$14,000. But the cash didn't end there; he also had his contest winnings and lent his name to a slew of products made by Vision Sport, a skateboard merchandising company. There were Gator shirts, berets, hip packs, videos, stickers, posters — it seemed kids couldn't get enough of him.

"Gator, Gator, Gator... every issue of

Thrasher had Gator doing something," says Perry Gladstone, who owns FL (formerly Fulfiller), a skateboarding company near San Diego. "He was always a part of everything. There were Gator stories, Gator spreads, full-page Gator ads — he was a hero to us. We'd read about their parties



Brandi McClain

the girls... you've gotta understand, top skaters were like rock stars, traveling all over the world, living the life... and Gator was the wildest of them all.

Wild for sure, as Gator himself indicated in the '87 Thrasher interview, when he talked about the rush he got from riding walls at 90 degrees, and "on the left side of the picture there's a bum with a bottle or a junkie with a needle hangin' out of his arm," and on the right side there's a skater "sweatin' it out and cussin' at the wall and — Bam! — fucking forging reality, pushing his body

up the wall." One of the benefits of this, said Gator, was that "it's a real productive way of venting some way harsh aggression. Instead of breaking a bottle and slashing somebody's face, you're throwing yourself at a wall with sweat dripping in your eyes."

Soon he was flying her to San Diego to visit him, and a few months later, she left Tucson for good and moved in with Gator. He had bought a ranch in the mountains, near Tony Hawk's new ranch, which he'd equipped with a whole series of wooden skating ramps. But Brandi became bored with the ranch and a few months later Gator sold it. They moved to a condominium in Carlsbad, one block away from the ocean.

Gator and Brandi were inseparable. They caroused all night in Carlsbad bars, made the scene at all the San Diego parties — they were the hottest couple on the beach. "We would get high every night," says Brandi. "We wouldn't do coke every night, but we'd do bong hits, we'd go to the Sand Bar at the end of his street and get fucked up. Then we'd hang out in his jacuzzi, get drunk off our asses, and go in and have wild sex all night."

Gator spared no expense on Brandi. So that she could join him at competitions, "he flew her to Brazil and Europe," says Gator's brother Matt Rogowski. "He bought her two cars. She was a gold digger, but when they were together, they were absolutely in love and you could see it." The couple did modeling jobs together. Brandi appeared in Gator's videos, and when he appeared in Tom Petty's *Free Fallin'* video, she was in it too. If he was a celebrity in Southern California, in Carlsbad, the unofficial skateboarding capital of the world, he was a megastar. Skateboard shops would just give him all the equipment he wanted, skaters would ask for his autograph or Gator stickers to put on their boards. Despite his adoration for Brandi, when he was alone he'd walk up to beautiful women on the beach, say, "Hi, I'm Gator," and instantly have their undivided attention. With his looks, youth, and arrogance born of money and fame, in the holy land of skateboarding, Gator was his own god.

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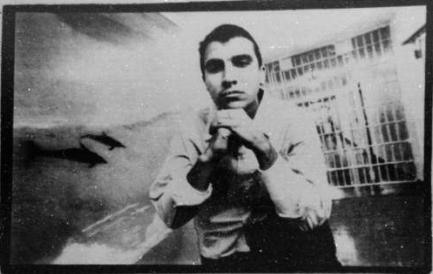
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cashing in on his skateboarding fame, by the late '80s a new, bigger type of skateboarding was challenging the dominance of his genre. It was called street skating, where skaters opted for urban obstacles like curbs, garbage cans, and stairways over the traditional skateboard parks. Street skaters wore their pants around the knees, eschewed protective pads and helmets, and counted on frequent run-ins with the police. Characterized by the sound of boards smacking against the pavement, it was louder, more dangerous, decidedly anti-establishment and, therefore, more appealing to the kids. Vertical ramp-skating techniques, of which Gator was the master, were rapidly becoming obsolete. Vision, the company that sponsored Gator and dozens of other top skaters, was about to file Chapter 11.

Photograph by Ted Spier



"He was really worried about becoming a dinosaur," says Perry Gladstone, to whom Gator confided. "This was an entirely new type of skating. It was rad, more amped, and all the kids wanted to be a part of it. But except for Tony Hawk, none of the old pros could really skate both vert and street, and Gator was stressed out about it." Gator himself once told M.F. how stressed out he would get if he had to quit skating. "I'd probably have some suicidal tendencies. I'd feel low, cheap. I'd feel like nothing. I couldn't exist... no way, I'd kill myself. Lost my spirit, I'd float away and my carcass would get buried."

Gator was still trying to milk vert skating for all he could. He talked to his family about marrying Brandi and settling down. Then, in October 1989, after a competition in West Germany, the party animal in Gator reared up and bit him. In typical Gator fashion, he spent the night getting sloshed, wandering from party to party. The accident that ensued is a skateboarding legend—a drunken Gator, partying with a bunch of other skaters, leapt out of a second-story window, convinced that he could fly.

Although Gator himself doesn't remember what happened, some of his friends say that he was actually trying to sneak back into his hotel after hours by crawling up a terrace. Whatever the cause, the result nearly killed him. He landed on

like a fireplug, wears a posture, and has one eye slightly askew—a result of his accident. "I met Mark just before he left for Germany," says Constantino from the office he keeps in the back of the church. He's vague about his official role at the church, where, he says, he is "a lay minister" who runs a youth hotline, but he adds that officially he is a church custodian.

"I introduced Mark to a personal God, a God the father," says Constantino. "Mark never had a father to speak of. I showed Christ to him and

per hour. I guess I lost." The quadriplegic in his right leg were severed, ending his pro surfer career. But Constantino decided that it was a message from God and that he should devote his life to Christ.

This was born the man known as "the skateboard minister." In his stone-washed jeans, cowboy boots, and leather jacket, he stands out from his fellow Calvary Chapel parishioners. He's built

as the Bible says. He's our own true father. So of course that appealed to Mark. It was around this time that Gator started calling himself Mark.

"I was getting ready for bed when I answered the door. He was crying and said he was Judas Iscariot. We both sat and cried. We prayed for about an hour, asking God what we should do."

Anthony instead of Mark Anthony Rogowski, because, as he later said, "I didn't want to be associated with my father at all."

When Gator's wounds healed, he joined Constantino. He started covering his boards with religious symbols and preaching to skaters, surfers, and anyone else who would listen about his "secret friend," Jesus. Witt Rowlett, owner of Witt's Carlsbad Pipeline, the premier surf shop in Carlsbad, says that everyone was amazed. Others, however, dismissed it as a typical behavior from Gator. "Yeah, he was fanatic, but that's just it, he was fanatic about everything," says Gladstone. "That was just Gator."

But Brandi would have none of it. Gator dragged her along to Calvary Chapel a few times, but she wasn't ready for the party to end. "We literally had sex five times a day, we were so in love," says Brandi. "Then he met Angie and started saying, 'We can't have sex anymore unless we get married.' And I'm like, 'Wait a minute. We've been going out for four years, having mad sex for four years, and he can't have sex anymore? I can't deal with this. Later.'"

Brandi moved in with her mother and stepfather, who had recently moved to San Diego. "Mark was devastated," says Constantino. "I

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think that it upset him even more than his accident in Germany. Look, here's an exact explanation of what happened to her." He reaches for his "sword" — a well-thumbed red Bible on his bookshelf.

"First Peter, Chapter 4, Verse 3. Then, you lived in license and debauchery, drunkenness, revelry, and tipping, and the forbidden worship of idols. Now, when you no longer plunge with them into all this reckless dissipation, they cannot understand it." He shuts the Bible with a thump. "There. You see Brandi just didn't get it. Mark had found a new life in Christ."

## THE DESERT

Despite his newfound devotion to Jesus, Gator's response to Brandi's leaving was decidedly un-Christian, particularly after she started seeing one of the guys she surfed with. Gator started calling her mother's house, leaving messages on the answering machine. "Mark was crazy," says Brandi. "He was calling me up leaving all these breaky messages. He'd growl, 'You bitch! You cunt! You're gonna fry in hell from your toes!' Weird shit like that."

One night, Brandi came home to find that someone had broken into her house through her window, taking everything that Gator had ever given her. Brandi and the police suspected Gator. "He took it all back, including the car," says Terry Jensen, an investigator from the San Diego County district attorney's office, to whom Brandi later recounted the story. "It's kind of like a typical young teenage stunt. That's what you do when you're 15, 16 years old and you lose your first girlfriend. You want all your money back, every necklace, every ring. You know, 'Give me my high school jacket and my class ring because we're not going steady anymore.' Well, that's what he did."

Brandi still hoped they might reconcile. On one such attempt, she invited Gator to take her out to dinner. But they started arguing as soon as they pulled out of her parents' driveway. "He

was still so mad about the guy I was seeing," says Brandi. "He's the one that told me to go out and find one of my surfer friends to party with. So I did! I found this hot little blond surfer guy, 6-1."

"And Mark was furious. He was driving out in the middle of this nowhere road out where my parents live when he turned to me with this really scary, serious look in his eye. His voice got all deep and all, and he sounded like the devil. He says, 'You know what? I should take you out to the desert right now. I should drive you out right in the middle of the night and beat the shit out of you and leave you there. And I would get away with it, because everybody would know that you deserved it.'"

"I started crying and begging him to take me home right now. I'm like, 'My mother knows where I am.' And he took me back."

Brandi was scared enough to flee to New York, not telling anyone but her family where she was going. She didn't even tell her best friend Jessica

"People in the media tried to make it seem as if skating is a threat to the youth of America. I think you'll find that most skaters won't even talk about Gator."

in Tucson about the incident, so when Jessica showed up in San Diego a few weeks later, she called Gator asking him to show her the sights.

"Everything that I hated about Brandi, I hated about Jessica," Gator would later tell the police. "She was of the same mold that Brandi was made of." He told the police that he blamed Jessica for his breakup. Jessica, of course, had no idea about any of this.

Like Brandi, Jessica was tall, blond, and beautiful, and her friends remember her as tough, savvy, and adventurous. "She was an incredibly intelligent, free-spirited girl," recalls Brandi. "She would go to Mexico together, and she would, say, get so drunk that she would leave me there. If I couldn't get into bars — she would leave me alone. It was like, quick, we're going to have the very best lives, and we're going to have them now."

On Wednesday, March 20, Jessica and Gator had lunch at an Italian restaurant in La Jolla, then returned to his condo with some movies and a few bottles of wine. As she was getting ready to leave, Gator went to his car, ostensibly to see if his driver's license was there.

Waiting in his living room, Jessica looked at the picture on his mantle, where Gator proudly displayed his favorite picture — a shot of him skydiving, facing the camera, screaming at the top of his lungs while plummeting to earth. As she stared at the picture, Gator sneaked up behind her, hitting her two or three times in the head and face with the metal steering-wheel lock. She fell to the floor, blood gushing from her head, so much so that it soaked through the carpet. He handcuffed her and carried her upstairs to his bedroom. There, he shackled her onto the bed, cut her clothes off with scissors, and raped her for two or three hours.

Jessica, still conscious, begged him to stop, occasionally screaming. In an attempt to shut her up, he pulled a surfboard bag from his closet and stuffed her inside it. She screamed that she couldn't breathe. He slapped her hands around her neck and strangled her.

Gator flipped over his mattress to hide the dead that was there, then put Jessica's body, her cut-up clothing, the bag, the handcuffs, and the Club in the trunk of his car. He drove for two hours into the desert, pulled off the highway at a desolate place called Shiloh Canyon, and buried

her naked body in a shallow grave. As he drove back to Carlsbad, he tossed her bloodstained clothes, his shorts, and the Club out the window. On his way back to the condo, he rented a carpet steamer, and cleaned out every spot of blood he could from the rug. When police came to question him about her disappearance a couple of weeks later, there was no evidence to be found.

## THE POSTER AT THE 7-ELEVEN

Jessica's father, Stephen Bergsten, a Tucson lawyer, had enough to worry about without his daughter disappearing. One of his clients was under investigation by an Arizona drug task force, while rumors were rife that he himself was being investigated for money laundering. But when his daughter stopped calling soon after leaving for Southern California, the panicked father, unsettled by efforts of the San Diego police, flew to San Diego to find her himself.

He plastered the entire county with posters that read **MISSING PERSON** with a picture of a grinning Jessica, her vital statistics (5-8, 115 pounds, blond hair, blue eyes, fair complexion), and the telephone numbers for the San Diego police department. He talked to her friends, he even met with Gator to ask about her whereabouts. Gator shook his head and told him, he didn't know where Jessica was. Bergsten's efforts were to no avail. There were no other witnesses to her disappearance. Two months went by without any leads.

But one of the posters started plastered up next to a phone booth at 7-Eleven two blocks from Gator's condo. Next to the beach, with a pizza shop next door, the convenience store was a favorite hangout for young Carlsbad surfers and skateboarders. It was also a favorite place for Constantino and Gator to preach their message of Christianity to young kids hanging out. For Constantino, he was terrific bait for young surfers willing to listen to just about anything to meet Gator.

"One night at the 7-Eleven," remembers Con-

stantino, "Gator and I were witnessing and I saw this young girl with what they call a miniskirt — I call them towels, I said to her, 'Go and put some clothes on, and when you come back, I'd like to talk to you about Christ.' And she said, 'I've got

Jimenez immediately challenged the validity of the confession, saying that Gator's minister had no right to turn him in.

nothing to worry about. I've got no problems.' I pointed to the poster. 'What about that girl?' I said. 'She had nothing to worry about. But where is she now? She could have been involved in drugs, pornography. Maybe she's dead.' The girl just ignored us and jumped into a car. But I got a strange reaction out of Mark. He was just kind of blank, silent."

Seeing the picture of Jessica, and seeing it in the presence of Constantino, was too much for Gator. One night, after a Bible study at Constantino's house, Gator returned to the house with tears streaming down his face. "I was getting ready for bed when I answered the door," recalls Constantino. "He was crying and said he was Jesus. We both sat and cried. We prayed for about an hour, asking God what we should do. About a week later he came to me and said, 'Remember that girl in the poster? She was the one I killed.'"

Constantino remembers what he told Gator as he drove him to the police department in the early morning of May 5. "I said to him, 'Mark, you don't need a lawyer. You don't need innocent-until-proven-guilty. What do you need a

lawyer for, if you answer to a higher power? If a person is accountable to God, then he's accountable to society — the Bible says that."

Constantino scoffs at the idea that perhaps his legal advice wasn't the best. Nor does he think it was unethical for him, as a minister, to turn in someone confessing to him. "Mark didn't come to me as a minister, he came to me as a friend. Anyway, I'm not an ordained minister. He knew exactly what was going to happen."

The police were astonished that someone was turning himself in for a murder that they didn't even know had happened. Jessica's body had been found in the desert by some campers on April 10, but the body was so badly decomposed that it could not be identified. The next morning Gator led detectives to where he'd buried the body. Uncoiled, standing under the hot desert sun, Gator watched as they dug around for more evidence, photographed the site, and talked to the local police.

When the police announced Gator's confession, the press jumped all over it. It was the lead story in the local papers, local television ran nightly updates as the case unfolded, and on national TV, *Hard Copy* did a "dramatic reenactment" of the rape, murder, and subsequent confession. The initial reaction of the skateboarding world's street wing was best expressed by Koby Newell, a 15-year-old who skated with Anthony at Carlsbad. "He was getting old," Newell told the *San Diego Union*. "But he was keeping up with the moves."

Skating's more established wing reacted with a bit more shock. Perry Gladstone had just signed Gator to endorse a new line of skateboards for Fishlips, which ironically featured a takeoff on the 7-Eleven logo. "I came home the night he contacted to find 87 messages on my answering machine. They were all reporters wanting me to talk about Gator. My wife and I were with him two or three days every week for months setting this deal up. He was such a great guy. I just couldn't believe it."

The violent, anti-authority image of skateboarding — symbolized in *Thrasher* magazine's

old motto "Skate or Die" — combined with the sex and bondage aspects of the murder, fed the press's sensationalist treatment of the story. One of the many videos Gator did with Brandi was called *Psycho Skate*, which fed the frenzy even more. Skateboarders felt that the coverage was turning into an indictment of their sport, not just Gator. "It's likely the skateboarding world will be placed under a microscope in the media," warned *Thrasher*. "Let's just hope that we can all remain strong."

He became a cause célèbre in San Diego. Kids decorated their jeans jackets with the phrase *Free Mark Anthony*. But there were also bumper stickers that read *Skateboarding Is Not a Crime — Murder Is*. *Mark Anthony Should Die*. Skateboarders who talked to the press about it were ostracized. "It was a terrible event for skateboarding," says Gladstone. "Skating's no more inherently violent than heavy metal is inherently satanic. But people in the media tried to make it seem as if skating is a threat to the youth of America. I think you'll find that most skaters won't even talk about Gator."

The police continued to compile evidence in case Gator decided to plead not guilty to a murder charge. They found the bloodstains under Gator's carpet and a carpet-cleaner receipt (Gator's accountant had instructed him to save all his receipts). Gator was charged with "special circumstances," committing a murder during rape, which under California law can warrant the death penalty or life imprisonment without possibility of parole.

Unable to get a lawyer, he was appointed a public defender, self-described "glory seeker" John Jimenez, a short, stocky former PTA president who drives a Harley-Davidson. After taking the case, Jimenez immediately challenged the validity of the confession, saying that Gator's minister had no right to turn him in. Jimenez appealed the rape charge, insisting that the decomposed body could show no signs of forcible rape. Although he never denied that Gator had killed Jessica, he suggested that it was her own fault. He told a reporter that Jessica was a "slut."

claiming to have a long list of people with whom she'd had sadomasochistic sex, including the entire University of Arizona basketball team and a handful of porn — their names, however, were off the record. "Hey," says Jimenez, "it's like Sam Kinison said, some girls just turn Mr. Hand into Mr. Fiat."

At the time these remarks were made, the San Diego Metropolitan Homicide Task Force was investigating the murders of 44 women whose bodies had been dumped in isolated places around the county since 1985.

## THAT FILTH

Eventually, when the higher court refused to toss out the rape charge, on Jimenez's advice Gator pleaded guilty to first-degree murder and rape, thus avoiding the death penalty or life without chance of parole.

At the January 1992 hearing in which he entered his plea, Gator submitted a remarkable four-page written statement that hinted at the struggle going on in his mind before his crime, during its commission, and afterward. In the statement he admitted that although his original confession "was directed by the Lord," in the subsequent eight months he had been "tempted to investigate, to deceive myself as well as others." But now, at last, "I've been led to a full, true repentance, having nothing to hide. Thank God."

Finally able to express "my regret and my sorrow over our loss of Jessica," Gator tried to explain why he'd done what he did. "Two months prior to the incident," he wrote, "I found myself in the midst of some surprisingly strange and almost uncontrollable feelings. All at once the plague of vile visions and wicked imaginations and the daily battle to suppress them was overwhelming. If no exaggeration to say I became completely enslaved to these devious mental images and unescapable thoughts."

"Essentially, I became a victim first, because I turned my back on God in several ways, think-

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ing I could get through it on my own power."  
Slave, victim, but still expressing regret and "without deferring the blame for my actions," Gator targeted three things that influenced his state of mind.

"Secondly, pornography and its addictive character. Ranging from risqué public advertising, all the way to hardcore S&M, this dehumanizing of women and men and its dulling of the senses occurs at all levels. Porn is a consum-

we must realize, without reduction, the gripping strength and deceptive subtlety of it! What will it take for us to examine ourselves and listen? The tragedy of an innocent young woman's death? The fall of your favorite celebrity? Okay, perhaps the imprisonment of your best friend or relative—

"I know the Lord forgave me 2000 years ago on the cross at Calvary. And although I attempt to forgive myself daily," wrote Gator, the struggle over his ultimate culpability still rages in his head. "I haven't quite been able and may never be able to do so."

Gator's sentencing took place on March 6. It was quite a spectacle for a suburban courtroom. Five uniformed bailiffs used a hand-held metal detector to screen each observer. They had received information that Stephen Bergsten, who would attend the hearing with his wife Kay, was going to try to harm Gator. Eight months earlier Bergsten had been indicted, along with 44 others, as part of a nationwide drug ring. With his property in two states seized by the government and his daughter brutally murdered, there was speculation that he had nothing left to lose by killing Gator.

With the bailiffs standing between Bergsten and Gator, the latter offered a solemn apology to Jessica's family, asking them to forgive him. "God has changed me, and it was no typical jail-house confession," pleaded Gator. "I sincerely hope that they can accept my apology for my carelessness."

"Carelessness?" Bergsten shouted. "He is a child-murderer and child-rapist. He is evil incarnate." Gator, along with many others in the courtroom, cried as Bergsten continued in an angry 20-minute monologue. "Cowards die a thousand times and he will die a thousand deaths," Bergsten shouted, his voice breaking. "He raped her and raped her and raped her and then thought, 'Let's kill her.' We couldn't say goodbye to Jessica because that filth left her with nothing but a piece of skin, left her for the coyotes and the goddamned birds to eat her." He glared directly at Gator and said in a firm voice,

"I told you—and you remember, Rogowski—what would happen if anyone hurt my daughter. He says he's undergone a religious conversion. Judge, you must have heard that same story 100 times. If he underwent a religious conversion, it was to evil, degradation, filth, and satanism."

Shortly thereafter, Superior Court Judge Thomas J. Whelan sentenced Gator to consecutive terms of 6 years for forcible rape and 25 years to life for first-degree murder. Gator will not be eligible for parole until 2010 at the earliest.

Jimenez says that Gator "took some shit" when he was first put in the San Diego County Jail. But one night soon after he was incarcerated, inmates crowded around a television to hear Gator's story on *Hard Copy*. "After that," says Jimenez, "I guess they thought he was a heavy dude, because the rest of the population has kept their distance ever since."

## MY SUBMISSION TO HER WILES

Those who visit Gator in prison are struck at first by how truly repentant he seems, sitting in his cell in a loose-fitting navy-blue jumpsuit with SD JAIL stamped on the back, his once wild long hair now short and carefully combed as he talks about his fall from grace.

"I had been exposed to pornography since I was a little boy, three years old," he says. "In what form? In the form of sex, actual sex with people. I'm not going to say who, but with people in my childhood. First let me say that it wasn't only incest. I don't want to mention family members, of course, because I want to protect them. But let me put more emphasis on the fact that it was babysitters and older neighborhood kids."

Has it occurred to him that if he was the victim of sexual crime as a child, he might have a propensity to carry out such crimes as an adult? "If you believe that it was a revenge killing and that

it was prompted by Brandi, I would say yes," he replies, and suddenly you're listening to a dramatically different Gator than the one at whose sentencing a Catholic priest testified, "Never before have I encountered a person so clearly open about his responsibility." You're listening to a man skating away from the idea that the murder was really his fault.

"I did lay upon her with a steering lock at one point, but that was part of the S&M," he says. "The fact is that it wasn't rape. It was more like an involuntary manslaughter. If it weren't for my submission to her wiles and the temptation of having such sex with her..."

Gator takes a deep breath, sighs, then continues. "I don't want to defame Jessica at all. I'm very sorry about what happened to her. I just want to make it known that I was led into a sexual situation that I didn't want to have anything to do with."

"I wouldn't have submitted if I didn't have some weakness, some background desire. You can go down the street to Coronet bookstore in Ocean-side and buy a vast array of S&M bondage magazines, pictorials, descriptive pictorials, paperbacks that are step by step about how to bruch somebody sexually. It's pretty sick. I got a lot of ideas."

"That night, I didn't realize what kind of

a purring feline she was. It's really hard for me to say these things about Jessica; we lost her and I don't feel good about that. I just want to make it known that I was led into a sexual situation that I didn't want to have anything to do with. I was scared I'd be discovered with this wayward woman."

"There were a lot of kids in my neighborhood, my protégés in skateboarding who would have Bible studies with me. I was being an example to these impressionable kids. For them to see me with this woman and all that had been going on—the wine bottles, the cigarettes upstairs—it would have been devastating. In my attempt to quiet her,

in her intoxicated and belligerent state, I had put my hand over her mouth to quiet her for a second so I could hear the voices and the footsteps coming up my hallway. She must have suffocated or had a seizure or a stroke or something. The next thing I knew, I look down and she's not breathing and not moving."

Mark "Gator" Anthony, who has finally broken up and out of the half-pipe of his guilt, will be 43 years old before he is eligible for parole. He says he doesn't think he'll ever ride a skateboard again but hopes that someday he'll be free so he can learn to fly a kite. ■

This story first appeared in *New York's Village Voice*.

## GATOR UPDATE

Gator is serving out his sentence at the California Men's Colony in San Luis Obispo, where his star no longer shines. Amidst other celebrity-murders such as Christian Brando in this medium-security prison, Gator lost his special classification as "Public Interest Case," so he might find himself shipped off to another maximum prison.

He has surrounded himself with other born-again Christians, including Manson gang members and Sharon Tate killers Charles "Tex" Watson and Bruce Davis—Yellow "brothers in Christ" as Gator describes them. After being placed in a prison medical facility for treatment of manic depression, he now busies his days working at the prison's Christian library and preaching to on his prisoners.

Angie Constantine, too, is continuing in his pursuit of the Lord. He is still studying to be a minister, while cleaning up the Calvary Chapel. He still preaches to surfers and skaters in San Diego, concentrating his efforts with a group called Surfers for Christ.

Stephen Bergsten's money-laundering charges were dismissed four months ago in Tucson, after the main defendant in the case died.

Brandi lives in a penthouse apartment on New York City's ritzy Upper East Side working as a flower arranger.

Jessica is buried in a family plot in Georgia.

Gator says that he thinks of her often and is trying to repent. "Many here [in prison] are very old, as this is prison," he says, "and many will die here, as they do. But there is hope. Jesus plainly stated, 'I am not come to call the righteous, but sinners to repentance.'"

"Have you ever been 'certain' about your calling?" he asks. "Well, I've been called to shame to help save the damned."

—CORY JOHNSON

"Sexually, sex outside of marriage, i.e., promiscuity, premarital sex and cohabitation, the disease of jealousy, and the unhealthy obsession that so often attaches to these.

ing beast..."

"Thirdly, closing the ears and heart to God's counsel, including partial or non-repentance and disobeying and ignoring the Bible... So people.

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# The Big Casa

## The Life of the Cell, Part 4

(This is another installment in a series of stories about daily life in Tipame's La Mesa prison. They are written by an American inmate who has requested anonymity.)

After five months and four different cells in the edificio nuevo, the new building, I am finally going to get a degree of privacy. I'm buying my own *carraca*. *Carracas* are like private "condos" sold on what amounts to the inmates' own real estate market. I've found one I like, one door down from another American, Sam. It's on the second floor, has good ventilation, and comes with a good fan. That's important on the hot days here. The owner wanted \$800. I offered him seven U.S. \$100 bills, and he said he'd let me know.

I want to make sure I'm not buying a hot *carraca*, so I'm going to have a "title search" done. Also, in this place you don't want to wander around with large amounts of cash, so I'm going to have to work out some details and arrange for an agent. This is the first piece of real estate I've ever bought, and I would like everything to go smoothly. In La Mesa you have to think of everything and then expect the unexpected.

Living in the condos is much better than living in the *tanques*, even in the new building. You have that privacy. No guards watching you all the time. No closed-circuit TV. No having to bribe the *flavero*, the turnkey, to let you in and out of your cell. You have, in short, a degree of freedom.

I put in a call to Carlos at the U.S. Consular General's office. He will help me get money out of my bank account to pay for the *carraca*. Carlos is a popular man; Sam is waiting for his mail. Dennis is waiting for a care package, and Bill is waiting for money from his sister. People always have a reason for wanting to see Carlos.

A Mexican inmate whose real name is actually Julius Caesar is going to prison operations to check on the process for transferring the title of my condo. Caesar has a direct line into the commander's office. If anyone can get a straight story out of management, he can. He'll check out how to register my purchase to keep everything on the up and up. It will cost me an extra \$100, but it's worth it. Caesar is sort of the lawyer for our group and has a way of making things happen. He wants to be a pastor when he gets out of here.

The condo I'm looking at is just like Sam's, but unfurnished.

When Sam leaves, he will sell his condo to Bill so our little group of Americans who all came in about the same time, "the Class of '92" we call ourselves, will be pretty much together.

The Class of '92 has some honorary members. Caesar is one of them. He is 22 and has already done two years on a 10-year sentence. He was born in San Luis, Mexico, but he lived in Sacramento for 19 years. He went all the way through high school there. If anyone's a "California kid," it's Caesar. The only problem is, he's a Mexican citizen. Nobody registered any papers for him. Sort of a Catch-22 situation.

Larry is another honorary member. He's Mexican but he lived in San Ysidro for a couple of years. He's trying to learn English and American customs, so he's kind of adopted us. Larry is from Guadalajara and doesn't have a "border attitude." He's a big guy, so he's good to walk with in the yard. He's in for a lightweight "paper crime," so as soon as he comes up with \$500 he will be leaving us.

At the same time I asked Carlos to bring me the \$75, I also asked him for some information on the U.S.-Mexico prisoner transfer exchange. Through this program, Americans doing time in Mexican prisons can be transferred into American prisons, and the same for Mexican inmates in America. For me, like the other Americans here, it's our ace in the hole.

A couple of weeks ago the Class of '92 had an

you, they first take you to Mexico. You spend a night there, and then they take you to Juarez, on the Texas border. Here they house you in the model Mexican prison.

From the information I've gathered, you are then interviewed by representatives of the American government. Your background is checked and any warrants you have are brought to your attention. You are then taken before a magistrate and you plead guilty to your crime in Mexico.

The actual transfer is a gala affair. You are taken to the border in chains. Along with you are other Americans who have transferred from other prisons in Mexico. On the other side of La Linea are your Mexican counterparts. They too are locked on a chain. There is live Mexican television coverage. Speeches are given, hands are shaken, and the transfer begins.

Once you have crossed La Linea, you are in Brownsville, Texas. You are escorted to a building by U.S. marshals, strip searched, showered, issued new clothes, and enter the American federal prison system.

One thing about my present cell with "the Brothers," the Christian men I live with, we do eat pretty well from time to time. The prison food is unpredictable, but with the meat and vegetables you can buy at the inmates' stores, you can fix a good meal if you have the money. And Hank, our *lavero*, sometimes comes through the building selling food. I buy canned

Two guys were beating on the man with cat-o-nine-tails, short whips with woven leather handles with four or five leather thongs attached.

American visitor who had already gone through the transfer process. Naturally, we were all ears. It always helps to have inside information, and a first-hand report is much better than what you hear from management. Like anything else in the Mexican judicial system, it is subject to change. According to what the visitor said, you first have to be sentenced before you can start any paperwork. This can take up to a year or longer. Once you have your sentence, you pay the American Consular General's office \$45 to start the paperwork.

If you're a federal prisoner in Mexican custody, your case goes to Mexico City for a review. They decide there if you qualify to be kicked out of the country. This process can take up to six months. If you qualify, you are put on a waiting list. They transfer prisoners every six months. This, too, is subject to change.

When they finally get around to transferring

tuna from him. In our cell we have a hot plate, so a while ago I promised the Brothers a dinner with meat from the butcher shop. I gave our cell leader, "Captain" Hector, ten bucks and put him in charge of the meal. He purchased a kilo and a half of beef, four potatoes, an onion, two tomatoes, several chilies, and a can of salsa. He chopped everything up, threw in the salsa, and set it on simmer. By the time we returned from church services, dinner was done. That was the best meal I've had since I've been here.

After living in *edificio nuevo* for five months, I have selective dining on the prison-prepared meals down to a science. I have a one-quart pan, a one-quart plastic bowl that fits inside like a liner, a large metal soup spoon, a package of plastic knives, forks, and spoons. As a plate I have a metal pie pan. I also have a can opener. With these tools I can separate, dissect, and make sauce



and a number of other things. I have perfected the morning ritual of walking down the line for breakfast. Inmates use many items for bowls — everything from small kettles to cut-off one-gallon milk jugs. But my setup works perfectly. When I get to the kettles and there is something there I don't like (boiled liver being the worst), I can keep my unit together

and just get the rice or beans, pick up my three tortillas, and head back to the cell.

If there is something there that looks promising, like *caldos*, a kind of savory soup, I can separate my plastic liner from the pan and get *caldos* in the pan and rice or beans in my bowl. The guys with only one bowl can't do that. Everything gets all mixed up, and it looks pretty bad,

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Final results from the Prison Olympics were in boxing, the TI All-Stars won six bouts, the Mexicali Bad Boys won two bouts, and the Ensenada Dolphins won one. In volleyball TI won two games, Mexicali won zero. Basketball somehow ended in a three-way tie. And there were no stabbings.

This went on while the real Olympics were on the tube. We get both San Diego channels and the Tijuana channels, so we flipped back and forth to watch the events. We even have our own TV repairman, an American named Jake. He's been here three years with no outside help, and that's tough. He's one of those guys who's an electronics genius, so he fixes TVs and appliances to get by.

The new prison director offered Jake a job. Seems as though La Mesa got a new computer, but no one knew how to set it up or program it. Jake to the rescue.

The old system used card files to keep track of the inmates. The repeat offenders just got an other card stapled on their file for each stay in La Mesa. Anyway, Jake set up the new computer. He didn't ask the director for any money. He just told him he wanted some time knocked off his sentence in exchange for his work, but I doubt if things will go according to his plan.

It's amazing how fast news can travel here, but it's just as amazing how quickly it's forgotten. The day after the Prison Olympics, not a word was mentioned about the big doings at all.

When I have the money, I like to share a cup of coffee with Angel from the corner store. He's real easy to spot in the yard. The other day it must have been 105 degrees, and here was Tony wandering around in a three-piece suit, tie, and everything.

A big event at La Mesa last summer was the Prison Olympics, between inmate teams from Tijuana, Mexicali, and Ensenada. They even set up a boxing ring on what's known as Market Street. The visiting teams were led in the new mess hall, and they lodged them overnight in the new building.

One of the guards, Mr. Fish, is my buddy. When I was a nuncio, a new prisoner, I had a lit-

tle hat pin shaped and painted like a yellowtail. One day I was on my way through the gate to the building, and Mr. Fish spotted the pin on my hat the way a sea gull spots an anchovy. He politely let me know in sign language and Spanish that it would make him very happy to have the pin change hats from mine to his. Mr. Fish outweighs me by 50 pounds and carries the big stick. I gave it to him.

It proved to be one of my smarter moves. When he's working, nobody messes with me. And I don't even have to buy him a soda.

His partner is my buddy too. These guys are the "beat cops" on this shift of guards. Since I'm moving to my condo, it never hurts to know the local police.

Mr. Fish told me he wears that pin on his hat when he goes girl watching at the beach at Playas de Tijuana. I told him I used to wear it on my hat when I had "Bikini Watch" on Mission Beach.

As I was crossing the courtyard one day, I noticed the *telacha* crew, the cleanup detail, hadn't cleaned up the garbage pile. It was around four feet high and ten feet long. The sun was coming up. That pile would get real ripe very quickly. There is a shortage of barrels in the prison, and even when the ones that are there are full, the condo residents continue to fill them.

Lately they have a new way of hauling the barrels off. A bunch of hospital gurneys had been stored on the first floor of the new building. They had been there ever since I got here as a nuncio.

The *telacha* crew's barrel-moving hand trucks were falling apart, so the perfect solution to the problem was to use the gurneys for garbage haulers. They perch the 55-gallon drums full of garbage, weighing who knows how much, on a gurney, and with a semi-paved yard to negotiate, you can imagine the predicaments the *telacha* crew faces every day. Dumped garbage on Broadway is the worst. I personally enjoy it when they get a wheel caught in a chuckhole at speed, and the gurney in front gets showered with trash. You can always tell the *telacha* crew by their clothes.

They're always covered with garbage.

There was big excitement here not too long ago. We had just gone through morning roll call, and I tried to catch Hank to get him to let me out of the cell. I heard keys rattling down at the end of the cell block, so I took out my piece of mirror and stuck it through the bars of the cell door. Sure enough, Hank was there. He recognized my voice, and he came down to let me out.

The streets were crowded because it was visiting day. I was sitting at a little restaurant called El Globito having coffee with Angel and the owner when I heard the rear of a crowd of people coming down Broadway. They were chasing a guy who was wearing nothing but a pair of jeans. He stopped in front of the restaurant, not ten feet from where I was sitting. Two guys were beating

He turned and charged back up the street. He was boxed in again in front of the restaurant. The pounding the guy was taking was unmerciful. His face was beginning to resemble raw hamburger. From time to time, someone from the crowd would try to throw a punch, get hit by the whip, scream, and back off.

How the guy managed to stay on his feet, I will never know. If he had fallen, I'm sure he would have been beaten to death. I could hear the thumps of those lead balls hitting flesh and bone, over and over. His body was turning into a mass of welts and bruises.

Once again he broke away. This time he headed up Broadway, and from the sound of the crowd I could tell he turned right on 12th and headed toward Market Street. The rear of the crowd continued for a few more minutes, got

out to meet Carlos, who was bringing me \$75 from my account. Larry and I were in Sam's condo, and I left him there to tell Sam what was going on where he got back because I wanted backup from the Class of '92 while I was carrying the cash.

But I was already forming an emergency plan. I damn sure didn't want to be walking alone through the yard with \$75. I figured if the message got screwed up or the Class of '92 didn't make it there, I'd head back to the new building. It might cost me a soda to get past the guards, but it would be worth it.

When I got to the notification window, Carlos was there. I asked him if we could make the money exchange inside the administration office, out of sight. Carlos said he'd check. I told the *mandadero* I would buy him another soda if he would walk me back to the building, past the area I call "junkie row." As I waited for Carlos by the door into the administration building, just like the cavalry charging over the hill, here came Sam and the Class of '92.

Carlos and I went into the building. I got my envelope, took the money out, and put it in my shoe. I pulled out all the 5000 peso bills and the change in case I needed it for bribes.

We all left together. I slipped a bill to the *mandadero*, and we had an uneventful crossing of the yard. Sam opened his condo for me, and all the boys went back to their Monopoly game.

That night my agent showed up at church services, as planned. He had the check from my uncle for my condo. He would cash it and bring the money back in, and I will have Caesar pay the owner the next day, and I'll have my condo.

All I can do now is wait. Two things you really learn here are all things are subject to change and expect the unexpected. ■

**When the time came for me to pay for my *carraca*, I had to be careful. Any time you have an exchange of money in here, you have a potential hazard.**

on the man with cat-o-nine-tails, short whips with woven leather handles with four or five leather thongs attached. At the end of each thong are three- or four-ounce lead balls.

I watched this guy getting walked on for perhaps three minutes. His face had a look of stark terror. Every once in a while someone from the crowd would jump in and try to throw punches at the guy. A lot of the punches hit home. His face was beginning to bruise real badly.

The guy broke away and took off running down Broadway with the whole crowd in hot pursuit. He made it down the street maybe 100 yards before he stopped again. The guys with the whips never let up on him.

real loud, and then died down.

I learned later that the cops broke it up on 12th and took the guy away. He was a mess, still alive, but a mess. Apparently he had been molesting a little girl. He had bothered her several times before, but this time she told her brother. The guy is now at the state police station downtown. He's going to get another charge of attempted rape and child molestation. He had better hope they don't send him back here.

When the time came for me to pay for my *carraca*, I had to be careful. Any time you have an exchange of money in here, you have a potential hazard. I had to go

especially early in the morning. This morning they had a pretty good-looking concoction. The *caldita* had cut-up hot dogs, chunks of potato, and an amber-colored sauce with little pieces of rust-colored eggs floating around. They also had "Mexican beans" — boiled pintos with a little bit of salt.

Back in our cells, we sometimes trade the food we pick up. Captain Hector loves hot dogs, and Wilfredo was trading his with Hector for chunks of potatoes from our *caldita*. I can take hot dogs

or leave them, so I gave mine to Hector. He picked them out gleefully.

The cooking setup is also good for something else. With nothing cooking in the *parrilla*, the electric fry pan, I'll heat up some water in it. I refuse to take cold showers.

One time someone gave the Brothers a pound bag of flour. We bought some lard, and Tony made some excellent flour tortillas. Tony has a love of three-piece suits. Whenever any clothes are given to the Brothers, he always

goes for the suits. He's real easy to spot in the yard. The other day it must have been 105 degrees, and here was Tony wandering around in a three-piece suit, tie, and everything.

A big event at La Mesa last summer was the Prison Olympics, between inmate teams from Tijuana, Mexicali, and Ensenada. They even set up a boxing ring on what's known as Market Street. The visiting teams were led in the new mess hall, and they lodged them overnight in the new building.

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## ARCHITECTURE

### Pretty Doll in Pink

By Lawrence Osborne  
Photographs by Sandy Huffaker, Jr.

In recent years large multipurpose malls of pink stone and uncertain architectural tradition have sprung up all over Southern California. In Hillcrest alone, two examples of the genre, the Uptown District (home to a gigantic Ralphs and the Chicago Coffee Corp.) and the newer Village Hillcrest (home to the Landmark movie theater complex) have come to dominate the commercial landscape of this part of town.

There is nothing surprising about these two malls being somewhat similar in design and concept. They were developed by the same San Diego entrepreneur, Dene Oliver of OliverMcMillan. With his partners Ted Odmark, Jim McMillan, and John Thelan, Oliver contracted with local architectural firm BSHA and Ken Ronchetti of Rancho Santa Fe to design the Village complex, which is situated on Fifth Avenue between University Avenue and Washington Street. But while the Uptown District, on the whole, was greeted with some enthusiasm, both aesthetic and commercial, the Village has attracted somewhat less favorable notice. Uptown won the Urban Design Award of the American Institute of Architects and was Project of the Year for the National Association of Home Builders' magazine. The Village, on the other hand, was given an ignominious Onion Award (a thumbs down) at the annual Orchids and Onions design and planning awards ceremony at UCSD's Mandeville Auditorium earlier this year.

As L.A. Times critic Dirk Sotro put it, "How could the same developer who produced Uptown District, the critically acclaimed mixed-use complex only a few blocks to the east, have also built this poorly detailed, steroid-fed interloper that threatens to swallow an entire community?" The problem? "Too much imposing, unarticulated mass. A 'turning-back' impostor. This

mass should have been broken down, Sutro thinks, with 'more intimate forms and details.' As it stands, the Village seems too clumsily large for its own good, confusingly grandiose, and without clean, inner logic.

Of course, the two sites are completely different. The Village, with 252,000 square feet, cannot afford to be as diffuse and low density as the Uptown District. Furthermore, the Village fulfills a somewhat different function. Instead of a supermarket, it has a hospital (113,000 square feet) specializing in physical rehabilitation medicine, spinal-cord injuries, and the like. At night people drive into the Uptown to shop at the 24-hour Ralphs, whereas they walk into the Village to go to the movies. The Village has far fewer shops; in fact, 76,000 square feet are devoted to offices, pure and simple. And the recession has interfered with leasing. In short, though 75 percent occupied, the place seems a little, well, dull.

Dene Oliver is clearly a little defensive about all this, especially since he had to restructure the \$59 million debt tied up in the project and negotiate delicately with the bank and the other investors, primarily American Healthcare Properties, a New York Stock Exchange-listed real estate investment trust. "The Village Hillcrest has been the toughest project we have ever been involved with. In order for the project had to be condominiumized, so every-

thing is handled on an air-rights basis. The legal fees in the project to date have been well over \$1 million for all the parties involved, just to get the closing of the transaction. We continue, though, to feel that it's the right project for the area. It serves as a transitional use from the medical facilities on Washington to the retail uses on University." And the dodgy finances? "Well, there is

really not a retail development anywhere in the city where finances are within their original forecast."

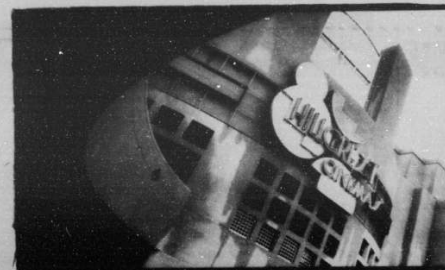
Certainly, the Village chose a bad time economically to make its appearance. But the trend toward these kinds of urban malls—now not situated only in the suburbs or in strange mall-lunch like Mission Valley but also in the middle of inner-city residential districts like Hillcrest—seems to be irresistible. Ron Jacobson, who handles the office leasing in the Village complex for Grubb and Ellis, puts it clearly enough. "People are attracted to being in a project with mixed uses. It's dynamic to office users. They can go to the movies or to lunch. It is well located, and there is lots of parking. Parking is a big issue in Hillcrest."

At the center of this contrast between the two Dene Oliver projects lies a debate about the difference between architecture that reflects a dialogue between designers and community (as in the case of the Uptown District) and architecture arrived at by the personality of the designer with more or less carte blanche to do what he or she wants. The density of new building in Hillcrest is monitored by a community group called Uptown Planners, which watches over the application of the Mid-City Planned District Ordinance, a set of regulations governing the development of the area set up in 1989. The community was very involved in the development of Uptown District and had a hand in the eventual outcome. It wanted a mall that suited its needs and its scale. With Village Hillcrest, on the other

hand, there was little co-operation between the public and private interests. Says Eric Nadel, a member of Uptown Planners, "It was done a lot more like a traditional project, where the developer comes up with a design and you react." The result? A monolith, according to the community group, which fails to reflect the scale of everything around it.

"I think it's too big for the site," says Peggy Goldstein, another Uptown Planners member. "That's pretty much the reaction of everyone that I talk to. The PDO [Planned District Ordinance] allows some intensities, some heights, that we don't think are appropriate—very high, very big buildings. What developers could do under the PDO is even bigger than this." Some have even complained that the main defect of the 75-foot medical building is that it casts a gloomy shadow over Washington Street at mid-morning.

While both malls, if that is the right word, were designed to knit together older business communities that were seen to be a little lacking in intrinsic vitality, the Uptown District is certainly more effective as a piece of architecture, and that's because the people who would actually use it and depend on it had a say in its creation. Of course, architects hate to have their work modified by laymen, and worse still by committees. "Architecture by committee" is the usual war

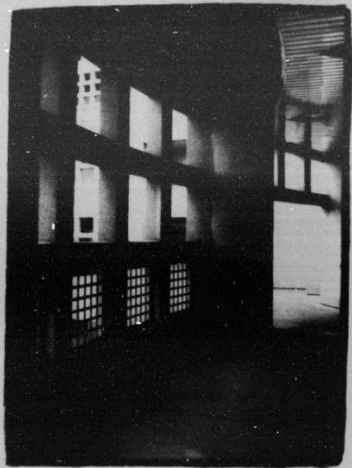


cry that goes up from the designers. When Prince Charles wanted to open to the public the various plans for the redevelopment of Paternoster Square in London—the idea being that what the public said would be taken into account in the final

decision—most architects and architects' guilds were outraged. They regarded it as a fundamental assault on their right to create freely as individual artists. The problem is that the modernist fantasy of individually conceived buildings, each

one unique and different, bearing the indelible stamp of the architect's soul, is now in direct conflict with the communities in which those buildings are built. The Village may be a more pure expression of an architect's dream than the Uptown District, but Uptown is the installation that is going to be more readily accepted by the people who actually use them. The public architecture of our age will probably learn more and more toward a democratic (or demagogic?) style dictated by the pragmatic compromises of collaboration—bland and somewhat predictable to be sure, but fulfilling its function with a sort of elegance.

As for the Village, it perhaps should have gone for the jugular and been more uncompromisingly outrageous. As it is, it feels strange and out of place, neither fish nor fowl, massiveness without provocation, invention without fantasy. People will always go there to fill its thousand moviehouse seats. But it is difficult to imagine them wiling away the hours gazing at bits and pieces of shellstone trim and aluminum window frame. The problem is that it is almost certainly not the last of its ilk, and the city's laws permit even larger errors to be made. From now on, residents will have to watch their back yards, and when they see a developer coming toward them with a glint in his eye, be prepared to vote an Onion. ■



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**LETTERS**

continued from page 3

his daughters in a television interview, which obviously Mr. Shepherd missed.

Regarding his comment about the "stylized gait" of the zoot suiters, as being a "cross between Groucho Marx and an Olympic speed skater," he sorely misses the point. He is disrespectfully laughing at what is a celebration of the spirit of the black man, expressing himself within the restrictions of the white man's world.

Consider, for a moment, the bow-legged swagger of the

white American cowboy, the pride of Texas; isn't this a particular gait a little Chaplinesque in its exaggerated form? Only one doesn't say that about John Wayne. But then he was white, wasn't he?

Mr. Shepherd, why don't you lighten up and try a little of that zoot suit walk yourself, and see how free and easy it makes you feel. For many years one of the only ways a man/woman/child of color could taste a momentary feeling of freedom was through his own self-expression within the community of his brothers and sisters, but I don't think you have the sensitivity to see this movie for the lessons, the morals, and the messages of

global importance that lie beneath the cinematic techniques that you so brutally criticize.

I agree with you on only one technical point, the extended ending. It was as though there was an epilogue after what seemed to be the ending, only it was not well indicated as such.

And you should have referred to Nelson Mandela (the teacher) as brilliant and impassive casting, rather than your sarcastic comment of "no less a personage as..."

You should be slave-whipped for minimizing the importance attached to the declaration of each black child that he or she is Malcolm X.

instead of cheaply likening it to the movie *Spartacus*. Don't you think it is time black children (and adults) knew of, and identified with, people of their racial heritage? Don't you think it is time black children grew up with pride, not feeling like second-class citizens in a place where people like you have put them for centuries?

Your review has "too much length and too little breadth" of what is the real meat of this movie.

Go see the movie again, and maybe if you open your heart and allow the human condition to touch you, you may choose to write a different kind of commentary. At the very least, Mr. Shepherd, you may learn something.

And, read the book, it has been available for inquiring minds of all members of the human race since 1968.

To answer the question I know you are asking—I am white.

And I wonder if you, the Editors, have the courage to print this. Or will you make an obvious racial statement by not printing it?

Heather Quores  
Santee

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# Entertaining the Old Folks

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## Solution: You gotta call Eleanor Widmer!

With Eleanor Widmer's Restaurant Line, dining ideas for the old folks are as close as your touch-tone phone. Eleanor's got over 400 recommendations for restaurants, with a wide assortment of dining atmospheres and price ranges. And if Great-Aunt Myra and Great-Uncle Clyde like to have supper around 5 pm, Eleanor's got a whole list of fine restaurants that offer early-bird specials.

Turn to page 72 for complete instructions and then

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## READER'S GUIDE TO LOCAL EVENTS

### Green Hill of Secrets Colonial San Diego Longs for Your Touch

#### Green Hill of Secrets

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For tourists and local residents alike,  
the green promontory of Presidio  
Park at the west end of Mission  
Valley is one of San Diego's most  
familiar symbols. But for  
archaeologists the rolling lawns and  
pepper groves surrounding the  
chapel-like Serra Museum hide one  
of the city's most intriguing secrets.  
According to Jack Williams,  
currently conducting research on  
the site, San Diego's Presidio is one  
of the most important and best-  
preserved Spanish Colonial  
archaeological sites in the country  
but one of the least explored. This  
week, Williams will deliver a talk at  
the Serra Museum about the history  
of the Presidio, part of a three-  
lecture series sponsored by the  
San Diego Historical Society.

Presidio Hill was occupied, first  
by the Spanish and later by the  
Mexicans, from 1769 through the  
mid-1830s. It was the location of  
California's first mission, a military  
installation, and a thriving civilian  
community that included people  
from places such as the Philippines  
and India as well as Spain and  
Mexico. According to Williams, an  
independent archaeologist based in  
Arizona, "The Presidio was initially  
constructed as a log fort. When they  
moved the mission away [to the east  
end of Mission Valley] about 1774,

we can see the development of the  
first adobe Presidio complex in  
keeping with a set of orders issued  
by military architects in Spain. Then  
after 1782 or so, we see the creation  
of a larger adobe citadel, which is  
what we see most of in the ruins on  
the hill today. By the 1820s, that  
complex was falling down, and at  
the end of the Presidio's history,  
there were no longer any  
fortifications around it, just a  
complex of buildings on the hill, and  
the population had moved to the  
area around Old Town. At least  
three-quarters of the structures on  
Presidio Hill were private buildings,  
not military or religious.

"Because the site was  
abandoned...the whole Presidio is  
like a time capsule that is  
undisturbed and unconfused by all  
the later junk we typically find on an  
archaeological site. San Diego's  
Presidio was built in a location that  
wasn't very desirable for a town. At  
it's other presidios in California  
[Monterey, San Francisco, and Santa  
Barbara], the towns grew up right  
where the Presidio was, and so those  
sites are covered up by modern cities  
or, in the case of San Francisco, a  
military base, and much of the  
original site was obliterated by later  
construction." Although  
archaeologists have worked

sporadically on Presidio Hill since  
the 1920s, Williams says at least 85  
percent of the site is still untouched.  
"The view from the cross on  
Presidio Hill is still one of the best  
views in the city. Many people go to  
that cross and look around, and they  
don't realize that from the late 18th  
Century through the 1830s, they  
would be standing in the living  
room of the commander's house,  
where dinner was served on exotic  
pottery from the Far East and from  
central Mexico and from  
Staffordshire. It was probably the  
finest building in California built  
before 1800. [Archaeologists] in the  
1950s found that there are still tile  
floors in place. And there was a large  
staircase that descended below  
where the cross is today. It could  
conceivably be excavated and  
perhaps restored."

Williams also tells the story of a  
recent find in the northeastern  
corner. "We found a cache of more  
than 250 pounds of intentionally  
buried cannonballs and tools for  
operating artillery. These were  
buried probably between 1830 and  
1845 — three- and four-pound  
cannonballs and canister rounds of  
copper balls. They're doing studies  
at the Palo Alto Battlefield in Texas  
right now, where the Mexican and  
American armies duelled in 1846,

and the same copper shot we found  
so neatly packed in these canister  
rounds — sort of like a tin can with  
wooden plugs that was filled with  
copper balls — is showing up there.  
[The Palo Alto researchers] thought  
they were fairly exotic, and they  
knew that the Mexicans had fired  
them, but they didn't realize they  
had come from canisters." Williams  
says the munitions were found when  
tiles from a collapsed roof were  
removed to reveal a hole in the floor  
of a house. The cache had been  
placed in the hole, perhaps by a  
retreating artillery unit that planned  
to return to retrieve it.  
"We probably know more about  
what prehistoric San Diegans did  
than we do about what the Spanish  
and Mexican people did up on the  
hill," Williams asserts. And much of  
what is known about Presidio life is  
from documentation. "Luckily the  
Spanish empire in general was a  
huge bureaucratic enterprise.  
Presidio commanders in San Diego  
probably spent more time as lawyers  
and clerks than they did as soldiers."  
A new phase of digging will begin  
in the northeast area on Presidio  
Hill in May or June. "I know the  
San Diego Historical Society, which  
helps the city manage the park,  
wants to see the project develop into  
continued on page 46



From cannonballs on exhibit at Serra Museum

# READER'S GUIDE TO LOCAL EVENTS

continued from page 43

what accounts to a public archaeology program, where people from the community who want to participate can have an opportunity to see the reality of the area of science where somebody with absolutely no training can make the most remarkable discoveries imaginable simply by being in the right place at the right time. There are probably walls still standing four or five feet high in places. Tiled floors, I suspect there is also a huge trash feature at one side that should be full of amazing things — from market parts to Chinese porcelain.

"It's through things like the excavations at the Presidio that we can begin to see the reality of life in the 18th and early 19th Centuries. In many ways, it's a surprising reality."

—Lydia McRae

**"San Diego's Adobe Citadel," a lecture by Jack S. Williams**  
Saturday, January 30, 10:00 a.m.  
"Colonial Style California," presented by Nancy Crosby  
Saturday, February 27, 10:00 a.m.  
"El Camino Real de Juan Gomez: A Private Devotion to Father Serra," presented by Norman Hauerberg  
Saturday, March 20, 10:00 a.m.  
Serra Museum, 3727 Presidio Drive, Presidio Park  
General admission \$6; members \$4  
Space may be limited and reservations are required  
257-3258

## Child Raised by Beasts Has Much to Offer Suburban Babies

The Jungle Book at Mandeville Auditorium

Think of a child brought up in — say — La Mesa. He is cared for by his parents. He learns about the world from them, from other relatives, from priests and teachers and athletic coaches, and from friends his own age. He gradually grows up and becomes an adult.

Now consider Mowgli, the hero of many of the stories in Rudyard Kipling's *Jungle Book*. This little boy is brought up in far-off India (as Kipling himself was), in the jungle (as Kipling was not). He is cared for by the Wolves. His mentors are Bagheera the Panther, Ka the

python, and Baloo the Bear. His playmates are wolf cubs and other animals. He learns the law of the jungle, the traditional rules by which the animals conduct their relations with each other, and with that strange, fascinating, dangerous, non-animal species called Man. He grows up identifying with the animals and their world; he sides with them in their attacks on human villagers.

But his own nature forces him to realize his affinity with Man and with Man's world. His inner impulses, driving him away from the jungle life, are reinforced by the

implacable hostility of Sher Khan the Tiger, for whom Mowgli — in spite of all his animal ways — will always belong to the enemy camp. Mowgli's inner conflict eventually is resolved as it must be. He grows up, he becomes a man, he joins Man's world, he leaves his childhood and the jungle behind.

What do these two children — the boy or girl from La Mesa and Kipling's Mowgli — have in common? The answer will no doubt be given by the reaction of San Diego children who are taken to see the staging of *The Jungle Book* by Minneapolis's Children's Theater Company. The evidence of performance in Minneapolis and in some of the 39 cities on the company's current five-month national tour suggests that children will intuitively understand that Mowgli is an embodiment of themselves, in their struggle to discover their own true identity.

This is certainly a fundamental theme in Kipling's original, which dates from just a century ago. But it has been particularly underlined in playwright Thomas W. Olsen's adaptation, which shows a young boy listening to four of the Mowgli stories recounted during the Indian new year's festival. As the stories are told by a narrator, they are acted out, and in this perspective of a play-within-a-play they reveal themselves as every child's rite of passage from childhood to maturity.

Every good children's story or children's play helps children to live, to deal with their conflicts, to overcome their fears, to gain confidence in their powers, to face their future. But every good children's story (or children's play) also needs to be fun. The Children's Theater Company of Minneapolis is surely the most artful American company

of its kind, and it is especially famous for the way its productions combine the child-oriented appeal of variety and adventure and amusement with a beauty and sophistication of staging that even theoretically demanding adults can appreciate and admire.

In the present case, the fun and the beauty both come from the decision of the company to look to India itself for the style of the production. The colorful masks and costumes of the "animals," the incorporation of Indian modes and instruments in the accompanying music, the symbolic, stylized gestures of East Indian Kathak dance — these provide the delightfully exotic atmosphere in which the universal story of growing up is acted out.

Of course, there is more to Kipling's *Jungle Book* than this. The cultural context of India under British rule is far more important

in the original than in the stage adaptation. Only a small part of Kipling's narrative finds its way into the play; even Baloo the Bear has fallen by the wayside. But a 70-minute stage play should not be expected to reproduce the totality of a full volume. What counts is the essence, and the essence remains.

—Maggie Sanderson

**The Jungle Book, produced by the Children's Theater Company of Minneapolis**  
Sunday, January 25, 7:00 p.m.  
Mandeville Auditorium, UCSD  
General admission \$14 and \$18; \$6 and \$10 for students  
534-6467



The Jungle Book

# READER'S GUIDE TO LOCAL EVENTS

## The Beauty of Financial Failure Contemporary Art Downtown Grand Opening

"It was at a particularly fateful meeting that we popped the question," said Charles Castle, recalling the long courtship period during which he and only officials of the Museum of Contemporary Art, as well as their team of architectural designers, met with the developers of downtown's America Plaza. The museum's goal was to determine how the developers might best satisfy city regulations that required allocating one percent of their projected construction costs and the site's land value for a public arts venture, thus one possibly involving the La Jolla museum.

Shimizu Land Corporation, the Tokyo firm that had assumed sole equity ownership of the two-block project at Kettner and Broadway after the demise in 1991 of Great American Bank, had an offer for the museum: a permanent second-floor exhibition space in a 300-suite hotel complex proposed for the site, but for which financing hadn't yet been secured. Similar offers had been extended to the Museum of Photographic Arts and the Children's Museum, but these were ultimately declined, according to sources at each, because of complications arising from space limitations, lighting, and other technical problems, or available hours of operation. (Both currently are proceeding with expansions in Balboa Park.)

The team for the art museum also had doubts but noticed something else at America Plaza that brought a gleam to their eyes. Shimizu had already built a free-standing, two-story building on the site. Designed for commercial and retail use, the glass-walled building still stood empty, despite its location at the terminus of both the San Diego Trolley and Amtrak lines. "What we did, in effect, was point

over there and tell them, 'What we really want is that whole building,'" Castle said.

The developers didn't even squirm, according to Castle, who speculated that the decline of the downtown commercial real estate market and the default of Great American provided some incentive for Shimizu to consider giving the building outright to the museum. But, he added, "The more we got into negotiations, and the more the Shimizu executives visited the (La Jolla) museum and saw we'd been a viable museum for 30 years, the more their comfort level with the idea increased."

The developers took the proposal to their attorneys, who in turn placed it before Shimizu's lender. Almost a year passed, before the lender voted outright transference of the building but expressed satisfaction with an alternative arrangement that became official last July: a 99-year lease to the museum at an annual rent of one dollar.

The value of Shimizu's contribution — derived from projected costs of the entire America Plaza project, including the still unbuilt hotel — is \$2.7 million, according to Pamela Hamilton of CCDC. Shimizu is, in fact, the first downtown developer to exceed its public arts expenditure requirements, more than doubling the \$1.2 million CCDC had calculated and in membership — 200 new members added their names to the rolls just last week — once the downtown museum opens.

Designers Robert Irwin, Richard Fleischner, and David Raphael Singer converted the 10,000-square-foot storefront building into a museum space that includes four galleries, a gift shop, an education/orientation area, and conference room. Their efforts are



"Hammering Man at 3, 110, 527" in exterior plaza of Museum of Contemporary Art

launched, with a goal of \$10.5 million. The anniversary passed in 1991, and to date, the museum has raised \$7.5 million. Castle acknowledged that the museum's operating funds have suffered in the past few years and that declines in attendance have reduced earned income. But, he said, the facility's endowment fund has increased nearly \$4 million over the past three to four years, and he expects a jump in membership — 200 new members added their names to the rolls just last week — once the downtown museum opens.

Designers Robert Irwin, Richard Fleischner, and David Raphael Singer converted the 10,000-square-foot storefront building into a museum space that includes four galleries, a gift shop, an education/orientation area, and conference room. Their efforts are

all the more remarkable because of CCDC requirements that two floor-to-ceiling glass facades remain and that some activity inside the galleries be visible from the street. In response, the designers walled off partial interior gallery areas, added skylights, and moved an elevator to enhance available exhibition space.

An inaugural exhibit, "Contemporary Art Downtown," opens February 2 and continues through February 26, featuring 60 paintings, sculptures, and mixed-media works from the museum's permanent collection. Also featured are three sculptures by Jonathan Borofsky, *Hammering Man* at 3, 110, 527, already on view outside the museum, *Spinning Figure* (on light wall), *Three Chattering Men*, and *I Dreamed I Could Fly* at 3, 110, 527.

—Dinah McNichols

**"Contemporary Art Downtown" grand opening preview dance party with jazz, blues, and rock bands**  
Friday, January 28, 8:00 p.m. to 2:00 a.m.  
Museum members free; general public \$25  
Community festival and open house  
Saturday, January 30, noon to 4:00 p.m.  
Performance by SONOR, 1:00 p.m.

Day-long activities and hands-on arts projects outdoors in the museum's plaza area  
Free  
Museum hours: Tuesday through Sunday, 11:00 a.m. to 6:00 p.m.; Thursday, 11:00 a.m. to 9:00 p.m.  
Admission: \$25; free on Thursdays 5:00 to 9:00 p.m.

## The Land of Milk and Honey and Three Thousand Years of Buried Refuse

Archaeology in the Holy Land in the 1990s and Beyond

History gets swallowed up by time. Generations die off, towns are destroyed by wars and natural disasters, societies decay, civilizations perish. The process has been going on since human beings — or something like them — first appeared in the world, perhaps two million years ago.

But that which is swallowed can be repatriated. The earth may be made to yield its secrets. People die, but their skeletons can remain, as well as their burial chambers. Towns burn down, but their foundations trace out the way of life of the men and women who lived in them. Jewelry, pottery, furniture, even the contents of garbage heaps — all are messages from the dead. And there are sometimes more unequivocal messages, in written archives, hidden for mil-

lennia in the ruins of a royal palace or priestly sanctuary. Unearthing and decoding all these messages, and thereby reconstructing the lives of cultures long dead, is the job of archaeologists.

Archaeologists working in the Holy Land have a particularly rich treasure to mine. Humans lived and died in the Levant from the beginning of the Paleolithic era, over a million years ago. The first settled societies in the area were established around 10,000 B.C. Civilization, with its cities, its kings, its priesthoods, and its transmission of culture through writing, did not originate in the Holy Land but in nearby southern Mesopotamia (a site of the modern Gulf War). But this revolution in culture began to reach Palestine

continued on page 48

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# READER'S GUIDE TO LOCAL EVENTS

Bring a lunch, no restrooms or water are available. Considerable hiking, moderately strenuous. Be prepared for cold temperatures in the early morning and variable weather conditions.

Meet the leader at 8 a.m. at the northern end of Pano Road in Pano Valley. To reach the site, at the intersection of Highways 67 and 78 in Rancho, go several blocks east on 78 to Seventh Street. Make a left on Seventh (which becomes Elm) and con-

time to Haverford Road. Turn right and go a short distance, where Pano Road goes to the left. Turn on Pano Road and continue, descending into the valley, and go almost to the end of the valley. Watch for an open gate on the right, with National Forest Road marker 11503. Park along the dirt road inside the gate; do not park in the field. Allow one hour's driving time from Mission Valley.

Heavy rain cancels the trip. For additional information, call 280-3774.

**California's Newest Ecological Reserve** is the Blue Sky Ecological Reserve, just north of Lake Poway. It features an easy walk along several streams and through a woodland of willows. Take the walk with the Carpenters, San Diego Natural History Museum, nature guides, on a walk through the reserve on Saturday, January 26, from 9:30 a.m. to 12:30 p.m.

To reach the trailhead, take I-15; go east on Rancho Bernardo Road.

which becomes Espola Road. The entrance to the reserve is at Espola and Green Valley Trail. Trail, in Poway.

On Sunday, January 31, from 10 to 2:30 p.m., the Carpenters are leading an easy-paced walk along the west side of Lake Murray toward the 1918 dam. Walkers will look for wildflowers on the slopes above the dam. Take I-15 to the College Avenue exit, and go north to Navajo Road and turn right. Continue to Park Bridge Boulevard and turn right. Turn left on Murray Park Drive, and park at the baseball fields.

For more information, call 252-3821 x203. Both walks are free.

**Mixed Bag.** Offshoot Tours will offer its hour-long guided (poignant) stroll, a walk sampling the best of their narrated history, palm tree, and desert walks through Balboa Park, from the group on Saturday, January 30, at 10 a.m., starting from the park's Botanical Building. Free. Call 235-1114 for more information.

**A Winter Raptor Watch** is scheduled every Sunday through February 11, from 10 a.m. to 12:30 p.m. See bald eagles, golden eagles, falcons, and hawks, among other birds. Meet the group at 9 a.m. at Don Pico Park, at Don Pico Park Road in Ramona. (This is not a walk — you'll follow the leader in your vehicle.) Free. For information, call 748-1141.

**Look for Bird Nests** in Petaluma Canyon Preserve with local author Barbara Moore (Walking San Diego) on Sunday, January 31, at 11 a.m. Meet at the parking/signage area off Black Mountain Road. Take the Merry Road exit off I-15, and go west to Black Mountain Road, parking for the preserve's opposite. Wear sturdy shoes, rain cancel. For more information, call 484-3218. Free.

**Grounding Day** arrives on Tuesday, February 2. If the sleepy woodchuck sees his shadow, as the story goes, he'll hibernate for another six weeks of winter cold. None of this applies to San Diego, where a February warm spell can easily push the thermometer into the 80s.

**Free fire**, how many collections are there downtown? Take a casual one- and a half-hour walk with Walkabout perambulators on Tuesday, January 2, at 10:45, to find out. You'll go by six of them and stop to sip at Sunda's, at 7th and C. Meet at the Long's Drugstore in Horton Plaza. Walk is free; bring money for snacks. For information, call 231-SHOE.

## DANCE

**Dance Frisco.** "Frisco's second annual dance, continues with performers by Hae Kyung Lee and Daney. Lee's work is called *Suggs*.

tively surreal and involves pan-cultural imagery. *Frisco* will be a three-section work for her five-member company, expresses the themes of frustration, struggle, spirituality, optimism, and growth. Lee will also premiere a new work.

Performances are scheduled for tonight, Thursday, January 28, through Saturday, January 30, 8 p.m., at South 852 Eighth Avenue, downtown. Thursday's tickets are \$11 general, \$8 for South members. Friday's and Saturday's are \$12 general, \$9 members. Call the box office at 255-4466 for ticket reservations or information.

Remaining shows in the series feature David Dorfman Dance and local artist Terry Sprague and Kate Stevenson. The series runs through February 20.

**The Ballroom Dance Club** meets in the War Memorial Building on Zoo Drive in Balboa Park for dancing and dance instruction every Friday night, from 7:30 to 10:30 p.m., and on Sunday night from 6:30 to 9:30 p.m. Admission is \$3. Call 483-4860 for more information.

**The Solera Dance Ensemble** Dance Company, led by dancer Yaelia, will present traditional songs and dances of the Andalusian Gypsies, accompanied by guitars and various folk pe-

## ALL-IN-ONE WATERFRONT FUN!

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Sell into the new year and join us on select nights, beginning February 7, for a delightful buffet on the bay cruise. DJ and a full bar available on board.

## FERRY TO CORONADO

Cruise and enjoy the views on the way to The Ferry Landing, Coronado's specialty shopping and dining center. See Cherokee artist, William "Bill" Rabbit, in his ONLY local appearance this year at SOUTHWESTERN INDIAN DEN... Saturday, February 13, 10 am-6 pm and Sunday, February 14, 12-4 pm.

Sign a welcoming letter to "Socks," the White House's new 1st Cat, beginning Saturday, February 13, 10 am-6 pm at PUDDYKINS, the cat lovers' store.

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# READER'S GUIDE TO LOCAL EVENTS

cussion instruments, on Saturday, January 30, at 7 and 9 p.m., at the Better World Gallery. Find the Gallery at 4010 Goldfinch Street, Mission Hills, 260-8007. Admission is by donation.

**Turtle Creek** string band will provide music, and caller Susan Michaels will be featured at this New England-style contra and square dance, on January 30, at 8 p.m. Nowcomers are welcome; an introductory session begins at 7:45 p.m., and all dances throughout the evening will be taught. The dance will be held at the Trinity Methodist Church, 3030 Thorne Street, North Park. Admission is \$5 for additional information, call 273-5553.

**Dancing for Squared** The Corlough Square Dance Club is conducting lessons for beginners on Monday, February 1, at the Gil Jordan Recreation Center, 8755 New Salem Street, Mira Mesa. The club will be open for newcomers for one more week (continuing February 8). They meet from 7:30 to 9:30 p.m., and on Sunday night from 6:30 to 9:30 p.m. Admission is \$3. Call 483-4860 for more information.

**The Solera Dance Ensemble** Dance Company, led by dancer Yaelia, will present traditional songs and dances of the Andalusian Gypsies, accompanied by guitars and various folk pe-

## FILM

**A Political Film Series**, see a double feature on domestic violence on Friday, January 28, sponsored by the Committee for World Democracy, USCID. The films scheduled are *Two Mexican Women*, featuring in-depth interviews with victims and perpetrators of violence, and *Reflected Women*, focusing on two situations of family violence. The speaker will be Betty White, director of the Center for Women's Studies and Services.

The film screening is free and takes place at 7 p.m., in Solis Lecture Hall. To reach the hall, park in the top parking lot off Main College Drive, and get on the main walkway. Go left, walking past the Third College Drive office. Solis is on the right

(for more detailed directions, call 534-3362). For further information on the screening, call 534-4873.

**A Symphonic Night at the Movies**, see *Charlie Chaplin in The Gold Rush* on Friday, January 29, when the San Diego Symphony, with Dennis James on organ, plays music to accompany the film. Previews and attractions begin at 7:30 p.m., the movie starts at 8 p.m. A short subject made in 1916, *Behind the Scenes*, will also be shown. Tickets range from \$14 to \$25. Entry the program at Copley Symphony Hall, 730 B Street, downtown. Call 699-4200 for additional details.

**The International Style Film Festival** at USCID continues on Friday, January 29, with a screening of *Beyond the Mountains*, by Chung Il-Young, from Korea. On Tuesday, February 2, see *Mao*, by actor-director John Turturro. Tickets are \$5.50 general admission, \$4 students. All films show at 8 p.m., in Mandeville Auditorium at USCID. Parking permits are required on the USCID main campus and may be purchased at the box office. For more information, call 444-2051.

**The Monday Night Film Series** will present Eric Rohmer's 1968 film *My Night at Maud's*, starring Jean-Louis Trintignant as a moral Catholic man infatuated with a woman completely unlike himself. The film (in French with English subtitles) will be screened on Monday, February 1, at 9 p.m., in the third floor auditorium of the San Diego Public Library, 820 E Street, downtown. Free. 236-3800.

**The 1993 Festival of Animation** is here, continuing weekends through May 1 at the Museum of Contemporary Art, San Diego, 700 Prospect Street, La Jolla. Some of the featured films include *Pencil Head Pieces*, *Idle Man*, *Tripping Down Memory*

*Lane, The Lamp, Gas Planet, Two Ties Too, Rex the Roar, and Art We There Yet?* All 16 films will be shown during each performance. The festival is appropriate for all ages. Tickets are \$7 at the box office, \$6.50 in advance. Call 531-9274 for exact showtimes.

The "Stick and Twisted Festival of Animation" is also back and features 16 just-released films. This festival shows at the same location, but at different times from the above-cited films. Tickets are \$8 at the box office, \$7 in advance. This program is for people 18 and over only. For information and showtimes, call 531-9274.

**Reuben H. Fleet Space Theater**, as the Iraqi troops retreated from Kuwait in February 1991, they detonated more than 600 oil wells. *Fire of Kuwait*, tells the story of the 27 fire-fighting teams from ten countries who fought the inferno. At the time, scientists feared that the fires would burn for years, but all were extinguished in nine months. Filming was done over a period of four weeks in the fall of 1991.

**Ancient History** in two episodes of the ancient Khmer — Angkor Thom and Angkor Wat — will be discussed in a lecture tonight, Thursday, January 28, at 7 p.m., by William A. Nierenberg, former director of Scripps Institution. Nierenberg, who visited Cambodia in March 1992, will discuss the local history of the

people and monuments of Indochina. Hear the talk at Summer Auditorium on the Scripps campus, 8602 La Jolla Shores Drive, La Jolla. A reception will follow the talk. For more information, call 534-3624. Free.

**"Great Museums of Europe"** are being discussed by Otto A. Mowet, teacher of art history at the Babey's School in La Jolla, who is presenting a lecture series covering five of Europe's premier art museums. Continuing tonight, January 28, the series is being held on consecutive Thursday evenings through February 18, at 7:30 p.m., at the Athenaeum Music and Arts Library. Museums to be discussed include Florence's Uffizi Gallery, London's British Museum and National Gallery, the Musée du Louvre and Musée d'Orsay in Paris, Amsterdam's Rijksmuseum, and the Prado in Madrid. Admission to the series is \$40 for members, \$50 for non-members. Individual evenings are \$10 and \$12. Call 454-5872 for reservations and information. Find the Athenaeum at 1008 Wall Street, La Jolla.

**Tropical Rainforest** transports viewers to the exotic, radiant environment. It features giant images of colorful reptiles, diverse insects, and lush vegetation, combined with real sounds that were digitally recorded at various forest locations.

Admission is adults \$5.50, seniors \$4, and 5 to 15 \$3. For daily showtimes, call 236-1233. The space theater is located in Balboa Park.

## LECTURES

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READER'S GUIDE TO LOCAL EVENTS

**International Architectural Critics** will be featured at a public forum entitled "Search for Substance: Critical Reflections on the Architecture of the 1980s," held by the UCSD School of Architecture on January 29 and 30. The forum will provide a critical framework for understanding the different architectural worlds of the recent past. The forum runs from 6 to 9 p.m. on Friday and from 8:30 a.m. to 3:30 p.m. on Saturday. The cost is \$40 for the general public for both days, \$15 for students. Call 534-3920 for information and registration.

**"Archaeology in the Holy Land: New Approaches to the Past, the 1990s, and Beyond"** is an international symposium hosted by UCSD from January 29 through 31. The symposium will explore the material culture of

every period of human history in the Holy Land from the earliest prehistoric hominids (c. 1.5 million years ago), through the biblical and historical periods, and up to the early 20th Century. It will also address the directions of research in Israel and Jordan in the 21st Century.

More than 30 archaeologists from Israel, Europe, and the U.S. will participate in the conference. Discussion panels will address the following topics: New Approaches to the Past, Stone Age Adaptation, Evolution and Survival, Rise of the First Complex Societies, Formation of the Biblical World, Local Kingdoms and World Empires, Rise of Christianity and Islam, and the Impact of Modern Technology on Societies in the Region.

**"The Involving Kinema"** will be discussed in an illustrated lecture by Tom Koyama, an authority on Japanese cultural history and costume, on Friday, January 29, at

Sessions run from 9 a.m. to 6:15 p.m. and again from 8:15 to 9:45 p.m. on Friday; from 9 a.m. to 7:15 p.m. on Saturday; and from 9 a.m. to 3:30 p.m. on Sunday. Most of the sessions will be held at Peterson Hall, room 108, on UCSD's main campus. Parking permits are required on the campus and may be purchased for a nominal fee at the information pavilion at the Gilman Drive and Northview Drive entrances to the campus. For more information on the program, including locations and a complete list of the topics to be addressed, call 534-4531. All of the sessions are free and open to the public.

**"God and the Gods: Early Monotheism in the Ancient Near East"** will be addressed by Giorgio Buccellati and Marjorie Kelly Buccellati on Saturday, January 30, from 9 a.m. to 3:30 p.m. Topics to be covered include "Birthplace of the Gods," "The Birthplace of Monotheism," "The Archaeology of the Gods," and

7:30 p.m., at the Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. Hans will provide a history of the kimonos, placing it in context with the social structure and the activities of the people who wore them. The discussion will also examine the developments to the present day of the kimono's shape, style, material, design, and accessories. Admission is \$3 for members, \$5 for non-members. For more information, call 454-5872.

**"God and the Gods: Early Monotheism in the Ancient Near East"** will be addressed by Giorgio Buccellati and Marjorie Kelly Buccellati on Saturday, January 30, from 9 a.m. to 3:30 p.m. Topics to be covered include "Birthplace of the Gods," "The Birthplace of Monotheism," "The Archaeology of the Gods," and

"The Spiritual Experience of God and the Gods." Hear the lecture in Linder Hall at the First United Methodist Church, 2111 Camino del Rio South, Mission Valley. The cost is \$30 and includes catered lunch. For more information, call 297-4306.

**"San Diego's Adorable Child"** will be the topic of a slide-illustrated lecture presented by archaeologist Jack S. Williams, the first in a series sponsored by the San Diego Historical Society. Williams will open the series on Saturday, January 30, at 10 a.m. and discuss the history of the Presidio and archaeological findings from the site. The cost is \$4 for members, \$6 for non-members. Hear the talk at the Junipero Serra Museum, stop Presidio Hill, at 2727 Presidio Drive. Reservations are necessary. For information and registration, call 297-3258.

**"God and the Gods: Early Monotheism in the Ancient Near East"** will be addressed by Giorgio Buccellati and Marjorie Kelly Buccellati on Saturday, January 30, from 9 a.m. to 3:30 p.m. Topics to be covered include "Birthplace of the Gods," "The Birthplace of Monotheism," "The Archaeology of the Gods," and

**Impressionism and Post-Impressionism** will be the topic for discussion in the next lecture in a series of seminars being offered by the La Jolla Art Association Education Program, on Saturday, January 30, from 2 to 4:30 p.m. in room 1 at the La Jolla Recreation Center, 615 Prospect Street (off Draper). La Jolla Art professor Valerie Colton will deliver the talk.

Tickets are \$50 as the door for this lecture and the four subsequent lectures (topics include Impressionism, Post-Impressionism, and more). Reservations are suggested, for more information, call 452-2787, 392-0785, or 290-8626.

**Prospects for Trout Fishing in the High Sierras and elsewhere** will be discussed by Jim Edmondson, man-

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READER'S GUIDE TO LOCAL EVENTS

age of Cal Transit region 5, on Monday, February 1, at 7 p.m. The talk is sponsored by the San Diego Ho Fishers and will be held at the Kearny Mesa Recreation Center, 3170 Armstrong Street, Kearny Mesa. Free.

**Atsushi Nishida**, Eric Rosenberger will lead four more sessions in a course entitled "20th Century Music," at the Athenaeum Music and Arts Library, continuing on Tuesday, February 2, at 7:30 p.m. (and continuing February 9, 23, and March 2). The course traces the roots of the music in Wagner and Debussy, then examines in more detail the music of Stravinsky, Schoenberg and serialism, Bartok and nationalist music, Ives and American music, and such post-World War II composers as Lutoslawski, Adams, and Schostakovich.

Admission is \$40 for members, \$50 for non-members; individual evenings are \$10 and \$12. Call 454-5872 for information and reservations. The Athenaeum is located at 1008 Wall Street, La Jolla.

**Learn about "The Sky Tonight"** with a Fleet Center astronomer under the giant Space Theater dome take a tour of the stars, constellations, and planets visible from San Diego, on Wednesday, February 3, at 7 p.m. The cost for the program is \$2.25 for adults and seniors, \$1 for juniors, age 5-15. After the show, view the wonders of the real sky through telescopes set up by Fleet Center staff and the San Diego Astronomical Association. The Robert H. Fleet Space Theater and Science Center is located in Balboa Park. For information, call 238-1233.

IN PERSON

**In Honor of Black History Month** UCSD faculty members poet Quincy Troupe, trombonist George Lewis, and pianist Cecil Taylor will perform world premiere compositions and poetry tonight, Thursday, January 28, at 7:30 p.m. in the 400 p.m. in the Mandeville Recital Hall at UCSD. The program will include collaborative compositions from Lewis and Taylor and poetry by Troupe. The pieces will integrate Lewis' trombone and Taylor's piano with Troupe's computer music accompanied by pianist Taylor. Both performances are free, but call the UCSD Department of Music at 534-4830 to reserve tickets and check availability. Parking permits are required on the campus and can be purchased at the Gilman Drive and Northview Drive entrances.

**"Artists on the Cutting Edge: Cross Fertilization"** is the title of a series of events at the Museum of Contemporary Art, San Diego, beginning tonight, Thursday, January 28, at 7:30 p.m. The series, curated by UCSD literature professor Quincy Troupe, "will celebrate the dynamic state of America's diverse cultural, ethnic, and acoustic spirit." Terry McMillan, author of *Waiting to Exhale*, *Mama*, and *Disappearing Act*, as well as numerous short stories, will kick off the series, with a reading from several of her works. General admission tickets are \$10; the cost is \$4 for museum members, students, and seniors; tickets are available at the museum box office.

at TicketMaster outlets, or by calling 278-7333. Hear the talk in Sherwood Auditorium, at the museum, found at 700 Prospect Street, La Jolla. For more information, call 454-3541.

On Thursday, February 4, at 7:30 p.m., see Marilyn Chin and Frank Chin. Frank Chin is the first Chinese-American to have a play produced on a New York stage. Marilyn Chin teaches creative writing at SDSU. Both writers will read from their works. Tickets for this evening are \$8 general admission, \$6 for museum members, students, and seniors; tickets are available at the museum box office, at TicketMaster outlets, or by calling 278-7333. Hear the talk in Sherwood Auditorium, at the museum, found at 700 Prospect Street, La Jolla. For more information, call 454-3541.

Future appearances will be by Danny Glover, George Lewis, Quincy Troupe, Shirley Anne Williams, Victor Hernandez Cruz, Naomi Quigley, Fanny Howe, Bradford Morrow, Thylia Moss, Jerome Rothenberg, Carol Muske-Dukes and David Drake, Toni Morrison, and Max Roach.

**Cannedy, O'Brien and Valdes** are the headliners tonight through Sunday, January 31, at the Bahia Hotel's Comedy Isle. On Wednesday, February 1, Roger Kinnearhouse will take the stage for five nights. Showtimes are 8:00 p.m. Wednesday, Thursday, and Sunday, and 8:30 and 10:30 p.m. on Friday and Saturday. The Bahia Hotel is located at 999 West Mission Bay Drive, Mission Beach. For ticket information, call 488-6872.

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Thursday, January 28 through March 11, 1993 at 7:20 p.m.

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**Thylia Moss**  
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**Tim Morrison**  
Artist in the series:

- Terry McMillan ..... January 28
- Marilyn Chin, Frank Chin ..... February 4
- Danny Glover, George Lewis ..... February 11
- Victor Hernandez Cruz, Naomi Quigley ..... February 18
- Fanny Howe, Bradford Morrow ..... February 25
- Thylia Moss, Jerome Rothenberg ..... March 4
- Carol Muske-Dukes, David Drake ..... March 11

All performances take place in Sherwood Auditorium in the Museum of Contemporary Art, 700 Prospect Street, La Jolla, CA 92037. Ticket prices vary. Individual tickets and some packages are available at the Museum Box Office in La Jolla, at the Sherwood Auditorium Box Office or by mail. For more information on ticket prices, call 454-3541. Reservations and ticket sales will follow most appearances. Call 454-3541 for more information on the dates and locations of these past performance events.

# READER'S GUIDE TO LOCAL EVENTS

**More Laughs**, headline Nick Levin, along with Scott Henry and Sheila Wenz handling the warm-ups, will be featured at the Comedy Nite club through Sunday, January 31. On Tuesday, February 2, Mark Tuhans begins a five-night run, with supporting acts Joan Fagan and Chris "Zoomer" Chabber. Comedy Nite is located at 2218 El Camino Real, Suite 104, Oceanside. Showtimes are 8:30 p.m. Tuesday, Wednesday, Thursday, and Sunday; 8:00 p.m. and 10:30 p.m. Friday and 8 p.m. and 10 p.m. Saturday. Call 757-2177 for ticket information.

**Cherelle and Giffone**, Rocky Lopez will appear at the Improv, with Matt Weinhold and Michael James Brown opening, tonight, Thursday, January 28, through Sunday, January 31. Todd Glass and Doug Benson are the scheduled headliners for February 1

(through February 14). 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. Dial 483-4522 for ticket details.

**An Open Poetry Reading**, sponsored by Poetry Unlimited Art and Music, is scheduled at the La Jolla Recreation Center, 615 Prospect Street, La Jolla, on Friday, January 28, at 7 p.m. For information call 293-2239.

**A Varied Evening** is planned on Saturday, January 28 at 7:30 p.m., when Recharge performs at Southwestern College's Mayan Hall. Recharge is a group using rock and roll for positive influence; they'll be joined by Tap, a San Diego cappella group. Music is the scheduled headliners for February 1

Box, a salsa band from Mexico; the Little Dickens, a children's choir; modern dancer Marlene Gratton, from Stage 2; and the Human Mine. Tickets are \$10 each. For information and tickets, call 484-0864. Find the college at 960 Olaj Lahn Road, Chula Vista.

**Koda**, the Japanese percussion group, will be at the Spectrum Theatre, 121 Broadway, downtown, on January 30 and 31, at 8 p.m. on Saturday, and at 7:30 p.m. on Sunday. The ensemble performs on a broad range of traditional Japanese instruments, from the small solo drum to the 900-pound aduke drum. Tickets range from \$12.50 to \$32.50 and may be obtained by calling 235-9900, or 278-TIXX.

**Author Iyl Lynn Feldman** will read selections from her newly collected short stories, *Star Choke Wings*. Her work is based on her identity as a lesbian. After the reading there will be a discussion. Hear Feldman in the Price Center Theater, on the UCSD campus, on Monday, January 1, at 7:30 p.m. There is a parking fee on the campus. For information, dial 534-2025 free.

**A Picture of Possibilities** awaits participants at the Monday, February 1 installment of Foster Unframed Art and Music. The program of verse, music, and visual arts begins at 7:30 p.m. at the La Jolla Recreation Center, 615 Prospect Street, La Jolla. The Electrographians will provide music, poet David Debus will read, and the visual artist will be painter

Israhim al-Nashashibi. A \$2 donation entitles guests to refreshments. For information call 293-2239.

**Grammy Award-Winning** record producer and lyricist LL "Ruddy" Jare will give a reading from his latest book, *The Wisdom of Balasar Gracian* at UG. With Bookstore on Monday, January 1, at 8 p.m. The book contains the teachings of Gracian, a 17th-century scholar and counselor to kings. Find the book store at 7401 Girard Avenue, La Jolla. Call 525-7916 or 452-7796 for additional details. Free.

**"Coming Out in Rome"** is the title of a book by Sonia Franta, who will present a slide-illustrated lecture on Tuesday, February 2, at 7:30 p.m., at Cafe Cinema, 1602 Front Street (at West Cedar), downtown San Diego. For more details, call 236-8575. Free.

**Mrs. Fritz Reinholdson** is one of the best-known personas of South African comedians. Porter-Dick Uys, who will be performing at the Congregation Beth El Social Hall on Wednesday, February 3, from 8 to 10 p.m. Tickets are \$18 for members, \$20 for non-members. For further information, call 552-1241. Find the hall at 8600 Gilman Drive, La Jolla.

## RADIO & TV

**"Tennis with My Aunt,"** the 1972 film starring Maggie Smith and Alex McCowen, concerns an old woman with a wicked past who takes her estranged nephew on adventures. See the film on Saturday, January 30, from 10 p.m. to midnight, on KPBS Channel 15.

# READER'S GUIDE TO LOCAL EVENTS

**Radio Calafia** is a weekly Chicano/Latino-oriented talk show. On Sunday, January 31, at noon, performance artist Guillermo Gomez Pita will discuss multiculturalism and the new world. (Co-host: The conversation, along with a news and music section, can be heard on KFSB, 94.1 FM, every Sunday at 8 p.m. through June 4.

**Look for the Union Label**, *Six Days and Seven Nights* — Walter Reuther and the Rise of the Auto Worker's Union is the next installment in the *American Experience* series, to be broadcast on Monday, February 1, at 8 p.m., on KPBS Channel 15. Reuther led a battle that became one of the most bitter and bloody ever fought in the

history of the American labor movement. This is the story of the United Auto Worker's Union and its leaders, whose struggle for worker's rights changed the way America worked.

**Weekly Broadcasts** of current performances by the San Diego Symphony can be heard on KFSB, 94.1 FM, every Sunday at 8 p.m. through June 4.

**Women in Social Welfare**, and *Actor's Blood*. Hear the program on Sunday, January 31, from 7:30 to 8 p.m., on KPBS, 89.5 FM.

**SPORTS**

**The SDSU Women's Basketball Team** takes on the team from Colorado State in Peterson Gym tonight, Thursday, January 28, at 6 p.m. They'll meet Wyoming on Saturday, January 30, at 6 p.m. Tickets for either game are \$7.50 and \$5 for

adults, \$3.75 and \$2.50 for youths. For tickets and further information, dial 283-7378.

**More Basketball**, the UCSD women's basketball team plays against the team from Christ College of Irvine on Thursday, January 28, at 6 p.m., in the main gymnasium, found at the intersection of Torrey Pines and La Jolla Shores. They meet the University of La Verne at 7 p.m. on Tuesday, February 2. Tickets for either game are \$4 for adults, \$2 for students, \$1 for kids. For information, call 534-4211.

**SDSU Men's Basketball**, the team plays the Air Force team at 8 p.m. tonight, Thursday, January 28, in

Peterson Gym. On Saturday, January 30, at 7:30 p.m., they'll play against Fresno State. Tickets for either game are \$7.50 and \$5 for adults, \$3.75 and \$2.50 for youths. For tickets and further information, dial 283-7378.

**UCSD Men's Basketball**, see the Tritons meet the team from Christian Heritage College on Friday, January 29, at 7:30 p.m. in the main gymnasium on the UCSD campus, at the intersection of Torrey Pines and La Jolla Shores. Tickets are \$4 for adults, \$2 for students, \$1 for kids. For more information, call 534-4211.

**The Naval Hospital 10K and 5K** fun run, over a flat, fast course, is scheduled for Saturday, January 30. Race-day registration begins at 6 a.m.; the 10K begins at 8 a.m.; the 5K begins at 8:15 a.m.; and a health and fitness fair will take place from 8:30 to 10:30 a.m. The race starts and finishes at the Federal Building, in Pan American Plaza, in Balboa Park. For more information, call 532-6080. Proceeds from the race will benefit NHD Child Development Center and NHD programs.

**Expert Riders** are called for a Knickerbockers ride on Saturday, January 30, at 9 a.m. This will be a 45-mile ride from Wildcat Canyon

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The most loaded Cadillac limousines in San Diego  
Electric tan, all-leather interiors, stereo cassettes. Restores for TV & VCR, remote 10-disc CD changer. Refrigeration, electric windows.  
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**FINANCIAL RELIEF FOR PEOPLE WITH AIDS**  
If you or someone you know is living with AIDS or some terminal illness and experiencing overwhelming economic pressures, National Funds For Life may be the answer to your worries.  
We will convert existing life insurance policies into CASH NOW! — in time to enjoy such funding (Some restrictions apply.)  
For more information call us toll-free 1-800-339-9221 (hours: 9 a.m. to 5 p.m.)  
Together we can make a difference.  
In cooperation with the San Diego Office of Healthcare AIDS (HIV) Testing, 100 N. Harbor Blvd., Suite 100, San Diego, CA 92101.

**Free Lecture Day & Psychic Fair**  
Sat., Jan. 30, 11:00 a.m. - 4:00 p.m. & Sun., Jan. 31, 1:00 p.m. - 6:00 p.m.  
Special Psychic  
Supreme Mediums • Tom Young • Jim Quinn • Pamela Thompson  
Time Limitations Included  
Discover Your Inner Teacher! "Talk On The Fourth Way," "The Mind-Body-Spirit Connection," "Crystal & Vortex," "Sensory Perception," "The Essence of Freedom," "Symptoms of Self-Awareness," "Omni-Angles," "The Matrix of Man!"  
We have everything for your individual needs. Discount books & tapes, tarot, crystals, candles, incense & more! Join our Lecture Day & Psychic Fair!  
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Start Tues., Feb. 2  
Texas Two-Step, 3-Step, Line Dancing & Much More.  
Dance Instruction by Pattie  
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10% off with this ad (one per person)

**CELEBRATE THE GRAND OPENING**  
**NIGHT & DAY**  
OF THE MUSEUM OF CONTEMPORARY ART, SAN DIEGO AT ITS NEW DOWNTOWN LOCATION!  
FRIDAY, JANUARY 29  
PREVIEW  
8:00 PM TO 2:00 AM  
JAZZ ON THE NORTH PLAZA  
DANCING IN THE MUSEUM  
DINNER SUPPER  
RIGHT SUPPER  
LIVE MUSIC  
MUSIC MEMBERS FREE  
GENERAL ADMISSION \$20  
SATURDAY, JANUARY 30  
COMMUNITY FESTIVAL!  
NOON TO 4:00 PM  
RIBBON CUTTING AT NOON  
FREE ADMISSION ALL DAY  
HANDS ON ART ACTIVITIES FOR CHILDREN  
ROCK 'N' ROLL BY SAN DIEGO'S OWN "BAD DOGS" NAME  
LOTS OF FOOD AND FUN  
FROM JACK-IN-THE-BOX AND SUGGOS!  
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**CALIFORNIA BALLET SCHOOL**  
Maxine Mahon, director  
NEW CLASSES FOR 1993  
BALLET • JAZZ • SPANISH  
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— 5 LOCATIONS —  
EL CAJON • POWAY • MIRA MESA  
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BEGINNERS CLASS NOW FORMING! Monday at 6:00 PM  
REGULAR SCHEDULED CLASSES ARE  
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**BOBCAT GOLDTHWAIT**  
Monday, February 8  
Two shows: 8 pm & 10 pm  
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NOW APPEARING JAN. 28-31  
**ROCKY LAPORTE**  
"Comic Strip Live"  
"Evening at the Improv"  
The Improv presents the debut of our new intimate 60-seat theatre "The Sketch Pad" located right off the Improv Patio  
featuring:  
Improvisational  
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Live Comedy  
Sketch Shows  
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# READER'S GUIDE TO LOCAL EVENTS

## Roam-a-Rama

A Guide to Unexpected San Diego • By Jerry Schad

"Limperdes," my three-year-old son called them, those many-legged survivors from the Mesozoic era, marching across the sand in seemingly random directions, oblivious to our flashlight beams. Our land of limperdes, otherwise known as Morten Palms, was decorated with heaps of huge boulders and a huddle of palm trees. It was our home for a night, which we shared with a couple of coyotes, various insects, and assorted arthropods, but no other humans.

Morten Palms lies in the southernmost reaches of the Anza-Borrego Desert State Park, not far from the old San Calixto railroad siding. Thanks to Anza-Borrego's open-camping policy, you can set up camp or carry your overnight gear as near or far from the road end as you like and commune with nature without having to deal with reservations or fees. (Just remember that no open campfires are allowed, and you must not camp close to any water source.)

To get to Morten Palms, drive east on 18. Take the Highway 52 exit at Ocotillo, and continue 4 miles to an unsigned dirt road on the left. Go south on this road and swing right after 3.1 miles. Continue west for another 4.6 miles, and turn left across the disused San Diego & Arizona Eastern railroad tracks on a paved crossroad. Continue another 0.1 mile, then veer left, away from the tracks. Go

another 3.6 miles, staying left at the next two junctions, and then go right toward the Morten Palms road end. (To check on the condition of these dirt roads, which might require high clearance or 4WD, call the park at 767-5311.)

The palms themselves lie in the canyon west, not south, of the road end. Look for bedrock (grinding holes) below the first few palms. If you're an accomplished, well-prepared desert hiker, you can push on past the grove and renege through gauntlets of cholla cactus to reach a 3,000-foot saddle in the Jacumba Mountains above. From there, you can head west to Gout Canyon, where you'll have at least a distant view of the famous 200-foot high wooden railroad trestle. Alternatively, you can continue south along the mountain crest to reach 4,512-foot Jacumba Peak, which offers an inclusive view of the Imperial Valley and the northern Baja desert.

**Olympic Gold Medalist Oscar de la Hoya** will hold a special training camp-opening day for kids at Chula Vista Center on Saturday, January 30, from 1 to 3 p.m. Hoya will hold a question and answer session with kids and talk about how he became a gold medal champion at the

age of 19. He will show off his gold medal from the 1992 Olympics and teach participants some of the discipline he has taken on in everyday life. The event is open to children of all ages. Find the center at Fifth Avenue and H Street. For more information, call 427-3030. Free.

**Mewell and Sher Khan** are just two of the characters in *The Jungle Book*, Thomas W. Olcott's adaptation of Rudyard Kipling's story, which can be seen when the Children's Theatre Company of Minneapolis visits Mandeville Auditorium at UCSD, on Sunday, January 31, at 7 p.m. Tickets

for the play are \$8 and \$10 for students, \$14 and \$16 for adults. Parking permits are required on the UCSD campus and may be purchased at the Gilman Drive and Northview Drive information podiums at the north and south entrances to the campus. For additional information, call 534-6467.

**Story Time for Youngsters** aged three to five years is held at the La Jolla Branch Library on Tuesdays at 10 a.m. The series is free, and registration is not required. The library is located at 7555 Draper Avenue. Call 552-1857 for further information.

**Kids Called to Quail** Botanical Gardens on Tuesday, February 2, at 10:30 a.m., for a free general tour of the Gardens. Meet at the Visitor's Center located directly north of the parking lot. Children aged three to six are invited to join the tour. Quail Botanical Gardens is located at 230 Quail Gardens Drive, Encinitas. There is a \$1 parking fee. For more information, call 436-3036.

**More Stories Can Be Heard** on Wednesdays at 10:30 a.m. and on Saturdays at 11 a.m. for children three and older at the White Rabbit Storytime. The White Rabbit, 7735 Girard Avenue, La Jolla. Free. For more details, call 434-3334.

**Story Time at the Athenaeum** happens every Wednesday at 2:30 p.m. for kids aged five through eight. The sessions are free and open to the public, but advance registration is suggested. The Athenaeum Music and Art Library is located at 1008 Wall Street, La Jolla. For reservations and further information, call 454-5872.

## MUSEUMS

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

**The Museum of San Diego History**, on view through June is an exhibit titled "War Comes to San Diego." This exhibit covers the war years of 1941 through 1945, depicting the impact of the war on San Diego's growth, citizens' morale, and the

local industrial workforce. Photographs, maps, documents, and artifacts are used to portray San Diego's involvement in the war. "Changing Faces, Celebrated Places: Images Over Time" is an exhibit comprising photographs chosen from the more than two million images in the San Diego Historical Society's archives. The documentary-style exhibit was briefly displayed in 1990 and will now be up through most of 1993. The photos map the visual changes of the San Diego area during the past 100 years and includes images of the Mission Beach redevelopment, La Jolla Shores, the Hotel Del Coronado, and other local landmarks.

The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. Tuesday through Sunday. Adults \$6, children under 13 free. 232-6201.

**San Diego Automotive Museum**, more than 60 automobiles and motorcycles from historical carriages to future prototypes are included in the museum's permanent collection. A new exhibit is now featured, highlighting Route 66. The museum has remodeled its main floor with a serpentine highway to highlight roadside architecture, signs, and other memorabilia of old landmarks of the time, as well as cars you might have found along the route during its heyday. The Route 66 exhibit will run through February.

Located in Balboa Park near the Warlight Bowl, the museum is open from 10 a.m. to 4:30 p.m. daily. Adults \$4, military, seniors, and students \$3, children 13 to 17, \$2.50, 6 to 12, \$1. 231-2886.

**The Stephen Birch Aquarium**, an aquarium and museum under one roof, is an educational component of the Scripps Institution of Oceanography. The facility has 33 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico's Sea of Cortez, and the South Pacific. One highlight is the La Jolla Kelp Tank, a two-story-high tank with giant kelp plants and nearly 30 species of marine life.

An exhibit of more than 40 underwater photographs is currently on display at the museum, entitled

"The Diver's Eye." The images displayed are from the San Diego Underwater Photographic Society. The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive), La Jolla. Hours are 9 a.m. to 5 p.m. daily. Admission is \$6.50 for adults, \$5.50 seniors, military and 13- to 17-year-olds \$4.50, \$3.50 for children 4 to 12. For more information, call 534-1294.

**Command Museum of MCRD**, artifacts from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated to heroes and medals and to the Boer Rebellion. Hours are Tuesday through Friday from 10 a.m. to 4 p.m. and weekends from 10 a.m. to 5 p.m. Free. The museum is located in Building 26, just inside Gate 4, off Pacific Highway. 524-0038.

**Juana Serra Museum**, "Changing Landscapes, Changing Lives: Native Peoples and New Arrivals in San Diego, 1769-1846" is the name of the current exhibit, running through 1994. Through a variety of images, maps, and artifacts, the exhibit illustrates how local natives and Spanish's first Spanish settlers viewed the land in very different ways. Items on display include ruddy embroidered vestments worn by a Spanish missionary, intricate basketry from a Kumeyaay tribe, a dance canoe exemplifying a mix of European and native characteristics, and a reassembled section of the Mission San Diego de Alcalá aqueduct.

The museum is located at 2727 Presidio Drive, Presidio Park, on the original site of the San Diego mission. Permanent exhibits concentrate on the pre-American era of San Diego's history and include one of the finest collections of Spanish Renaissance furniture in the West. Hours are Tuesday through Saturday, from 10 a.m. to 4:30 p.m., and Sunday from noon to 4:30 p.m. Adults \$3, children under 13 are free. 232-6203.

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# READER'S GUIDE TO LOCAL EVENTS

**Villa Montezuma**, built in 1887 for internationally celebrated author and musician Jesse Shepard, serves as both a historical house museum and cultural center. Hours are Friday and Saturday, noon to 4:30 p.m. and Sunday, noon to 4:30 p.m. at 1923 K Street, downtown. Admission is \$3 general admission, children 13 and under free, 696-0199.

An exhibit continuing through May 31 is "Tapestry of the Loon: Ocasia Indian Clothing, 1492-1992." The museum's collection of Ocasia Indian textiles makes up the largest, best-documented collection in the United States, with over 1,000 pieces from 198 different villages.

"This Land Was Our Land" is an exhibition of photographs and taped interviews in which local Indians' sentiments about their heritage and relationship to the land are described.

The museum is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$4, teens 13-18 \$2, children 6-12 \$1; free the third Tuesday of each month. 239-2001.

**George White and Anna Gunn** **Marion Heise**, noted San Diego architect William Heise and Irving Gill designed this fine example of turn-of-the-century architectural style and design, with an emphasis on the decorative arts and the Arts and Crafts movement. Currently on exhibit are American Arts and Crafts furniture and decorative arts made by the Revcof Shops of East Aurora, New York. The museum is located at 3525 Seventh Avenue.

**San Diego Museum of Man**, "Life and Death on the Nile: San Gods and Mummies in Ancient Egypt" is an

ongoing exhibit that includes coffin and mummy masks, sacred amulets, falcon shrines, mummified falcons, and a human mummy of the Ptolemaic period, along with art and utensils of daily life in the Amarna Period, from 1368 to 1351 B.C.

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**San Diego Model Railroad Museum**, last large-scale models of railroads of the Southwest, past and present, and other toy train layouts are on view, as well as a working semaphore at the entrance that cycles every five minutes. The new 1/8 scale Corbin George exhibit is almost complete and can be viewed. An exhibit called "Railroad Women" includes photos and documents dating back to 1855.

The San Diego Garden Railway Society has installed its LGB exhibit, to be on view through February. LGB is a manufacturer of "toy" trains

in the popular 1 to 2.25 scale, ideal for outdoor railroading. The museum, located at 1649 El Prado, Balboa Park, is open 11 a.m. to 4 p.m. Wednesday through Friday, and Saturday and Sunday from 11 a.m. to 5 p.m. Adults \$2, children 13 and under free, 696-0199.

**San Diego Hall of Champions Sports Museum**, the newest permanent exhibit is dedicated to Thoroughbred racing and includes trophies from some of the world's most famous horsemen, a pair of Bill Shoemaker's boots, and other artifacts. The museum is located at 1649 El Prado, Balboa Park, hours are 10 a.m. to 4:30 p.m. daily. Adults \$3, under 12 \$1. 234-2544.

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in the popular 1 to 2.25 scale, ideal for outdoor railroading. The museum, located at 1649 El Prado, Balboa Park, is open 11 a.m. to 4 p.m. Wednesday through Friday, and Saturday and Sunday from 11 a.m. to 5 p.m. Adults \$2, children 13 and under free, 696-0199.

**San Diego Hall of Champions Sports Museum**, the newest permanent exhibit is dedicated to Thoroughbred racing and includes trophies from some of the world's most famous horsemen, a pair of Bill Shoemaker's boots, and other artifacts. The museum is located at 1649 El Prado, Balboa Park, hours are 10 a.m. to 4:30 p.m. daily. Adults \$3, under 12 \$1. 234-2544.

**San Diego Museum of Man**, "Life and Death on the Nile: San Gods and Mummies in Ancient Egypt" is an

ongoing exhibit that includes coffin and mummy masks, sacred amulets, falcon shrines, mummified falcons, and a human mummy of the Ptolemaic period, along with art and utensils of daily life in the Amarna Period, from 1368 to 1351 B.C.

An exhibit continuing through May 31 is "Tapestry of the Loon: Ocasia Indian Clothing, 1492-1992." The museum's collection of Ocasia Indian textiles makes up the largest, best-documented collection in the United States, with over 1,000 pieces from 198 different villages.

"This Land Was Our Land" is an exhibition of photographs and taped interviews in which local Indians' sentiments about their heritage and relationship to the land are described.

The museum is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$4, teens 13-18 \$2, children 6-12 \$1; free the third Tuesday of each month. 239-2001.

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## Watch The Superbowl At the Islands.

Experience the Superbowl with a tropical twist at the Islands Lounge at the Hanalei Hotel in Mission Valley. The fun begins at 2:00 p.m., Sunday, January 31.

- Wide Screen T.V.
- Special Food & Drink Prices
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- Free Superbowl Posters

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**The Islands**  
At The Hanalei Hotel

## AMERICAN INDIAN DANCE THEATRE

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## Watch The Superbowl At the Islands.

Experience the Superbowl with a tropical twist at the Islands Lounge at the Hanalei Hotel in Mission Valley. The fun begins at 2:00 p.m., Sunday, January 31.

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- Free Superbowl Posters

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ext. 3157

**The Islands**  
At The Hanalei Hotel



# READER'S GUIDE TO LOCAL EVENTS

runner of the airplane that held the world's altitude and speed records for more than 26 years.

The museum is located in the Ford Building in Balboa Park's Palisades area. Hours are 10 a.m. to 6:30 p.m. daily. Adults \$4, 6-17 \$1. For more information, call 234-4291.

**San Diego Maritime Museum.** The museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego-Gonzales ferries, the tuna

fishery industry, and the military. The museum fleet consists of the 1863 bark Star of India, the 1898 San Francisco ferryboat Berkeley, and the 1904 Scottish steam yacht Mofes. There are also nautical exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complete research library.

The museum is located along the Embarcadero at the corner of North Harbor Drive and Ash Street, downtown. Hours are 9 a.m. to 8 p.m. daily. Adults \$5, 6-12 \$1.25. 234-9153.

**San Diego Heritage Museum.** The museum celebrates the heritage of old and new Encinitas, Cardiff, Olivenhain, Leucadia, Rancho Santa Fe, Solana Beach, and Del Mar. It's located in West Village Center, at the corner of Manchester Avenue and Encinitas Boulevard in Encinitas. Hours are Wednesday through Friday, 10 a.m. to 4 p.m., and weekends from 11 a.m. to 4 p.m. Call 652-9711 for admission and other information.

**The California Surf Museum.** The museum's second show features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "L.I." Richards, and Peter Johnson, and that way-cool megastar from Hawaii, Duke Kahanamoku. Also featured is a collection of paraphernalia relating to the careers of Ron Draymond, Mike Dillender, Mickey Munoz, and Phil Edwards. The museum is located at 308 North Pacific Street, Oceanside. Take I-5 and exit at Mission Avenue. Head west approximately one mile, and turn right on Pacific Street. Hours are noon to 4 p.m. Monday, Thursday, Friday, Saturday, and Sunday. Admission is free. 721-6876.

**The Antique Gas and Steam Engine Museum.** The museum's activities include locating, collecting, documenting, and preserving historical gas, steam, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam-operated saw mill, and 113-scale train. The museum is open daily from 10 a.m. to 4 p.m., at 2040 North Santa Fe Avenue, Vista. Admission is free; donations are accepted. For further details, call 941-1791.

**The San Diego Railroad Museum.** The museum maintains an extensive collection of restored trains in several locations. At the Campo Depot, the museum offers vintage train trips on Saturdays and Sundays (and on many major holidays, including Thanksgiving and Christmas), departing at 12:01 p.m. and 2:30 p.m. for a one- and-a-half-hour trip to Miller Creek, in San Diego's back country. At the Campo Depot, there is a collection of 60 pieces of "rolling stock," a wide variety of cars, locomotives, and other train-related artifacts.

Tickets for the train excursion are \$10 for adults, \$3 for children 6 to 12, children 5 and under free. The Campo Depot is about a one-hour drive from San Diego (roughly 50 miles east). Find the depot at Highway 94 and Forest Gate Road, Chatsworth. Call 478-9937.


The La Mesa Depot, 4605 N. Highway 16, La Mesa, is an authentic Victorian depot restored by volunteers. This wooden structure is the community's oldest building and served as passenger depot for the San Diego-Arizona Railroad from 1894 to 1927. Exhibits include photos and history of the Arizona Railroad, antiques, and memorabilia of the Southern Pacific line, alongside a

1920s locomotive and caboose, and a 1940s diesel engine. The depot is open 1 to 4 p.m. Saturday and Sunday. For more information on either location, call the main office at 595-3030.

**The Chula Vista Heritage Museum.** will feature glimpses of Chula Vista's past: the opening exhibits will feature lemon packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original Star newspaper building, and relics from the Olay Watch Company. The grand opening for the museum is scheduled for Saturday, January 30, from 1 to 3 p.m.

Regular museum hours will be from 1 to 4 p.m. on Tuesday, Wednesday, Thursday, and Saturday. Find the museum at 360 Third Avenue, Chula Vista. For additional information, call 420-0916.

## HOLY COW!




### Seasonal Fruits & Vegetables

Winter/Early Spring produce is here

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Salad Greens • Apples • Pears • Onions ...  
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Coronado OLD PERRY LANDING Pier 6 & 8, 50th Street Tuesdays 2:30 - 6:00 pm	Pacific Beach THE PROMENADE Pier 6 & 8, 50th Street Wed & Pacific Beach Dr. Sundays 10:00 am - noon	Mission Valley HAZARD CENTER Highway 163 & Mission Road Thursdays 3:00-6:00 pm
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## HELL. A.

Places of Magic and Wonder in Smogland By Adam Parfrey



Despite its reputation as a cauldron of racial disputation, Candy Mills and Gabe Gross find Los Angeles a "hostile" environment for couples of mixed race, one from which they raise their two biracial children and produce interracial, a periodical that addresses — you guessed it — the pleasures and perils of modern miscegenation. Can't say least but it's in high school athletics, Gabriel was her coach. Their liaisons, dangerous as much for age as racial differences, yielded Gabe the charge of statutory rape and the loss of his teaching credential. Candy walked impudently until the precise moment she turned legal age to escape the bondage of her disappearing family and marry Gabe. In 1982, at the time of Gabe and Candy's betrothal, interracial couples were something of a curiosity. The couple grows with satisfaction that interracial couples are now a kind of fact, and they are seen all over Los Angeles and on television and motion pictures.

Although she notes that attitudes toward interracial marriages have turned more benevolent, Candy (whose curiously Anglicized dialect she attributes to a childhood tutor) is forced by habit to tune her "racist radar" to such hostility indicators as "the stars" — is the couple besieged by hatemongers? "Well," considers Candy, "we have had two or three hate phone calls. 'Constructive criticism' is what one woman called it. One black woman called me to say she didn't like white people."

Gabe and Candy have recently handed out interracial versions of NAACP Image Awards, called "Lovings Awards," to entertainers who have promoted interracial concepts. Spike Lee has not yet been a recipient, although his avowed hostility towards interracial couples was more media hype, opinion, gossip. Gabe and Candy's souvenir sideline, as advertised in their bimonthly magazine, consists of a ceramic kissy couple available in all combinations of ethnicities. Kiss, like love, respects no racial boundaries.

(Interrace, P.O. Box 15506, Beverly Hills CA 90206. Yearly subscriptions are available for \$20.)

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**LICASSI & SIEGEL**  
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Every Tuesday night, 8 pm • no cover

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• Mon. "Potluck" 8:00 pm, no cover  
• Wed. 8:00 pm "Best of San Diego" \$6.00  
• Thurs. 8:30 pm "2 for 1 College Night" \$8.00  
• Sun. 8:30 pm "2 for 1 Military Sunday" \$8.00

**916 Pearl Street, La Jolla 454-9176**  
Also visit the world-famous Comedy Store in Hollywood.  
All shows — 2 drink minimum.



## Hearts and Arrows Valentine's Dance

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Friday, February 5  
The Paladium, Downtown, 777 Front St., between F & G  
6pm to midnight

Dance to the Mar Dels.  
Hors d'oeuvres by BICE Ristorante.

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FREE 5x7 portrait courtesy of Dean's Photo (\$15 value).  
Amazonian Keith Boudreau  
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Business or cocktail attire suggested.  
\$79 rooms available at the Doubletree Horton.  
All proceeds benefit the Cystic Fibrosis Foundation.

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## READER'S GUIDE TO ART

Contributions to the Reader's Guide to Art must be received by mail no later than the Friday preceding the Thursday issue for publication. Send complete information in Reader's Art, P.O. Box 8880, San Diego, CA 92168-8880.

### GALLERIES

**"To Which the Judge Demands Removal of Certain Paintings"** is a solo exhibition of mixed-media works by San Francisco artist Lane McDowell, beginning at Sushi with a reception on Friday, January 29, from 5:30 to 7:30 p.m., continuing on view through February 27. The exhibit includes paintings in traditional materials such as oil and acrylic, on canvas and linen, and sculptures constructed of cement, wire, cloth, and paint, which look like paper mache, to achieve the effect of childlike forms. Find Sushi at 852 Eighth Avenue, downtown. Viewing hours are noon to 4 p.m., Friday and Saturday, and by appointment. 235-8466.

**"Double Stone"** is the show by Reginald Hager currently on view at the b.b. the female Gallery, 545 F Street, downtown. Hager's works include figurative and nonfigurative painting that suggest ritual structures and latent dreams. There will be an open house on Friday, January 29, from 6 to 9 p.m. The exhibition continues through February 20. Gallery hours are Tuesday through Saturday, 11 a.m. to 6 p.m., and by appointment. 232-5087.

**"Conceptual Sculpture Body and Soul"** is an exhibition of works by Brent Riggs, Daniel Wheeler, and Larion Wilson, whose works display diverse approaches designed to elicit psychological and physical reactions from the viewer. By either activating the installation space or providing an environment that allows the viewer to interact with the sculpture, the artists evoke issues outside those addressed by a more formal approach. The show opens with a reception for the artists on Saturday, January 30, from 3 to 5 p.m. The exhibition continues through March 7.

The Mandeville Gallery, in Mandeville Center on the UCSD campus, is open Tuesday through Sunday, from noon to 5 p.m. Admission is free, but on-campus parking permits are required; they can be purchased at the information pavilion at the Gilman and Northview Drive entrance to the campus. 236-5264.

**"Crystalline East/West"** is a show of new works by Sueyong Yang, beginning with a reception on Saturday, January 30, from 6:30 to 7 p.m., at the Pratt Gallery. The exhibition will be on display through March 5. Find the gallery at 2161

India Street, downtown. Regular gallery hours are Tuesday through Saturday, noon to 5 p.m. For more details, call 236-0211.

**"Careful Thoughts"** is an exhibit of paint and oil paintings by Doreen Miller, which can be viewed at the Art Scene Gallery of the Claremont Art Guild, four Saturday, January 30, through February 25. Also on exhibition are paintings, sculpture, collage, ceramics, jewelry, photographs, and wearable art. Find the gallery at 4150 Mission Boulevard, Pacific Beach. Viewing hours are noon to 6 p.m., Monday through Friday, 10 a.m. to 6 p.m., Saturday, and 11 a.m. to 5 p.m., Sunday. 483-2740.

**Celebrate the Annual Whale Migration** with a special exhibition of work by marine-life artist David Miller through February 11, at the Stephens Clayton Gallery of Coronado, 1201 First Street, Suite 111, at the Ferry Landing in Coronado. Enjoy a reception for the artist on Saturday, January 30, from 4 to 8 p.m. The event coincides with the annual Whale Day at the Ferry Landing. Gallery hours are Sunday through Thursday, 10 a.m. to 8 p.m., Friday and Saturday 10 a.m. to 10:30 p.m., and by appointment. 435-6474.

**A Farewell Show** is planned at the Waterman Gallery (which will be relocating to downtown Oceanwide in March), beginning with an artists' reception on Saturday, January 30, from 6 to 9 p.m. There will be paintings in oil and acrylic, bronze, and resin sculpture, photographs, and limited-edition prints on display. See this show through March 6. Find the gallery at 3044 Industry Street, suite 101, Oceanwide. Call 757-1979 for more details.

**Local Landscapes** are the focus of Holly Weston's new works in acrylic on canvas, which will be on exhibit from Monday, February 1, through 28, in the atrium of the Pan Pacific Hotel at the Emerald Square Center, 400 West Broadway, downtown. Also showing during February will be a collection of graphic drawings by D.E. Johnson. A reception for the artists will be held next Thursday, February 4, from 5 to 7 p.m. at the artist's studio. For information, dial 239-7080.

**"Local Image XVII"** is an annual show challenging artists to create new images using the widest range of visual expression. The maximum size of art accepted is ten inches by ten inches. The show was juried by Andrew Fisk and Maria Lara and will be on exhibition from Monday, February 1, through 28. See the show from 11 a.m. to 4 p.m. daily, in Gallery 21 at the Spanish Village Art Center, Balboa Park. For information, call 232-9600.

**"Brite and Vield,"** an exhibit featuring watercolors, interpretive flowers, kitchen art, and monotype in water media, will be on view from Monday, February 1, through February 20 at the Better World Gallery, 4010 Goldfisch Street, Mission Hills. Gallery hours are 10 a.m. to 11 p.m., Monday through Friday, 10 a.m. to 1 p.m., weekends. For more information, call 260-8007.

**"Landscapes, Trees, and Flowers"** is the theme for watercolorist Bobbi Barry, whose works will be on view at the Cottage Gallery, 2523 San Diego Avenue, Old Town, from Wednesday, February 5, through March 1. Gallery hours are 10 a.m. to 4:30 p.m. daily. 296-1993.

**"Images of Mexico 1947"** is an exhibition of photographs by San Marcos photographer Robert Barry, on view at the Hyde Gallery on the Grossmont College campus. The exhibit showcases photographs from Barry's 7000-mile journey south of the border, capturing the people and places he encountered along the way. In the Hyde Gallery Annex, the human figures of San Jose artist Joseph Schiller come alive in carved stone and can be seen. Both exhibitions run through February 19.

On Thursday, February 4, from 6 to 7 p.m., attend a reception for the artist. From 7 to 9 p.m. in the fine Arts Theatre, room 247, Barry will talk about the details of his journey, as well as his philosophy on photography.

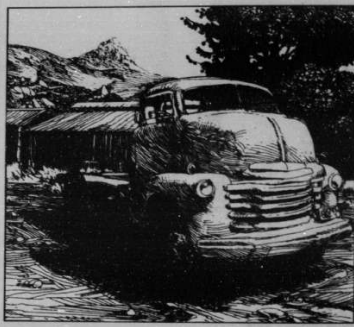
**Grossmont College** is located at 8800 Grossmont College Drive, El Cajon. For more information on the exhibition or reception, call 465-1700 x234.

**"Buddha's Beyond Revivited,"** Chinese brush paintings by Nancy Rupp will be displayed through January at the Offbeat Gallery, 510 North Highway 101, Encinitas. During the month of February, see fine arts and crafts by local artists. Gallery hours are 10 a.m. through 5 p.m., Tuesday through Sunday, 942-3636.

**Drawing by William Dahon** and **Paul Cline** are new exhibits at the Rita Dean Gallery through Saturday, March 30. Dahon's abstract works, "Rain Windows" and "Other Really Offbeat," address the subjects of sexual violence and perversion. Cline's "Rainy Night" drawings express the "enjoyment of radical sexual pleasure."

BY JONATHAN SAVILLE

## How Dare an Artist in 1993 Actually Care About His Subject?



Decano

### REVIEW

The current group exhibit at the San Diego Art Institute includes a collection of oils and etchings (with the general title *Bullheads*) by I.D. Abel, which I recommend to your attention. The etchings, in particular, are impressive works, executed with a high degree of artistry and skill.

Abel's subject in this collection is the natural world of rural Southern California, along with the modern additions and modifications made by human beings in that setting. People do not appear, although their traces do; in fact, many of the most powerful pieces communicate the poignant sense that people once lived and worked here, but for some reason they have abandoned the place, leaving their dwellings, machines, and general detritus behind. A lost past is implicit in these images, the decay in human enterprises subject to the relentless movement of time, an existential and inevitable loneliness. There is no sentimentality, however; if this is nostalgia, it is rendered objectively and with dry eyes.

The only human being we see directly is Abel himself, in the small, compelling self-portrait in oils that introduces the artist's works. With intense, brooding eyes in deep shadow, his form sculpted with assertive wedges of somberly resplendent color, the elongated face half emerges from a bottomless, infinitely dark, Rembrandtesque ground, surrounded by a broad red earth-based painted matting. The analogies to Rembrandt lie both in the relentlessly introspective self-representation and in the rich depth of the layered glazes. In his subject and treatment, this anomalous work is certainly the strongest of the oil paintings.

All the other oils are devoted to realistic semi-desert landscapes, with rock forms, dry earth, brush, and an occasional tree. Many of them are painted in a muted palette reminiscent of Corot, and with small, defined, recumbent brushstrokes harking back to Impressionism (there is a long tradition of such French-inspired visions of the California countryside). The atmosphere is sometimes bleak (*May Stockfarm*), sometimes more vibrant with the energies of earth and light (*Hanging Rock*).

While these oils are mainly conventional, with a diffused softness of contour and of emotion, the etchings produce a sharper and more striking effect, and they are more interestingly diverse in subject. The landscape etchings represent the same world as the oils, but the atmosphere is very different, and the human artifacts give the scenes a firm compositional

continued on next page

I.D. Abel, *Bullheads* (oil paintings and etchings) San Diego Art Institute (Balboa Park) Through February 7

## READER'S GUIDE TO ART

to 11 p.m. The Simic Gallery is located at 1205 Prospect Street, La Jolla. Call 434-4047 for more information.

**"In Motion: Daniel Nagrin,"** sketches of modern dancers Nagrin by local artist Margery Cannell (Zacarr) can be viewed at the North County Artist Co-op through Saturday, January 30. Find the show at 218 East Grand Street, Suite 201, Escondido. Gallery hours are noon to 5 p.m., Thursday through Saturday. 480-9949 or 741-0622.

**"A Realistic Look at 1993"** is the name of the show on view through Saturday, January 30, at Riggs Gallery, 7463 Grand Avenue, La Jolla. Included in the group exhibit are works by G. Biergreenstein, Ken Goldman, Jan DeRuff, Ron Blumberg, and others. Hours are 9 a.m. to 5 p.m., Monday through Friday, and 11 a.m. to 5 p.m., Saturday. 434-3070.

**Stone, Roman, and Water Sculpture** by Ray Area artist Sharon Spence can be seen at Sho-En Outdoor Sculpture Center through the end of January. Sho-En is a 50-acre private "gallery" (indoor and outdoor) of contemporary sculpture, the largest on the West Coast, that is open to the public. Friday through Sunday, from 9:30 a.m. to 4:30 p.m. Sho-En is located on a mesa east of Ramona. From Highway 67 in the center of Ramona, turn south on 10th Avenue, bear left on San Vicente Road where it diverges with Wildcat Canyon Road. Turn left on Ramona Oaks Road, right on Abajo, left on Pappas Road, then right on Rainbow Road (a trail). Where Rainbow meets Barro Star Ranch Road, turn left (Mykranz Truck Trail), and follow the trail to the sculpture center on Sho-En Lane. 799-7079.

**"Building/Interior/Context,"** through the end of January, Prototype furniture gallery will be showing the work of West Coast furniture artists and an exhibit of clocks made by Stephen Kowalski of recycled architectural and mechanical parts. The shop is located at 5727 La Jolla Boulevard, La Jolla. Hours are Wednesday and Thursday, 1 to 7 p.m.; Friday and Saturday, 1 to 9 p.m. 439-8480.

**"Dare to Be"** is the exhibition currently on view at the Art in the Rough Gallery, in the Pomerado, 4150 Mission Boulevard, Suite 256. Pacific Beach. Artists include: Billie Babbitt, etched glass, murals, and paintings using a variety of media. Royce Hinder's contemporary sculptures are made of titanium and other "high-tech" materials. Linda Sullivan specializes in delicate watercolors and brilliant pastels. Terri French's work is known for dramatic paintings of subjects ranging from cartoonish birds to wild animals. See the show through Sunday, January 31. Regular gallery hours are Monday through Friday, noon to 9 p.m.; Saturday, 10 a.m. to 9 p.m.; Sunday, 11 a.m. to 9 p.m. 483-2740.

**A Nonscape Feeling** for the Victorians includes a series of small oil paintings with rag dolls, and teacups is reflected in paintings by Cindy Brennan, on view through the month of January at the San Diego Art Institute, 1604 North Highway 101, Encinitas. From February 1 through 28, see an exhibition by featured artist Carol Vinton, whose paintings, sculpture, photography, and prints. Gallery hours are 10 a.m. to 4 p.m., Tuesday through Saturday. 753-8368.

Similar complexity, beauty, and linear vitality are to be found in the other "truck" etchings: the dense, curiously oppressive, curiously melancholy *Barren Junction*, and the wonderful *Campo Indian Reservation*, its entire surface covered with continually changing natural patterns, each one rendered with lyrical expressiveness and confident technical control. The latter work, which transforms a decaying water-tank on a wheeled cart into a noble and pathetic monument of civilization in the wilderness, is especially moving. The technique, once again, is that of Rembrandt, from whom Abel obviously derives his inspiration, and whose tradition he is proud to continue. But Rembrandt's graphic work stands behind Abel's in an even more profound way: the etchings of both artists display a passionate attachment to visual reality.

For Rembrandt, who lived in an era when art and reality stood in a harmonious



Bullheads

continued from previous page

ing considerably less prominent in the oil paintings. Abel has a fondness for old cars and trucks, which he shows sitting solitary in hilly back country, drained of their motive force yet still bearing marks of their past life.

Occasionally, the scope is narrowed to that of a still life. Instead of a spacious landscape, we see the corner of a yard or a barn, and instead of aged trucks (with their inherently romantic associations, especially for viewers brought up in a car culture), the foreground is occupied by the unattractive remnants of unsanitary, practical, everyday human activity: an unsterile sink, a crate of rusty coffee cans and dentured Chlores containers (*Medicine House*), a conglomerate of miscellaneous junk (*Pig Barn*).

What is marvelous is that, out of shabby, worn, ugly objects in grubby, tatty environments, Abel can fashion such beautiful works of art. The visual loveliness of these miniatures is enchanting and gripping, and the impact of the emotions they evoke comes as a surprise. It is all in the energy of the drawing, the power of the composition, and the artist's sure knowledge of his medium. Typical is *Decano*, where the cab of the truck, looming in the foreground in an exaggerated perspective that dramatizes both the truck and its setting, is shaped, detailed, and shaded with the vigorous, irregular, organic lines that might be used to characterize a human face.

These lines are the major source of the etching's line being, as may be seen by the wide array of textures called into being by Abel's sophisticated manipulation of his etching tool. An etching is made up of lines; lines reflect the artist's hand, his most intimate nervous impulses, his bodily-spirited self; and what we see here is an incisive inner force producing lines that are always reflective of the personal identity behind them, even while they are radically varied to depict different elements of the scene. For the mountain peak in the distance, Abel gives us a delicate open tracery of tangled arcs; for the tree at the right, a tumult of strokes so dense that they virtually fuse to the dead behind the truck, a pattern of repeated straight lines, which are never mechanical but tremble with animation.

Similar complexity, beauty, and linear vitality are to be found in the other "truck" etchings: the dense, curiously oppressive, curiously melancholy *Barren Junction*, and the wonderful *Campo Indian Reservation*, its entire surface covered with continually changing natural patterns, each one rendered with lyrical expressiveness and confident technical control. The latter work, which transforms a decaying water-tank on a wheeled cart into a noble and pathetic monument of civilization in the wilderness, is especially moving. The technique, once again, is that of Rembrandt, from whom Abel obviously derives his inspiration, and whose tradition he is proud to continue. But Rembrandt's graphic work stands behind Abel's in an even more profound way: the etchings of both artists display a passionate attachment to visual reality.

For Rembrandt, who lived in an era when art and reality stood in a harmonious

to 11 p.m. The Simic Gallery is located at 1205 Prospect Street, La Jolla. Call 434-4047 for more information.

**"In Motion: Daniel Nagrin,"** sketches of modern dancers Nagrin by local artist Margery Cannell (Zacarr) can be viewed at the North County Artist Co-op through Saturday, January 30. Find the show at 218 East Grand Street, Suite 201, Escondido. Gallery hours are noon to 5 p.m., Thursday through Saturday. 480-9949 or 741-0622.

**"A Realistic Look at 1993"** is the name of the show on view through Saturday, January 30, at Riggs Gallery, 7463 Grand Avenue, La Jolla. Included in the group exhibit are works by G. Biergreenstein, Ken Goldman, Jan DeRuff, Ron Blumberg, and others. Hours are 9 a.m. to 5 p.m., Monday through Friday, and 11 a.m. to 5 p.m., Saturday. 434-3070.

**Stone, Roman, and Water Sculpture** by Ray Area artist Sharon Spence can be seen at Sho-En Outdoor Sculpture Center through the end of January. Sho-En is a 50-acre private "gallery" (indoor and outdoor) of contemporary sculpture, the largest on the West Coast, that is open to the public. Friday through Sunday, from 9:30 a.m. to 4:30 p.m. Sho-En is located on a mesa east of Ramona. From Highway 67 in the center of Ramona, turn south on 10th Avenue, bear left on San Vicente Road where it diverges with Wildcat Canyon Road. Turn left on Ramona Oaks Road, right on Abajo, left on Pappas Road, then right on Rainbow Road (a trail). Where Rainbow meets Barro Star Ranch Road, turn left (Mykranz Truck Trail), and follow the trail to the sculpture center on Sho-En Lane. 799-7079.

**"Building/Interior/Context,"** through the end of January, Prototype furniture gallery will be showing the work of West Coast furniture artists and an exhibit of clocks made by Stephen Kowalski of recycled architectural and mechanical parts. The shop is located at 5727 La Jolla Boulevard, La Jolla. Hours are Wednesday and Thursday, 1 to 7 p.m.; Friday and Saturday, 1 to 9 p.m. 439-8480.

**"Dare to Be"** is the exhibition currently on view at the Art in the Rough Gallery, in the Pomerado, 4150 Mission Boulevard, Suite 256. Pacific Beach. Artists include: Billie Babbitt, etched glass, murals, and paintings using a variety of media. Royce Hinder's contemporary sculptures are made of titanium and other "high-tech" materials. Linda Sullivan specializes in delicate watercolors and brilliant pastels. Terri French's work is known for dramatic paintings of subjects ranging from cartoonish birds to wild animals. See the show through Sunday, January 31. Regular gallery hours are Monday through Friday, noon to 9 p.m.; Saturday, 10 a.m. to 9 p.m.; Sunday, 11 a.m. to 9 p.m. 483-2740.

**A Nonscape Feeling** for the Victorians includes a series of small oil paintings with rag dolls, and teacups is reflected in paintings by Cindy Brennan, on view through the month of January at the San Diego Art Institute, 1604 North Highway 101, Encinitas. From February 1 through 28, see an exhibition by featured artist Carol Vinton, whose paintings, sculpture, photography, and prints. Gallery hours are 10 a.m. to 4 p.m., Tuesday through Saturday. 753-8368.

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For Rembrandt, who lived in an era when art and reality stood in a harmonious

**"A New Edge"** is the theme for the January show at the Peridale Gallery, 2456 Fourth Avenue (at Laurel), between Hillcrest and downtown. The show emphasizes emerging talent in the San Diego art scene and features the works of 12 artists whose media include neon, oil, watercolor, woodblock and lithography prints, photography, clay, and paint. Regular gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. For more information, dial 235-8354.

**See New Paintings** by internationally known artist Edward Evans at the Tarbox Gallery, 1202 Korte Boulevard, downtown. The show remains through February 8. Call 234-3020 for more details. Gallery hours are Tuesday through Friday, 11 a.m. to 9 p.m., and Saturday, 10 a.m. to 5 p.m. 237-1775.

**Stone Sculpture**, abstract works by Rhoda Sugarman are on display through February 5 at the San Diego Sculptor's Guild in studio #16 at Spanish Village in Balboa Park. Francisco Hues's sculptures will be on view for the month of February. Call 238-0522 for information. Viewing hours are 11 a.m. to 4 p.m. daily.

**The 16th Annual Awards Show**, at the La Jolla Art Association Gallery will be exhibiting a juried show of work from San Diego County artists through February 5. The show includes oils, acrylics, watercolors, mixed-media pieces, and graphics. The gallery is at 7817 Grand Avenue, La Jolla. Hours are noon to 5 p.m. daily. 459-3001.

**"Myths and Legends"** is a showcase of lithographs by French artist Daniel Audouart planned for the St. Gallen through February 5. The six-piece series includes American legends James Dean, Elvis Presley, Jimi Hendrix, Lauren Bacall, Marilyn Monroe, and Humphrey Bogart. Hours are Monday through Friday, from 10 a.m. to 5:30 p.m. Find the gallery at 641 B Street, downtown. 239-5862.

**Ratner Furniture**, downtown, and glassware designed by MacKenzie Childs can be viewed through February 5 at Gallery 7, 1733 University Avenue, La Jolla. Hours are 10 a.m. to 5 p.m., Monday through Saturday. 434-9781.

**The Third Annual "Young Artist Exhibit,"** sponsored by the Carlsbad-Oceanside Art League, hosts close to 100 pieces produced by students in grades kindergarten through 8 from Carlsbad, Oceanside, Vista, and Encinitas schools. The show concludes on February 6. See the show at the C.O.A.L. Gallery, located in Suite 104 of the Carlsbad Village Fair, the shopping center at the intersection of Carlsbad Boulevard and Carlsbad Village Drive, Carlsbad. Regular gallery hours are 10 a.m. to 4 p.m.

**"Old/New Brews/Blue"** is an exhibit featuring the cyanotypes and gum prints of Mary E. Shiller, on view at the Hill Street Coffeehouse

Monday through Saturday, 11 a.m. to 5 p.m. Sunday, for further information, call 434-4047.

**"Bullheads: New American Realism,"** etchings by I.D. Abel are the featured works through February 7 at the San Diego Art Institute in Balboa Park.

Also on view is a juried drawing exhibition selected by Orange County artist James Gordon. This all-day show also runs through February 7. Gallery hours are 10 a.m. to 5 p.m., Tuesday through Saturday, 12:30 to 5 p.m. on Sunday. 234-5946.

**Recent Drawings, Paintings, and Lithographs** by Erik Brown can be viewed through February 8 at the Then and Now Gallery of Art, 407 B Street, downtown. Gallery hours are Friday and Saturday from 11 a.m. to 6 p.m. 237-1775.

**An Exhibition of Paintings** by local artist Jeanne Brannan is currently on view at the Mission Conference Center, 3795 Mission Boulevard, Pacific Beach, through February 12.

**Acrylic Paintings** by Jerry Brandel and a collection of works by Diane Hicks (titled "Zen Thoughts") make up the first exhibit at the Metro Arts Gallery, 1733 University Avenue, University Heights. See the show through February 13, from 9 a.m. to 6 p.m. Monday through Saturday. 693-3760.

**"Introductions"** features work by photographers Bob Bone, Shannon Carroll, Mark Fragon, Norman Greene, Scott Harrison, Dillon Kerkes, and Katherine King, at the Gallery Street, 724 Broadway, downtown. Regular gallery hours are Tuesday through Friday, 10 a.m. to 5:30 p.m., Saturday, 10 a.m. to 4:30 p.m. The show will be on exhibition through February 13. For more information, call 233-0108.

**"Shadows by Opposing Lights Only"** is a show of paintings and sculptures by Guy Lombardo on view at Barnes Cafe through February 13. The artist's background in psychology and interpersonal communication are experienced on conscious and subconscious levels as viewers are drawn into the personal or personal of personal relations and universal conflicts. Barnes is located at 4941 Newport Avenue, Ocean Beach. 323-0356.

**"Disaster Plans/Culture"** is a new installation by Amy Brown on exhibit at Quin Kichikura Project's exhibition space, 5270 B Eastgate Mall, Miramar, through February 13. Hours are 11 a.m. to 5 p.m. on Saturdays, and by appointment. Call 454-3400 for further information.

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## READER'S GUIDE TO ART

through February 14. Find the art at 524 South Hill Street, Oceanside. Call 966-0983 for more information.

**New Paintings by Northern California artist Judith Fowner,** an "uncompromisingly modernist" channeling the line and movement to luminous visions, are displayed through February 15 at the R.B. Stevenson Gallery, 7427 Girard Avenue, La Jolla, 92036 a.m. to 5:30 p.m., Monday through Thursday, 456-0192.

**"Edie Serlin,"** an exhibit of watercolor paintings by Edie Serlin, resident Niles Gill, is on display through February 19 in the Krogslund Gallery in the student center at MiraCosta College, One Bernard Drive, Oceanside. Gill's work captures unexpected angles, colors, and textures. The cluster of objects in her paintings, she says, convey the overwhelming and bewildering visual experiences of life. Regular gallery hours are Monday through Thursday, 10 a.m. to 12 p.m., with additional viewing from 6:30 to 8 p.m. on Tuesday and Wednesday. For further details, call 757-2121 x294.

**"The Thick to Chew/The Aphasic Words,"** an original on-site installation by local artist Lynne Hendrick and Richard Kelly runs through the entire building of the Atherium Music and Arts Library. The theme of the work reflects the facility itself: the collection, storage, and preservation of ideas, words, sounds, and images. Viewing is scheduled through February 20. The Atherium is located at 1088 W. Hill Street, La Jolla, and is open from 10 a.m. to 5:30 p.m. Tuesday through Saturday, with additional hours until 8:30 p.m. on Wednesday. For details, call 454-5872.

**"New Territory: The Vietnamese Artists Project Begins,"** an Vietnamese artists living in San Diego and other locations across America have contributed to this show of traditional and contemporary art, sculpture, and video. The show grew out of an invitation to Vietnamese American artists to contribute slides of their work to the UCSD Art and Architecture Library slide collection. The show runs through February 20 in UCSD's Grove Gallery.

Viewing hours are Tuesday through Friday, 10 a.m. to 5 p.m., and Saturday from 10 a.m. to 2 p.m. Admission is free, but on-campus parking permits must be purchased from the information centers at the Gilman and Northview Drive entrances, 514-2021.

**"Tornadoes,"** recent paintings and works on paper by Joe Goode, concerning Goode's investigation of abstraction and representation, are on view at the SoMa Gallery. Through the dense and highly textured canvas emerges a tunnel cloud that winds through a twisted point

lying along the tornado's path. The show runs through February 21.

Regular gallery hours are Tuesday through Thursday, 11 a.m. to 5 p.m.; Friday and Saturday, 11 a.m. to 8 p.m.; Sunday from noon to 5 p.m. The SoMa Gallery is located at 343 Fourth Avenue, downtown San Diego. For more information, call 232-9055.

**"Tangany in Motion: Prison Narrative Art"** is one of three shows currently on display at the Centro Cultural de la Raza in Balboa Park through February 21. As a creative outlet, men in prisons and jails often add elaborate and symbolic decoration to the letters sent to their families and friends. Primarily a Latino tradition, it began during the 1940s and has carried on. The current exhibit includes examples of envelopes and handkerchiefs from men in California penal institutions.

The second show, a one-person exhibit by local painter Glen Melero, includes expressionistic portraits that reflect his feelings while in the prison system. It was in prison that Melero learned to draw and paint. The third exhibit, *El Memento*, is a group show of paintings that "explore the realities of race and ethnicity."

The Centro is located in the Pepper Grove area of Balboa Park, on Park Boulevard, north of Presidents Way. Gallery hours are noon to 5 p.m., Wednesday through Sunday, 232-6135.

**"Internal Visions,"** addressing human spirituality through the language of dreams and Jungian symbolism, is the subject of the acrylic paintings by Argentine artist Emilio Torti on display at the Linda Moore Gallery through February 22. Regular gallery hours are noon to 5 p.m., Tuesday through Friday, 10 a.m. to 3 p.m., Saturday. The gallery is located at 1611 West Lewis Street, Mission Hills. For further details, call 360-1101.

**Art with a Psychological Edge.** Ivo Coffey's gallery is presenting paintings by Matthew Wells and Lynda Ross. Wells' oil paintings are figurative and surreal and present dreams in the manner of theater. Ross's small mixed-media depicts combative expressionist painting—drawing, scratching, and scraping—they verge on abstraction. The show will close on February 27. Find her at 837 G Street, downtown. For further information, call 235-4912.

**Watercolors and Stained Glass** are included in a group show that can be viewed at Gallery Vista through February. Contributing artists include Connie Bailey, Barbara Henderson, Phyllis Kelly, Kelly Palk, Barbara Kunkin, Gloria Warren, and Friedel Schreiner. The gallery, in Village Plaza, is located at 500 Carlos

had Boulevard, suite 300, in Carlsbad. Viewing hours are Monday through Thursday and Saturday, 10 a.m. to 6 p.m.; Friday, 10 a.m. to 5 p.m.; and Sunday, 11 a.m. to 5 p.m. 434-9431.

**"A Renaissance in Chinese Art"** is presented by the Calhoun Gallery in institutions in Beijing, China. Also on display are raku vessels by Rick Della Cruz, raku enamel vases by John Calhoun, and a raku vase by John Calhoun, painted by J.W. Cochran, and sculpture by R. Leroy Smith. Regular gallery hours are noon to 5 p.m., Tuesday through Saturday. Call 234-1231 or 544-1530 for further information. Find the Calhoun Gallery at the Studio, 2400 Kettner Boulevard, downtown.

**Glass Sculpture** and wall works by Christopher Lee will be on view at the David Zapf Gallery through the month of February. Regular gallery hours are noon to 5 p.m. on Friday and Saturday and by appointment. Find the exhibition at 2400 Kettner Boulevard, downtown. 232-5004.

**Abstract Canvases** from Marlene Caspi's Portal Series can be viewed through February at The Art Collector, 4151 Taylor Street, Old Town, from 9 a.m. to 5 p.m., Monday through Friday, 239-3232.

**A Retrospective of Rufino Tamayo's** works on paper will be on view at Prospect Place Art, 1298 Prospect Street, suite 20, La Jolla, through February. Included in the show will be lithographs, etchings, aquatints, and engravings. The work will also be a selection of his rare, early pieces from the Tamarind Workshop. Selected works by Latin American masters, including Rodolfo, Botero, and Zúñiga will also be on display. Gallery hours are Tuesday through Thursday and Sunday, noon to 6 p.m., Friday and Saturday, noon to 10 p.m. 459-4978.

**African-American Art** will be on exhibit in conjunction with African-American History Month, at MiraCosta College's Learning Resources Center, One Bernard Drive, Oceanside. The exhibit includes paintings and photographs, including some from the San Diego Historical Society. The LRC's hours are Monday through Thursday, 7:45 a.m. to 5 p.m.; Friday, 7:45 a.m. to 4:30 p.m.; and Saturday, 9 a.m. to 1 p.m. See the show through February. For more information, call 757-2121 x521.

**January and February** will find sculpture by Velma Church-Bernhard and Joyce Schleinger, and pottery by Michael Totah, all San Diego County artists, at the Bradford Gallery, 835 North Vulkan Avenue, Encinitas. Regular hours are Monday, 11 a.m. to 5 p.m., Tuesday through Saturday, 10 a.m. to 5 p.m. 433-1333.

**Contemporary California's Plein Air Painter** William Deery's work can be seen at the K. Narayan Gallery through the end of February. Viewing hours are Monday through Friday, noon to 6 p.m.; Saturday, 10 a.m. to 4 p.m. The gallery is located at 7723 Fay Avenue, La Jolla, 459-3696.

**Local Native American** and contemporary artists and craftsmen from the back country are being highlighted in an ongoing exhibit at the Santa Isabel Art Gallery. Among the artists represented are Edward Abrams, Marjorie Lurie, Robert Freeman, Timothy Hixson, James Hubbell, Sandra Okuma, Stan



Chino Indian Reservation

continued from page 67

tionship, this was an intuitive attitude. For someone like Abel, finding himself in a period in which art wallows in its proclaimed absolute autonomy and in which realism is considered retrogressive and amaterialist, to actually care about the natural world is a revolutionary gesture. But the great Dutch artist and his latter-day American disciple, each in his own historical context, look at the world with the same eyes: they share a reverential sense of the continuum between soul and matter. From this point of view, any element in our surroundings, however trivial or "unesthetic," can be treated as a vehicle for an invisible, underlying energy; the natural, depicted with meticulous realism, can become the gateway to the spiritual; everything that exists is God.

The same implied naturalistic pantheism (not only Rembrandt but also Spinoza come to mind) is evident in the simpler but equally powerful image of three denuded palm trees in the collection's anonymous etching, *Ballad*. It is at first the composition that captures one's attention—the placement of the palms in the right half of the picture, leaving the left half blank except for the stratum of earth at the bottom; the perfectly calculated relative heights of the three trees and the divergent angles of their trunks; the play of similarities and differences among other features of the three (the shape of the trunks and of the fronds; each at their tops); the passage of small, jumbled, pointed stones at the right, contrasted with the flatness of the desert ground at the left; the single, bent, sticklike protrusion from the central palm, forming a little gabled one enclosed by the minute continuity of the central tree and its smaller companion.

Every detail of the arrangement, at once natural and artistically contrived, contributes to the picture's overall grandeur. But there is a complementary grandeur in the artist's hand, as its energetic hatching and crosshatching model the form, create the highlights and shadows, suggest the contours and textures of the three lonely trees and the dry earth they stand here and there on the white surface that occupies the larger part of the picture surface. Everything else in the etching is so alive that no feature, however slight, can appear gratuitous. The empty sky is alive; the blank paper itself is alive.

The stark beauty of the *Ballad* etching is far more commanding than the softer, warmer, more placid version in the oil of the same name, where every feature—the composition, the modeling, the rendering of surfaces, the treatment of form and space—is less than its black-and-white, linear counterpart. It is in Abel's other landscape etchings (La Pota Road; Hemispheres; Jarama) that one must look for comparable artistic power and technical sophistication—or, with an emphasis on a rich, dense, dark plenitude rather than on figures against white background, the still life. In his etchings, I.D. Abel's work has the authority of a potential master—and of a 17th-century master at that.

## READER'S GUIDE TO ART

Sellner, Don Wecke, and Yellow Sky are the show through February 28. Regular gallery hours are 10 a.m. to 5 p.m., Wednesday through Sunday. The gallery can be found at 21979 Highway 79, Santa Ysabel, 765-1676.

**Three-Dimensional Cast-Aluminum Reliefs** synthesize painting and sculpture in the work of Barbara Schwart, on view at the Porter Randall Gallery through March 5. Schwartz began her career as a painter and worked as an assistant to sculptor Claes Oldenburg. Regular gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m.; noon to 5 p.m. on Saturday, and by appointment. Porter Randall is located at 5624 La Jolla Boulevard, Bird Rock, 551-0884.

**"Fragmentation: The Works of Suzanne Broussard and Others"** features sculpture and collages including works by Tony Cragg and Maurizio Pellegrin, on display at the Center for the Arts Gallery through March 6. The structure of Broussard's wall sculptures is inspired and influenced by diagrams from 19th-century encyclopedias. Her work refers to her own childhood as well as to the actual and imagined histories of others.

British sculptor Tony Cragg began building figurative works by collaging "poor materials," including plastic scraps of toy shovels, broken bottles, and children's toys. The works show concern for the urban environment and its inhabitants. Italian artist Maurizio Pellegrin's materials of choice are discarded hangers and canvas carrying bags, with stenciled bands of color and numbers.

Gallery hours are Monday through Sunday, 10 a.m. to 4 p.m. For more information, call 738-4138. Find the gallery at 245 South Kalmia Street, Encinitas.

**"Shapes of Things"** is a new exhibit featuring the works of over 50 sculptors in a variety of media, on view through March 12 at both locations of the Signature Gallery. Sculptors included are: Dora Angel Wing, Sharon Spencer, Jennifer Spencer, Jennifer Perasso, Richard Silver, Ross Walberg, Drew Smith, David, Louise Mann, Sylvia Lueran, Carl Glawinkel, Jonathan Freyer, Hollis Fingold, David Beck Brown, and Milt Heger, among many others. Find the gallery at 3601 Fifth Avenue, Hillcrest, and 1110 Camino Del Mar, Del Mar. Both galleries are open 11 a.m. to 6 p.m., Tuesday through Saturday. For additional information, call 297-0436 or 792-1503.

**ART MUSEUMS**  
The African American Museum of Fine Arts is presenting the exhibition "Makoto X: Here for a New Century," through March 1. The exhibit includes over 200 objects, including photographs, books, and video on Makoto X. See the show at the Lyceum Theater, 79 Horton Plaza, downtown. Regular hours are noon to 6 p.m., Tuesday through Friday, 2 to 5 p.m., Saturday and Sunday. For more information, call 496-7799.

**Museum of Contemporary Art, San Diego.** Jana Steinhilber: States of

Being" can be viewed through March 7. Steinhilber is a Czech-born Canadian artist whose mixed-media work reflects questions of freedom and control, desire and power, using the body, the bedroom, and clothing as metaphors. This is the traveling exhibit's only West Coast showing.

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The 13 works in the exhibit are an exhibit featuring the works of over 50 sculptors in a variety of media, on view through March 12 at both locations of the Signature Gallery. Sculptors included are: Dora Angel Wing, Sharon Spencer, Jennifer Spencer, Jennifer Perasso, Richard Silver, Ross Walberg, Drew Smith, David, Louise Mann, Sylvia Lueran, Carl Glawinkel, Jonathan Freyer, Hollis Fingold, David Beck Brown, and Milt Heger, among many others. Find the gallery at 3601 Fifth Avenue, Hillcrest, and 1110 Camino Del Mar, Del Mar. Both galleries are open 11 a.m. to 6 p.m., Tuesday through Saturday. For additional information, call 297-0436 or 792-1503.

**ART MUSEUMS**  
The African American Museum of Fine Arts is presenting the exhibition "Makoto X: Here for a New Century," through March 1. The exhibit includes over 200 objects, including photographs, books, and video on Makoto X. See the show at the Lyceum Theater, 79 Horton Plaza, downtown. Regular hours are noon to 6 p.m., Tuesday through Friday, 2 to 5 p.m., Saturday and Sunday. For more information, call 496-7799.

**Museum of Contemporary Art, San Diego.** Jana Steinhilber: States of

Being" can be viewed through March 7. Steinhilber is a Czech-born Canadian artist whose mixed-media work reflects questions of freedom and control, desire and power, using the body, the bedroom, and clothing as metaphors. This is the traveling exhibit's only West Coast showing.

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San Diego Reader January 28, 1993 71



## Eleanor Widmer now recommends restaurants by telephone day or night!

Whether you're longing for a small inexpensive cafe, a splashy restaurant, or a tip on where to take your date or friends on Saturday night, Eleanor Widmer's Restaurant Line is the best source for HONE-Y information. No restaurant has paid to be included on this line. Key in the category code indicated below and start listening. At any time you can skip forward to the next review by pressing "1," repeat the review by pressing "2" or select another category by pressing "0." Because restaurant hours may change and reservations are often necessary, we encourage you always to call the restaurant before heading out your door.

Call 1-900-844-8600, 24 hours a day.

Only 49 cents per minute. A touch-tone phone is required.

- ★ Speak to Eleanor**  
During your call you may leave a message for Eleanor by pressing the star (\*). Key on your touch-tone phone. At Eleanor's voice mailbox you may tell her about a restaurant or express comments. Selected questions will be answered in Eleanor's weekly column. No personal attacks can be made.
- Restaurants by type of food**  
Once you've pressed 10 to select this category, enter the two-digit code for the specific type of food that interests you. Eleanor has visited every restaurant that serves these cuisines.
- 11 American: Southern, Barbican, California Cuisine, Cajun/New Orleans
  - 12 Asian: Chinese, Japanese, Thai, Vietnamese, Korean
  - 13 Beef and Steak
  - 14 French, Continental and Belgian
  - 15 Ethiopian and African
  - 16 Afghan and Indian
  - 17 Mid-Eastern: Lebanese and Greek
  - 18 Slavic: Russian, Polish, Czech and Armenian
  - 19 Old World European: German, Hungarian and Romanian
  - 20 Italian
  - 21 Seafood and Fish
  - 22 Central and Latin American: Cuban, Peruvian, Argentine and Brazilian
  - 23 Jewish
  - 24 Spanish, Basque, Portuguese
  - 25 Irish, Scottish and Australian
- Restaurants by area of town**  
Press 11 if you want to satisfy your hunger just around the corner, or if you're planning an outing to a special part of the city or its suburbs. Choose the geographic region that is right for you from the list below.
- 01 Downtown
  - 11 Uptown
  - 12 La Jolla
  - 13 North County Coastal
  - 14 North County Inland
  - 15 East County Coastal
  - 16 Midway, Old Town and Mission Valley
  - 17 Chatsworth and Kearny Mesa
  - 18 Beaches
  - 19 Central San Diego
  - 20 San Marcos and Escondido
- New and notable**  
Enter 12 on your touch-tone phone and you'll learn about the newest restaurants, those that are under new management, or places where the menu have changed drastically.
- Bargain restaurants**  
If you're in search of great food at low prices, press 13 to hear Eleanor's recommendations.
- Early-bird restaurants**  
The perfect category for those of you who like to eat your dinners early and save money. Press 14 to hear the early-bird line-up.
- Restaurants with a view**  
To discover a room with a view and food to match, press 15.
- Low-fat, low-cal restaurants**  
For great restaurants where you can order healthful meals, press 23.
- Holiday dining**  
For ideas on what to do during holidays and special occasions, press 24.
- Tijuana-area restaurants**  
Many restaurants have been constructed in Tijuana recently, and you may enjoy fresh fish and meat as well as enjoying the local scene. The hours for most restaurants are noted to match, press 17.
- Breakfasts and brunches**  
Whether you're seeking a spot for a business breakfast, a place to take your visitors, or a cafe where you may have a leisurely breakfast or brunch, press 18. When requested, press 1 for breakfast or 2 for brunch.
- Pizzas with pizzazz!**  
Almost everyone has a favorite pizza parlor, but if you want to try individual gourmet pizzas, or pizza with outrageous toppings, or pizza take-outs available late at night, press 19.
- Collectibles and beverages**  
For a gourmet coffee or a special beer with light fare, press 28.

## READER'S GUIDE TO

## RESTAURANTS

BY ELEANOR WIDMER

### Muslim Ritual Fast Inspires Feeding Frenzy in Solana Beach



Illustration by Doug Shapiro

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. Low to moderate \$8 to \$15; expensive more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

#### NORTH COASTAL

**BULLY'S NORTH** 1404 Camino del Mar, Del Mar, 735-1466. Especially during summer, this beach is the most colorful and is jammed with the sporty crowd which makes 180 places a day. Food is the same as at other Bull's, but the high intensity of service is continuous and lunch is served until 4:00 p.m. and dinner until 10:00 p.m. to 1:00 a.m. Moderate.

**CALIFORNIA PIZZA KITCHEN** 417 S. Highway 101, Solana Beach, 793-0909. Here's a good family restaurant where you can take your children and grandchildren for salads, pasta, pizza, etc. There are 21 pizza shops to choose (individual size), good Oriental chicken salad and a pleasant price with chicken and marinated meatballs. The place is open daily, so you can drop by for a light meal in casual but contemporary surroundings any time. Same menu, lunch and dinner. Open daily, 11:30 a.m. to 11:00 p.m. Sunday through Thursday, Friday and Saturday to midnight.

**EL PALMERO AZUL ("The Blue Bird")** 640 Valley Avenue, Solana Beach, 755-4428. Wonderful, low-priced Mexican breakfasts, served from opening to closing, splendid soups (albondigas and menudo), as well as chicken mole, chilaquiles, homemade tamales, and green chili burritos are the mainstay of this Mexican eatery that opens 7 days a week during evening sessions. Open lunch and dinner. Low to low-moderate.

**THE FISH MARKET** 446 Via de la Valle, Del Mar, 735-2277. From moment it opens until closing, there's a constant buzz. The menu has low to moderate prices, lots of fresh food, the no-nonsense staff which serves fresh fish items, accompanied by a variety of other items, including seafood, rice, salad or corned chicken. Fish, which may include salmon, sea bream, or orange trout, may be prepared over marinate. Fine value, but not place for the three C's: Cuisine, cleanliness, and contemporary. Open daily, lunch and dinner. Contemporary service. Low to expensive.

**EL FORNARO CUCINA ITALIANA** 1555 Camino del Mar, Del Mar, 735-8876. If Fornaro offers a stunning combination of new and old Italian, the indoor seating area is gorgeous. The grill-fused, appetizing pizza, soup and salad are always good. Same menu lunch and dinner. Always crowded. Open daily, lunch and dinner. To midnight, Friday and Saturday. Sunday through Thursday, 10:00 a.m. to 2:00 p.m. Moderate.

**LA BONNE BOUCHERIE** Town and Country Shopping Center, 471 Encinitas

#### REVIEW

A month from now, when we may be enjoying a Santa Ana, our tales about the great storms of January may lessen in drama. Mine is no more startling than the next except that it relates to restaurants. For several nights my friends canceled their appointments with me, reasoning that no meal in a restaurant was worth venturing into the flooded night. Finally, I called a young man known for his intrepid character. He agreed to accompany me to Solana Beach to Khayyam Cuisine Restaurant. In spite of his promise I was apprehensive. But he showed up exactly on time, looking wet and ragged, ready for the adventure.

We decided to take Old Highway 101 instead of the freeway. Visibility was poor. Edging down the hill toward Torrey Pines Park, we maintained silence—we couldn't see a foot in front of us. As water washed over the hood of the car, I said out loud, "Dear God, I still have to be a mother to my children."

At last we arrived at the Beach Walk strip mall. The problem was wiping through the rivers that ran from every corner of the parking lot. My friend dropped me off at the stairs leading to Khayyam Cuisine, and when I opened the door I expected to find an empty restaurant. But to my astonishment every table was occupied.

I slid into my chair with relief, and even before we decided on what to order, the host and owner, Khalid, brought us a bowl of steaming lentil soup. One taste of that soup and I knew that our effort to get there had been worth it. The Al-Shaife family is from Jordan, and the cuisine is Jordanian with French and Californian influences.

My family and I lived in the Middle East at a time when supplies were limited. Even when we went to restaurants, the preparations were dreadful. So I was in a state of shock to discover authentic Middle Eastern preparations that were so elegant. When Khalid brought our next course, grilled eggplant with pomegranate sauce, I was overwhelmed by its originality. I had never experienced such a glorious combination.

continued on next page

**The Restaurant: Khayyam Cuisine Restaurant**  
The Location: 437 S. Highway 101, Solana Beach, upstairs in mall (755-6343)  
Type of Food: Middle Eastern with Californian influences  
Price Range: Dinner items \$3.75 to \$13.95 a la carte.  
Hours: Closed Monday, Lunch, Tuesday through Sunday, 11:30

continued from previous page  
tion. The bread served with this dish is similar to Italian focaccia, and you use it to dip into the soup. No matter that you've tried grilled eggplant elsewhere, this version is something to conjure with. In fact, the sauces here are not only extraordinary but are the work of a great creative talent, Manal Al-Shaife, the sister-in-law of Khalid.

Manal married into the family when she was 14 and now at the age of 25 has four children, the oldest of whom is 12. In Jordan, she and her mother-in-law cooked from morning to night, and since they live in America, the cosmopolitan capital, Manal started to accumulate cookbooks from the world over. In northern Morocco the cooking has been strongly merged with French, and reading about it, Manal decided to experiment with recipes at home. Seen her sauces were removed in her family. In addition, she was inspired by the feasts of Ramadan, the period when everyone fasts all day but can eat when the sun sets. In Jordan, people end the feast with water combined with various syrups, among them date and pomegranate. Manal added these syrups, made from pressed fruit, to her sauces. This was born eggplant with pomegranate sauce. To cut the mild sweetness, she served a chopped cucumber chutney on the side. Everyone in her family remarked that it was worthy of a gourmet restaurant.

Four years ago Manal, her husband, and children lived in San Francisco. A fellow Jordanian who owned a restaurant in the city's Sunset District called Yaya begged her to come work as a chef. Manal's husband, who is an architect and interior designer, encouraged her, and soon Yaya was the talk of San Francisco.

When the Al-Shaife brothers decided to open a restaurant here, they chose one of the most difficult sites in any strip mall, namely an upstairs suite. They designed the handsome interior themselves, and in the few weeks they have been open, the restaurant has been crowded every night. Some people return for two or three nights consecutively to sample every item on the menu.

The knockout entrée is called *Khayyam Mahale*, which consists of zucchini, Swiss chard, and grape leaves stuffed with rice, dried lamb, and zucchini surrounded by a date sauce (5.11-9.95). We couldn't stop eating it. Even at 11:30, I am having fantasies of trying to round up a friend to drive me there so I can experience it again. You may have a vegetarian version of this entrée served with yogurt and mint sauce for \$9.50.

My friend selected the *shukrah* (lamb, rice, almonds, raisins, cinnamon), and although it's wonderful, it's a dish that should be shared by several—it would make a great accompaniment for whole grilled fish or curried scallops. However, you really can't leave without ordering *jaj bato*, which consists of chicken, rice, and almonds wrapped in pita bread and presented as a round cake (5.13-25). It looks similar to Moroccan *hennin* but is less sweet and much lighter. It's surrounded by a nouvelle cuisine (5.13-25). This dish used to be the rage of Yaya in San Francisco, and it's quite remarkable. But then, everything on Khayyam Cuisine is noteworthy. I mean to return before this review comes out to try the *buraki*, which used to be done so well at Elfidin's in Mission Beach. However, in this version the ground beef is wrapped in phyllo dough and served with date sauce. The restaurant is closed Monday but is open for lunch and dinner the six other days of the week. The lunch menu is limited, so I would opt for dinner. All portions are large enough for two people. Whether it rains, snows, or hails, you should rush to Khayyam Cuisine Restaurant—it's the best we've got in Middle Eastern cooking.

For Christmas I received the best-selling Mexican novel—with recipes like *Water for Chocolate*, which was subsequently turned into a film. The family who operates Palenque has decided to honor the book by producing some of its most exciting recipes. These will be served every weekend—Friday, Saturday, and Sunday—from now through Valentine's Day. The *Water for Chocolate* menu includes beet soup, chumpandanga, a beef, pork, nuts, and candied fruit casserole, tortilla with sausage and sardines, and beans with chili. For more information call 270-9995.

Boatwright, Encinitas, 436-3081. Beef Bourguignonne, rack of lamb, frog legs (when in season), and veal Parmesan are among the French provincial staples of the house. Duck in peppercorn sauce and Dover sole in brown butter and mushroom sauce are also offered. Diners are at a cafe, a charming room and sensitive wine list add to the festive atmosphere. Open daily through Sunday. Moderate to expensive.

**NORI JAPANESE RESTAURANT** 315 South Highway 101, Solana Beach, 753-0113. This restaurant is a misnomer, although the menu offers many sushi items, eighteen steaming and unique appetizers and a long list of entrees which include nine-course feasts and hot dinners. Two dining rooms are available: the intimate in the sushi bar, especially on the weekends, arrive early to avoid waiting for tables. Early one of the best Japanese restaurants in San Diego. Open daily. All-you-can-eat lunch buffet, Monday through Friday, dinner nightly. Friday and Saturday, open to 11:00 p.m. Low to moderate.

**SAMURAI JAPANESE RESTAURANT** 479 Lomas Santa Fe Drive, Lomas Santa Fe Plaza, Solana Beach, 481-0002. This restaurant boasts "the largest California sushi bar," as well as a menu of over 100 items. The food is artistically prepared and presented, the sushi uniformly fine. You can easily make a meal from the sushi and appetizers. The house dumplings are especially recommended, as is the chicken katsu or fried chicken cutlet. Sautéing is available at the sushi bar, uppers, and the central dining area, which provides exquisite bento. Open daily. Lunch Monday through Friday, dinner nightly. Friday and Saturday to 10:30 p.m. Moderate to expensive.

**SCALINI'S VIA DE LA VALLE** Del Mar, 259-9944. A handsome dining room has been built on what was once the site of the road to Rancho Santa Fe. Offering northern Italian specialties, the cafe menu is tempting for its pasta dishes, mesquite-grilled entrees, traditional veal, chicken, and seafood, some in rich sauces. While the antique looks tempting, it's best to start with a gourmet pizza (shared), a Caesar salad, and one of four pasta dishes, especially pasta stuffed with ricotta and spinach, and penne with sausage. Fresh fish and seafood fare will have. Impassioned roundings and excellent service. Open nightly for dinner only. High moderate to expensive.

**TARTY'S AT THE TRACK** 514 Via de la Valle, Del Mar, 481-8300. This charming fish, seafood, and beef restaurant offers California-style cuisine marked by individual service. Among the specialties are whole grilled fish, corned chicken, chicken, and pasta, some as low as \$9.95. During the day, the menu also includes lunch, Tuesday through Saturday. Open Monday through Saturday, 11:30 a.m. to 10:00 p.m. Moderate to expensive.

**TOURNAIS LAURENCE** Del Mar, 259-1551. The new chef is from the Del Mar Hotel in Los Angeles and he offers California-style cuisine. Try the crab cakes and ravioli for appetizers and the house-made pasta. The restaurant is a gem in this area. The food is creative and the service is excellent. Open daily, lunch and dinner. Moderate to expensive.

**WHEN IN ROME** Encinitas, 436-3081. This restaurant is a gem in this area. The food is creative and the service is excellent. Open daily, lunch and dinner. Moderate to expensive.

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#### NORTH INLAND

**ANTHONY'S RANCHO BERNARDO**  
11800 Avenida Pico (off Bernards Canyon Drive), Rancho Bernardo, 431-2070



READER'S GUIDE TO RESTAURANTS

One of the best features of this hand-picked branch of Anthony's is that it accepts reservations for parties of five or more. This allows you the necessity of waiting around until your name is called. The dining room also tends to be less frantic than the downtown branches. Good fish and chips, seafood salads, broiled fish. Fun service. Hours, 11:30 a.m. to 8:30 p.m. nightly. Low to low-moderate.

**BERNARDO 12475** Rancho Bernardo (near San Marcos Village Shopping Center), Rancho Bernardo, 487-7171. Don't miss this charming French-California cafe for its exquisite food combined with low costs. You may make a meal from the French entree, soup plus spinach salad accompanied by potato pancakes or from one of several pastas and gourmet pastries. For entrees, the fresh fish is plentiful and comes with a very light sauce. All the food tastes clean and is a low-fat-factor-calorie in concept. However, you can't miss the excellent desserts, especially the crepe stuffed with pears. Closed Mondays. Lunch, Tuesday through Friday; dinner, Tuesday through Sunday. Patio dining available. Low to moderate.

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**CHICKEN BUCCELLI \$10.50**  
Breads topped with chicken, sautéed in garlic butter and white wine, served with light cream cheese sauce.

**SHRIMP SCAMPI \$14.50**  
Breads topped with shrimp, sautéed in garlic butter and white wine, served with light cream cheese sauce.

**LOCAL SHARK \$11.95**  
Breads topped with shark, sautéed in garlic butter and white wine, served with light cream cheese sauce.

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READER'S GUIDE TO RESTAURANTS

get offerings. To top it off is The Terrace, that has no ceiling, is romantic on rainy nights and provides excellent views of the city. The same menu at The Terrace is available from opening to closing. All three rooms are open daily. Central governor room, open lunch and Sunday brunch, dinner nights to 11:30 p.m. and to 11:00 p.m. Friday and Saturday. The Cafe is open daily 11:00 a.m. to 11:00 p.m. and to midnight Friday and Saturday. The Terrace, open 11:30 a.m. to 10:30 p.m. nightly. Expensive. George's gourmet menu in moderate other rooms.

**HARRY'S CAFE GALLERY 7345** Grand Avenue, 454-7381. This landmark coffee shop is noted for its breakfasts, served from opening to closing. The butter-milk pancakes, varieties of waffles made from scratch, and egg combinations are all generous and well prepared. One of the few places where you can still get hot oatmeal or cream of wheat. Harry's also serves freshly-squeezed orange juice and a variety of freshly ground coffee. Open daily, breakfast and lunch, closed at 3:00 p.m. Monday through Saturday, 2:00 p.m. on Sunday. Low.

**LA TERRAZZA 808** Grand Avenue, La Jolla, 454-9750. This small but attractively decorated cafe serves Italian food from Tuscany. The pasta is delectable, especially the made-on-the-premises ravioli accompanied by ricotta and tomato sauce. Of the many tantalizing a la carte dishes, some of the best are rack of lamb, seared steak, clam soup, and Mediterranean seafood.

steak, Cannellini and garbanzo are outstanding. Fish surroundings and very New York atmosphere. Lunch, Monday through Friday, dinner, nightly. Moderate to expensive.

**THE MEDITERRANEAN ROOM** La Jolla, 454-9751. Based on the excellence of its copious Sunday brunch, this lovely view-room also offers a fixed-price "luncheon", early bird dinner for \$14.50 Monday through Saturday, 5:00 p.m. to 7:30 p.m., with such plans, home-style entrees as calf liver, short ribs, and small soups. These dinners, which include soup or salad and dessert, attract many visitors, but the brunch is a family affair. Reservations a must for brunch; allow 24 hours. Open daily.

breakfast, lunch, and dinner. Moderate to expensive.

**OCEAN KITCHEN 5523** La Jolla Boulevard, 454-3001. If you love and miss San's Kitchen, the former staff has recreated its original site. The food is better than ever and contains neither MSG nor starches in the sauce. Be sure to try the shrimp toast for appetizing and the shrimp shrimp served with four shells, both are new on the menu. Shaw San Yang, a vegetable dish with black mushrooms, is outstanding as are the shrimp in black bean sauce and any of the chicken dishes. The dinner menu is open nightly to 10:00 p.m. It's worth visiting just to experience one of the oldest beach houses in La Jolla which has been cleaned up but fortunately not altered. You can still see the original fireplace, sun porch and bed-

rooms. Open daily. Lunch, Monday through Saturday. Dinner nightly. Low to moderate.

**PANINI BROCKTON VILLA 1235** Coast Boulevard, La Jolla, 454-7383. This is the ultimate coffee house, located in an old hillside house overlooking the Pacific. The muffins, cookies, cakes and coffee are great. If you venture into the crowded food for lunch or dinner, the results may be dire. This place is famous for breakfast (served to 10:00 p.m.) weekends. Be sure to call for dinner hours during the winter. The coffee bar is open nightly to 10:00 p.m. It's worth visiting just to experience one of the oldest beach houses in La Jolla which has been cleaned up but fortunately not altered. You can still see the original fireplace, sun porch and bed-

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**The British American All-Stars**  
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San Diego, CA, January 28, 1993

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**FEBRUARY 10 - 7:30 PM**

**COPLEY SYMPHONY HALL**

**IN ASSOCIATION WITH FULL CIRCLE MANAGEMENT**

**ALSO ON SALE:**

**DAMN YANKIES/JACKYL - FEB. 13 - GOLDEN HALL**

**SUZANNE VEGA - FEB. 22 - MONTEZUMA MALL, SDSU**

**MICHAEL W. SMITH/DC TALK - APRIL 9 - SPORTS ARENA**

READER'S GUIDE TO THE MUSIC SCENE

Lois Russell and the Rabby Kruger Band: Holly Up Tavern, Thursday, February 6, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Did the Family: Huntington and the Fox Side: First Center Ballroom, Friday, February 5, 4 p.m., UCSD campus, La Jolla, 524-0022.

Charles Owen and Herman Riley: Horton Grand Hall, Friday and Saturday, February 5 and 6, 8:30 p.m., 311 Island Avenue, downtown, 544-1886.

Best, Lucy's Fur Coat, and 1000: Mann Line: Casbah, Friday, February 5, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Joe Oliver: Rhythm Cafe, Friday, February 5, 9:30 p.m., 8022 Clement Street, 576-0476.

Tyler: Book, Inc., and the Motion: Casbah, Saturday, February 6, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Charlie: Maudsley and the Crowler: Kingsman: Holly Up Tavern, Saturday, February 6, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Irry: Stradella and the Jynx: Maudsley and the Crowler: Kingsman: Holly Up Tavern, Saturday, February 6, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Jim: Maudsley and the Jynx: Maudsley and the Crowler: Kingsman: Holly Up Tavern, Saturday, February 6, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Lois and Peter: Berryman Folk Heritage: Auditorium, Sunday, February 7, 4 p.m., North Avenue and Stanford Court, Del Mar, 436-0030.

Little Joe y la Familia and the Blues: Holly Up Tavern, Monday, February 8, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Denis Leary: Copley Symphony Hall, Wednesday, February 10, 7:30 p.m., 1295 Seventh Avenue, downtown, 278-7133.

Dan: Hilda and the Acoustic: Wasteway: Holly Up Tavern, Wednesday, February 10, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Steven: Theater: Ignatius, Thursday, February 11, 9 p.m., Parkside: Antigo Shopping Center, Tijuana, Baja California, 278-7133.

Mike: Weller, Rob: Magnum, and Sherman: Ferguson: Horton Grand Hall, Thursday, February 11, 8:30 p.m., 311 Island Avenue, downtown, 544-1886.

Whit: Candlish, and the Maudsley: Casbah, Thursday, February 11, 9 p.m., 2812 Kettner Boulevard, 294-9033.

The Best: Berman: Holly Up Tavern, Thursday, February 11, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Paul: Gormley: Holly Up Tavern, Friday, February 12, 9:15 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Wall: Irving to Hang, Crowler, Steve: Psychic, and Goldblum: Casbah, Friday, February 12, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Adrian: Berman: Holly Up Tavern, Friday, February 12, 9:15 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Steven: Theater: Ignatius, Thursday, February 11, 9 p.m., Parkside: Antigo Shopping Center, Tijuana, Baja California, 278-7133.

Mike: Weller, Rob: Magnum, and Sherman: Ferguson: Horton Grand Hall, Thursday, February 11, 8:30 p.m., 311 Island Avenue, downtown, 544-1886.

Whit: Candlish, and the Maudsley: Casbah, Thursday, February 11, 9 p.m., 2812 Kettner Boulevard, 294-9033.

The Best: Berman: Holly Up Tavern, Thursday, February 11, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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DeGallande. "Core is the current catchword for San Diego musicians. If it's 'core'-anything, it's cool."

DeGallande, who was born in France, moved here five years ago from Orange County. A singer/guitarist and a media major, he said that when he graduates from UCSD, "if the music thing doesn't work out, I'd like to make Aerosmith videos. No, actually I'd like to work on Seaside Street. Brought to you by the number."

Hudson, a blues/philosophy major whose blond dreadlocks, thick beard, and sad eyes make him look like a reggae Jesus, was born in Canada and grew up in west Los Angeles. Studying philosophy and being a musician, he said, are "preparing me for a real-world position. Actually, I'd like to do what so many philosophers do: sodomize young boys. You're not going to print that, are you? It's a joke."

Co-hosting the event has given the two young no-fakes an opportunity to meet some talented San Diego musicians they might never have met otherwise. "We get a wide variety in here," DeGallande said. "There are a lot of musicians in this town who are afraid to get up and do it. You know, the waiters and accountants who like to play but who are scared to go for it. We get those types every week. We also get one or two losers."

Kicking off the evening by performing a few of their own tunes, DeGallande and Hudson then casually thanked everyone for coming out despite the rain and introduced the first guest, Dan Gilcup. The only no-music act of the night, Gilcup

was a disaster. He wore an Improv T-shirt, but his alleged comedy act wouldn't be allowed near the Improv. Like a vaudeville comic trying to win over a horny crowd between strippers, he bombed entirely with a barrage of non sequiturs and sophomoric bathroom jokes.

"I've been listening to Howard Stern," Gilcup said over the din of a totally uninterested crowd. "Anybody listen to Howard Stern? They describe him as having offbeat material, but isn't it best off material?" His closing joke: "What is it when the Pope goes to the bathroom? Holy shit! Thank you." Two or three people applauded. If Gilcup doesn't have a brother who tells him his act sucks, he should.

Next up was the previously mentioned Stenton, whose sweet two-song set won back the crowd. She was followed by Jeff Crockett, a singer-guitarist who impressed the crowd on his acoustic/electric, with some original blues-tinged folk. He also did an adequate job on such diverse covers as "Walking in Your Footsteps," "Bring It On Home," and his closer, "Purple Rain," during which he unsuccessfully solicited the audience to sing along. This was clearly not a Prince crowd.

After her set, Crockett talked about the San Diego acoustic music scene and his musical aspirations. He told me he moved here from Santa Barbara in 1985 to attend SDSU and that he's been writing and recording a solo album he hopes will be released locally in a few months. "I don't have a day job," he said, clutching his Epiphone. "I'm selling my car to pay for the record, which I'm recording myself. I want to pursue music full time. It's my life, it's all I do now."

Crockett thinks San Diego should take better advantage of the so-called "unplugged" phenomenon and of its own home-grown acoustic talent. "Acoustic music is hot right now, but no one's noticing it in San Diego," he suggested. "They really should rename these open-mike nights 'acoustic' nights, because a lot of the people who play are musicians who just can't get a gig anywhere else because of the kind of music people want to see. Most people who go to a club want to move, I guess. But there are a lot of people in this city who do want to hear acoustic music, and there are a lot of musicians who want to perform it. Of course, there are those who don't have any talent."

Following Crockett's stage was a captivating, if weepy, male-female folk duo called Dandelion Wine, which DeGallande introduced as "tonight's very special guest." Evidently a working act—I'd not heard of them—they showed considerable talent but poor judgment. They were far too polished, too well-rehearsed for this grungy crowd. The lead vocalist, with her ethereal body language and politically correct lyrics, came across

continued on page 84

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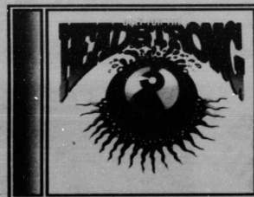
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**1775 E. Mission Bay Drive**

**(Off I-5 at Sea World Dr.)**

**San Diego, CA 92109**

**For Information Call: (619) 494-7575**

## READER'S GUIDE TO THE MUSIC SCENE

**The Story and Old Porters** Spectacular Music Hall, Sunday, February 14, 7:30 p.m., 1438 Frost Street, Hilcrest, 294-6660.

**The Joint Childs** Billy Up Tavern, Sunday, February 14, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**"Tuned in Love"** featuring the Rhythm Gypsy Band Karat City Southcoast, Sunday, February 14, 9 p.m., 535 Fifth Avenue, downtown, 294-9033.

**Bob Marley Day Celebration** featuring Most Pious, Mykal Rose, the Walters, Andrew Tash, Half Pint, Catty Banks, Foundation, Basement, Tony Rebel, and David Parks San Diego Sports Arena, Monday, February 15, 1:30 p.m., 278-TXSS.

**Back Springfield and Last City** Billy Up Tavern, Monday, February 15, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Welling Seeds and Soul** Vibeation's Billy Up Tavern, Monday, February 15, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**King Middle, the Menck of Dream, and Eppage** Cabash, Wednesday, February 17, 9 p.m., 2812 Ketterer Boulevard, 294-9033.

**The Cadillac Tramp** Billy Up Tavern, Wednesday, February 17, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Holly Haddad and Ron Satterfield** Horton Grand Hall, Thursday, February 18, 6:30 p.m., 311 Island Avenue, downtown, 544-1886.

**Alan Haddad** Billy Up Tavern, Thursday, February 18, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Dr. John** Rhythm Cafe, Friday, February 19, 7 p.m., and 10:30 p.m., 8022 Chatterbox Mesa Boulevard, Chatterbox, 576-CAFE.

**Dave Fink** Horton Grand Hall, Friday and Saturday, February 19 and 20, 8:30 p.m., 311 Island Avenue, downtown, 544-1886.

**Chickens**, the Faith Healers, the Gals, and Basement Cabash, Friday, February 19, 9 p.m., 2812 Ketterer Boulevard, 294-9033.

**Patricia Henderson, Prater Wilson, and Lark** Cabash, Saturday, February 20, 9 p.m., 2812 Ketterer Boulevard, 294-9033.

**The James Herman Band** Billy Up Tavern, Saturday, February 20, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Worms and Rhythm** Rhythm Cafe, Sunday, February 21, 7 p.m., and 10:30 p.m., 8022 Chatterbox Mesa Boulevard, Chatterbox, 576-CAFE.

**Kenneth Vege and the Kitchen of** Chatterbox, Sunday, February 21, 7 p.m., 8022 Chatterbox Mesa Boulevard, Chatterbox, 576-CAFE.

**The Solana Beach Recyclers** Karat City Southcoast, Sunday, February 21, 9 p.m., 535 Fifth Avenue, downtown, 294-9033.

**Junior Joe, Three Mile Pilot, and Big Time** Cabash, Sunday, February 21, 9 p.m., 2812 Ketterer Boulevard, 294-9033.

**Buffy** (aka: Theater, Thursday and Friday, February 25 and 26, 7 p.m., 121 Broadway, downtown, 278-TXSS.

**Patty Louder** Rhythm Cafe, Friday, February 26, 7 p.m., and 10:30 p.m., 8022 Chatterbox Mesa Boulevard, Chatterbox, 576-CAFE.

**The Good Old** Pizzeria Pizzeria, Friday, February 26, 8 p.m., 1100 Broadway, downtown, 278-TXSS.

**Concert, DJ** Mar, 456-6030.

continued from page 82

as a Natalie Merchant worshiper. But her voice was beautiful, and the duo's songs were richly textured.

Bob Bennett, the Cabash owner, who tended bar throughout the night in a gravelly, Tom Waits-ish voice, said it took some time for the Cabash's open-mike night to establish itself, but now it attracts a diverse and loyal crowd. "Look at this. It's pouring down rain, has been for the last two weeks, and it hasn't hurt our business one bit," he said. "You never really know who's going to come in on Mondays. People just walk in and sign up, and sometimes we never see them again. We get some people who are really bad at first, but some of them keep coming back. They get better."

Probably twice as old as his average customer, Bennett, an affable man who wore a Cabash cap and a jumpsuit that made him look like an airport runway worker, sounded as if he had had a tracheotomy. "It really hurts," he said, pointing to his throat. "It's pretty bad. But believe it or not, I didn't get this in here. It's usually a lot louder in here: this is the quiet night. But I got this from screaming at all the football games yesterday."

According to Bennett, the building that houses the Cabash, which he opened about three and a half years ago, has a storied history. "This place used to be a gay bar," he explained. "It's been several gay bars, actually, and an after-hours gay bar. The last one I think was called the Rooter. Back in the '40s, this place was called Puss 'n Boots. Probably a lot of Navy guys came down here in those days."

"Well, I mean, I am Christ reincarnated."

Bennett used to run the Pink Panther, a notorious club on Morena Boulevard that closed down a few years ago. "It was a wild bar," he said. "We didn't have live music in there, but our lease wasn't renewed. We were pretty rowdy."

Most members of the Cabash audience whom I talked to were either friends and relatives of the performers or local working musicians. Country Dick Montana, lead singer of the Beat Farmers, was in the crowd (he left early and didn't play), as well as members of Uncle Joe's Big O' Driver. After the amateurs finished, some of these area performers got onstage for an after-midnight acoustic jam.

But the night belonged to the no-namers. Christy McGrath, a Monday mayhem semi-regular customer, comes because she knows DeGallande and Hultman, and she said, because "it's rad. I like weird music. There really aren't that many places to go in San Diego to hear this kind of stuff." As she stood at the bar waiting for her drink, McGrath and I struck up a bizarre conversation. A tall, blonde biology major at UCSD, she told me, among other things, that Christy was a woman. How does she know? "Because I'm her," she answered flatly. "Well, I mean, I am Christ reincarnated. That's what they call me, anyway. My name is Christy—that's Christ, plus y." McGrath plans to join the Peace Corps after she graduates. "I don't know where they'll send me, but it'll be a Spanish-speaking country, because I speak Spanish."

I asked McGrath to tell me the most memorable amateur she ever saw at the Cabash. Well, she recalled, there was one guy who played a fretless guitar. "It was like, sideways, so that when he played, the chords were all fucked up," she said. "And there was this other guy who sang a song about vaginas. He was scary." Bennett, too, remembers that one. His name was Howie O. Bennett said. "He used to come in and sing about Barbie dolls. G.I. Joe, all sorts of wild shit. He sang this one song called 'Stick Your Finger Up My Butt. I Love You.' They were great beer-drinking songs. The crowd loved 'em. He was a preschool teacher, I think. He was a good guy. He moved back to New Mexico, though. I don't see anyone like him here in town, but it looks like a good turnout."

Surveying the scene as the evening began to wind down, DeGallande called it a "surprisingly good night, considering the weather. You never know with these things. Some of them rage, some are dead." He plans to continue putting on the shows indefinitely and hopes they only get bigger and better and that more club clubs will follow suit. "San Diego needs more of this kind of shit," he said. "There are a lot of musicians here who want to play. They're just scared."

As for long-range plans, neither DeGallande nor Hultman has yet made much money in or had much impact on the music business. But money doesn't appear to be a motivating factor. For their efforts in hosts of open-mike meetings, they're paid—just not much. "We get a little money, free beer, all the beer we can drink, and free admission to all Cabash shows," said Hultman. "That's a pretty good deal."

## READER'S GUIDE TO THE MUSIC SCENE

**McKenzie** Horton Grand Hall, Friday and Saturday, February 19 and 20, 8:30 p.m., 311 Island Avenue, downtown, 544-1886.

**Valentine and the Hiss** Billy Up Tavern, Friday, February 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**James Herman Band** Karat City Southcoast, Friday, February 26, 9 p.m., 535 Fifth Avenue, downtown, 294-9033.

**Madley Rhythm Cafe**, Saturday, February 27, 7 p.m., and 10:30 p.m., 8022 Chatterbox Mesa Boulevard, Chatterbox, 576-CAFE.

**Madley, Uncle Joe's Big O' Driver, and the Beat Farmers** Cabash, Sunday, February 27, 9 p.m., 2812 Ketterer Boulevard, 294-9033.

**And the Beat Farmers** Hall, Sunday, February 28, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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## UNDERGROUND CLUBS

Underground club listings are compiled by Chris Homan. If you wish to be included, please call 215-300, ext. 261.

Thursday afternoon or Friday before 5:00 p.m. The listings are free. Above: Gothic and industrial. Monday, 8 p.m., Cafe Sevilla, 555 Fourth Avenue, downtown, 58 and up.

The Basement: 176 Kevin, Page Inn, 776, and C.J. Industrial, alternative.

aka, and punk. Saturdays, Malibu's, 4545 Waring Road, College Area. Thursday, 8 p.m., 1001 University Avenue, Hillcrest, 295-2195.

Enigma: 171 Fifth Street, Middle Eastern, techno, and dance. Friday, Thursday, 555 Fourth Avenue, downtown.

Club Hedonism: 176 Kevin, Page Inn, 776, and C.J. Industrial, alternative.

Enigma: 171 Fifth Street, Middle Eastern, techno, and dance. Friday, Thursday, 555 Fourth Avenue, downtown.

Enigma: 171 Fifth Street, Middle Eastern, techno, and dance. Friday, Thursday, 555 Fourth Avenue, downtown.

Enigma: 171 Fifth Street, Middle Eastern, techno, and dance. Friday, Thursday, 555 Fourth Avenue, downtown.

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**ANY DRINK \$1.00**

**12 GAMES PER HOUR**

**99¢** (incl. Tax, Drafts, 9:30-10:30 PM)

**99¢** (incl. Tax, Drafts, 10:30-11:30 PM)

Local #10 PM to close

**EVERYBODY'S FREE NO COVER ALL NIGHT!**

**ALL NIGHT HAPPY HOUR & 40¢ TEAS**

**DJ JOHNNY JOHNSON**

**\$1 DRAFTS**

All-you-can-eat Mexican Buffet \$1.99

**DOLLAR DRINKS ALL NIGHT**

**1190 MISSION BLVD. ■ PACIFIC BEACH ■ 581-6161**

Saturday, January 30, 1993  
San Diego Hilton Beach & Tennis Resort's International Ballroom



**The Susie Hansen Band**

**SABA**

The next Saba Night Dance is Saturday night, Feb. 27, 1993. This event is sponsored by the San Diego Hilton Beach & Tennis Resort in association with Dance, Inc.

**Advance Tickets:**

**\$15\* Per Person**

**\$20\* At The Door**

**Active Military \$10 At The Door Only.**

**WHEELMASTER**

MUSIC PLUS • MAY COMPANY • TOWER select WHEELHOUSE locations

**619/278-TIXS**

For Information Call: (619) 494-7573

San Diego  
**Hilton**  
Beach & Tennis Resort  
1775 E. Mission Bay Drive  
(Off I-5 at Sea World Dr.)  
San Diego, CA 92109

## READER'S GUIDE TO THE MUSIC SCENE

The Navy and Cid Porten Spectro  
Masonic Hall, Sunday, February 14,  
7:30 p.m., 4858 Frost Street, Hillcrest,  
294-6660.

The Jaded Chicks Billy Up Tavern,  
Sunday, February 14, 8 p.m., 143  
South Cedros Avenue, Solana Beach,  
481-9022.

"Tunnel of Love" featuring the Royal  
Crescent Brass Kansas City  
Jazzhouse, Sunday, February 14, 9  
p.m., 555 Fifth Avenue, downtown,  
294-9033.

Bob Marley Day Celebration  
featuring Matt Friel, Mykal Rose,  
the Walters, Andrew Tash, Half  
Pint, Catty Rank, Foundation,  
Newman, Tony Rebel, and Lizard  
Parkin San Diego Sports Arena,  
Monday, February 15, 1:30 p.m.,  
278-7155.

Black Springfield and Last City Billy  
Up Tavern, Monday, February 15, 9  
p.m., 143 South Cedros Avenue,  
Solana Beach, 481-9022.

The Walling Seals and Seal  
Vibrations Billy Up Tavern,  
Tuesday, February 16, 9 p.m., 143  
South Cedros Avenue, Solana Beach,  
481-9022.

King Mithras, the Munka of Doom,  
and Elggan Cabash, Wednesday,  
February 17, 9 p.m., 2122 Ketterer  
Boulevard, 294-9033.

The Cadillac Trompe Billy Up  
Tavern, Wednesday, February 17, 9  
p.m., 143 South Cedros Avenue,  
Solana Beach, 481-9022.

Billy Hultman and Ron Sauterfield  
Horton Grand Hotel, Thursday,  
February 18, 8:30 p.m., 311 Island  
Avenue, downtown, 544-1886.

Alan Haldenworth Billy Up Tavern,  
Thursday, February 18, 9 p.m., 143  
South Cedros Avenue, Solana Beach,  
481-9022.

Dr. John's Rhythm Cafe, Friday,  
February 19, 7 p.m., and 10:30 p.m.,  
2622 Chalmers Mesa Boulevard,  
Chalmers, 576-CAFE.

Don Fiddler's Horton Grand  
Hotel, Friday and Saturday, February  
19 and 20, 8:30 p.m., 311 Island  
Avenue, downtown, 544-1886.

Chickens, the Faith Hinkers, the  
Gills, and Kenneth Cabash, Friday,  
February 19, 9 p.m., 2612 Ketterer  
Boulevard, 294-9033.

Helen MacIntosh, Powder Wilkins,  
and Lane Drew Cabash, Saturday,  
February 20, 9 p.m., 2612 Ketterer  
Boulevard, 294-9033.

The James Harmon Band Billy Up  
Tavern, Saturday, February 20, 9 p.m.,  
143 South Cedros Avenue, Solana  
Beach, 481-9022.

Harvey and Friends Rhythm Cafe,  
Sunday, February 21, 7 p.m., and  
10:30 p.m., 2622 Chalmers Mesa  
Boulevard, Chalmers, 576-CAFE.

Summer Vega and the Kitchens of  
Hollywood Montezuma Hall,  
Monday, February 22, 8 p.m., 2612  
Ketterer Boulevard, 294-9033.

The Jaded Chicks Billy Up Tavern,  
Monday, February 22, 9 p.m., 143  
South Cedros Avenue, Solana Beach,  
481-9022.

Harvey and Friends Rhythm Cafe,  
Tuesday, February 23, 7 p.m., and  
10:30 p.m., 2622 Chalmers Mesa  
Boulevard, Chalmers, 576-CAFE.

Summer Vega and the Kitchens of  
Hollywood Montezuma Hall,  
Wednesday, February 24, 8 p.m., 2612  
Ketterer Boulevard, 294-9033.

Bob's Spanish Theatre, Thursday  
and Friday, February 25 and 26, 7  
p.m., 121 Broadway, downtown,  
278-7155.

Patty Lavender Rhythm Cafe, Friday,  
February 26, 7 p.m., and 10:30 p.m.,  
2622 Chalmers Mesa Boulevard,  
Chalmers, 576-CAFE.

The Grand Of Purpose Folk Heritage  
Auditorium, Friday, February 26, 8  
p.m., 143 South Cedros Avenue,  
Solana Beach, 481-9022.

The Grand Of Purpose Folk Heritage  
Auditorium, Saturday, February 27, 8  
p.m., 143 South Cedros Avenue,  
Solana Beach, 481-9022.

continued from page 82  
as a Natalie Merchant wannabe. But her voice was beautiful, and  
the duo's songs were richly textured.

Bob Bennett, the Cabash owner, who tended bar throughout  
the night in a gravelly, Tom Waits-ish voice, said it took  
some time for the Cabash's open-mike night to establish itself,  
but now it attracts a diverse and loyal crowd. "Look at this. It's  
pouring down rain, has been for the last two weeks, and it hasn't  
hurt our business one bit," he said. "You never really know who's  
going to come in on Mondays. People just walk in and sign up,  
and sometimes we never see them again. We get some people who  
are really dead at first, but some of them keep coming back. They  
get better."

Probably once as old as his average customer, Bennett,  
an affable man who wore a Cabash cap and a jumpsuit that made  
him look like an airport runway worker, sounded as if he had had  
a tracheotomy. "It really hurts," he said, pointing to his throat.  
"It's pretty bad. But believe it or not, I didn't get this in here. It's  
usually a lot louder in here; this is the quiet night. But I got this  
from screaming at all the football games yesterday."

According to Bennett, the building that houses the Cabash,  
which he opened about three and a half years ago, has a  
storied history. "This place used to be a gay bar," he explained.  
"It's been several gay bars, actually, and an after-hours gay bar."

"Well, I mean,  
I am Christ  
reincarnated."

Bennett used to run the Pink Panther, a notorious club on Morena  
Boulevard that closed down a few years ago. "It was a wild bar,"  
he said. "We didn't have live music in there, but our lease wasn't  
renewed. We were pretty rowdy."

Most members of the Cabash audience whom I talked to  
were either friends and relatives of the performers or local work-  
ing musicians. Country Dick Montana, lead singer of the Best  
Farmers, was in the crowd (he left early and didn't play), as well  
as members of Uncle Joe's Big Of Driver. After the amateurs  
finished, some of these area performers got onstage for an after-  
midnight acoustic jam.

But the night belonged to the no-name, Christy McGrath,  
a Monday mayhem semi-regular customer, comes because she  
knows DeGaillande and Hultman, and she said, because "it's real.  
I like weird music. There really aren't that many places to go in  
San Diego to hear this kind of stuff." As she stood at the bar wait-  
ing for her drink, McGrath and I struck up a bizarre conversation.

A tall, blonde biology major at UCSD, she told me, among other  
things, that Christ was "the Jesus." "Because I'm her," she  
answered flatly. "Well, I mean, I am Christ reincarnated. That's  
what they call me, anyway. My name is Christy—that's Christ, plus  
y." McGrath plans to join the Peace Corps after she graduates. "I don't know where they'll send me, but it'll  
be a Spanish-speaking country, because I speak Spanish."

I asked McGrath to tell me the most memorable amateur  
she ever saw at the Cabash. Well, she recalled, there was one guy  
who played a fiddle guitar. "It was, like, sideways, so that when  
he played, the chords were all fucked up," she said. "And there  
was this other guy who sang a song about vaginas. He was scary."

Bennett, too, remembers that one. His name was Howie O. Ben-  
nett said. "He used to come in and sing about Barbie dolls. GI  
loves, all sorts of wild shit. He sang this one song called 'Stick  
Your Finger Up My Butt. I Love You.' They were great beer-  
drinking songs. The crowd loved him. He was a preschool teacher,  
or a grade school teacher, I think. He was a good guy. He moved  
back to New Mexico, though. I don't see anyone like him in here  
today, but it looks like a good turn-out."

Surviving the scene as the evening began to wind down,  
DeGaillande called it a "surprisingly good night, considering the  
weather. You never know with these things. Some of them rage,  
some are dead." He plans to continue putting on the shows indefi-  
nitely and hopes they only get bigger and better and that more  
local clubs will follow suit. "San Diego needs more of this kind  
of shit," he said. "There are a lot of musicians here who want to  
play. They're just waiting."

As for long-range plans, neither DeGaillande nor Hult-  
man has yet made much money in or had much impact on the  
music business. But money doesn't appear to be a motivating fac-  
tor. For their efforts only get a little money, free beer, all the  
beer we can drink, and free admission to all Cabash shows," said  
Hultman. "That's a pretty good deal."

## READER'S GUIDE TO THE MUSIC SCENE

McKenzie Horton Grand  
Hotel, Friday and Saturday, February  
19 and 20, 8:30 p.m., 311 Island  
Avenue, downtown, 544-1886.

Palatino and the Misadventure  
Billy Up Tavern, Friday, February 26,  
9 p.m., 143 South Cedros Avenue,  
Solana Beach, 481-9022.

James Harmon Band: Croc's  
Bar, February 26, 9:30 p.m., 802  
Avenue, downtown, 233-4335.

Madeline Rhythm Cafe, Saturday,  
February 27, 7 p.m., and 10:30 p.m.,  
2622 Chalmers Mesa Boulevard,  
Chalmers, 576-CAFE.

Hultman, Under the Big Of  
Driver, February 27, 9 p.m., 2612  
Ketterer Boulevard, 294-9033.

De Tapelo and Friends: Hultman  
Billy Up Tavern, February 28, 9 p.m.,  
2622 Ketterer Boulevard, 294-9033.

Mad Mike Montezuma Hall,  
Tuesday, March 2, 9 p.m., San Diego  
University campus, College  
Ave., 294-9999.

De Tapelo and Friends: Hultman  
Billy Up Tavern, Tuesday, March 2,  
9 p.m., 2622 Chalmers Mesa  
Boulevard, Chalmers, 576-CAFE.

James and the Beats Band Billy  
Up Tavern, Thursday, March 4, 9  
p.m., 143 South Cedros Avenue,  
Solana Beach, 481-9022.

Dr. John's Rhythm Cafe, Friday,  
March 5, 9 p.m., 143 South  
Cedros Avenue, Solana Beach,  
481-9022.

San Diego's First Battle of the  
Bands: Billy Up Tavern, Friday,  
March 5, 9 p.m., 143 South  
Cedros Avenue, Solana Beach,  
481-9022.

De Tapelo and Friends: Hultman  
Billy Up Tavern, Friday, March 5,  
9 p.m., 2622 Chalmers Mesa  
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## UNDERGROUND CLUBS

Underground club listings are compiled  
by Clay Hultman. If you wish to be  
included, please call 235-8000, ext. 261.

Thursday afternoon or Friday before  
5:00 p.m. The listings are free.  
Above: Gothic and industrial.  
Mondays, 8 p.m., Cafe Sevilla, 555  
Fourth Avenue, downtown, 18 and  
up.

The Basement: 150 Keweenaw, 10th  
and C, industrial, alternative,  
downtown.

aka, and punk. Saturdays, Mikal's  
5:00 p.m. The listings are free.  
Above: Gothic and industrial.  
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San Diego Reader January 28, 1993



# SUPER BOWL SUNDAY PARTY!

DRAFTS ON TAP, \$1 DRAFT, FISH, PHOS & SWEETIES, SPECIAL GUESTS (SEE YOUR CHAIRMAN) COKE AND SCREEN FOR YOUR FAVORITE TEAM!  
**THEN DON'T FORGET...**  
**SUPER SUNDAY PARTY TO BE PRODUCED BY GALAXY GLEN & DJ BRUNO TORRES** 8 p.m. to 2 a.m.

**FRIDAY HAPPY HOUR 5:00-8:00 PM**  
**FUZZY & THE BLUES**  
**7:00-8:30 PM**  
**FREE COKE & SWEETIES, DJ GLEN & GALAXY GLEN & DJ BRUNO TORRES** 8 p.m. to 2 a.m.

**SATURDAY - FREE DRAFTS & PHOS, COKE WITH A BEATFUL CRASH!**

## Smokey's

**NIGHTCLUB & SPORTSBAR**  
**10475 SAN DIEGO MISSION BL., MISSION VALLEY**  
**(2 BLOCKS EAST OF THE STADIUM) • 593-0950**

# GIVE CALLAHAN RED A TRY

Our signature beer on tap, available only at Callahans.

A Little Hard To Find, Really Hard To Leave. 578-7892

## Callahan Red

**IRISH RED ALE**

READER'S GUIDE TO

THE MUSIC SCENE

**Post Freddie's**, 2501 South Highway 101, Cardiff, 944-3735. The Reflections, rock and roll, 9 p.m. Friday and Saturday.

**Florida Lounge**, 439 West Washington Avenue, Encinitas, 743-1911. Fusion, Top 40 and Motown music, 8:30 p.m. to 1:30 a.m. Wednesday through Saturday. Karaoke entertainment, Sunday through Thursday.

**The Flying Bridge**, 1103 North Hill Street, Oceanside, 722-1902. Don Tenneson and Susan Kivley, contemporary, Thursday through Saturday; Don Tenneson, country and contemporary, Sunday and Monday.

**Peggy's Pub**, 241 West El Norte Parkway, Encinitas, 943-9141. Rockabilly, rock and roll, Thursday and Saturday.

**Full Moon Saloon**, 85 First Street, Encinitas, 436-7797. Live music is offered most nights, call club for information.

**Goodman's Choice**, 1020 West San Marcos Boulevard, San Marcos, 344-3215. Karaoke entertainment, 8:30 p.m. to 12:30 a.m. Friday and Saturday.

**The Grays**, 322 Mission Avenue, Oceanside, 757-7711. Taylor Made, classic rock and roll, Friday and Saturday; Gary Turner's One Man Band, pop, rock and roll, Sunday through Thursday and 5 p.m. to 8 p.m. Friday and Saturday.

**Henry's**, 284 Carlsbad Village Drive, Carlsbad, 729-2344. Raitmakers, featuring Bobby Engleman and Frankie Barrio, Latin jazz and salsa music, 8 p.m. to 12:30 a.m. Tuesday and Wednesday; Contemporary, featuring Karenne Clifford, contemporary, Friday through Sunday; Karaoke entertainment with Rick Martin Monday and Tuesday.

**Hill Street Connection**, 324 South Hill Street, Oceanside, 966-0985. Live Howard hosts an open-mike session on Wednesday and Saturday.

**The Hungry Hammer**, 1190 Bernardo Plaza Drive, Rancho Bernardo, 483-1202 or 566-2808. Glen Crum, classic rock and roll, Wednesday and Thursday; Laguna classic rock and roll, Friday and Saturday.

**Ian E. Ashberg Del Mar**, at the Del Mar Racetrack and 1540 Camino Del Mar, Del Mar, 259-1515. Impromptu, music from the '60s through the '90s, 8:30 p.m. to 11:30 p.m. Friday and Saturday; call club for information; Laig Laig, live music, 8:30 p.m. to 11 p.m. on Wednesday.

**Island's Own**, 676 First Street, Encinitas, 944-0213. Live music, 8 p.m. to 1 a.m. Friday and Saturday; call club for information.

**Jazz Joe's Carlsbad**, 14747 Panamonte Road, Poway, 746-2838. Open mike, Thursday; live music, 8 p.m. Friday and Saturday; call club for information; Jeff Lee hosts open mike beginning at 7:30 p.m. Sunday; John Kitcher, funk and contemporary, 8 p.m. to 11 p.m. Tuesday.

**Just by the Way**, 495 South Santa Fe Road, San Marcos, 736-0088. Live music, 8 p.m. to 1 a.m. Friday and Saturday; live music, 8 p.m. to 1 a.m. Friday and Saturday; live music, 8 p.m. to 1 a.m. Friday and Saturday; live music, 8 p.m. to 1 a.m. Friday and Saturday.

**Jelly Rogers/Oceanside**, 1900 North Harbor Drive, Oceanside, 722-1931. Live music, Thursday through Saturday; call club for information.

**Kamukiki Sports Bar and Grill** (formerly the Power Mine Company), 12375 Power Road, Poway, 746-2796. Lounge, rock and roll, Thursday through Saturday.

**La Casa del Zorro Blanco**, Roverso Springs Road and Yagui Pan Road, Roverso Springs, 747-5122. Live music, 7 p.m. to 1 a.m. Thursday, and 8 p.m. to 1 a.m. Friday and Saturday.

continued from page 87

for an Ice-T. I kept remembering a ludicrous Charlton Heston holding a press conference to harangue about the "limits of free speech," intoning the lyrics to Ice-T's most incendiary songs with all the oratorical thunder he could muster: he disseminated the lyrics without considering their context, his position as a deceptively "role model," or whether they could mean anything to those who might be swayed one way or another. Chuck, looking dazed and dire, read "Evil Dick" and "Mommie's Gonna Die Tonight" with the basso profundo of a failed Welles imitator, in order to convince the throngs that Ice-T had — *absolutely* — resounded that line separating free speech from the domain of international moral impropriety. (This from a man who still brags about being the only actor who *admired* Sigmund Freud's butt.) All of the stenographer speeches invoked against those who dare to say no to a convenient ass-whuppin' will no longer quell anyone — nigger, honkie, spic, what have you — demanding the right at least to return evil for evil. Ice-T is of no specific denomination and no particular affiliation. At this point, he must be sick of pointing out to his fans, whose dollars have placed him in the pecking order of the landed gentry, the irony of his stance. He has no agenda, societal or otherwise; his wood is of a peculiar and nonjudgmental kind. He is only one rich escapee from the misery of poverty.

He refused to cancel the Friday, January 15, appearance of his Body Count. There was the obvious torrent and warnings of catastrophe from mudslides and soluble pavement. But Ice-T, ditching his cap, mask, and shades, looked around the unweidly, black-on-black, spiral-staircased, thunderdome nightclub and commented how he just could not bring himself to cancel, because "this Igguana is one of the best and filled with crazy motherfuckers." Body Count pushed all the right buttons and pulled out the right stops. The rain flooded the roads, the cars stalled, and no *federates* came to bust the place. Ice-T acknowledged the so-called "pit" (where wise men never go) and the fans who could see poetry in the weather and who could accommodate this band despite the miserable conditions.

Ice-T and the West Coast rap mentality is constantly being dissed by the more anthropological/mystic/insurgent types as somehow blasphemous, even though his act is stripped of pretense and only theatrically veiled toward anyone or any group. The music and characters bespeak a city under siege or always alarmed; dead cops are no different than innocent victims, who are no different than those who stand to lose the most.

Outside the context of the band, it is impossible to know anything about these guys, with their unrevealing nicknames: bassist Mooseman and drummer Beastmaster V and the interchangeable guitarists slamin' major metal chords with armed guards flanking. The rapid, pillaged, burnt gut vengeance on enemies and friends with riffs and sonic metal bombast worthy of the most emphatic rock bands, not the kind that beg for peace.

"In a breath," a nightmare vision as brutal as anything in *Straw Dogs* or *Bad Lieutenant*, tells of a team of terror stopped just short of homicide. That is when Ice and Co. cleared out. With admonishments to government in all manifestations, Ice-T condemned almost every political system, but particularly the one under which Southern California gardeners expect *faerie*. After all the nonsense from the racist right and the lollygagging left, he'll continue to make records and movies he believes in and to collect all the interest-building rewards he can. He's the true Bigger With Attitude. I guess that is why he felt no compunction about screaming, "I'm here and I ain't goin' nowhere! There ain't no prez, no bitch motherfucker who can shut me up! Be brave! Tell all who try to kick you down to stay and fuck until genuinely satisfied!"

It takes a lot of make to make you think and a troubleshooter to make it sink in. Ice-T and Body Count must be the band of the year — right, you silly sycophant!

READER'S GUIDE TO

THE MUSIC SCENE

**Auto Sunset and Spa**, Costa Del Mar, Carlsbad, 436-9111. In the presence of Champagne Lounge music, rock and roll, and Dr. Cool, vintage rhythm and blues, the Hotties, rock and roll, and a balance, rock and roll, day, to the Bannister Restaurant; jazz music performed on Tuesday through Thursday.

**Johns Thomas**, 471 First Street, San, 436-7469. Spirit, featuring California and Left Coast, and rock, and the Travel Agents, and rock, 8 p.m. Saturday.

**Little Bit of Country**, 480 West Harbor Drive, San Marcos, 344-3215. Country, Wednesday through Saturday; call club for information.

**The Powerade Club at the Big Time**, 12237 Old Panamonte Road, Poway, 748-1135. The Big Scene Band, country music, Thursday; live music, Friday and Saturday; call club for information.

**Pounder's**, 125 West Grand Avenue, Encinitas, 943-9997. Blues, funk, blues and rhythm and blues, 9 p.m. Saturday; Dr. Chico's Island Smooth, ska, calypso, and reggae, Wednesday.

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**Pounder's**, 125 West Grand Avenue, Encinitas, 943-9997. Blues, funk, blues and rhythm and blues, 9 p.m. Saturday; Dr. Chico's Island Smooth, ska, calypso, and reggae, Wednesday.

**Ralph and Eddie's**, 1900 Grand Avenue, Carlsbad, 729-2899. Live rock and roll is featured most nights, call club for information.

**Rancho Bernardo Inn**, 17350 Bernardo Oaks Drive, Rancho Bernardo, 727-2146. Darcie Daniels and Hushback, contemporary, Tuesday through Saturday; live music, 8 p.m. to 11 p.m. Friday and Saturday; call club for information.

**Red Hot Tunes**, 17000 Power Road, Poway, 748-0813. Max Overboard hosts a country and western rock and roll jam session from 7:30 p.m. to 10:30 p.m. Wednesday.

**Red Tractor's Restaurant**, 550 Via de la Valle, Solana Beach, 755-6008. John LaValle, piano variety, beginning at 7:30 p.m. Wednesday through Saturday.

**Roger's**, 1517 Mission Road (Highway 78), Bonita, 941-5083. No Serenades, featuring Phil Eagle, popular music from the '50s to present, 9 p.m. to 1:30 a.m. Friday and Saturday.

**Rooster's**, 2nd South Harbor Drive, Oceanside, 754-2252. Live music, 8 p.m. to 1 a.m. Friday and Saturday; call club for information.

**Santa Monica and Spa**, Costa Del Mar, Carlsbad, 436-9111. In the presence of Champagne Lounge music, rock and roll, and Dr. Cool, vintage rhythm and blues, the Hotties, rock and roll, and a balance, rock and roll, day, to the Bannister Restaurant; jazz music performed on Tuesday through Thursday.

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**Pacific Del Mar Entertainment**, 1555 Camino Del Mar, Del Mar, 792-0476. Live music, 8 p.m. to midnight, Friday; call club for information.

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**The Sand Bar and Restaurant**, 1878 Carlsbad Boulevard, Carlsbad, 729-3176. Wylder, rock and roll, Thursday; Nite to Approx, rock and roll, Friday and Saturday; the Time Travelers, rock and roll, Sunday; live music, Tuesday and Wednesday; call club for information.

**Scallin' Restaurant**, 3790 Via de la Valle, Del Mar, 259-9944. Joel Nash, showtunes, classical, and pop tunes performed on the piano, Thursday through Saturday.

**Santitas' Downtown**, 119 East Broadway, Vista, 724-0510. The Chordettes, country music, 9 p.m. to 2 a.m. Friday and Saturday, and 7 p.m. to 11 p.m. Sunday; Karaoke entertainment, 9 p.m. to 1 a.m. Wednesday and Thursday.

**TeaPea Room**, 1270 Main Street, Rancho, 789-3755. Country, rock and roll, Friday and Saturday.

**The Wyckoff Coffee Company**, 4355 Highway 78, Santa Ysabel, 763-2568. Live music, 7 p.m. to 10 p.m. Saturday; call club for information.

**Beaches**

**Avant's Restaurant**, 875 Prospect Street, La Jolla, 434-4288. Argon, European and Brazilian music for dancing, Wednesday through Saturday; John LaValle, piano variety on the piano, 9 p.m. to 9:30 p.m. Monday through Saturday; Karaoke, featuring Bobby Engleman and Frankie Barrio, Latin jazz and contemporary dance music, 7:30 p.m. to 11:30 p.m. Sunday.

**Barricade Bar and Grill**, at the San Diego Princess Resort, 1404 West Vacation Road, Mission Beach, 774-4630. Paul Hayward, acoustic, rock and roll, 3:30 p.m. to 6:30 p.m. Friday; Smoothie, rock and roll, 7 p.m. to 11 p.m. Friday; Dr. Chico's Island Smooth, ska, calypso, and reggae, 7 p.m. to 11 p.m. Saturday; Dr. Chico's Island Smooth, ska, calypso, and reggae, 7 p.m. to 11 p.m. Sunday.

**Beard's Carlsbad**, 8915 Towne Center Drive, La Jolla, 453-9232. Rikkuu, funk, blues, and reggae, 8 p.m. to 1 a.m. Friday and Saturday; Karaoke, 10 p.m. to 1 a.m. Sunday.

**Billie's**, 710 Garnet Avenue, Pacific Beach, 483-3844. Live music, 8 p.m. to 1 a.m. Friday and Saturday; call club for information.

**Call Center**, 1001 Garnet Avenue, Pacific Beach, 272-7733. Open-mike night, Tuesday, 8 p.m. to 11 p.m. Wednesday, 8 p.m. to 11 p.m. Thursday, 8 p.m. to 11 p.m. Friday, 8 p.m. to 11 p.m. Saturday, 8 p.m. to 11 p.m. Sunday; call club for information.

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6 NOTE

By David Stampone

You may recall a minor trend in jangly "indie rock" circles a few years back: a rash of tunes about or alluding to Jack Kerouac. While it was nice to see a resurgence of interest in Kerouac, and other neglected Beat writers, the songs could grate in that name-dropping, please-note-how-educated-I-am-and-how-impeccable-my-taste-I-am-way. (Who could forgive 10,000 Maniacs for their pretentious "Hey Jack Kerouac"? Still, who could forgive 10,000 Maniacs, period?) The tunes about Jack seemed only to suck off his legacy of cool while failing laughably short when trying to emulate him in lyric or delivery. Besides, King Crimson's brilliant Beat LP of 1982 — one of the '80s' best, whether shameless at rock concept album or not — was a far superior homage, and it preceded the later tracks by a good half decade.

Carlsbad's Donald Wilson is not into transparent Kerouac tribute. The four-piece is into keenly executed numbers that can have a distinctly jazzy twist. Imagine a Congress of '60s without that band's Dorente Coleman/Blood Umm "harmonic" tendencies. Wilson's well-released CD of last year (since picked up by National City's Schering-Intelligencia Records) showcases **Eric Murray** baring away on bass as his brother **Craig** pursues clean guitar lines, occasionally blasting the Wes Montgomery-like textures to bits with crunching rock riffs. Drummer **John Schiller** displays why he is so admired by other musicians around town, constantly keeping time and adding fills in all the right spaces. His symbol work achieves a sophistication never even attempted by most local rock drummers. But don't be mistaken. DW may have knocked out Ellington's "Take the 'A' Train" last time they played Cha-bala-ba, and they may name songs things like "Cha-Chi Loves Jazz," but categorizing this band is difficult. Their repertoire also includes charming titles like "Answer the Phone, Cockrocker" and "Play Some Slayer, You Pussies."

With vocalist **Kyle Markgraf** is where the Kerouac reference comes in. Markgraf delivers his stream-of-consciousness spells with a deadpan simile to that of the late Beat poet. It complements the music and vice versa, but best of all, you're never sure if it's serious recitation or a send-up of the genre. Clearly, though, uttering a profanity like "I'm all out of Cheese Whiz, baby / And you're all out of time" over an unpretentious music bed is something best left open to interpretation. Donald Wilson plays Cafe Chabala tomorrow with locals **Powerhouse**, **Heavy Vegetable**, and **La Quinta's Best of Quarter**.

**DONALD WILSON**, Cafe Chabala, Friday, January 29, 9 p.m., 234-BEAN. \$2.00 donation.



DONALD WILSON

Wednesday, David House, rock and roll, Thursday, Timon, rock and roll, Friday and Saturday.

**Carla Murphy's**, 603 La Jolla Village Drive in University Town Center, La Jolla, 457-4170. Karaoke, the Bob Show, comedy and music.

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More - "Fully Complicated" MURDER INC. - "Everything Falls Apart And  
The Bowel Life" (from new CD) THE TIE - "Tie" HARRY ROSSING - "Talking from  
the Box" (video) SUEBIA BURNETT - "Ordinary World" (CD single)  
HONEY - "Just One Fire" (CD single) LOBBY LAMBERT - "Plants & Birds  
& Rocks & Things" (ex-Glenn Tipton) GRIMES - "Break-A-Bone"  
"B.I.S.T." (Do It Yourself) - volume 5, famous punk/new wave group  
from 1975-1979 (CD compilations) NEW TROUBLES - "Lucky Thirteen"  
DISCLOSURE - "Love to Freedom" MOORE - "White Trash" 2 Heads & A  
Brain - "SHADOW FRONTIER" - "Dreams for the Dying"  
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O'Connell's Pub and Nightclub,  
1110 Marina Boulevard, San Diego  
area, 236-5457. Naked Irish, reggae,  
Friday; the Backbeats, vintage rock  
and roll, Saturday; karaoke  
entertainment with Freddie and  
friends from 8 p.m. to 1 a.m. Sunday.

Old Town Espadillas, 2481 San  
Diego Avenue, Old Town, Steve  
Brewer, folk rock, 6:30 p.m. to  
10:30 p.m. Friday; Steve Langford, folk  
music, noon to 5 p.m. Saturday; Steve  
Brewer, folk rock, 6:30 p.m. to  
10:30 p.m. Sunday; Betty Ford,  
reggae music, performance on a steel  
drum, 12 p.m. to 6 p.m. Sunday.

Pat Jolly's, 5147 Waring Road, Allied  
Gardens, 288-7873; Pat Jolly's  
Preservation Band, Dixieland jazz,  
swing, and blues, 9 p.m. Friday and  
Saturday.

Red Lion Band, 7430 Hazard Center  
Drive, Mission Valley, 297-5446. In  
the Intermountain Lounge, live music,  
Wednesday through Saturday, club  
for information, the Judy Area Duo,  
jazz, 5:30 p.m. to 9:30 p.m. Friday and  
Saturday.

Rhythm Cafe, 8022 Clairemont Mesa  
Boulevard, Krazy Mesa, 736-2235.  
Soulful contemporary with blues,  
Tennessee, by the Gay Clark and  
Bobby Vines, Thursday; David Brown,  
jazz and the Travel Agents, rock and  
roll, Friday; John Galt, folk music,  
and Paul Karamaki, acoustic folk and  
rock, and rock, Saturday and Sunday.

Spigoli's, 1186 Buena Vista Avenue, San  
Diego, 236-3993. Unlabeled  
traditional, old-timey folk rock and  
roll music: Medusa's Trench,  
Winterhawk, and Troy Dante  
(unlabeled country and music).  
Thursday; Green Thumb, Two Bad  
Blows, Dreyfus, Wine, Steve  
Perkins's Children, and Dave's  
Rhythm Shores, Friday; Cally and  
Plink and a hip-hop dance party on  
Saturday; Rhythm Girls, Fred's Wet Wet  
Fred, Red Bull, and Green Thumbs,  
and the Blues Experience, and  
Out of Line, Wednesday.

Stadium Club, 6025 Fairmount  
Avenue (off Mission Gorge Road),  
Mission Gorge, 282-5286. The  
Boulder Blue Band, blues and rhythm  
and blues, Friday; Kennebec  
and the Blues Experience, blues and  
rhythm and blues, Saturday.

Supa Live, 1918 Graceland  
Drive, Serra Mesa, 548-0746. Terry  
Anchor, oldies and contemporary  
music featuring music from Neil  
Diamond, Johnny Mathis, and others,  
Friday and Saturday.

The Lee's, 1982 Napa Street, Mira  
Mar, 495-1441. Karaoke  
entertainment with Terry Tye,  
Monday through Thursday; Kevin Morley  
and the Backbeats, rock and roll, 8:30 p.m.  
to 1 a.m. Friday and Saturday.

The Williams, 10799 Terranova  
Boulevard, Terranova, 360-4077.  
Terry Anchor sings the music of Neil  
Diamond and other pop standards,  
Monday through Thursday; Country,  
rock and roll, Friday and Saturday.

Wagner's Band, 6688 Mission  
Gorge Road, Mission Gorge,  
260-5243. Steve Casey, country,  
Tuesday through Saturday; Haywire,  
country, Sunday and Monday.

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# READER'S GUIDE TO THE MUSIC SCENE

**San Diego** 4016 Wallace Street,  
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Friday; the Backbeats, vintage rock  
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San Diego Reader January 28, 1993 20





















**FREE CRIME VICTIMS** therapy group featuring Norwalk Counseling Center staff. Individuals interested in this group should call for information. Call for information: (708) 444-1111. Supervisor: Gloria (708) 444-1111.

**GAY OR BISEXUAL MEN** Supportive group for gay or bisexual men. Call for information: (708) 444-1111. Supervisor: Gloria (708) 444-1111.

**GROUP PSYCHOTHERAPY** Feature group for gay or bisexual men. Call for information: (708) 444-1111. Supervisor: Gloria (708) 444-1111.

**INTERPERSONAL GROUP** Weekly group for gay or bisexual men. Call for information: (708) 444-1111. Supervisor: Gloria (708) 444-1111.

**MALE SURVIVORS OF SEXUAL ABUSE** Supportive group for gay or bisexual men. Call for information: (708) 444-1111. Supervisor: Gloria (708) 444-1111.

**OVERSIGHT** Therapy group for gay or bisexual men. Call for information: (708) 444-1111. Supervisor: Gloria (708) 444-1111.

**RELATIONSHIP COUNSELING** Supportive group for gay or bisexual men. Call for information: (708) 444-1111. Supervisor: Gloria (708) 444-1111.

**BOOK RESEARCH** Supportive group for gay or bisexual men. Call for information: (708) 444-1111. Supervisor: Gloria (708) 444-1111.

**CAREER PLANNING** Supportive group for gay or bisexual men. Call for information: (708) 444-1111. Supervisor: Gloria (708) 444-1111.

**CHILDREN'S GROUP** Supportive group for gay or bisexual men. Call for information: (708) 444-1111. Supervisor: Gloria (708) 444-1111.

## SERVICES

# SINGLE???

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- TOTALLY PRIVATE, CONFIDENTIAL AND AFFORDABLE INTRODUCTION AND DATING SERVICE.
- BY MERELY TURNING ON YOUR OWN COMPUTER AT HOME OR USING ONE OF OURS IF YOU DON'T HAVE ONE.
- THE COMPUTER WILL SEARCH YOUR CRITERIA FOR AGE, RELIGION, ETHNIC BACKGROUND, SPORTS, JAZZ, TRAVEL AND OTHER PARAMETERS OF INTEREST.
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- ACCESS USA TODAY, HOROSCOPES, MOVIE REVIEWS AND MUCH MORE AT NO EXTRA COST.
- TOTAL ONE-TIME FEE (\$89) AND YOU PAY FOR THE SERVICE IN PENNIES AS YOU USE IT.

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"I'm a former Mr. America, now I'm a single man with an official introduction to the Love Introductions."

Mr. Scott  
Mr. America, 1991

# WOMEN, YOU'RE NOT ALONE.

## Why?

Because over 40 million Americans are affected with a sexually transmitted disease, otherwise known as an STD. Over three million are affected with **GENITAL WARTS**.

NCRC of San Diego is conducting a clinical research study on a new treatment for genital genital warts.

Qualified volunteers will receive free medical attention which includes:

- a free medical evaluation
  - free laboratory tests, including a PAP smear and HIV testing
  - free study medication.
- If you are over 18 and think you have genital warts, call NCRC ...today!

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## Music

# LIKE TO HAVE A VISA?

Been turned down before?  
**CREDIT PROBLEMS?**  
NO PROBLEM! WE'LL GET YOU A VISA!  
USE YOUR FIRST CARD? MILEAGE?

**\$600 Line Of Credit**  
NO ANNUAL FEE! NO CREDIT CHECK!  
NO RATES! NO INTEREST! NO PAYMENTS!  
NO RATES! NO INTEREST! NO PAYMENTS!

**\$29.95 Annual Membership Dues**  
Over 95% Of Our Members Are Approved  
National Family Service Association, Inc.  
CALL TODAY 641-1166

NO MANDATORY LUMP SUM CASH DEPOSIT REQUIRED

## THE READER PUZZLE

by Don Rubin

You don't have to know a lot of shorthand to solve this week's puzzle. (In fact, if you do, we'd like to see if you can match the words at the right with the words below.)

- short
- heartbreak
- billboard
- blackmail
- sweetheart
- basketball
- mailbox
- breakfast
- notebook
- sweatshirt
- handbill
- football
- blackboard
- shorthand
- footnote
- blackball
- shortbread
- hand

## RULES OF THE GAME

1. The prize for solving the Reader Puzzle will be a Reader T-shirt.

2. All entries in the Reader Puzzle contest must be received by the Reader at Reader Service, P.O. Box 81803, San Diego, CA 92184-5803, by 9:00 a.m. Wednesday, six days following the issue date.

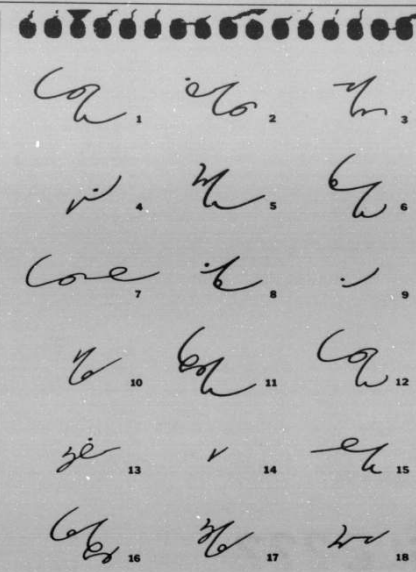
3. All entries must be accompanied by your name, address and short story, five lines or less.

4. Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or ties, the decision of the judges will be final and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to my office.

7. One entry per person.



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## #742 Short Work

Answers to and winners of Reader Puzzle #742, Spare Parts.

- 5 connecting rod
- 6 exhaust manifold
- 7 shock absorber
- 8 suspension arm
- 9 steering box and column
- 10 universal joint
- 11 valve assembly
- 12 voltage regulator
- 13 starter
- 14 water pump
- 15 oil filter
- 16 crankshaft
- 17 piston
- 18 rotor
- 19 condenser
- 20 thermostat
- 21 brake caliper



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Of the 375 entries, 298 were correct.

- 1 Ray VanDer, Escondido
- 2 Peter Gallagher, Temecula
- 3 Doug Larson, Fresno
- 4 James Tobey, Alhambra
- 5 Debbie Silver, Detroit, MI

**ACOUSTIC GUITARS** Best selection of new used and vintage Martin, Gibson, Taylor, Les Paul, Guild, Squier, Fender, and more. Call for information: (708) 444-1111. Supervisor: Gloria (708) 444-1111.

**ALWAYS THE BEST RATES** and the best gear. Call for information: (708) 444-1111. Supervisor: Gloria (708) 444-1111.

**AMP STUFF** Feature group for gay or bisexual men. Call for information: (708) 444-1111. Supervisor: Gloria (708) 444-1111.

**ATTENTION: TOP HOLLYWOOD** producer looking for top acting talent. Call for information: (708) 444-1111. Supervisor: Gloria (708) 444-1111.

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Karen G. Horn  
**the  
Diverse  
Attorney**

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Call now 299-4336  
3067 5th Ave.





1

**PROFESSIONAL, ATTRACTIVE**, positive, sensitive, passionate, well-traveled, outgoing. Loves dancing, fun-loving, ready to go to a professional, respects women (201) 97-2851

**HONEST, SPIRITUAL**, positive body type, gentle, fun-loving, ready to go to a professional, respects women (201) 97-2851

**ATHLETIC FEMALE** with sexy attitude, blonde hair, 30s, enjoys gym, music, country western, jazz, dancing, movies, traveling, computer, dancing, cooking, shopping, party drinker, no drugs (201) 97-2851

**GROWTH ORIENTED** educational, intelligent, fun-loving, ready to go to a professional, respects women (201) 97-2851

**CUTE, PETITE, JEWELRY**, 21, blonde, 5'2", 110 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**DO YOU LIKE COUNTRY MUSIC**, into dancing, 100% in 20s, pretty, fun-loving, ready to go to a professional, respects women (201) 97-2851

**SPORTSMAN, HONEST**, Christian, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**ACTIVE AND ATTRACTIVE**, Asian, professional, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**BOLD OUTGOING** 25 year old graduate student, would enjoy the company of an intelligent, educated, outgoing man, 1 spend time in the theater, traveling, fun-loving, ready to go to a professional, respects women (201) 97-2851

**VALENTINE, WILL YOU BE MINE?** 25, blonde, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**NEEDS 40 YEARS YOUNG**, fun-loving, ready to go to a professional, respects women (201) 97-2851

**HEART IS GREAT** Love to share with you, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**FLAMBOYANT BLONDE** with sultry body, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**SEEKING REINDEER** gentleman who understands the most giving, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

## HOW TO RESPOND TO PHONE MATCHES

**1-900-844-6282**

98/minute, \$1.98 first minute (18+ only)

FROM OUTSIDE SAN DIEGO COUNTY CALL 1-900-484-3370 \$1.49/minute (18+ only)

**ROBER WOMAN, ATTRACTIVE**, seeks adventure, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**MILITARY OFFICER** sought by beautiful, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**BLACK PROFESSIONAL**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**SPONTANEOUS BRUNETTE**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**MATURE LOVER**, attractive, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**BLONDE BOSS**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**BRITISH YOUNG LADY**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**LOOKING FOR YOU** if you are 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**SEXY, INTELLIGENT**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**FLAMBOYANT BLONDE** with sultry body, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

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**ADVENTUROUS**, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

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**ADVENTUROUS**, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**BLACK PROFESSIONAL**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**SPONTANEOUS BRUNETTE**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**MATURE LOVER**, attractive, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**BLONDE BOSS**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**BRITISH YOUNG LADY**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**LOOKING FOR YOU** if you are 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**SEXY, INTELLIGENT**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

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**INTELLIGENT HOUSEHOLD**, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**WILD, SWEET, SENSITIVE**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**REDEEMER, VERY YOUNG** looking for a woman who is a professional, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**YOU'RE SOMEONE SPECIAL**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**DESIRE SPARK** that will give you a woman who is a professional, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**ATTRACTIVE BRUNETTE**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**ALLURING BEAUTY** wants a woman who is a professional, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**ATHLETE** looking for a woman who is a professional, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**BOHEMIAN BEAUTY**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**EXOTIC, AFFECTIONATE**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**HUGGABLE, URBANE**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**UNREDEEMABLE**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**SARTRE, SERIAL**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**UNUSUAL, ATTRACTIVE**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**ATTRACTIVE, ARTISTIC**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

**URGENT, GORGEOUS**, outgoing, 30s, 5'10", 180 lbs, fun-loving, ready to go to a professional, respects women (201) 97-2851

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# You're Single. We're Free.

Introducing Reader PHONE MATCHES, a Great Place to Meet Single People. You are provided with a free personal matching ad in the Reader Classifieds. You also receive a free "voice mailbox"—a phone service that allows you to record and receive messages from any touch-tone phone.

**HOW TO PLACE YOUR AD:** To place a free Phone Matches ad, fill out the coupon below and mail or FAX it (233-7907) to us. (If faxing, please photocopy the coupon first and then fax it. The newspaper doesn't reproduce well.) The deadline for receiving free Phone Matches ads is Saturday at 7am. Free ads are 25 words or less and run for two weeks. No free ads will be accepted after the phone or in person. Ads with more than 25 words cost \$1.20 per additional word. We'll send you a 5-digit mailbox number (to be printed in your ad) and a 4-digit security code for exclusive access to your responses.

You may also place a late ad until 6pm Tuesday by phone (233-8200), in our office (1703 India St. at Date St., downtown), or by FAX (233-7907). The charge for these late ads is \$20 for the first 25 words plus \$1.20 per additional word. Ads placed by phone or by FAX are with Visa or MasterCard only. Limit one Phone Matches ad per person per two-week period.

**GUIDELINES:** The Reader suggests that your Phone Matches ad contain a description of yourself, your interests and the age range you are seeking. Phone Matches ads are available for any single person who is seeking a sincere relationship with a member of the opposite sex. Ads containing explicit or implicit sexual/romantic language will not be accepted. Ads offering anything of monetary value, including living accommodations, gifts or trips, in exchange for companionship will not be accepted. The San Diego Reader has the right to reject any advertisement for any reason whatsoever. Phone Matches ads may only be submitted for publication by persons 18 years of age or older. No ads will be published without the name of the person under the age of 18. No last names, addresses or personal phone numbers will be printed. Phone Matches ads are for individuals only. No dating services, singles clubs or commercial businesses may advertise in this section.

## MEET YOUR MATCH! Use the form below to place your FREE, 3-week Phone Matches™ Ad and get your FREE Voice Mailbox.

PRINT CLEARLY: (First 25 words are FREE) ☐ Check here if you are a man seeking a woman. ☐ Check here if you are a woman seeking a man.

1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30
31	32	33	34	35	36
37	38	39	40	41	42
43	44	45	46	47	48

Phone Matches Voice Mailbox (2 weeks) \$ \_\_\_\_\_ FREE

First 25 words of printed ad (2 weeks) \$ \_\_\_\_\_ FREE

Additional words x \$1.20 each \$ \_\_\_\_\_

Late fee (for ads received after free deadline) \$20 \$ \_\_\_\_\_

TOTAL \$ \_\_\_\_\_

Phone (daytime) (evening) \$ \_\_\_\_\_

Signature \_\_\_\_\_

\*Please note: All accepted ads will run in the San Diego Reader for two consecutive weeks. In the Supplement they will run in a space available basis.

**FREE AD DEADLINE:** 7am Saturday  
**Mail:** Reader Phone Matches, P.O. Box 85803, San Diego, CA 92186  
**Fax:** 233-7907  
**Web:** 1703 India St. (at Date St.) downtown

**DISCLAIMER:** The San Diego Reader assumes no responsibility for the content or results of any advertisements or for any damages or losses resulting from the publication of any advertisements. The advertiser agrees to indemnify and hold the San Diego Reader and its employees harmless from all claims, expenses (including all attorney fees, suit costs and damages resulting from or caused by the publication of any advertisements) in any way to any such advertisement. By using the Reader's Phone Matches, the advertiser agrees to hold the Reader harmless from all claims, expenses (including all attorney fees, suit costs and damages resulting from or caused by the publication of any advertisements) in any way to any such advertisement.

### Services

#### Nails • Hair • Tanning

Anytime	Full Set \$11.50	20% OFF all products	Manicure \$6.50
Chlorine Nail	Full Set \$10.50	Full Length \$10.50	Manicure \$6.50
Manicure & Pedicure	\$11.50	Manicure \$6.50	Manicure \$6.50
Manicure & Pedicure	\$11.50	Manicure \$6.50	Manicure \$6.50
Manicure & Pedicure	\$11.50	Manicure \$6.50	Manicure \$6.50

**HOLLY'S**  
 QUALITY FULL SERVICE SALON  
 7004 Grand Ave., La Jolla • 454-3400

### ASTHMA VOLUNTEERS NEEDED FOR NEW STUDIES.

Eom \$200-\$500

Help evaluate new medications for the treatment of mild to moderate asthma. Must be diagnosed with asthma requiring treatment with medication. If you qualify for the study and participate, you will receive:

- A complete physical examination.
- A comprehensive evaluation of your asthma.
- Free office visits.
- New medications for treatment of your asthma.
- Cash compensation at the end of the study.

For info call:  
**U.C.S.D. Medical Center (Hillcrest)**  
 294-3767

### LAWYER WITH A HEART

SPECIALIZING IN:

- SERIOUS INJURY
- WOMEN'S RIGHTS
- BUSINESS LITIGATION
- Personal Injury, auto, real estate, business litigation.

**TOUGH & PROFESSIONAL FREE CONSULTATION**  
 Law Office of Robert Schaefer  
 296-9966

### SWEDISH ORIENTAL MASSAGE

Mon-Fri 9:30 am-10:30 pm  
 Sat. 11:00 am-10:30 pm

**OSAKA**  
 Oriental Massage  
 1845 Adams Ave., North Park  
 299-7102

### ELECTROLYSIS By Kate

- 15 minutes free with purchase of 15 minutes (first visit only)
- \$60 per hour
- 17 years of experience
- Facial, waxing & eyelash removal
- 1703 India St. at Date St.

**273-6845**  
 4419 Bayview St. (corner of Grand)  
 Pacific Beach

### Professional Hair & Nail Care

Haircuts \$8.00 (includes shampoo)  
 Hair Coloring \$20.00 Highlighting \$30.00  
 Perms \$15.00 (including haircut)

**New York's Special**  
 (Nails only)

**HAIR**  
 Full Set \$13.99, reg. \$25  
 Fill-in \$7.99, reg. \$14  
 Manicures \$7.00, reg. \$9  
 Pedicures \$10.99, reg. \$14

**Polish de Paris**  
 6088 La Jolla Village  
 454-6739

### Debts Out of Control?

You need fast, aggressive legal representation

**Bankruptcy & Debt Reorganization**  
**Hollmann & Wertheimer**  
 297-0700

### FREE AD DEADLINE: 7am Saturday

**Mail:** Reader Phone Matches, P.O. Box 85803, San Diego, CA 92186  
**Fax:** 233-7907  
**Web:** 1703 India St. (at Date St.) downtown

### LATE AD DEADLINE: 6pm Tuesday

(Must include \$20 service fee)  
**Fax:** 233-7907  
**Phone:** 233-8200





























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San Diego Reader January 28, 1993 41





**PARK.** 3 bedroom, 2 bath, 2 1/2 house. New carpet and paint. Laundry hookups. Assigned section 8 approved. \$695/mo. Street, see manager #2 4050 see manager #6. Or call

**ARK.** \$575/up. 1/2 month free year lease. 2 bedrooms. Quiet,plex. Must see to appreciate! See Street Manager. 563-1457.

**ARK.** \$44C. 1 bedroom. Gas stldg. Enter through fountain Laundry room. 4129 Wabash.

**ARK.** \$650. Large, nice 2 bedroom, upstairs in quiet complex, north of El Cielo Boulevard. Off street parking. Laundry. Available now. Mention this ad

**ES**

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**5**

**\$79.95**

**Includes:**

- Machine rulers (2)
- Ruler (when applicable)
- 6 Kraft trucks

**CTION**  
parts & services.  
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**SED ENGINE 12-MONTH, 12,000-MILE WARRANTY**  
 \*Engines & transmissions only within 15-mile radius Mon.-Sat.

**BUILT • USED  
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**SERVICIO EN ESPAÑOL**  
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**PACIFIC BEACH.** 1/2 off second month 2 bedroom, 2 bath apartment. All appliances including dishwasher. 1/2 block to beach. Parking. 4773 Mission Boulevard. \$750. 272-9544.

**PACIFIC BEACH.** Immaculate, large 1 bedroom apartment. \$615. Dishwasher. Private patio. Attractive, quiet complex. Garden courtyard. Covered parking. Walk to beach. Laundry. No pets. 271-7651.

**PACIFIC BEACH.** 1 bedroom. Nice area near La Jolla. Newly decorated. Very clean, safe and quiet. \$560. 1024 Turquoise. 459-3760.

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**PACIFIC BEACH.** Studio. Move in special! 1/2 month rent free! Laundry facilities. Garage. Small, quiet complex. 8 blocks walk from beach. Close to shops. \$725. 2158 Oliver 944-7612.

**PACIFIC BEACH.** 3 bedroom, 2 bath house. Washer/dryer. Fenced backyard. Available 2/10. 1524 Hornblend Street, 7 blocks from beach. Close to shopping. \$1250. 272-8099

**PACIFIC BEACH.** \$675-\$200 move-in bonus! 2 blocks to ocean. Large, clean, quiet 2 bedroom, 1 bath. Available now. 1069 Hornblend. Call: 272-9995, evenings, weekends. 463-2698

## Maintenance Tune-Up

cludes. Spark plugs,  
tuning, clean carb.,  
minor adjustments,  
road test.  
cyl. **\$34.95**  
cyl. **\$44.95**

**\$24<sup>95</sup>** 4-cyl.

**Free Lube,  
Oil & Filter**

**4-Wheel  
Brake Job**  
**\$79<sup>95</sup>**

<b>CV BOOT SPECIAL</b> <b>\$69<sup>00</sup>*</b> <small>For 1988-1990 Buick Wildcat</small>	<b>CLUTCH SPECIAL</b> <small>For 1988-1990 Buick Wildcat</small> <b>\$249<sup>95</sup>*</b>	<b>HEAD GASKETS</b> <b>\$185<sup>00</sup>*</b> <small>Limited stock only</small>
<b>TIMING BELTS</b> <b>\$95<sup>00</sup>*</b> <small>For 1988-1990 Buick Wildcat</small>	<b>FRONT OR REAR BRAKES</b> <b>\$49<sup>95</sup>*</b> <small>Includes a complete set of drums &amp; a pair of shoes</small>	

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\$14.95

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OR  
DON'T  
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More cars  
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\*“Pass” means you receive a California Certificate.  
(New & H.D. - \$19.95 • Motorhomes \$29.95 • cert.)

### Complete Auto Repair & Service

**Imports • Domestic • Heavy Duty**

**Open: Monday- Friday 7 am - 7 pm  
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Offer expires 2/28/83



(100 yds north of Jack Murphy's Store)

### Maintenance Tune-Up

Includes: Spark plugs -  
timing, clean carb,  
minor adjustments,  
road test.

**\$24.95** & up

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Free Lube  
& Oil & Filter

8-cyl. **\$34.95**  
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### Free Brake Inspection

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**Complete systems check and road test.**  
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# THE BACK PAGE

DEADLINE:  
5 PM FRIDAY

235-8200

## INCOME TAX IS VOLUNTARY!

REMOVE YOURSELF FROM THE PERMANENTLY FEDERAL & STATE TAX LIABILITIES. PHILIP MARSH TAX SEMINAR, Saturday, January 30, 11am and 7pm. FOR RESERVATION & LOCATION, 1 MINUTE MESSAGE, CALL 221-7894.

## \*AIRFARE SAVERS\*

Specialized in Pacific Rim, Europe, Hawaii, Mexico. Fabulous savings. Pacific Travel & Tours, 293-3511.

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## BIKER JACKETS - \$99

Vintage & modern clothes, etc. Costumes \* 50s \* 60s \* 70s & more. Fair Mail's, 4679 Newport, Ocean Beach, 222-0220.

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Trade in 6 cassettes, get 1 free CD, or 2 CDs, get 1 free CD. On approval. No limit. Best selection!! MUSIC TRADER, 265-2274, 5729 El Cajon, 7094 Miramar/481 Broadway, Chula Vista.

## Top dollar for CDs/Tapes.

COSMETIC SURGERY 50% LESS. Replicable/Allopathic cosmetic surgery. Facelifts, peels, eye tucks, tummy tucks, breast implants, hair transplant, veins, liposuction, etc. SEMINAR with surgeon 2/20. Reservations, 298-6106, 296-9174.

## Non-California Singles

Party in Mission Valley Feb. 7th for people 24 & 30s. Call Paul: 287-7848. No Californians admitted!

## CRIMINAL DEFENSE

Former prosecutor can work for you. Misdemeanors, felonies, warrants. Specializing in DUI. Free consultation. Phil Siskel, Esq. 299-7474.

## 30+ SINGLES PARTY

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## CAN YOU DEDUCT IT? 571-5044.

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## You'll FEEL GOOD Again

Stop smoking Stress Overcoming. FREE. Call 238-2265.

## Chronically worried? Stressed? Tense?

We are evaluating medications being researched for the treatment of chronic worry and stress. Qualified participants receive complete medical workshops and medication at no cost. Pacific Research Network, 294-4302.

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If you have been physically, emotionally or sexually traumatized and regularly relive that event, you may have PTSD. Dr. Rosenthal has been awarded a grant to study an investigational medication for Post Traumatic Stress Disorder. Free psychological & medical evaluations. Strictly confidential. BEHAVIORAL MEDICINE RESOURCE, 571-1188.

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Volunteers needed for asthma research. All testing and medications are FREE. Qualified participants will be PAID up to \$600.00.

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Eyeliner, Eyebrows, Lips, Tattoo/Scar Camouflage. Confined Intra-Dermal Make-Up Art. Safe/Sterile. 50% OFF - 482-5663.

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