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The Reader welcomes letters for publication. You may phone them in by calling 215-5000, ext. 460; address them to Letters to the Editor, Box 85801, 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.

Back Handed Compliment

How refreshing it was to read Peter Jensen's cover story on Baja ("Haja Was Made for Travelers Like Henry," March 10). Ever since the departure of former Reader editor Jim Mullin, most of the cover stories have been either bizarre, abounding in foul language, or are pure trash not worthy of reading. The account of Jensen's adventure with Henry and Colin was a delight and transported me back to the "good old days" when the caliber of journalism in the Reader was outstanding. Please, let's have more quality pieces like Jensen's.

Betty Hobert
Escondido

I Have Nothing Against Nudity

I was angry and offended by the photograph you printed with the article by Adam Perkins entitled "Places of Magic and Wonder in Smogland" ("Hell, A," March 10). A picture of a man standing with one hand on his hip and the other just dangling at his side, drawing attention to his crotch, which is barely covered with only the briefest of a bikini, is pornography by my definition. I have nothing against nudity. Bodies are beautiful, but when males are photographed in a degrading way, it's ugly. It's sad enough that the man in the photograph would exhibit himself as a piece of meat, but even worse than that is the fact that a weekly like the Reader, which is free and available to children, printed a picture so offensive to people who regard men with respect and dignity. Go ahead and keep printing pictures that depict men as objects, and you, too, can be like MTV, *Playgirl*, and the rest of the contributors to section. Then maybe you can do an article on penisometrics next week. If we as a society keep accepting the media's showing images of men as objects, then we should accept the Lorena Bobbitt view of men: men are objects. And if you hide behind the old censorship argument, I think I'll vomit. If you are appalled by child pornography, why not male pornography? Are men not as human and worthy as children? I'm sure that by printing the picture you did, you imprinted on some eight-year-old's mind that it is okay

to view men this way, after all, if this newspaper is free and available to children, then there must not be anything wrong with the pictures in it. I don't think I'll pick up next week's Reader as I refuse to read a newspaper that contributes to the degradation of men. Your paper is careful not to offend races and religions. Remember, racism is the same as sexism in essence. Would you have printed a photo that depicted a black as a "nigger," a Jew as a "kike," a homosexual as a "fag"? So why the photo of a man as a piece of crotch?

A. Dale Manicom
San Diego

The "Liberal Bias" Of The Media!

Let me see if I have this straight: Joseph Perkins is the Reagan worshipping Uncle Orso-in-Residence at the city's monopolistic, ultra-conservative *San Diego Union-Tribune*, where he is only one of several liberal-bashing Clinton-magnifying op-ed columns ("City Lights," March 10). Recently, Perkins guested on fellow arch-conservative Roger Hedgecock's talk show on KSDO-AM (a.k.a. "Radio Nuremberg"), which station has become little more than a forum for convicted right-wing felons and/or opportunistic acolytes (Hedgecock, Limbaugh, Liddy, et al.). During Perkins' radio interview, his former "assistant advisor" to conservative propaganda puppet Dan "Potatoe" Quayle admits that his Republican-run newspaper enforces a policy of editorial favoritism toward mostly conservative "sacred cows," while actively trashing the careers and reputations of those outside its conservative purview (primarily Democrats, liberals).

In the aftermath, Perkins' pontifical condescending remarks are officially sanitized by Copley parrot-in-chief and former Nixon Administration hack Herb Klein. All of which is reported by a close friend of Hedgecock (Thomas K. Arnold) in the Reader, which is owned and editorially controlled by a conservative, whose other contribution to local publishing is a reactionary, crypto-Catholic periodical called *News Notes*.

So, in light of all this, what is the theme of Perkins' address to a "100-member coalition of conservative businessmen" called the Adam Smith Institute? The "liberal bias" of the media? Hell no! In the face of overwhelming evidence of a conservative, military-obsessed stranglehold on everything we see, read, hear, do, and spend, the fact that most Americans remain glibly enough to swallow the "liberal media" hoax peddled by hypocrites like Perkins succinctly explains

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In spending we trust Shutting Governor Pete Wilson's Office of California-Mexico Affairs in San Diego would save the state \$28 million annually, according to a report by state legislative analyst Elizabeth Hill. The report, an analysis of Wilson's proposed \$55 billion budget for the fiscal year that starts July 1, notes that California is already spending more than \$1 billion a year through other offices to work with Mexico, and that "the responsibilities of the office can be assumed by the [Trade and Commerce Agency] and its existing staff." The Office of California-Mexico Affairs is staffed by two people: one of its primary responsibilities, according to Hill's report, is to "participate on behalf of the governor and the state of California in official forums." H.D. Palmer, the press secretary for the Department of Finance, vehemently disagrees with Hill's call to dismantle the office. "Given the impact of NAFTA and the other border issues going on, from immigration to water quality, now is not a good time" to economize, Palmer says.

—T.K.A.

Straddling a flip-flop? In announcing his candidacy for district attorney, Paul Pfingst attacked incumbent Ed Miller for allowing investigations into police shooting cases to "languish for months before issuing a ruling." But in a June 1991 newspaper opinion piece, Pfingst, as a member of "San Diego's Citizens' Review Board on Police Practices," seemed to take Miller's side. "Relatives of the deceased and some activists have voiced anger at the district attorney's failure to prosecute," Pfingst wrote. "They accuse him of being historically unwilling to charge an officer with homicide, regardless of the circumstances... But the public does not understand the formidable obstacles to the prosecution of officers who kill in the line of duty and the significant legal and practical reasons why they are seldom even charged... Since many of these killings have involved persons wielding some implement, satisfying this proof is almost impossible." A flip-flop? "I don't know if there's a conflict there," Pfingst says. In his Op-Ed piece, he defended Miller for "the decision, saying it was difficult to criminally prosecute people. But it doesn't take a long time to make the decision. Decisions can be difficult, but they can be made quickly."

—T.K.A.

Everything is relative The American Bar Association gives high marks to San Diego for having a "key" minority partner presence, citing a survey conducted last October that ranked San Diego 27th among American cities. But Vicker Turner, an African-American partner at the San Diego law firm of Luce, Forward, Hunnicutt and Scripps, isn't ready to crack open the champagne just yet. He notes that according to the survey results, about 1 percent of the nation's 600 minority partners practice in San Diego, for a grand total of 5. "There are a lot of minority lawyers in San Diego," she says, "but very few have made partner. I want to be positive, yet truthful. San Diego is improving, but because there is such a wide disparity between minority attorneys and minority associates coming up from behind, we have a tremendously long way to go." San Diego, the nation's sixth-largest city, has fewer minority partners than such smaller cities as Seattle, San Francisco, Cleveland, Denver, New Orleans, and even Little Rock, Arkansas, according to survey results.

—T.K.A.

Historic bit of red tape Because of a labor-bap involving Honeywell's maquiladora in Tijuana, the global conglomerate has become one of the first U.S. corporations to be formally charged with violating workers' rights under the North American Free Trade Agreement. Last November, 22 workers at Honeywell's Chihuahua facility were laid off in preparation for the upcoming consolidation of Honeywell's gas-valve assembly functions at the Tijuana plant. But according to the complaint filed by the Teamsters Union, the Mexican workers were fired because of their attempt to organize a labor union. Honeywell's Linda Norden disputes the charges. She maintains the workers were fired as part of a downsizing plan and that the termination had nothing to do with their union-organizing efforts. Some 40 workers are slated to make the move to Tijuana once consolidation is completed later this spring, Norden says. The Teamsters complaint claims that the fired workers had sought to join the Authentic Labor Front, an independent labor federation.

—T.K.A.

Contributor: 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 235-2951.



Mark Dodd

Carjacked on a Downtown Death Trip

By Mark Dodd

THE CAR RIDE HOME was via the typical route, straight up Fifth Avenue toward Mission Hills. Mick drove slowly, stopping at red lights about as often as we. As we approached a red light our ordinary journey turned into an abrupt and extraordinary one.

A loud thump hit the driver's door, and as I turned to look, I was startled. Hanging with one arm in the door was a black man, his large build not as apparent as his urgency. "Give me your car," he said.

The man looked like a typical homeless person, with a rather bizarre request. I became slightly amused. Mick will handle this, I thought to myself.

"No, get off my car," he replied. "I thought, that will take care of him."

"Give me your fucking car, man," he insisted. Pretty persistent homeless guy, I thought to myself.

"No, my friend denied him once again. 'Fuck off, get off my car,' he said in a confident voice."

It's been a year and a half now. But the events of Monday, October 5, 1992, are still fresh in my memory. Carjacking is no longer the media's crime du jour, and the tragedy of that night—and the acts of劫掠 George, who now awaits trial in the downtown county jail—have been eclipsed by a thousand other criminal acts in everybody's mind, except my own. Still, I can't forget how it started, and how it ended. In "news?" Not to anyone but me. For me, that night never ends.

"Wanna hang?" the voice on the other end asked.

"Sure," I replied. "What do you want to do?"

"Let's go out," he replied. "I'll come pick you up."

Soon there was a car beep below my window, and I peered out the blinds to see that familiar maroon Honda. Mick was here. I went outside to greet him.

I gave him a typical male greeting, more to break the ice than to bear any social significance. After the recent death of my only brother, Mick had become somewhat of a surrogate brother to me.

He seemed in a particularly happy mood that evening. He had the day off and it was apparent he had made the most of it. The slight odor of Guinness on his breath told me he was par-

ticipating in an old Irish pastime, which we were now conspiring to continue.

We made our way downtown and parked in the Gaslamp District. As we pulled up our bar stools at Brewski's and ordered beers, we broke into our usual sarcastic, dissonant, poking fun at all the Monday-night-football jocks surrounding us. An appreciation for sports eluded us both.

He was excited about a job opportunity, and I was excited for him. We discussed our lives and futures that evening, seeking that approval you can only get from a friend. After a few beers we wound down, becoming increasingly tired. Mick had tried to call his wife, but there was no answer. It was about 8:30, and we decided to call it a night. As we left, we tipped the bartender the remainder of our funds. I believe it was \$2.

So it was back into the car and a quick ride home. I had. Or so I thought, until we pulled up to that traffic light and that big black man began pounding on the door, demanding the car and Mick saying, "Fuck off." After that I heard a noise, a very loud noise.

The gunshot silenced everything, much like after a rock concert, but even more severe. My other senses awoke with a distinct sharpness, much as it must be with the hearing impaired. Devoted of the sounds of downtown life, my remaining senses were heightened to the horror unfolding in front of me.

My only vision of death had been provided by the everyday media. Fact or fiction, it was a deensensitizer to see it portrayed hundreds of times a day, with the convenience of a T.V. Guide to ensure my exposure to it. I had never seen death arrive in such an untimely, horrible manner as that night.

I was staring down the barrel of a chrome revolver, angled enough to have a trajectory toward my friend, not me. The explosion and sheer power of that shot shall haunt me forever. It hit my friend in the cheek, swiftly continuing its journey to his carotid artery and finally resting in his spinal cord, snapping it with extraordinary force. A shot at that range, I thought in that brief second, must exit the back of his head—just like in the movies. It must have missed him. But with the same intensity of that single shot came a pool of blood. His heart, unaware of the departure of his soul, still beat; it sprayed what seemed like a gallon of blood onto the windshield.

Unaware that shock had set in, I gathered my surviving gear from the pub and attempted to flee. The door lock was not in the same spot as in my Honda, a difference that had deadly potential. In what seemed like a lifetime, I finally found the door lock. My door opened to a shrub, planned to beatty the downtown sidewalk. I hopped the shrub and ran as fast as possible, souvenir glass in hand, never looking back. I thought I looked back I might fall, or discover a second bullet pursuing me.

Instinct and adrenaline propelled me two blocks to a small restaurant, the first sanctuary I came upon. Socially programed, I went through my head continually.

"My friend has been shot—I need a phone!" I screamed to the bartender.

"There's a phone in the rear," he replied.

I dialed 911. A busy signal continued to reply, call after call. I wondered what else could be happening in the city at that time. I dialed for an operator, and shouted at him as if the blocked lines were his fault. After explaining my plight, the telephone operator (whom I thought of as God at that point) used his divine power to break through. My effort to contact the authorities were in vain, however, as they had already been flooded by calls from the scene.

My blessed operator, sensing the sincere horror in my voice, asked, "If there were any other calls I would like to make."

"How will I pay?" I asked.

"It's on us," he replied. It was incredible to think at the darkest point in my life, the human spirit and compassion so desperately needed emerged from my head. It made me feel a little guilty, but I phoned my sister long distance. Despite the compassion from the operator, it paled in comparison to that of my family's. Horror turned to tears as I told my sister, and reality set in.

Soon after I completed my call I was whisked away to police headquarters by two officers. Despite my inquiries, they were not very helpful in serving out my evening. As the elevator door closed, I glanced at the control panel. The significance of a single elevator button could never have so much impact as it did at that moment. "Homicide," it was labeled. I was in a room that an elevator button provided me with the answer the authorities were unwilling to provide. Mick was gone.

Andy Warhol certainly underestimated the media after that night.

continued on page 4

DEA's Big Bad Apple Nabbed in Carlsbad

By Melinda Powelson

LAST JULY, RENE DE LA COVA, a celebrated federal drug enforcement agent who had helped arrest Panamanian dictator Manuel Noriega, walked into what

was then the HomeFed Bank in Carlsbad. He told the teller he was with the Drug Enforcement Agency (DEA), working undercover on a money-laundering operation and needed to open an account. He provided his real name, gave the address of his in-laws, who live near the bank, unburied a healthy stack of bills, and did \$400 on the counter for deposit. During each of the next ten days he repeated the routine.

The teller became suspicious and alerted her supervisor to the unusual series of transactions. The supervisor immediately reported the activity to the Internal Revenue Service. The IRS called the local office of the DEA to ask whether it had an agent named De La Cova working on a money-laundering case. "Negative," said the DEA. Their curiosity lingered. The DEA ran its own check and discovered that De La Cova worked for the DEA in Fort Lauderdale, Florida. A scale investigation into his past to find out whether this was a one-time incident or whether

he has been laundering money for years.

"It always hurts when someone goes over to the dark side," says Bill Ruzanenti, the agency's spokesman in Washington, D.C. De La Cova is one of only two DEA supervisors ever convicted on drug-related charges, according to Ruzanenti.

This case is even tougher for Theresa De La Cova, whose parents live in Carlsbad. Rene and Theresa were hoping to one day move into their \$218,000 dream house in Vista, to be closer to her family. Now she is out of work, and her dreams are shattered.

De La Cova began his law enforcement career in the mid-70s as a Broward County, Florida, policeman. In 1983, he signed up with the DEA. Shortly thereafter he was assigned to Panama City, Panama, where he assumed the name "Julio Chavez," a supposed immigrant and shipper of illicit substances, according to newspaper reports.

Because Rene De La Cova was Hispanic, the DEA frequently used him as an undercover agent," says Ellenbogen. He was working undercover on a legitimate money-laundering operation last summer when he accepted \$700,000 from a suspected drug trafficker, says Assistant U.S. Attorney Mary Butler, who prosecuted the case.

"There were many prior occasions where he received the money from the targets and turned it over to the DEA," Butler adds. "On this particular morning, he received the money and kept it. What we told the court was that, in the early morning hours on that Friday evening (in July), he received word that there was going to be a drop. On Saturday morning, he received a page from the targets and was told, 'The money is here, come and get it.'" According to the newsletter Money Laundering Alert, De La Cova traveled to Houston to pick up the package.

But instead of turning the money over to the government, De La Cova laundered it for himself, using the techniques he learned as a DEA agent, the newsletter reports. "He washed

the money in bank accounts, safety deposit boxes, and invested in brokerage firms across the country," Butler explains.

But the scheme went awry when the teller from the Carls-

bad Bank called her boss. "That one call snowballed into a major investigation," says Butler. Once the DEA was on the case, the officials discovered the bulk of the money—\$500,000—was stashed in Miami. "All of his other accounts were frozen upon our arrest."

"We have every reason to believe that this is a one-time incident and that the rest of the money from the drug investigation was turned over to the government," Butler says, adding that De La Cova didn't tell anyone why he committed the crime. "I expect that we will hear more of an explanation at his sentencing."

"This is a really sad story," says Miami defense attorney

Dan Forman, who is representing De La Cova's wife in the case. "Rene had been an outstanding government agent before this incident. Now he has ruined both his career and his wife's career."

De La Cova married Theresa Van Tassel of Carlsbad in 1990. Van Tassel also specialized in money laundering at the DEA, says Forman. The couple met when they worked on assignment together. They wanted to be transferred to San Diego after returning to the U.S.

"Terry's parents still live in the area and she wanted to live near them," says Forman. "She really didn't like living on the East Coast and wanted to come home."

When the DEA first discovered the money-laundering operation, "Officials suspected that Terry and Rene were acting as a team," says Forman. However, the DEA concluded Theresa had no knowledge of De La Cova's crime.

"As part of the plea agreement, Terry had to resign from the DEA. They couldn't justify having a government agent in the DEA whose husband was sitting in prison on drug-related charges," Forman says. Both agents will lose their government pensions.

Forman says Theresa was shocked when she learned about the charges. "Her mom told me that Terry was the kind of kid who would not do anything if he took two cookies from the cookie jar instead of one."

This was devastating for her. At

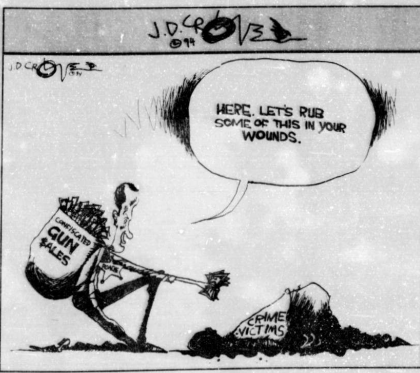
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Rene De La Cova (second from right) helps arrest Manuel Noriega, c. 1989



De La Cova



CITY LIGHTS

continued from page 6

Due to her claims of sexual entrapment, Gomez-Garcia was granted an appeal, and a judge reduced her sentence. "It was an effort to save the DEA from embarrassment," claims Ellenbogen.

Assistant U.S. Attorney Butler discounts the story. "In nearly every case where there is a female defendant and a male undercover agent, there are some allegations of sexual misconduct. If a DEA agent abuses his power, he usually

CITY LIGHTS

does it on more than one occasion. To my knowledge, there was only one sexual misconduct charge filed against Rene De La Cova."

Ellenbogen, on the other hand, claims the DEA is involved in a cover-up. "After De La Cova arrested Noriega, he could do no wrong. I find it very suspicious that someone with a record as clean as his could have already signed an agreement that will send him to prison. They must have nailed him to the wall on this money-laundering charge. De

CITY LIGHTS

La Cova's guilty plea could have far-reaching implications." Ellenbogen claims De La Cova's arrest could "reopen the entire Noriega case. "I wouldn't be surprised if Frank Rubino (Noriega's attorney) is asking for a retrial right now. Rubino could not be reached for comment.

Responds Butler: "We have carefully considered the matter, and we do not expect this plea to disturb any other convictions. However, we will continue to carefully examine each case on its facts."

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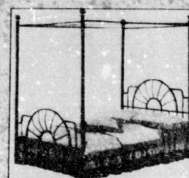
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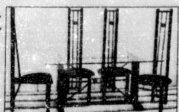


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A Toxic Tale of Tribes and Trash

By Thomas K. Arnold

WHEN THE DEMOCRATS took control of the White House in January 1992, Daniel McGovern, regional

administrator for the Environmental Protection Agency (EPA) under presidents Reagan and Bush, suddenly found himself out of a job.

He has since landed a new gig — on February 15, he joined the San Francisco law firm of Laskin, Ripley and Diamond as a partner, specializing in endangered species and natural resource issues. But in the year that he was out of work, McGovern spent much of his time in San Diego, writing a book about the 300-member Campo band of the Kumeyaay Indian tribe and their fight to bury the white man's garbage on their reservation.

The Indians want to lease 400 acres of their 15,000-acre reservation for a garbage dump, or landfill. The landfill is to be constructed and operated by Mid-American Waste Systems of Ohio and is expected to generate as much as \$5 million a year for the impoverished Indians. Surrounding ranchers, however, are bitterly opposed to the project, fearing contamination of their only source of drinking water.

The battle against the Campo and their landfill plans has been waged on various fronts, including the EPA, state and federal legislatures, and the Interior Department, which oversees Indian affairs. Most recently, the County of San Diego filed suit against the Indians, seeking to stop the project. But last October a federal judge denied the county's motion for an injunction and

wrote that "it does not appear likely" the county will prevail.

It's a peculiar case, McGovern says, and one that first came to his attention three years ago while he was still regional administrator for the EPA's Region 9, which includes the states of California, Arizona, Nevada, and Hawaii.

"One of the things I was most closely identified with was the environmental justice movement, which is the con-

cept that use of toxic hazardous materials," McGovern says.

Environmental justice, or "environmental racism," as it is sometimes referred to, became a national issue in 1990, when an activist group called the Southwest Network for Environmental and Economic Justice staged a pair of demonstrations outside the EPA's regional headquarters building in San Francisco, demanding

faith," he recalls, he agreed to visit minority communities and discuss their problems.

"The classic concern was that companies were going into these minority communities, particularly in urban settings, and using or storing these toxic materials," McGovern says. "A metal-plating shop, for example, could be located right next to homes, a result of zoning practices. And the concern

wants in their backyard wind up in the backyard of minority communities."

When his impromptu "tour" took him to San Diego, McGovern says, he met not only with community leaders from Barrio Logan, but also with representatives of a community group called Backcountry Against Dumps (BAD) and the Campo Indian tribe.

"I couldn't figure out what they were doing here at this meeting, because they didn't seem to have anything to do with the subject," McGovern says. "It wasn't until the afternoon, after we had toured Barrio Logan and discussed their problems, that I learned they were there because of the proposed Campo landfill. My curiosity was aroused, and I have been interested so much that I ended up taking a year off to write a book about it."

What aroused the EPA chief's curiosity was that the Campo Indians' fight to build a landfill completely contradicts environmental justice norms, McGovern says. "What's anomalous here is that the minority community, the tribe, is the proponent of the project, and the opponent is the tribe's largely white neighbors who live on the surrounding ranches and have been trying, for years, to stop this project," he says. "You have the environmental justice concern on the one hand, and on the other hand you have the principle of tribal sovereignty, the right of the Indians to make land-use decisions and other decisions regarding their land and their people."

McGovern says he does not begrudge them this right. Most

to meet with McGovern. Eventually he did meet with representatives of the group, and "as a token of good

will, that minority communities are poor, that they have less political power, so therefore these facilities that no one



Dan McGovern

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CITY LIGHTS Tribes and Trash

continued from page 17

Indian tribes, the Kumeyaay of Campo included, are "desperately poor," he notes. "They have land that the U.S. government was willing to give them only because it was considered to be valueless at the time, so they are poor and they have very limited economic potential on their reservation. And some tribes, the Campos in particular, have seen commercial waste projects as a legitimate and important economic development and opportunity for them. The economic potential to the tribe—if this project were to go into full operation and if they got their customers, which would include the cities within the County of San Diego—(could be) between \$1 million and \$3 million per year, perhaps a little more."

Now that gambling has taken off on Indian reservations throughout the country, McGovern says, landfills and hazardous waste dumps could be next. Already, he says, "almost every Indian tribe that has a reservation has been approached one or more times by a waste company." And the fact that the Campos have overcome myriad obstacles and have actually begun construction makes their sophisticated campaign—which included hiring American Indian lawyers and professional lobbyists and setting up their own permitting agency, the Campo Environmental Protection Agency—something of a model for other tribes to study.

"One thing that makes this case interesting to me is that other minority communities, like blacks and Hispanics, don't have any real incentive to accept these projects because their communities don't own the land," McGovern says. "So if a company comes in and wants to place a project like this in the Hispanic community, the Hispanic people will not realize much economic benefit. They get all the grief associated with the projects, and potentially very few benefits."

"Tribes, on the other hand, do own the land, so they can enter into lease agreements and receive a percentage of the fees that are paid for the disposing of the waste. They can also get a number of jobs. So they have much more of an economic incentive, and for a smaller tribe like the Campos, it can be a very significant incentive."

Despite his sympathy for the Indians, McGovern says, in his book he tries to take an objective look at the situation. "I try very hard not to champion anyone's cause," McGovern says. "The people in the community who are opposed to this project have some significant concerns, and I do my

very best in this book, as I tried to do when I was in office, to understand and to convey these concerns. The principal concern that BAD has is that there is a possibility that the groundwater in the area will be contaminated if the proposed landfill were to leak.

"Solid waste landfills get municipal garbage. They don't take hazardous waste at all, but municipal garbage does contain a significant amount of household waste—paint and paint thinner, pesticides, herbicides, wood preservatives—that is quite toxic. Modern landfills are designed in a way to keep rainwater from entering the landfill—and if it should enter the landfill, it does not leave the landfill."

"The concerns that the people in the community have is that landfills are not fool-proof and over time, they eventually break down. If that happens, the contaminated water, or leachate, would enter the groundwater and contaminate it. The people in the community asked the EPA to study that question, and the EPA determined that the groundwater supply serves an area of 400 square miles. It is the sole source of drinking water in that area, and if it were contaminated, bringing in outside water would be prohibitively expensive."

McGovern says he is currently searching for a publisher for his book, which will be about 200 pages when printed. He harbors no grand hopes of making the New York Times best-seller list; he's content to teach readers a thing or two about history and the socioeconomic forces that shape it. "I'm trying to account for the fact that an Indian tribe would be turning to this economic development opportunity," McGovern says. "How have such things come to pass, that an Indian tribe would be making a stand on a landfill? So I devote several chapters to the Indian and white civilization in California, and another chapter to the Kumeyaay Indians of Campo—how they were deprived of their land, and how late they got a reservation, first very small one in the 1890s and then a larger one around 1905."

"One of the things I did covered in my research is that the reason they were deprived of a reservation for a very long time was the feeling in the white community that land that is potentially useful for farming should be held by whites for the white community. As recently as the late 1930s, the Ku Klux Klan burned a cross above the Campo reservation."

The Campo Indians' squabble with their white neighbors over the landfill, McGovern adds, is really just the latest battle in a very old fight. ■

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STRAIGHT FROM THE HIP



Dear Matthew Alice:

My Siamese cat discovered a healthy catnip plant in my patio last week. Now every night when I come home from work he is sitting by the patio door. When I let him out, he goes straight to the plant and literally dozes over it. Within 15 minutes or so he wants to repeat the exercise. This goes on all night. My other cat wants nothing to do with it. Why is the one cat so obsessed with the mystical weed? Is catnip addicting? Why does it only affect cats—and only certain ones, at that?

—Parent of a Feline Flower Child, San Diego

An all-too-common story. Two cats, same upbringing. One's helping with the dishes and making straight A's, the other's beginning the long, slow slide into kitty oblivion. But your household does represent the typical situation for catnip susceptibility in the feline world (including lions and other wild cats). It affects only about half the population, though it's interesting to note that all kittens are oblivious to it. The susceptibility, if it's there at all, doesn't kick in until an animal is about three months old. Catnipmania is definitely a genetic trait. So don't accuse your Siamese of having a major character flaw. He has the catnip gene and he just can't help himself.

Catnip (*Nepeta cataria*) is a member of the mint family, native to Europe and introduced here in Colonial times as a medicinal herb. The volatile oil heptalactone is the active ingredient ten minutes, the typical length of a catnip high. Then it's back for another hit. Some vets believe catnip mimics the effect of sex hormones. Others disagree. Any biological advantage of the *Madness* mentality who says too much catnip can cause permanent psychosis, but the mainstream opinion is that a little herb from time to time does no harm. Some vets even use it to keep cats from fleeing office visits. Oddly, when snuffed, catnip is a stimulant; ingested it's a tranquilizer. No one's explained that either. I doubt that scare tactics ("This is your brain. This is your brain on catnip") or "Just say meow" campaigns will do any good. So stock up on Great Dead records and live with it.

A follow-up to the question two weeks ago about how to designate a special day, week, or month—say, National Letter-Writing Month or National PMS Week or Matthew Alice and Senate. But comes a letter from Gary Seger of the Spontaneous agency suggesting another, less dignified route to fame and media hype.

Chase's Annual Events, published each year since about 1957, lists special days, weeks, and months. It's used by media and ad agencies to establish or look up special occasions for sales, month or year, no charge. Years ago, to promote a DJ's hotel I operated, I featured National Die Jockey Week in this way. The editors may or may not include your request as an entry, but if DJ Week made it, how could Matthew Alice Adoration Week possibly fail?

The '94 edition of Chase's seems to be lighter on promotional days, weeks, and months than it used to be, but it still gets my vote as the best book to curl up with by a cozy fire (reference weathers). It edges out the *International Guide to Beauty Pageants* in scope if not necessarily in what has happened, is happening, or will happen on any given day of the year: state, national, and international days of observance (Lebanese Independence Day's celebrity birthdays, everybody's being Sea Ice Golf Classic), notable dates in history (15th anniversary of the disappearance of Glenn Miller), religious observances for Christian, Jewish, Hindu, Bahá'í, and Muslim faiths (Dumb Week, observed in Greece before Holy Week, when no religious services are held); presidential proclamations (National School Lunch Week); dates to look out for in the future prompted by this question (the first place [National "Have a Bad Day" Day, November 19, the book is reams of map facts, astronomical data, time zone info, and an ongoing tabulation of orbital interlugs with 14,713 pieces, we're in a tidier second place with 6788).

You can snag a copy in the downtown library (on the reserve shelf in the Children's Room—no kidding) or shell out \$42.95 plus California state tax plus \$3.75 shipping for a copy. Oh, yeah, and happy Exorcism Day, Two Prudential Plaza, Suite 1200, Chicago, IL 60601. The departure of British troops on March 17, 1776.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box #9803, San Diego, CA 92186-9803, or fax your questions to 231-0499.

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Doug: It was April of 1990. I started reading the Phone Matches ads fairly seriously. I wasn't looking for someone just "to have a good time with."

Pat: I'd been dating in the same group for years, my kids were growing older... now I was ready for something more steady.

Doug: I'm a pretty shy person. I just left her my name and number.

Pat: And I misplaced it for three weeks!

Doug: When she finally found it, we talked for an hour that first time.

Pat: We were comfortable with each other. We had so many things in common.

Doug: Computers...

Pat: ... Being from the Midwest...

Doug: ... Staying active and fit. That had been a problem with other people we used to date.

Pat: So we met for dinner at the Ticked Trout in Mission Valley.

Doug: We stayed until they closed.

Pat: At one point, I began to feel self-conscious... he kept looking at me.

Doug: Like I said, I'm very shy. And I just thought she was very attractive.

Pat: He made another date for the next morning.

Doug: For tennis.

Pat: For playing at tennis. I made him promise not to make funny noises and frown if I missed the ball.

Doug: I promised.

Pat: Now we're engaged to marry in April.

Doug: Two years after we met.

Pat: And we just opened up a hair salon in Pacific Beach together. My name is on the license, but we're really partners.

Doug: Partners for life.

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3900 WAYS TO MAKE CRIME PAY

(continued from page 1)

The prison sees anywhere from 300 to 400 visitors on a typical weekend. Long before sunrise on any Saturday or Sunday, dozens of cars filled with wives, girlfriends, children, parents, and friends line the desolate country road that runs along the prison's main gate. Those coming from San Diego will have to hit the freeway by 3:00 a.m. if they hope to see their man by a decent hour.

To get to Calipatria, you drive east on Interstate 8, exit at El Centro, and head north on a two-lane strip of asphalt that cuts through farmland and darkness. You see the prison—or at least something—on the horizon miles before you've arrived. It glows like a spectral vision, dousing the sky with light, a blaze of floodlights dimmed by distance but nonetheless startling, like maybe the Padres are playing a night game at Jack Murphy Stadium. Except you're in the middle of nowhere, and it's the middle of the night.

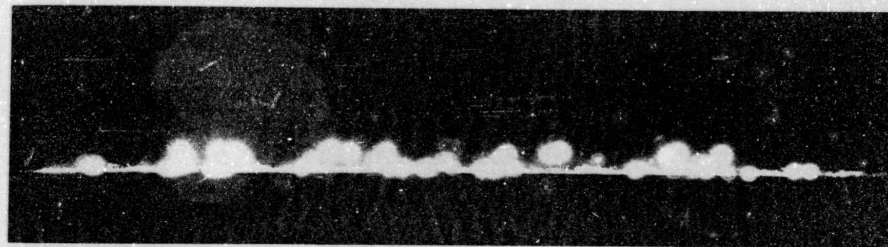
It's up like a Christmas tree," says one Calipatrian of the nighttime view of the prison that has put his town on the map. Perhaps. Though someone seeing the place for the first time might choose a less festive analogy, like maybe Dante's *Inferno*. Each of 12 guard towers is wrapped with a necklace of floodlights; several more large spotlights shine on each of the facility's 20 housing units. Lights blaze inside

the cell blocks.

Old hands among the prison's visitors—the stalwarts for whom the trek to Calipatria is a weekly ritual—know to pack blankets, gloves, and other amenities against the cold. The first timers, among whom I count myself, learn the hard way. We shiver in our cars in the pre-dawn chill, bleary-eyed and dreamy. Finally, the sun rises over the Chocolate Mountains and casts a reddish glow upon this expanse of whitewashed cell blocks and steel-mesh fences. We bide time until 6:30, the hour the guard walks out to the kiosk and hands out numbers to cars snaking in single file. I arrived at 4:30 and was given number 46.

We stand in another line (to check in) and then waste another couple of hours outside, waiting for visiting hours to begin at 8:45. By that time we've emptied our pockets of virtually everything we've brought with us. The less experienced among us pray that we're wearing no clothing that violates some unforeseen regulation, and then, after we've been scrutinized several times and walked through a metal detector, we wait some more while the guards fetch the inmates we've come to see.

Virtually everyone stays until 7:45, the official end of visiting hours. It's all people want their money's worth after enduring so much. The inmates return to a holding area where they are strip-searched before they're released to their cell



The prison at night

blocks—or escorted "back home," as the inmate I'm visiting puts it. The rest of us pile into our cars and head west to San Diego or Los Angeles or north to San Bernardino or Riverside counties. Virtually no one stops in the town that has lent the prison its name, except maybe to buy a Coke at the Circle-K in the center of town.

This quick exodus preoccupies me as I sit in an otherwise empty Chinese restaurant on the highway that runs through Calipatria. I had spent much of the previous few days talking with the locals about the prison in their midst. They didn't fight the idea of a maximum-security penitentiary in their backyard but instead lobbied hard for the state to build it here. This giant prison on the outskirts of this tiny town was to be their economic savior, its opening the start of their regeneration. The day prison officials finally broke ground was a joyous occasion in the life of this hamlet just east of the Salton Sea. The people of "Cal-pat" greeted the prison the way another small town might welcome a new General Motors plant. School kids and local workers were given the afternoon off to attend. More than 500 stood around as a high school band serenaded the visiting dignitaries

buildings among the alfalfa fields.

Calipatria's main street is two blocks of storefronts and roadside stops on either side of a blinking red light along route 115. The buildings are in various states of wear, ranging from decent enough to boarded up and falling down. Vacant lots dot the strip, each representing a failed business torn down long ago. A visit to Calipatria's closest approximation of a big-city supermarket reveals rows upon rows of empty shelves. Maybe the most handsome building on the strip stands beneath a sign advertising the Imperial Store—a store that is now closed. Next door are the darkened offices of the *Calipatria Herald*, which put out its final paper in the mid-1980s. The town's lone doctor left around the same time, as did a Bank of America branch office. In 1990, when construction on the prison began, the closest bank and nearest doctor were a dozen miles away in Brawley.

Jim Flournoy was Calipatria's mayor throughout the prison campaign. "We went after a prison because the town was dying," says Flournoy. "Half the place looked like it was ready to fall down, the other half had already fallen down. I guess you could say we were desperate."

"WE HAD 15 BARS, all of which would be packed on the weekends. We had a movie theater, too. But that all changed about 20 or so years ago."

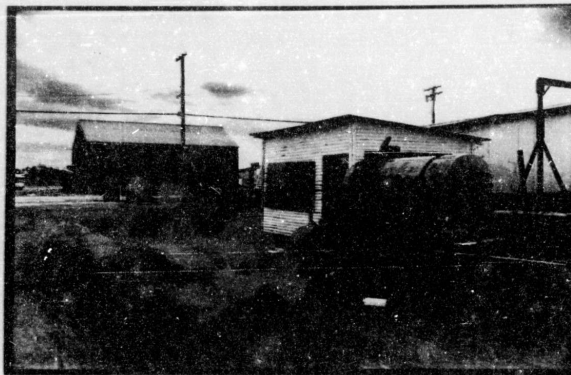
and a color guard team performed its best drill. They beamed as the director of the state's prison system said this was his best reception ever, and just about the friendliest, too.

Calipatria has one "same level" as the prison opened, a 2½-acre. A new city hall stands as one: the half-million dollars the state invested to upgrade the town's ancient sewer lines is another. Yet the residents were hoping the prison would have an economic impact similar to that of a whole belying in a bathtub. Instead, it's caused barely a ripple. "California's fastest-growing city in 1992," the local burghers will tell you with a firm nod of the head and a smile. But that's more a statistical quirk than a sign that there is a boomtown in the making. Calipatria more than doubled in size in 1992, but that's because the prison opened that year, adding 3800 incarcerated newcomers to an area whose population had hovered around 2000.

When you stand in the center of Calipatria at noon, there's no hint that a couple of miles away lies a marvel of high-tech incarceration, the first prison in the state to be surrounded by an electrified fence that kills on contact. The penitentiary is not like the Chocolate Mountains that loom in the distance. Its presence is virtually invisible by day. To catch even a glimpse, you need to walk out past the town's main drag, and even then the prison looks more like an industrial park, a clustering of low-slung, whitewashed

Flournoy is a friendly fellow in his 50s, with a quick smile and smoker's raspy laugh. For an interview with an out-of-town journalist, he wore a short-sleeved plaid shirt, a blue baseball cap promoting a Brawley trucking company, faded blue jeans stained with oil, and a scuffed pair of boots. His home was Long Beach until 2½ years ago, when he moved his family to Calipatria to take over Unocal's Imperial Valley franchise. Since then, Flournoy has built himself something of a mini-empire along Highway 115. His holdings include a gas station, an automotive parts store, a corrugated shed that he rents out for storage, and a mini-tank farm. He no longer serves as the town's mayor, but he still sits on the city council and also is a member of the prison's citizen's advisory board.

We meet at the town's new city hall, where we are joined by Dan Carmichael, a 78-year-old retiree who was the president of the chamber of commerce when Flournoy was mayor. Built by the Department of Corrections to serve as its temporary Calipatria headquarters, the building was a gift to the town once the prison was built. The town decided it would be the new city hall, Flournoy says, "mainly because the old one was about ready to fall down." The building has the feel of a hand-me-down suit: that the town hasn't quite grown into it. In San Diego, the large open area that dominates the center of the building would be jammed with clerks,



Calipatria

desks, and filing cabinets, but here four desks grace an area that could fit 20.

Believe it or not, there was a time when we were really thriving here," Flournoy says. As he and Carmichael describe it, in its day, Calipatria on a Saturday night was a bit of Bourbon Street in the desert. At the height of the picking season, as many as 10,000 people jammed the town's main drag. "We had 15 bars, all of which would be packed on the weekends," Flournoy says. "We had a movie theater, too. But that all changed about 20 or so years ago. Now there's no theater. I had to close up because of lack of business. Now we don't have any bars, let alone 15 of them."

In its heyday in the '40s and '50s, Calipatria boasted two hotels, two doctors, a dentist, six filling stations, six grocery stores (including a Safeway and a Piggy Wiggly), two furniture stores, a haberdashery, two barbershops, four real estate agents, and even an attorney. The town still sustains a single real estate agent, but no hotel, no supermarket, no doctor, no dentist, and certainly no lawyer.

Alfalfa, cotton, tomatoes, sugar beets, barley, cauliflower, corn, cantaloupes, onions — everything that grows in the ground, it seemed, could be grown in and around Calipatria. The number one cash crop was peas. Every year thousands of braceros crossed the border to harvest peas in Calipatria. "But this was back in the days when vegetables were picked seasonally," Carmichael says. "Now they're machine picked. Now people can eat Bird's Eye frozen year-round." Time was, though, when business was so good that

Calipatria was home to the region's busiest airport.

When hurricanes hit the town two years running, in the late 1970s, the bracero program was extinct and the family farmer was an endangered species. Things had gotten so bad by the time of the hurricanes that Flournoy and Carmichael wonder if they weren't a one-two knockout punch from which the town has never really recovered. The 1980s brought even more austere times across the entire Imperial Valley. Long before the rest of the state was ravaged by recession, Imperial County's unemployment rate was near 20 percent. By 1990 Imperial ranked dead last among California's 57 counties in per capita income. A whitely intonation in 1990 added to the bad times. This area that advertises itself as the nation's "winter salad bowl" lost much of its crop two years in a row (many farmers didn't even bother planting that second year). The warehousing of the state's most incorrigible citizens on fields, used to produce two crops a year, may not have struck anyone as a pleasant notion, but you can't afford to be closer about your savior when the county's unemployment rate is approaching 30 percent.

Calipatria is not the first town to seek salvation through the California Department of Corrections. Since 1982 the department prisons around the state at a cost of \$3.15 billion. Most have been built in rural counties, far from the urban centers that produce the

vast majority of the prison system's inmates (39 percent come from Los Angeles County, home to 30 percent of California's residents; San Diego County, with 8 percent of the state's residents, ranks second, contributing 7 percent to the inmate population). The story is the same in each rural area that has solicited a new prison — desperation born of tragically high unemployment rates, more typically from declines in the lumber, mining, and fishing industries than from the prolonged agricultural slumps and infestations plaguing the Imperial Valley. But Norcia, once a wooded paradise at the California-Oregon border, a rural unemployment rate three times the state average when officials there made a successful bid for the infamous Pelican Bay State Prison. In recent years, majestic Kings County has become home to a pair of penitentiaries (at Avenal and Corcoran), as has Kern County (at Wasco and Delano).

One would be hard-pressed to identify a component of the California economy that has grown as vigorously as the prison industry. In 1982 the state housed about 35,000 inmates; only 12 years later, that figure stands at 120,000. (That doesn't include the 71,000-plus inmates in county jails, nor the state's 6,000 federal inmates.) In 1982 the Department of Corrections employed roughly 10,000 people. Today the fastest-growing unit of state government employs more than 32,000. "Prisons provide a strong economy," here and there hundreds of jobs," says a Department of Corrections promotional brochure. "A prison is a clean, stable, recession-proof industry."

In the Imperial Valley, the fight for a prison turned ugly. Once the area had been broached, it seemed every elected official wanted it built in his backyard. "It came down to a north-south, Mason-Dixon Line battle," Flournoy says. A county supervisor named James Bucher led the charge on behalf of those living in the southern part of the valley, who backed a new facility for Mt. Signal, near El Centro.

"You bring correctional officers in from the Los Angeles area," Bucher said at an Imperial County Board of Supervisors meeting in 1984, "which is a pretty nice living area, and you set them in the north end, in Cal. pop., and that housewife comes down and says, 'You want me to live there?' Come on, let's be real... Those women are gonna come down into El Centro, the county seat, where they got some shopping, the only place in the whole Imperial County where we have a movie theater, that kind of thing."

"I assure a hell wouldn't live there," Bucher continued. "If a guy gives me a house, I wouldn't live there. So I don't blame [Calipatria officials] for trying to sell the state this property. Hell, I'd sell it, too."

Fighting words, to be sure, but there was so much at stake in a county reeling through Depression-era unemployment rates. The prison held the promise of an estimated 1,200 jobs a year, most of them as correctional officers. A guard starts at \$27,600 a year, which might not sound like much given the above-mentioned drought, but life in Calipatria costs much less than in San Diego. There, \$95,000 will buy you a new four-bedroom, three-bath house with a decent-sized backyard and safe schools. Even the clerical jobs that start at around \$17,000 annually mean a lot more money for the local economy than, say, the \$8,000 the town school district pays its new clerks. Officials from around the valley were also eyeing the 1,000-plus visitors a month that a 4,000-bed maximum-security facility would draw.

Calipatria, for its part, set aside no money to underwrite the costs of convincing the state that the town was a prime place to build. The same sorry situation that prompted the townspeople

to entertain the idea of a prison in the first place (the closing of so many businesses that sales tax revenues had dwindled to \$60,000 a year) meant that state sales tax revenues had dwindled to \$60,000 a year. In the ensuing months, Imperial Valley officials tried to convince the federal government to build a new INS detention center in the southern half of the county, to no avail. Later, the state Department of Corrections, perhaps in a pique offering after rearing on an oral commitment to the Mt. Signal prison, announced it would build a 4,000-bed medium-security facility in Seeley, just south and west of El Centro. And in Calipatria, not two weeks after the first inmates were assigned there, the town fathers were talking about another 4,000-bed maximum-security prison just across the road from the first. "As far as the town's concerned, the only question people ask is when are they going to build the thing," Flournoy says. "Nothing's been determined yet, but the state tells us we're in line and that it's just a matter of waiting our turn." The governor's proposed 1994-95 budget includes money for six additional prisons, so construction there might begin sooner rather than later.

IN CALIPATRIA \$95,000 will buy you a newly built four-bedroom house with a decent-sized backyard and safe schools.

others caught a flight to Sacramento to convince the chief administrator to change his mind. The men donated the price of the plane tickets, along with the week and money it took to produce the reams of studies and statistics they carried with them.

"We basically told the Department of Corrections, you tell us where you want to build this thing, and it's for sale," Flannery says. Bucher, in Calipatria, about 350 people attended a town meeting to talk about the prison proposal. Not one spoke against the idea, according to City Clerk Margaret Hatfield, unless you count the farmer who said he was all for the idea unless they built it directly across the road from his house. In contrast, in the southern half of the county, a small group calling itself STAMP (Southlanders Totally Against the Mt. Signal Prison) threatened to sue if the state built a prison on the site that James Bucher had proposed.

No one can be certain why the Department of Corrections ultimately chose Calipatria. Flournoy and Carmichael would like to think officials were impressed with this guns-to-town and its well-documented studies. Perhaps it was the threat of a lawsuit that scared them off from the southern site. The correctional officer's union reportedly opposed the building of another prison in the middle of nowhere, and especially in Calipatria, which had little

in the way of amenities. So perhaps the department's bottom line was that the Calipatrians were so compliant that it outweighed any labor headaches the facility might cause.

(In the ensuing months, Imperial Valley officials tried to

convince the federal government to build a new INS detention center in the southern half of the county, to no avail. Later, the state Department of Corrections, perhaps in a pique offering after rearing on an oral commitment to the Mt. Signal prison, announced it would build a 4,000-bed medium-security facility in Seeley, just south and west of El Centro. And in Calipatria, not two weeks after the first inmates were assigned there, the town fathers were talking about another 4,000-bed maximum-security prison just across the road from the first. "As far as the town's concerned, the only question people ask is when are they going to build the thing," Flournoy says. "Nothing's been determined yet, but the state tells us we're in line and that it's just a matter of waiting our turn." The governor's proposed 1994-95 budget includes money for six additional prisons, so construction there might begin sooner rather than later.)

And why not two prisons, or three or four? Flournoy asks rhetorically. "It's not like we're associated with the prisoners in any way. They're locked up there and ain't going anywhere. We're over here. It's not like we ever see them."

Actually, there was a brief opportunity for the curious to catch a glimpse of life on the other side of the prison walls. Just before the official opening of Calipatria State Prison, officials there hosted an open house for anyone interested in a tour. Eight thousand locals, including Flournoy, took them up on their offer. Flournoy describes himself as a card-carrying conservative whose family knows better than to disturb him when Rush Limbaugh is on the tube. "Before seeing the place for ourselves, I think the picture most of us had in our head was of these inmates living the life of luxury," he says. "We pictured them on a reclining chair in the TV room, watching a big old TV. They're all on steel benches. There's no reclining chairs or big-screen televisions. There's nothing in the way of comforts."

"I think everybody who walked into a cell was struck by how small it actually was," Flournoy says. "It's something like five feet by ten feet. You'd be in there with somebody else and you'd wonder how two people could survive in such a small place."



Dan Carmichael

follows with a heavy baton cocked above his head. The third carries handcuffs, the fourth leg irons. The fifth is like a nickel back free to assist where needed.

Daniel Parnano — Danny, as everyone seems to call him — is the prison's community resources manager, public information officer, and tour guide. He's a smooth-faced, affable man in his early 30s who last year was elected to the Bravery City Council. Two in every three residents of Imperial County are Hispanic, but Parnano is the sole Hispanic I would encounter in a position of authority

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in the prison. I initial a waiver form declaring that I understand the prison's policy of not negotiating for hostages, and our tour begins.

Our first stop is the 1000-volt, 500-amp electrified fence — the "death fence" according to newspaper accounts appearing around the country. It's not a fence, really, so much as strands of wire in a cat's cradle pattern, sandwiched between a pair of 12-foot-high perimeter fences topped with razor wire. For years prison officials in Sacramento promoted the electrified fence as a cost-cutting measure (fewer guards are needed), but legislators always rejected the proposal as inhumane. The state's fiscal problems, however, caused them to rethink their opposition, and a couple of years back a bill was approved designating Calipatria as the test site. "You touch the fence, you die," Paramo says. It's that simple.

Calipatria cost \$308 million to build. Operations cost about \$62 million annually. Paramo figures that at least half the prisoners, perhaps as many as 70 percent, have been found guilty of murder. He guesses that the average term for the average inmate is 15 to 20 years. More than 200 are on a "life without" sentence — life without the possibility of parole. L-WOPPs, they are called. The L-WOPPs are trouble because they have no reason to feel beholden to a biennial parole board hearing.

The guards who roam the prison yard and housing blocks don't carry guns. Those who do are perched above the inmates, either on rooftops or the lofty command area in each housing unit. (Five housing units make up one cell block.) If this were a lower-security level two or level three facility, a single guard would patrol each housing unit. But because Calipatria is level four, there are always two guards in each housing unit armed with an HK model 24, a high-powered 9mm assault rifle, with a banana clip. The Department of Corrections uses the rifle of bullets that "basically explode on impact," Paramo says. Another pair of guards patrol a command center that overlooks the prison yard. "There are no warning shots fired in the housing units," according to the orientation guide the prison provides every inmate. "The first round will be for effect." Outside in the yard, Paramo says, it's the prison's policy to fire a single warning shot. "The next shot is intended to disable."

Each of Calipatria's four cell blocks has its own "SHU" — security housing unit — best described as a jail within a jail, built for those who break a law (an assault on a guard or fellow prisoner, sex, or a drug bust) while incarcerated. It's not part of the official tour, so Paramo does his best to describe life inside the SHU. The inmates wear nothing, but their underwear. They are monitored by 24-hour video surveillance. They are spend about an hour a day in a tiny exercise yard designed solely for the SHU inmates.



Jim Hume

The rest of the time, however, they are confined to a cell. There are only two differences between the security units at Calipatria and the infamous SHU at Pelican Bay, Paramo says: the size (Pelican Bay's SHU unit can house as many as 2000 inmates) and the mingling Calipatria allows when giving inmates their hour in the exercise yard.

Each of the regular housing units is lined with two tiers of cells. Because the California prison system is at 180 percent of capacity, virtually every prisoner here is doubled up in a cell designed for one. It measures seven feet by ten feet. That includes space taken up by two steel slabs bolted to the wall (the bunks), a toilet, a sink, a desk (another steel slab), and a stool. Inmates sleep on mattresses that provide roughly the same comfort as a sleeping bag on top of a backpacker's mattress pad. Being locked in a cell feels akin to being "trapped" in the corner of a bathroom or maybe a boiler room. Prisoners are confined to their cells from 8:30 each night until 6:30 the next morning. They're also confined for an hour before lunch and for two hours before dinner. When a cell block is on lockdown — rare, but not so unusual that the prison hasn't had three of four cell blocks on lockdown simultaneously — the

central command station in each housing unit. When a cell does stand still, the sound is ironically similar to the reverberation that follows the firing of a 45 pistol. There is no lecture area. Shower stalls are nothing but sets of bars in plain view as you enter the housing unit. Freedom, of course, is the number one thing you lose when incarcerated, but privacy runs a tight second. Inmates who attend high school equivalency classes are strip-searched at the end of each day, as are those who take vocational training (computer repair, cabinet making, and the like). Incarceration means constantly stripping down and allowing a guard to stick a gloved finger up your ass and showering and defecating and peeing in plain view of everyone else.

Sometimes Paramo resorts to parroting the official ban, like when I ask about inmates from Northern California whose families must drive 10 or 12 or 14 hours to visit ("It's the intent of the Department of Corrections to make it as easy as possible on visitors"). But mainly he speaks frankly, especially once I tell him I'd prefer touring a fabled prison yard rather than an empty one when he presents me that choice. For about an hour, we stand on the edge of the running track that rings the yard in cell block B.

people-watching and shooting the shit. He says he'd have to look long and hard to find a job as interesting as this one.

"You meet guys in here," Paramo says, "and it's like, 'What are you doing here?' I mean, they're reasonably intelligent, but they screwed up this one time and screwed up big."

Paramo points to a white guy with a Big Van Winkle beard. He carries a maula fiddle under his arm as he walks with two prisoners. Real popular among the other inmates, Paramo says, because he was a lawyer on the outside. "He's here for killing one of his clients and then attempting to kill his wife when she threatened to tell," he says. "Don't know if he was successful on the outside or what, but you have to ask yourself what went wrong, what's he doing in a level-four prison."

Chun is a segregated world, but nowhere is that division as pronounced as on the prison yard. Every player on the basketball court is black. The soccer field seems as if it's designated "Hispanic only," as does the handball court. Only the weight-lifting pit mingles people of all races, but use of the equipment is strictly prescribed by race. The blacks have their weight-lifting benches, the Hispanics have theirs, as do the whites. Blacks from Oakland work out with Blacks; unaffiliated blacks make their alliances as they can. Not a soul — not anyone among the pairs and threesomes walking the track, and not those sitting on the grass — fraternizes with someone of another race.

"It's our policy not to fight that," Paramo says. "We let people choose their own affiliates. If they choose not to, we assign them someone of their own race." If two people of different races are housed together in a cell somewhere in Calipatria, they are the grand exception rather than the rule.

Calipatria's inmate population is about evenly split — 30 percent black, white, and Latino. Paramo says. The remaining 10 percent is Asian and native American. Prison administrators try to balance each cell block by race and by gang affiliation.

Virtually everyone belongs to one prison gang or another, Paramo says. Inmates don't have much choice. "You either join up or pay a price. It will be like, 'Give us things or our partners on the outside know where your family lives.' Join a prison gang and

you're protected from that kind of coercion; defy your natural affiliation: in a gang and you're easy prey. The lucky ones are imposed upon for food and cigarettes; the unlucky ones end up raped, if not worse."

In one corner of the yard, an inmate and guard talk casually. They look as if they might be chit-chatting about the wife and kids. "I can't be sure that they're not talking about something personal, but I'll bet the guard is talking to him, one-on-one about something that happened earlier in the day, now that he's in, with his buddies," Paramo says. "That happens a lot. A group of guys

favorite moment inside the prison walls occurs at the close of yard time. That's the most worrisome moment of the day from the administration's point of view, he says. You have 500 inmates going every which way as they head toward their particular housing units. All that movement is the perfect cover for a shanking — a stabbing — which Paramo says occurs about once every two or three weeks.

On those rare occasions when there is trouble, Paramo says, the ensuing scene is something to behold. "A warning shot is fired, and like that, boom, every inmate has the dirt. I mean, 500 inmates who one second are standing and then the next moment every one of them is lying face down in the ground." Anyone still standing after a warning shot is considered a provocateur and thus needs to be "disabled."

In anticipation of the end of yard time, Paramo tells me, each housing unit sends one of its inmates to the roof to overlook the area. We hear the call go out for the inmates to return to their cells and, on cue, a sentry appears atop each housing unit, his or her weapon at the ready. We hang out for another 20 minutes or so, until there are only a few stragglers waiting to be patted down. There has been no trouble on this watch. It's almost as if Paramo is sorry to leave.

To visit an inmate in a California prison, you need to fill out CDC form #106, the "visiting questionnaire." You're asked a list of questions, but mainly the Department of Corrections wants to know if you've ever been arrested or convicted of a crime. (Convicted felons are automatically rejected, though the warden can grant a spouse or blood relative a special exemption, at his discretion.) Once approved (the whole thing takes about a month), you can visit as often as you like on approved visiting days, as long as your inmate remains in privilege group A. Those who fall to B (for hitting another prisoner, say) are permitted one visit every six months. Those who are designated a C or D can have no visitors.

The prison parking lot on any Saturday or Sunday morning is a congenial place to be. Old pros share advice with newcomers; the regulars — the wives and the girlfriends who rarely miss a

AT LEAST HALF of the people imprisoned at Calipatria have been found guilty of murder

are hanging out, and one of them gets smart with a guard. But you just suck it up, or at least that's what we hope a guard does. You give them the okay-doke, like they say.

"It's just common sense. There's 1000 inmates in a cell block and 60 guards, so you don't want to incite something. You pull him aside later, when you're with your homes. Nine out of ten times we'll elicit an apology. Just showing off in front of their homes, they'll say..."

"We have strict rules about the correctional officers fraternizing with the inmates," Paramo continues. "You don't give an inmate anything — not a cigarette, not a match. You don't mail a letter for him even when he tells you it's an emergency and he's missed the mail call." You approach every inmate as if he's trying to set you up, Paramo says. "You can't afford to trust any of them."

We talk a bit longer, mainly, I think, because Paramo's

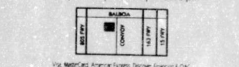
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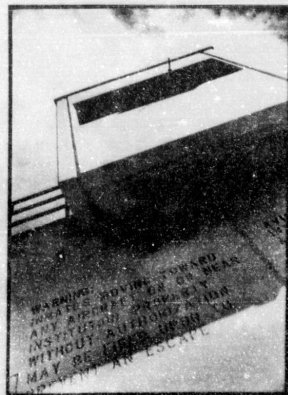
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weekend — cluster in small groups that defy the racial segregation that dictates life inside the prison walls. Newfound friends commiserate with each other ("Three times last week, three times, that man's calling me so he can remind me to put money on his books. I told him, 'Bro, you keep on making me pay for those damn collect calls, I'll never have no money to give you.'") and keep each other abreast of news of other members of their little crews ("Jamie, she just had her baby so she won't be out, and Emma, she, she ain't comin' no more 'cause her man's finishing out his time in the federal pen").

Trunks are popped open, boom boxes blare teenaged girls' pop to the latest rap hits, while toddlers waddle about wearing only diapers. Meanwhile, the women undergo a transformation. Wearing bulky sweaters, stretch pants, and tennis shoes, they head for a trailer the prison has set up at the back of the parking lot. They emerge wearing outfits that range from churchy floral print dresses to slinky outfits more typically worn at night than at eight on a Saturday morning in the middle of the desert. Back at their cars, the women perform their final grooming, using the rearview mirror to primp their hair and to apply eye shadow.

You enter the prison with nothing but your driver's license, a single car key, and no more than \$30 in one-dollar bills. You're allowed ten photographs, a comb or brush ("non-metallic, no pointed ends, and no detachable parts"), baby items (two jars of amped-up baby food, diapers, two plastic baby bottles, and wipes), but no bandanas and no food. The rules delineating what people are permitted to wear is strictly enforced. No denim material, says the sign announcing Calipatria's dress code, but when you arrive at the desk you learn that the prison doesn't allow dark blue pants of any kind. (Another rule states that you can wear "no clothing similar to that of the inmates and officers"; the institution interprets this to mean that because inmates wear blue jeans, all darker shades of blue are forbidden.)

No blue pants allowed, "a guard nonchalantly tells a man appearing to be in his 50s.

"Now, do these look like blue jeans to you?" he asks the guard. The man had left the Los Angeles basin at around 1:30 that morning with his mother and daughter in tow. They're here to visit his son, who has not seen them in more than a month. He tries to plead his case, at the same time a creeping feeling of panic seems to be overtaking him.

"Go back to your car, sir, and..."

Hopeless. Like trying to convince an armed robber to leave without taking your wallet. The man looks suddenly exhausted, as if standing there he had been stricken, in an exaggerated voice that is both pleading and angry, he says, "But I didn't bring no change of pants."

"Next!"

Tan and khaki-green slacks are forbidden, because those are the colors of the guard's wear. No shorts or skirts above the knee (nor

"high slits"); no tank tops, no halter tops, "no strapless, spaghetti straps, or bare midriff clothing"; no camouflage material, no transparent clothing, nor any "offensive writing or drawing on clothing."

You're told none of this in advance. It's posted on the wall in the visitors' waiting area, but of course, by then it's too late. In the prison parking lot, people share stories of visitors who've flown to San Diego, rented a car, splurged on a motel room, set the alarm for 4:00 a.m., only to learn that they're out of luck because they've packed the blue pair of pants and not the black ones. "Those of us for whom visiting an inmate isn't a weekly routine sweat it out as we await our turn standing before an unforgiving judge, unsmiling in her khakis, unyielding in her judgment. At least 30 minutes but more often an hour or more pass between the time you arrive at the visitors' center and the time your man is

finally escorted in. You're free to ask the guard on duty about the hold-up, but why bother? He'll only tell you (sitting like an expressionless, round-bellied Buddha behind an elevated desk, wearing wraparound sunglasses designed for the ski slopes) that it's on account of the inmate himself, who he imagines is combing his hair for the tenth time that morning because that's the way they get. Meantime, you stare into space because you're forbidden from bringing in with you reading materials of any kind.

The inmate I've come to visit is named Tony Davis. Tony is a 22-year-old black man with a stocky build, a full face, and almond eyes. He sports a goatee and wears his prison-issued blue jeans in the fashionable style he oversaw and dragged one-quarter of the way down his butt. There's an overbearing sadness in Tony's voice on the telephone that never fails to get under my skin. And now, in person, much of the time he sits slumped forward, as if the weight of his deeds causes his entire body to sag. He's forever shaking his head and harshly rebuking himself for the mistakes he's made in his life. He's been incarcerated since April 1991, when the police picked him up for a murder he admits he committed in July of 1990. His victim was a 13-year-old innocent bystander named Kevin Reed.

Tony was two days old when his mother gave him up to be raised by his grandmother. Back then the problem was heroin, though today her nemesis is crack. Tony's grandmother, Vera

Clay, had already given birth to eight kids when she was forced to make room in her family for a ninth. Four of Vera's kids were ten or younger when Tony was born, another two were still attending public school. In the 1950s and 1960s, Vera was a forerunner of that miracle woman who somehow manages to work full-time while raising a family. She worked a variety of lower-paying jobs, mainly as a cleaning woman. But then the nursing home where she was a custodian laid her off in 1968, and it was as if she had rendered her resignation from life. She never worked again. By the time her grandson Tony came along, in 1971, Vera had moved her family into public housing and was living on the disability pay she began receiving after a doctor diagnosed her with dangerously high blood pressure. Tony's mother gave birth to two more kids, and Vera made room in her household for them as well.

Tony's first memories of his grandmother are as a sweet lady who had her Bible, her kingly, her cigarettes, her television, and little else. She was always tired, the way he remembers it, as if God had granted her a finite reserve of energy that she had exhausted by the time he came along. She meant well, he says, but it was as if she neither physically nor mentally had it in her to raise three more kids, especially three kids saddled with the feelings attendant to growing up with no father and a mother suffering through a bad

drug problem.

Tony can remember no heart-to-hearts with his grandmother. He received little in the way of guidance or advice. "Their most meaningful conversation, as Tony tells it, came when he was 17. She had heard from one of her kids that Tony might have gotten his girlfriend Tonette pregnant, and she confronted him about it.

"Tonette pregnant?"

"I don't know."

"Well, you better find out, boy, whether it's yours or not."

And that, he says, was the beginning, middle, and end of the only intimate conversation he can ever recall having with this woman who served as his surrogate mother. Tony shared a bedroom with two uncles and his brother Tony. And yet, though he never had a moment's peace in a three-bedroom apartment that was home to many as 11 people, it was as if he grew up pretty much alone in the world.

Tony thanks God for his Aunt Paula. Paula served as the confidante with whom he could talk while growing up. She was only seven years his senior, but she assumed duties that normally fall on a parent. She made sure Tony readied himself for school each morning and drew him out when he looked sad. Family legend has it that she had talked Vera out of giving Tony and her

sister up to foster care. But Paula herself was a smart-mouthed teenager very much living the teenage life. She couldn't be both a mother and father to Tony when, mainly, she was thinking about boys and figuring out her own place in the world.

Tony would often go months without seeing his real mother. Sometimes she was in jail, sometimes she was off on a binge. When she was doing well enough, she'd stop by once every other week or so. "I'm trying, baby, I'm trying," she'd tell Tony when he would ask her about giving up the drugs. Once he began dealing crack he front of his apartment building — just as the two uncles with whom he shared his room had done before him — she would hit him up for drugs and for money. He never gave her drugs, but he was always good for a twenty, if not more. Tony's friend Junebug says his mother's visits embarrassed Tony, but Tony says Junebug is wrong. The only thing her visits made him feel, he says, was sad.

Tony was sentenced to serve his time at Old Folsom, but that prison, built in 1880, was recently ratcheted down from a level-four to a level-two facility. So he was among the hundreds of prisoners transferred from Folsom to Calipatria. He arrived there three years to the day after killing Kevin Reed. He hadn't been at Calipatria a week when he learned that his grandmother was dead. He found himself overwhelmed by grief and memories,

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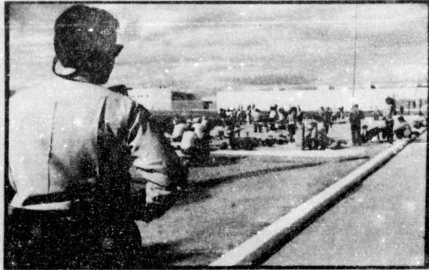
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but there was no one to confide in. Talking with his cellmate was impossible. Tony hailed from Oakland, his cellmate was a Crip and by conventions determined long before either had arrived at Calipatria, they were natural enemies. Tony lay on his bunk feeling physically ill from grief, but silent, reminiscing about the good times and the bad, thinking of the countless occasions on which he accompanied his grandmother to the store to help her with the packages and of her broken heart when she learned he, too, was dealing drugs.

Those few days after his grandmother died made Tony think about the brief time he lived with his mother back when he was 12 or 13. He wanted out almost as soon as he moved in. There was a lot he didn't like about his stay there, but the worst parts were the beatings his mother



Guard keeps an eye on parole inmates.

endured at the hands of an abusive boyfriend. The walls were so thin that it was as if she were in the bed next to his, pleading for her boyfriend to stop, sobbing when he wouldn't. He winced with every blow and silently pleaded for it to end. He dreamed of protecting his mother, but of course, he was only a boy. The nine months he lived with his mother and the days following the news of his grandmother's death, Tony says, were the two worst times in his life.

Tony still dreams of protecting his mother. As hard as it may be for an outsider to believe, Tony reveals nothing but loving feelings for this woman who gave him up at so tender an age. When he learned he would be seeing his mom, he wrote in his next letter, "I please let her know that I'm praying for her and I love her and I think about her all the time... I worry about my mother so much I know she need [sic] help, and I know if I was out I could help her. My mother mean [sic] so much to me." Sitting in the visitors' room at Calipatria, he says, "I don't blame my mother or my grandmother for what happened to me. I brought everything on my own self."

I've never had a conversation with Tony in which he didn't

out his oversized friend Tony to help exact his revenge. Yes whenever Tony hears himself (blaming) himself, he feels compelled to tell me that he held the gun that night and that he alone pulled the trigger. During our conversation, he refers to the murder as an "incident." He interrupts his sentence to correct himself. "The night I killed that young man," he says carefully. He then goes on to give this little speech.

"I know I did a murder. It wasn't an incident. I killed a boy. I know that. I'm not going to try and hide it by calling it an incident, because it was a murder and someone lost their life." When talking to me at least, he seems incapable of mentioning the murder without tacking on a heartfelt mea culpa.

Tony claims he was aiming over the heads of the kids he fired upon. He intended to scare them, he insists, not kill them. But he was drunk and stoned and wasn't wearing the glasses he needed to see distances. He was shooting from a moving car. The gun just got away from him, he says. He used a .45 semiautomatic, which jumps around in your hand if you're holding it one-handed (as Tony was) and if you haven't had much experience shooting it (as he hadn't). The first bullet ricocheted off the pavement before hitting Kevin Reed in the aortic artery, in the groin, causing him to bleed to death. But Tony fired five or six times. Another bullet struck a 14-year-old girl in the mouth, a third landed in the thigh of the 14-year-old boy who had hit luncheon with the pipe. Of course, it's a moot point where Tony might have been aiming. He stuck a gun out of a car window and fired on a group of 13- and 14-year-olds innocently flirting on a street corner. For that there's no possible explanation.

I can't tell you how many times I've asked myself how I could have been so dumb," Tony says. "Like every day, it's like I was always asking myself that question growing up. It was always getting into trouble by doing stupid shit."

Tony eluded capture for nine months, but never for a moment did he think he would get away with murder. Within hours of being arrested, he confessed to the murder and pleaded guilty to second-degree murder, which carries an automatic 15 to life, plus three years for using a gun.

I'm Tony's first visitor since he entered the state prison system in June of 1992. His eyes blink in wonder as he scans the visitors' room. There's a sameness to life within the prison walls: men in prison blues, patch in khaki or olive green. There are no children, of course, and the only women are uniformed guards who look better than to flirt with an inmate. The children everywhere around the room draw his attention as much as the young women wearing a leopard-print bodysuit and spiked heels. Sitting here is disorienting, he says, simultaneously awkward and exhilarating.

At other times, memories, not the sights, transport him to someplace far away. The visitors' room is a small dose of the outside, and some of the time he is not sitting with me but is thinking about his life beyond the prison gates.

The visitors' room at Calipatria State Prison, contrary to what you might think, is a happy place to be. Some of its denizens have no doubt committed unspeakably violent crimes, but for five hours each Saturday and Sunday, the room's mood is dominated by the warm cheer of good feelings. There are couples in love, fingers interlaced, beaming smiles on their faces. Parents play cards with their sons, families sit and chat around square cafeteria tables, munching on the offerings from a bank of vending machines. The unrestrained laughter of children reunited with their fathers, horseplay over in the play area, causes inmates and visitors alike to glance over and grin. Couples are permitted one kiss at the start of the visit and one at the end, but that's one interaction the guards routinely overlook.

There are feelings less sweet and cuddly infecting the room, too, to be sure. At the table next to ours, a woman visits a San Diego Crip who, for most of four hours, slumps silently in his chair, staring stonily ahead. Occasionally he offers a few words through clenched teeth — loud enough so that Tony and I can make out that he's heard that he's been feeding around on him. The longer he sits there, the more he seems to compress his anger, which makes me think of the movie I caught on TV the previous night, *Fat Man and Little Boy*. A nuclear bomb first implodes before exploding, according to this movie about the two devices dropped on Japan during World War II. The atoms are squeezed tighter and tighter until they burst. Only then does it unleash its full fury.

Tony claims to have had few troubles with his fellow inmates.

His first rule of so-called mind your own business, his second is confront every challenge as it comes. Shortly after Tony arrived at Old Folsom, a Crip cut the line when Tony was next for a shower. Tony protested and the Crip upped the ante, calling him a "broken-ass nigger." Tony reacted without allowing himself time to think. "I hauled off and hit him as hard as I could right in the face," Tony said. He risked a write-up, which hurts you when you go before

At the table next to ours a woman visits a Crip who, for most of four hours, sits silently slumped in his chair

the parole board, but he instantly calculated that a write-up is preferable to a reputation as a punk who buckles when challenged. That's the one thing you can't afford to obtain in prison — the reputation as someone who can be taken advantage of. "Anyone tries to rape me, man, I end up at Quentin," Tony tells me. That's a common expression within the California prison system. San Quentin is where all death row inmates await their fate, including those sentenced to death for killing a fellow prisoner.

Tony has never seen the town of Calipatria. The bus carrying him and 37 other inmates arrived in the middle of the night. From the moment he awoke inside the prison gates, he missed Old

Folsom. There you get six hours in the yard. In Calipatria you're granted three hours a day. (Actually, Tony gets for fewer hours than that. The high school equivalency classes he attends run concurrently with his yard time, so he pretty much gets no outside time during the week.) At Folsom he could eat dinner with whom he pleased. In Calipatria they seat you in groups of four as you come up the line. "No, like three Mexican Mafia can eat with a flood, which isn't a problem except you want to eat with who you want," he says. "In Folsom, they had it together. Everybody knew the rules. This here is like a new facility. It's like they're figuring things out as they're going." Tony says. One guard will tell you that what you're doing is okay, but the next day a different guard is on your case for the very same action. He diagnoses the problem as too many inexperienced guards concentrated in one facility. Two Folsom wouldn't confess to any bugs in the system, though he did say that consistency among the correctional officers is something they're still working on.

Another big difference between Folsom and Calipatria is the weather. The housing blocks are kept at 78 degrees during the brutal summer months, but there's nothing the prison authorities can do to lower the 115-degree daytime highs that are routine throughout July and August in the Imperial Valley. There's nothing a prisoner appreciates more than yard time, unless that time is under the onslay sun in one of the hottest spots on earth.

Tony has been out in the yard when the guards — or "the police," as he calls them, because to him there's no difference between a cop on the outside and a guard inside — opened fire. Even though he's witnessed two stabbings, he says he fears the guards far more than he does his fellow inmates. Wherever you are, he says, whether outside in the yard or inside your cell, you

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notice the armed sentries patrolling above you. His one recurring fear, he says, is that he'll end up shot because he happens to be near two guys in a fight. Which of course is ironic, for it was his random shot that killed innocent bystander Kevin Reed.

More than stray bullets or the brutal summer sun, the affliction that eats away at Tony like nothing else is the indefinite nature of sentence. He can't cross the months off a calendar in anticipation of his release date because he has no idea whether he'll be getting out in 15 years or in 50. Your first appearance before a parole board on an 18-to-life charge comes 12 years into your sentence — the year 2003, in Tony's case. If past practices are any guide, he'll end up spending from 18 to 20 years in jail, meaning he'd be released sometime around the year 2011. He's

YOUR FIRST appearance before a parole board on an 18-to-life charge comes 12 years into your sentence — the year 2003, in Tony's case.

young, which may help, but he killed a 13-year-old, which will hurt. Another factor is family ties, which, since his grandmother's death, have been tenuous at best. The parole board will view that negatively. And who knows how a parole board will be thinking ten years hence? Given the current mood of the country, this one strike may be enough to keep Tony in jail until he's old and gray.

I know Kevin Reed's family and have deeply conflicting thoughts about Tony's sentence. Kevin was the baby of the family and the most promising of the bunch. He was a good student with a bright future and also a sweet kid that everyone seemed to like. Kevin's death devastated the Reeds, both emotionally and financially. Mrs. Reed fell apart, lost her job, and the family was forced to sell their home of 15 years. Mr. and Mrs. Reed are now divorced. Mr. Reed has spent some time in jail, and Mrs. Reed finds herself on general assistance for the first time in her life.

Kevin's brother Dermell was nearly another casualty. Somehow, he and his brothers found out that Tony was the gunman long before the police arrested him. Dermell learned where Tony lived, and though he had never touched a gun in his life, he brought

one to exact his revenge. He went so far as to walk over to Tony's house with the gun hidden in his backpack. That was when he saw the redundancy of the act he was about to commit. "I could've been there," Tony says.

Before meeting with Dermell, I had concluded that Tony should be locked away through the 20s but should be released sometime in his early 30s. That struck me as about the right time for a second chance. Incarceration through his 40s seemed a tragic waste and excessive for a mistake (albeit a fatal one) made when someone was only 18. I

braced this topic with Dermell, but he didn't want to hear any of it. "I've lost my brother for life," he said. "He should get life." But that could've been you —

He cuts me off. "Ann! Nobody got the right to take somebody else's life. Fifteen or 20 years just isn't enough. He should be there for life." He says this in a way that lets me know it isn't to be discussed any further.

Tony, for his part, believes he deserves serious time for what he's done, but not life. "In my cell, I'll be thinking about people on the TV talking about someone doing a murder and how they should never get out," Tony says. "I understand that. There's no excuse for what I did. I'm really sorry, but I know that sorry doesn't help because it won't change the fact that the boy died. I know I deserve to spend time here. I made a significant mistake. But don't some people deserve a second chance?"

Considered from afar, a town that actually fights with its neighbors to lure a prison into its borders seems a strange beast indeed. But standing in town on a hot afternoon, when the wind's blowing the wrong way, you get an important perspective that would otherwise be missed. Superior Cattle Feeders is located a few miles to the south. On a good day, the ranch and its hundreds of heads of cattle emit a faint odor that nonetheless is everywhere with you in Calipatria. On a bad day, when the thermometer tops 100 degrees and the winds blow north, the air is filled with a stench so strong its source could be just below your nose. In contrast, a prison is a relatively innocuous employer.

Despite its hardscrabble history, there's something altogether quaint about Calipatria. It seems the unlikely of places to build a maximum-security prison. It's the sort of town where people complain about the lack of stores and other amenities, but then quickly add that they couldn't imagine a better place to raise a family. A flyer around town advertises a Tupperware sale to raise money for a leukemia victim named Kristal Barros. "Figs for sale," reads another handwritten sign. "80 to 100 pounds, just right for the holidays."

The curious case of city hall has exactly three mentions in it: a trophy from the 40th annual Carrot Festival Parade in Holmdel, a trophy marking the town's participation in the 1992 Bradley Catholic Coll., and a citation from the American Automobile Association for the town's 1992 Volunteerism Program. The people of Calipatria still have no mail delivery (at least for those living outside the prison gates; the town's incarcerated citizens receive their mail in their cells each evening).

Yet the town of Calipatria has always harbored big dreams, dating back to its inception in 1912. That was the year a syndicate of rich businessmen (among them, Harry Chandler of the Los Angeles Times and Max Baucus of the Los Angeles Examiner) put

up a reported \$1.7 million to purchase 47,000 acres in the Imperial Valley, including the land on which the town sits. "Sagebrush and jackrabbits constituted the sum total of living things when we arrived," according to an unnamed John Reavis. But Reavis and his fellow money men saw the potential for a central trading post in the burgeoning Imperial Valley. Somehow they convinced homesteaders to purchase plots of land even before a cement tributary could be built to siphon water from the main irrigation ditch that diverted water to the region from the Colorado River. By 1919, the year Calipatria was incorporated, the town was already home to the hotels, the bank branch, the newspaper, and the other businesses that later vanished like a desert mirage.

Perhaps Calipatria's biggest dreamer was a man named Harry Momita. The town dugout, Momita somehow got it into his head that he should raise enough money to build a 184-foot flagpole. Legend has it that Momita was born in Hiroshima and intended the pole as an offering to brotherhood among nations. The flagpole, completed in 1938, was dedicated to "Good Neighborhoods." The town advertises that it's the tallest in the world. Momita and his flagpole (according to a postcard they sell over at city hall) has gotten Calipatria mentioned in *Time* magazine, on *Crochet's* *Man's* *You Bet Your Life*, and on *Ralph Edwards' This Is Your Life*. The flagpole now doubles as the town Christmas tree during the holidays.

The town limited its claims about its elevation (184 feet below sea level) to our half of the world. "The Lowest Down City in the Western Hemisphere," the city dubbed itself long ago. But these days, elected officials grumble when asked about the slogan. It gives Calipatria the unfortunate ring of a modern-day Tombstone.

crawling with the lowest-down varmints you'd ever want to avoid. The nickname, of course, has assumed an unintended irony now that more than half the population lives in a level-four prison.

Even with the building of the prison that has again put Calipatria on the map, listing what the town doesn't have takes for longer than listing what it does offer. You can't buy a washer or dryer in town, or a tractor or much of anything in the way of farming supplies. El Centro ("Where the Sun Spends the Winter"), 40 minutes to the south, offers much of what people need in a week-to-week way, but shopping for a special dress, or Christmas presents usually means a trip to San Diego or Palm Springs. There's still no doctor in town, no dry cleaner or supermarket. Driving any road except the main highway is like motoring across a set of train tracks. Virtually every street needs to be rebuilt, but the town is broke.

The Department of Corrections is required by law to fill 40 percent of the jobs at its Calipatria facility with valley residents, but it's come nowhere close to matching that number. Only 24 percent of the 1200 jobs inside the prison is staffed by locals. Prison officials point to a limited labor pool in a county that has only 120,000 residents, a fact Flournoy and Dan Carmichael can't dispute. Maybe 20 Calipatrians in all have found jobs at the prison. The majority of the jobs were filled by transfers who, as County Supervisor James Bucher had predicted, grumble about the lack of amenities in this remote place. "Maybe we'd get the CDOs (correctional officers) shopping at our stores if we had any," Flournoy says.

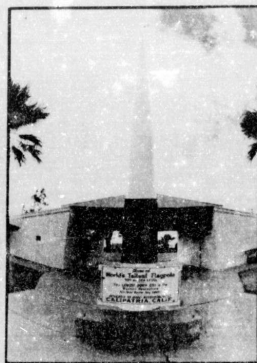
Technically, the prison was built outside of town. But Bill Sorenson came up with the smart idea of annexing the land on which the prison sits. The state pays each municipality an annual \$50 a

head for each inmate. The 3950 inmates mean nearly \$200,000 a year for a town with no money. The state also pays Calipatria \$120,000 a year in sewer fees. Taken together, that's more than five times what the city collects in tax receipts. "There's no pollution and no traffic to speak of," Dan Carmichael says. "There's this ten-minute stream of cars at around 5:00, and that's about the long and the short of the inconvenience."

They will come if you build it, it could be said; but whether that has occurred in Calipatria is open for debate. A 90-unit apartment complex was completely rendered before construction was completed. Another 90 units are being built. Nearby, a subdivision of 67 houses was built. Still, people around town are disappointed. "We were expecting a whole lot more building than this," Flournoy says.

The Borrego Springs Bank has opened a branch office in town. And a sign announces that Gannam Express will be opening soon. The big news late last year was the groundbreaking for the Calipatria Inn, a 40-unit motel with a pool and spa. Flournoy is among those hoping the motel is the big break the town has been waiting for. "The biggest trick is to get the first few projects going, because construction leads to more construction," Flournoy says. Lots of others have called the town expressing interest in establishing a business there, but most were speculative ventures that haven't panned out.

"One thing we learned from talking with people from other prison towns is that it doesn't happen overnight," Flournoy says. "It's interesting for you to come back in a year or two to see all the changes. The motel will be built, and hopefully we'll have a grocery store here. Hell, by then we may even have a McDonald's."



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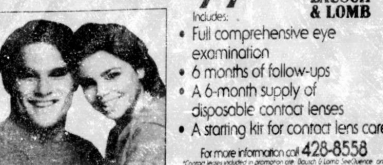


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I was surprised that it really wasn't all that difficult to do. In fact, I recommend the experience to anyone who has the opportunity to yell at cops. It's very gratifying. Addis cracks himself up, recovers, and makes a snarling face as he cracks shots. "I said close down that street, you fat bastard! It was a dream of mine my whole life. I think everybody should go out, rent a couple of cops, and yell at them."

But Addis groans when asked about the genesis of *The Car Thief*. It is the question divided among creative writers because there is no good answer. "But, it's a legitimate question, I suppose. My ex-girlfriend told me that her uncle had his car stolen, and he called his car phone, got the thief, and the guy said, 'You got a nice car, man.' The rest just came out of my head. 'Funny thing about *The Phenomenon* 9000 though, I came dangerously close to getting a lot of jobs writing for TV. One of the jobs was to be for this show called *Bikes*, which was the worst show on TV. It was about overweight women and their lives, and I don't know what the point of it was. But I was asked to write something specifically for one of the women on the show. So I asked myself, what would it be like to be a not-too-attractive woman dating in the '90s? And I thought, well, you'd have to put up with a lot of crap like the things in *Phenomenon*."

"I guess it was similar in *The Car Thief* in that I was dealing with a lot of film executives, and I kind of put myself in their position, I thought, like,



The Car Thief opens with three street musicians playing in the plaza at Sixth and B in downtown San Diego.



"...You have reached the Los Angeles Police Department. If you are currently being raped, beaten, or personally violated in an unlawful way, press one now...."



"I am Javier. I am your car thief. May I help you?"



"It's about a Desert Storm vet who is a semi-professional kick-boxing champion. His name is Chuck Brackish and his brother is killed by a group of Mexican dope smugglers."

what would give me my compensation? What could end up teaching me what a dickhead I am? See, [Phil Schuster's] basic position is the cream always rises to the top, which is not always the case in the film industry. The whole idea that people who are not at the top must not be cream is always irritated me.

"I mean, you see people who are struggling, and they're great, like Jose Sinatra. To me, he's hilarious, but he's just so unpolished that people can't appreciate him. I think that was one of the fun things about the film, and everybody got a big kick out of that."

The scene he is describing is Schuster advising Sinatra to make up his mind whether he is cream or cottage cheese, while Sinatra frowns in concentration and puzzlement, trying to figure it out. "One of the talents of being a good director

is understanding the talents of others."

Problems Addis had in bringing *The Car Thief* to the screen had more to do with producers' backs than creative difficulties or the physical shooting. "I had this arrangement where [the producers] would just produce the film and not really give me the money. They really hadn't done this before so they were running on their own clock, and we were running lightning fast. A couple times they dropped the ball."

"Just this family. They just didn't have any experience, and I don't think they really enjoyed it. Most people don't understand that filmmaking is not just about showing up on the set and kind of hanging out. At least my films aren't. It's all about this total *clinking*. Just plan, shoot, and get out."

How did Addis get his actors?

"There was no audition process. I was just kind of drawn to these people. One problem I foresee was the idea, in the first place, of a Mexican car thief. I could see the problems and one of them would be if the character was just not real, not human enough, he would be a cheap caricature. I needed to find somebody who was kind of prominent in the Chicano community. Richard Montoya is in a comedy group [Culture Clash] that just got a show on Fox, and they've been in *Chicago* comedy team for years. They're very well respected in the Mexican-American community and they're hilarious. I went to see them and I thought, 'If we could get one of these guys—especially Montoya—if it'd be perfect.' In a way, he's kind of like me. He's kind of a punk, a person who always wants to screw up society a little bit. So we got along really well. He really understood



"Hey, what if this kick-boxing guy was Mexican, see? The hero guy, he'll be Mexican and we get that actress, Maria Conchita Alonso...."



In a matter of minutes Schuster himself is in jail for stealing a car and Javier is in the New York offices pitching the movie.



"Ladies and gentlemen, our story begins with our hero, Carlos Durango—Andy Garcia...."



"Now I'm seeing El Mariachi meets Terminator II set against a crimson sky of an indigent Mexican village...."

aren't jaded when you shoot on the street, people get a little more excited about filmmaking. We had a really easy time shooting down here. In Los Angeles there's [too many] permits. In fact, you have to have a fireman on the set in case, I suppose, someone explodes in spontaneous combustion."

Addis confessed that Albert Brooks was possibly his favorite director but expressed familiarity and respect for "such different directors as—I'll mention Sam Peckinpah, one moment and Luis Buñuel another moment. Almost every shot we have in *The Car Thief* can be described in shorthand, as in, 'That Spielberg Shot.'" Addis

also confessed to a regret for Sidney Lumet. Addis talked about a current project he's interested in called *Fair Mail*, which concerns a clerk in a \$1.99 store who is being stalked by a beautiful film actress.

A caller from Point Loma mentioned that he was factoring a hearing and for Sally Wilder and that the legendary director was quite fond. These days of talking with young filmmakers, Gross was nodding sagely and preoccupied with graved authorities that he knew this to be true.

"Great," Addis responded with enthusiasm, his sense of comic possibilities aroused. "Maybe we could go striking and look for girls."

Phenomenon 9000 and *The Car Thief* will screen every Sunday night from June through August at the Green Circle Bar, Ninth Avenue and F Street, downtown. ■

what I was trying to do, so he agreed to be in the thing.

"With Steve Bean I insisted on having a Jewish film executive. If I'm going to screw with a Chicano car thief stereotype, I should be able to screw with the Jewish film executive. I wanted somebody in the Groundlings, cause I wanted this comedy troupe. I looked around, and here is the nicest guy in the world, and I thought it might be fun to play against type and have him be a tremendous asshole. And it worked great. I had had a real asshole on the set and in the film. I don't think it would have been as much fun to watch. He has this perfect, condescending manner, which is typical of a lot of film executives I have met."

Indeed, there is a moment in the film where Montoya hangs up on Bean. Bean calls him right

back and apologizes for being condescending, then, uncolored, proceeds to explain the meaning of condescending.

Addis spends much time in Los Angeles but lives in La Jolla. "I love being in San Diego, but the business is up there, so I go up every other week." Lurie Lee Curtis once asked for Addis's writing services on the show *Anything But Love*, but the show was canceled before he could write for it. He also "almost wrote for *Seinfeld* when it was first starting." Addis seems relieved not to be writing for TV, as if these offers were barely-digged bullets.

"I just thought maybe I'm not right for this business [television]. I think I'm made to go into features, and I'm having more luck with that."

Addis has expanded the short version of *The Car Thief* into a full, 90-minute feature film, at

least on paper. "In the longer version," says Addis, "Javier becomes a studio executive and becomes more like a typical executive, whereas Schuster gets shot, ends up in the hospital, meets a gang member, and becomes a member of the gang, whose mission is to kill Javier."

The New York aspect of the original short has been "ditched" or "revised" in the longer version and reset in L.A., though Addis is more likely to shoot here in San Diego. "I.A. has no soul," he says. "It's been photographed out of it."

In late November of 1993, Addis appeared on the Los Angeles show *Metro* Talk with Lawrence Gross, who interviewed Addis, ran clips from his films, and took call-in questions from people around San Diego.

"San Diego is great," the writer/director explained. "For a lot of reasons. One is the people

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What Fisher can't, of course, bring herself to write is that her heart has burned irrevocably from Al to Parrish. Again, Norah Barr clarifies the mystery, writing in her introduction that Al "escaped this situation a year later by accepting a position at Smith College, and at the end of 1937 Mary Frances made the trip back to Whittier to announce her intention to divorce Al and marry Parrish." Fisher elliptically sums up her affec-

Again, turning to *The Gastronomical Me*, the

of her love. Although she always considered herself a "ghost" after Timmy's death, she was very much a person who continued to love and be loved during her long productive life."

Live on she did. Consider the Oyster, which she had been writing in part to amuse Parrish, was published in 1941, followed by *How to Cook a Wolf*, which instructed housewives on how to survive wartime austerities, and then in 1942

Stay Me, Oh Comfort Me: Journals and Stories, 1933-1942. Pantheon, 1993. 349 pages; \$23.

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


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LETTERS

Continued from page 3
why this is a nation (and a city) in decline

John D'Agostino
Bay Park

Once Again: The "Liberal Bias" Of The Media!

Thomas K. Arnold's article "Perkins to Union-Tribune: Unload Those Sacred Cows" (City Lights, March 10) hit right at home. The subtitled favoritism the Union-Tribune plays is very well-known in the Mexican community.

Joe Perkins couldn't be more right: When Wilson speaks, the Union-Tribune prints. Particularly his migrant rhetoric. Anything that Wilson speaks against migrants reflects badly on the front pages of the Union-Tribune, with even harsher words and anti-Mexican connotations teetering on the edge of animosity.

Nothing reflects this matter more than the "Letters to the Editor" section. All the hate that is fit to print is smeared on this section. I once called the editor of that section to tell him about this issue. He accused me of calling him racist. To me, they are single-handedly responsible for all the ill will the Anglo community has against Mexican migrants. To me, the Union-Tribune is nothing but a race instigator.

One-sided: That is the gist of the argument when one refers to the Union-Tribune. What we need is another major newspaper in San Diego to give the Union-Tribune a run for its money.

Julio Martinez
Normal Heights

All Mention Of Her Member Of The Senate Had Been Deleted

Joseph Perkins's list of the Union-Tribune's sacred cows also includes Senator Dianne Feinstein. ("City Lights," March 10). Seldom does a letter critic of her appear in their "Letters to the Editor" section. Recently, I wrote one calling them to task for dwelling on Michael Huffington's wealth and how he can buy this year's senatorial election. I pointed out that she was worth \$60 million and was the richest member of the Senate — a fact conveniently omitted from any criticism of Huffington. It appeared a few days later, but the \$60 million had mysteriously become "several million." All mention of her being the richest member of the Senate had been deleted. Huffington's figure of \$500 million was, of course, unaltered. This clearly stepped

beyond the bounds of cosmetic editing. Mr. Perkins deserves praise for openly admitting his employer's bias.

Charles L. Williams
Rancho Bernardo

Your Very Unfair Story

Your column item singling out Congressman Lynn Schenk for accepting campaign contributions from "special interest groups" was very one-sided ("City Lights Shorty," March 10). What about Congressmen Cunningham and Hunter accepting big contributions from Pentagon suppliers? They always are for spending more on the military, but you don't see fit to criticize them. The truth is, all the members of Congress accept "special interest" contributions. Your very unfair story tried to make Schenk look unique.

Melvin Shapiro
San Diego

Your Anal-Retentive Tastes

It has become apparent that old local entertainment and newspaper don't die, they just go to work at KUSI channel 51, e.g. Jesse Macias, Andrea Navarero, Dennis Margolis, Cathy Clark, ad nauseam.

My wife Laurie and I were at the City Lights last March to see Ivan Lins perform along with our local Sole Mar ("Pop Music," March 10).

When she told us, yesterday that I should see the article in the Reader ripping Ivan Lins, I only had one thought: Esmedina.

After reading the article, one realizes how much Mr. Esmedina needs an enema.

For starters, who the hell does he think is reading audience of Yeak, get your big-ass Webster and look up "recompite," "erzatz," "manque," "mishange," "phallicism," and "insouciant." Rarely the vocabulary of layman readers of old and his "brain matter," the critic confesses his "fluency in Portuguese is that of a semantist specializing in pin latin, but the lyrics sounded like the same canned adoration of fruit, beaches, and the lowliness of living."

Well, Senor Esmedina, most of Lins's lyrics are about governmental oppression and the conditions of his country, which as you mentioned, is not "content with itself."

As with your counterpart in the movies department, anything that is popular, soothing, entertaining, and up-preciated by the masses is threatening to your anal-retentive tastes.

Take my advice and go apply at the graphic television station. And while you're at it, take Mr. Shepherd with you.

Paulo R. Da Silva
San Carlos

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BOOT WORLD

Sweetheart, Please Be Quiet

This letter is in response to Steve Esmedina's "Music Scene" article (March 3) about the 13th Annual Bob Marley Birthday Celebration held February 21 at the Sports Area.

Steve, the line you quoted me, Makela Dred as speaking that day was taken out of context, and not all of it was accurate. We have the entire concert on video — we invite you to view it. We (Worldbeat Productions) produce concerts for youths of various and alternative lifestyles (reggae, ska, grunge, and hip-hop). Sometimes we must speak on a level they can respond to when they are rowdy. Some of them, because of the backdrop of society and have not learned to show respect. We know they need strong, positive role models. It is important to relate to them, on their level, in order to get their attention and respect. They rightfully question authority. The younger generation today has a broader consciousness and is not to be fooled — you must be very real with them, in every aspect. With that in mind, we try to give them knowledge of world cultures, not just music, in order to promote understanding of our brothers and sisters all over the world.

On Bob Marley Day, we had on stage a native American shaman from the Pala Indian Reservation and Buddhist monks from the Hsi Fung Temple here in San Diego. In the audience, a youth was partying and just having a good time being disruptive throughout the night and during the chanting of the mantra for world peace. Now, if I had told him, "Sweetheart, please be quiet," it wouldn't have done any good — but being his big urban sister, I told him in a way he could understand. Many people applauded, and he laughed — we all laughed. He said no more, and we continued on with the celebration. In such a way (nine hours), people get restless, but our ska and reggae crowd is very, very patient. The MC must use crowd control with love and firmness. He or she must be aware of tension and the potential for fighting. The MC must be one with the audience. I think everyone in the audience as my child — my only child. That is a big responsibility. We will have a big responsibility today to be a parent to our children, our elderly, and the environment. If our children are in trouble, we all are in trouble. We need to have more compassion for each other and move away from untruths. Steve, when you quote someone, it is important for you, as a writer, to quote the truth. There are many other distractions you can explore with

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your writing. The San Diego school system, for instance, really needs you — you, me, and everyone of positive impact are needed. There are young people in our community who are bored, feeling hopeless. They need positive alternatives. Steve, I suggest you visit a school in the community.

Worldbeat Productions adopted King Elementary, the sixth graders' test scores went up tremendously when we took an interest in them. We engaged their interest in music, promised them a dance if the scores improved — and it worked! Harbor Excursions and Worldbeat Productions donated one dollar of each Reggae Boat Cruise ticket last summer to buy them more school supplies. The teachers and students were delighted. We are planning a similar program for Memorial Junior High School. Worldbeat Center will be training sound and lighting engineers and technicians. We will also offer a course in stage management and stage production. This summer, we have a training program, "The Ins and Outs of the Music Business," which

will include songwriting, copywriting, entertainment law, and record production.

Bob Marley Day is our major fundraiser. We are a nonprofit, multicultural organization for arts, music, and the humanities. Later this year, we will be taking youths from the community to learn about native American ways. They will participate in sweat lodges on local reservations. Worldbeat Productions is also working to build houses for two tribes of native Americans, the Kumeyaay and the Pai Pai, located below Encinitas. We would like to get young people involved in these villages. It is important for them to know that when another suffers, we all suffer. When you help others, your own problems seem so small. We are all interdependent — when we realize this truth, we will stop fighting each other and have compassion for our fellow human beings and our environment.

Worldbeat Center, located at 1845 Hancock Street, and at the end of the year in Balboa Park, is for all races and all types of people. We invite you,

Steve, to help us to make a positive change in our community, the nation, and the world.

See you on Earth Day, April 24, in Balboa Park. "One People, One Planet" Makeda Dread Worldbeat Productions

How Could We Live Without Jonathan Saville?

How we in this area could live without the weekly guidance of our *Reader* is not to be imagined, but among your invaluable features for many of us, Jonathan Saville must be granted first place. His combination of artistic knowledge, appreciation, and expression shines on week after week. We recognize this distinguished member of the faculty at UCSD as a man for all fields and branches of art, composing as well as performing. Each week, along with his academic commitments, he covers at least two of our current local scenes as though he had taken a sabbatical leave to undertake but one or the other. I was

prompted by his reviews in your March 3 issue, "Passion in the Living Room" and "Stranger in a Strange Land," to thank both him and you. Such is the case week after week!

John Lucas
La Jolla

Thanks For The Fortitude

I'd like to commend the *Reader* for the excellent article last week on the Christian surfer and for having the fortitude to put it in the paper. I'm a surfer, and I'm a Christian. ("Walk on Water," March 3.)

Geraldyn Schulkind
Ocean Beach

Christianity Is A Fraud

I just read the cover story for March 3, "Walk on Water," by Mary Horvath. I thought it to be a waste of good paper, but even if I were deeply moved and inspired, I would still remain a proud atheist, for I know that Christianity, like all other religions, is a man-made concoction and therefore a fraud.

How do I know this? Let me point out a few things Mr. Horvath apparently forgot to mention. For starters, just about everyone, even the educated clergy, has come to

accept that the creation story shouldn't be taken literally, but they seem to forget that it is inseparably connected with the story of the fall of man in the very next chapter of Genesis. They stand or perish together. And if the fall is to be regarded as myth, the Bible's entire scheme of salvation is proved worthless.

Secondly, much of the folklore surrounding Christ's existence was lifted from previous god-myths. Several previous messiahs had already been born of virgins and had been put to death and resurrected. In fact, December 25 was celebrated as the birth of the monotheistic god Zoroaster several centuries before Christ. Incidentally, virgin-born baby Zoroaster was also visited by three wise men from the East bringing gold, frankincense, and myrrh, and having been guided by a star. Gee, I wonder if it was the same star. When you account for the fact that many of Christ's most famous quotes were already uttered by previous god-men, the Bible is revealed as not only a fraud, but a plagiarism.

One may argue that those cults have died and Christianity has survived, thereby proving its worth. But there is an explanation for this. You see, back in those days, Joe Pagan

didn't give a hoot how the gods in the next village worshipped, or if Mr. Horvath and the impressionable teens he and those like him are trying to brainwash are aware of any of these things.

Alan Rogers
Downtown

Study, Study, Study

This is in response to Michael Lewis Foster's angry letter directed to me in your March 3 issue. Michael, thank you for taking the time to respond and defend your idol, Mr. Spiegelberg. I am touched by your youthful passion about film. Don't be too hard on me — we're on the same side. I, too, am a film devotee. I suggest that you put aside a copy of your letter in praise of Steven Spielberg for maybe 20 years. See then how you feel about his work. Are these movies that are classics in the true sense — movies you will see again and again? Perhaps for you, they are.

In the meantime, I wish you luck in your field — and admire your choice. Have you heard of Kevin James Adams Avenue? A bit far from Oceanview, but it may be worth the trip, for they must have the best selection of videos available in Southern California. There you can rent his works of Kurosawa, Bergman, Fellini, Truffaut, as well as Woody Allen and many more. See them first, Michael. Rent 'em all.

(They have 26 Ingmar Bergman films in stock!) Study, study, study. Phyllis Gaebelein
Kensington

The Harassment Has Taken Several Forms

Thanks for the excellent article about the political underside of the redevelopment project in the College Area ("City Lights," March 3). There's another angle on the story, that you might be interested in. For several years now, the city council has been harassing landlords and renters in the College Area. Many of the renters are San Diego state students. It is the belief of some of the rental property owners that this is related to the redevelopment project. We think the council has been trying to make it near impossible for students to live in rented houses, so that they will be more likely to move into the housing to be built as

part of the project. We suspect that the people behind the redevelopment project want to eliminate competition, Judy McCarty, a strong supporter of the redevelopment project, has been a major force in pushing the anti-student, anti-renter measures.

The harassment has taken several forms. There have been ordinances — some proposed, some passed, some thankfully repealed — that restrict the number of renters who may live in a house and mandate landscaping that required property owners to remove rock gardens and plant grass during Southern California's drought. The city council considered trying to define "single family" as another means of making it difficult for students to get together to rent a "single family" house. Many of the rules apply to rental homes only, an apparent violation of

the principle of equal protection of the law. A group of property owners sued the city, claiming that the ordinances were illegal. The judge issued a summary judgment against the city. With such a strong indication that the city's actions are clearly illegal, we thought we had finally won. But the city is appealing. Now that the redevelopment project has been passed, we wonder what new attacks to expect.

Sara Baase
La Mesa

Be More Loving
I have just had the chance to read the article in your magazine about Sai Baba ("God, Christ, Satan, or Conf?" January 20) and would like to briefly share with you and your readers my experiences (not my beliefs) about Sai Baba. In my experience with Sai Baba, I have seen myself and others become more

aware of our own personal responsibilities to tell the truth, do service for others, see the humor in life, be aware of the good and divine in all aspects of life, have more confidence

in ourselves, live quieter, simpler lives, and be more loving. George Humphrey
Austin, Texas

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Reader

Calendar

Flash and Smash

World Kick Boxing Association Championship

That boxing is the national sport of Thailand and probably the biggest single spectator sport in Southeast Asia," says Vince Soberano. "I learned it in the Philippines, where I grew up. The Dutch, who traded a lot with Thailand, took Thai boxing back to the Netherlands, and it's now their national contact sport. It's bigger than [standard] boxing in Canada, in Australia, in England. In France they even started their own form of the sport." Over the last decade, Soberano has watched the U.S. slowly warm to Thai boxing, more commonly known as kick boxing, though Americans still tend to confuse it with the digital game of Mortal Kombat.

To introduce the world of professional kick boxing to San Diego, Soberano has organized an evening of championship and demonstration matches, some featuring local fighters, and a sampling of traditions that are still associated with the sport. The event will be a full-out smoke-and-strobes "Las Vegas production," Soberano says, as if the flash and smash of the sport itself weren't enough of a draw.

Soberano believes the first recorded kick boxing match occurred some 2000 years ago and was fought between two kings. The prize was Thailand's freedom from Burmese rule. "Kick boxing [it was] a martial art. It was taught to the army," says Soberano. "Every area in Southeast Asia had its own way of fighting, and the Thai became known for using their feet and knees and elbows." This wide-open traditional style is called *muay Thai*.

During peacetime, kick boxing spread to the villages. "At that time, it

was similar to the early days of boxing—no ring, no rounds, they just fought until one of them couldn't fight anymore. They wrapped their hands in leather or cloth or manila hemp. By the 1920s, for grudge matches or big money matches, they'd dip the hemp in resin and then in broken glass. It turned into a real spectacle. In the 1930s, the Thai government finally banned it because of the violence. When it resurfaced a few years later, Thai boxers adopted international boxing rules, with regular boxing gloves, a standard ring, and a certain number of rounds for each match." Kick boxers still fight barefoot, as they have traditionally.

The first foot-power contact sport to gain any notoriety in the U.S. was full-contact karate in the 1970s. The resulting popularity of karate movies has helped muddy kick boxing and full-contact karate in Americans' minds. But, says Soberano, "kick

boxers come from a completely different background. They train like boxers to fight in a ring, not for self-defense. They skip rope, they run, they work out with punching bags, they strictly follow a solid routine and regimen. And that's all they do. They are focused. In karate, they learn their forms, and they go to work or school or do other things, too. Kick boxers just hit the gym every day, and they train for competition.

"Over the years, U.S. kick boxing rules have evolved. In the 70s, boxers wore the long black pants, and you could only kick above the waist. It was really more like karate." Some kick boxing organizations still follow these rules. "But then the true Thai-style or international kick boxing came in, and the rules allowed you to kick your opponent's legs, too. One of the biggest techniques in Thai-style boxing is to wear down the other guy's arms and legs. They keep kicking the thigh to try to charley horse their opponent. In kick boxing, you'll see a lot of knockouts where the guy is wide awake, he just can't stand up."

In California the State Athletic Commission governs contact sports like kick boxing, wrestling, and karate.

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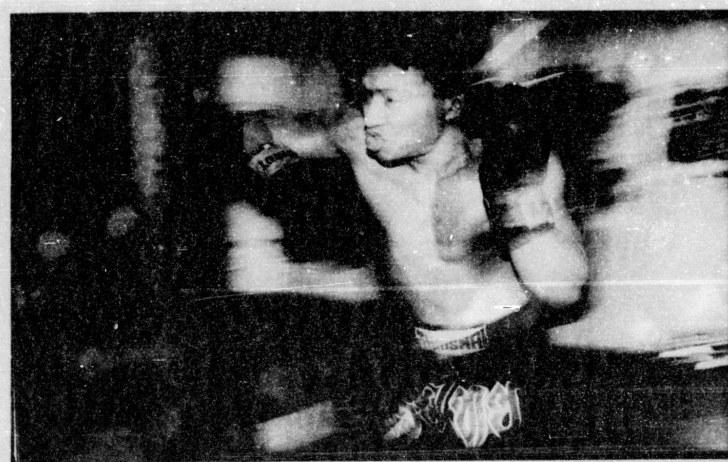
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Vince Soberano

Calendar LOCAL EVENTS

After they let in leg kicks, they gradually started letting professional fighters use their knees, but they still won't let us hold an opponent. In real Thai-style boxing, you can grab an opponent and kneel him as long as you want. One of the techniques you'll see in real *muay Thai* fighting is to grab an opponent's leg, when he kicks and run him across the ring, slam him into the ropes, and then jump up and kneel him in the face. But, Soberano adds emphatically, "kick boxing isn't as bloody as people think it is, because the fighters know how to handle themselves in situations like this, and they are in good shape from all the training." It's here that Soberano and other kick boxers lament the influence of the Mortal Kombat-type video games. Though they have brought some attention to the sport, "the kids don't see the hard work that goes into being a kick boxer, and they think it's easy to do. But it's really a very technical sport. And the video games are just ultra-violent — a blood lust kind of thing. You pretty much play the game to 'tear the other guy's head off' as all the blood comes pouring out. But in kick boxing, you fight as hard

as you can, you fight for your life, but there is respect for your opponent.

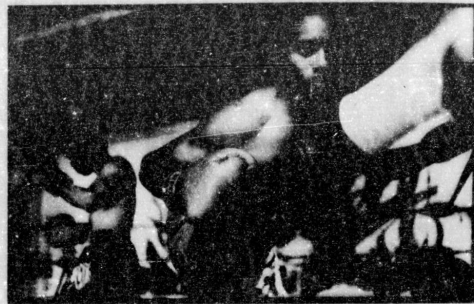
Soberano says spectators at a kick boxing match should look "for skill — to be able to balance the use of hands and feet, and also for the condition of the athlete. Kick boxers use their shin a lot. When you get kicked with a shin to the thigh, it really hurts. And it can paralyze your leg to where you can't stand up. A lot of these guys look like it doesn't bother them, but that's because they're in condition. They are very, very well-trained athletes. A kick boxer's reflexes are even more tuned up [than a boxer's] because there are so many more weapons to worry about."

Sunday's bouts will follow international rules (kicks to the legs permitted). One exhibition bout will demonstrate full *muay Thai* rules. The evening opens with some traditional martial arts demonstrations, followed by two full-contact kick-fighting exhibitions. Three three-round preliminary kick boxing bouts feature boxers from Afghanistan, Korea, South Africa, Russia, and Japan. Fighting against the South African will be 16-year-old Alexandra Campbell, a high school cheerleader and contestant in the upcoming Miss Encinitas pageant, who goes into the evening's match

2-0. Soberano adds with some amazement, "She's a tough fighter. And gorgeous."

The semi-main event exhibition pits two internationally ranked fighters — Soberano himself (28-1-1), the World Kick Boxing Association *muay Thai* super lightweight champion, and Jackson Janjira of Thailand (40-0), continental *muay Thai* lightweight champion. Chris Robinson of San Diego fights Tom Jones of Long Beach for the California state welterweight title, and Enrique Pineda of Long Beach meets Don Dumbler of L.A. for the U.S. welterweight title.

The main event, the WKBA intercontinental welterweight championship, features I-way native Doug Dickey fighting Joe Arce of Long Beach. Dickey, 26, has a record of 12-2 and "is a pleasant fighter. The foot and hand movements are slow and graceful, a bit like *taichi*, but a little faster. In Thailand the *sai* (sai is a vital part of the match. Here, it's at the fighters' option. In



Chris Robinson spars before opening

before some of the bouts. "Fighters from the Thai-style background will perform a prelight ritual dance called the *wai kru*. In the dance, you're honoring your teacher and your school. There's traditional Thai music that goes with it. It's a real contrast with the fighting. The foot and hand movements are slow and graceful, a bit like *taichi*, but a little faster. In Thailand the *sai* (sai is a vital part of the match. Here, it's at the fighters' option. In

at 6:00 p.m.; followed by a DJ dance party. La Jolla Marriott Hotel Grand Ballroom, 4240 La Jolla Village Drive, Golden Triangle. Golden Triangle tickets (with cocktail service) \$40 advance, \$50 at the door; most three rows \$25/\$30; general admission \$15/\$20; standing room \$15 at the door. Tickets available through Ticketmaster, 220-TXK, 548-4010.

World Kick Boxing Association Championship Kick Boxing, Sunday, March 20; doors open at 4:00 p.m.; preliminary matches begin

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San Diego Reader March 17, 1994 4

Calendar LOCAL EVENTS



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Speed-Reading Workshop by
Howard Berg, World's Fastest Reader

Whenever I hear someone
advertising himself as
"the world's fastest reader,"
this is "the world's fastest,"
or "the best such-and-such in the

known universe." I get so furious
that I could spit, and I do. It's not
that I object to boasting — what
would become of human self-esteem
if we couldn't inflate ourselves

member, as the newspaper photo-
grapher's flash is taken without my
TI at was (about twenty my

a bit now and then? But I
know that if I look more
carefully at the object of the
bragging, it will turn out in
95 percent of the cases that
I myself am greater, faster,
or better. I speak in all modesty.
I am simply being realistic.

A case in point is
Howard Berg, who is listed in the
Gambler's Book of Records as "the world's
fastest reader." Permit me a
scoffling laugh! If the Gambler's
Book of Records weren't so
notoriously prejudiced against
old people, I am simply being realistic.

most spectacular reading achievement,
but there have been many
others. As a quite young woman,
I read War and Peace (Mandel translation)
in 47 minutes, including the
section on the "philosophy of his-
tory." During a luncheon break in a
convention of Anglican bishops in
London, I read the entire *Leviathan* of
Hobbes (declared by a church ritual as
"the world's most excitingly boring
book"), between the soup course
and the trifle at the same time eat-
ing hefty portions of each dish, and
all the while, carrying on an animated
conversation on horoscopes.

Howard Berg claims that he can
read the Sunday paper in "just 45
minutes," but he's probably refer-
ring to the Sunday edition of the
Los Angeles Free Press. As for me,
I regularly read the Sunday
New York Times in 31 minutes (in-
cluding the ads, and the Sunday
San Diego Union-Tribune in less
than 90 seconds, on one Sunday,
when I was particularly inspired
and the paper was particularly not.

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500% faster than before, under-
standing more, retaining more, and
leaving themselves less time for
the McNeil-Labov Report, But-
tefich, and Shasta.

Here's how to read a "Shake
spare" in exactly one second.
The technique is simple and de-
voting just read the first and last
lines. Everything in between, after
all, is just rambling, so you can fig-
ure out all that stuffing by yourself,
without having to bother with
Shakespeare's flowery blab-
blab. Examples: "Shall I compare
thee to a summer's day? So long
lives this, and this gives life to thee."
"No mortal man the golden moment
You live in this, and dwell in
lovers' eyes." "Nothing is so great
As I (admittedly you love the
boy) — but the main thing is,
you get all the ideas!"

The same technique works even
better with speeches in Shake-
spare's plays. Look at this one:
"Tomorrow, and tomorrow, and
tomorrow... Signifying nothing."
Promote me that anything impor-
tant is left off! I am not ashamed
to admit I learned how to do this
from Tom Stoppard, whose second-
hand Hamlet reads: "He never let
us be 'The most salacious.' But I can
read that in 35 minutes, on cue."
You may wonder how my
methods can apply to long books.
Obviously some modifications

must be made, although I person-
ally don't see anything wrong with
the two-second *Moby Dick*. "Call
me Ishmael... then all collapsed."
For readers who do not have the
imagination to fill in as much as 437
pages at a time, I recommend at
least the eyes to sweep over the
page, registering no more (but
preferably less than four words or
phrases on each page before, trying
on to the next).

Which words? Now, that re-
quires training — I don't intend to
give all my secrets away at once! But
I will let you have an example. Here
is page 188 of Barbara Tuchman's
The Guns of August (Dell paper-
back), condensed by the
warp-speed mind of the world's
fastest reader (the real one) to its
essentials: "Lige, formidable, fei-
tified position... seven German
armies... I challenge you to read every
word on that page and tell me
that I've missed something."

forget about Howard Berg.
With my technique (I will charge
you only \$25 for a five-hour work-
shop), the only thing that could
keep you too from becoming "the
fastest reader in the world" would
be the physical act of turning the
pages — and I've got a trick to deal
with that too.

**EVENTS
LISTINGS**
*Contributions to the Reader's Guide
to Events must be received no later
than the Friday preceding the
Thursday event in order to be
considered for publication. Events
listed run from Thursday 8 p.m. to
the following Thursday at 2:30 a.m.
Do not phone. The Events Editor
reserves the right to edit all material.
Send complete information,
including a description of the event,
the date and time it is to be held,
the price, admission, and a phone
number for public information to
READER EVENTS EDITOR,
P.O. Box 10801, San Diego 92166-0801.*

BAJA
Music from Yesterday and Today is
promoted when the Orchestra of Baja
California performs with guest
soloists Donald Berta tonight, Thurs-
day, March 17, at 8:00 p.m. at the Ti-
juana Cultural Center. Admission is
free. For more information, call 521-56
84. 11-11-82.

OUTDOORS
African Dushies are bursting into
blossom around San Diego, especially
along the brown shoulders and em-
bankments. The name refers to a
wide variety of species belonging to
the genera *Adansonia*, *Dioscorea*,
and *Cissampelos*, with flowers
ranging in color from yellow, orange,
and white to purple. These hardy
ground covers require little water, ex-
cept when in active growth and help
to hold soil in place during heavy
rains.

BAJA
The Pleasantly Pungent Odor of
sage fills the air in springtime as
wherever native sagebrush grows on
the county's coastal and in-
land valleys. Most common are the
black sage, already in full bloom,
located at Pecos de la Zona and
Mina Street in the Zona Rio. For
more information, call 521-56 84. 11-11-82.

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BLUES MAGIC
FRIDAY NIGHT
9PM TIL 1AM
MARCH 18TH
THE 'DECADES' SAT MAR 19TH
MOUNT 21 21H ONLY
NO COVER CHARGE - NO MINIMUM
VIEJAS CASINO & Turf Club
JUST 15 MINUTES FROM EL CAJON
5000 WILLOW RD - ALPINE, CA 91901
(800) 84-POKER - (619) 445-5400

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Limo Special**
\$25 \$30
per hour (6 passengers) per hour (8 passengers)
Dinner & Limousine Package at Elbar's \$87
ROYAL LIMOUSINE 562-2222
POWER OF YOGA
FREE 90-MINUTE WORKSHOP
YOGA PSYCHOLOGY AND MEDITATION
DR. RICHARD GILLET
Author of "Change Your Mind, Change Your World"
FREE NEWCOMER'S YOGA CLASS
SUNDAY, APRIL 6, 1:30 PM
HALF-DAY YOGA WORKSHOP
SUNDAY, APRIL 6, 9:30 AM - 1:30 PM
Yoga classes, meditation, teacher training, pranayama, yoga therapy & more. Call for brochures: 454-6978

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San Diego Reader March 11, 1982

Calendar LOCAL EVENTS

Thursday, March 24, from 7 to 9 p.m. Learn about shallow- and deep-water fishing along both sides of the Baja peninsula. This California Fishing and Camping can be taken at the Discover Baja Resource Center, 3805 Claremont Drive, in Claremont. Admission is \$10 for members or \$12 non-members. To ask questions or register for the course, call 275-4225.

A Paved Paradise, a lecture series examining the impact of "paving development of the urban environment in San Diego and Southern California is being planned at the Athenaeum Music and Arts Library. The series begins next Thursday, March 24, at 7:30 p.m., when author and historian Kevin Starr gives a talk entitled, "What Does San Diego Tell Us About the 21st Century?" He will examine how San Diego assembled its identity out of various components (the Navy, Theosophy, resort culture, etc.), which have functioned as a paradigm for the 20th-century California, will be a paradigm for the 21st-century State. Starr will participate as respondents to the program.

The lectures are free and open to the public. The Athenaeum is located at 1000 Wall Street, in La Jolla. To obtain additional information, call 434-3822. The series continues on various dates through June.

The 15th Annual St. Patrick's Day Open Reading of Irish Poetry and Prose at D.C. Wolf Books is slated for tonight, Thursday, March 24, at 8 p.m. The public is invited to read favorite passages from Yeats, Joyce, Shaw, Wilde, Burke, etc. According to the reviewer from the store, "Messrs. Guinness and Harp will officiate the proceedings." Wolf Books is located at 1401 Grand Avenue, in La Jolla. 496-1800. Free.

IN PERSON

Enjoy a Story of Ellis Island when Show 803 (Beth Israel Students) presents *We Are Your Long America*, at the Lyman Theatre in Horton Plaza, downtown. Take this musical journey from a Russian exile to New York's East Side written by Cara Freedman, being performed by 120 children ages 8-18. The show promises tonight, Thursday, March 17, at 7:59 p.m., and continues on Friday, March 18, at 1 p.m. on Saturday, March 19, at 7:30 p.m., and on Sunday, March 20, at 5 p.m. Tickets range from \$10 to \$10. For more information and advance tickets, call 215-9625.

Guinness, Grapes, and Dancing 802 presents *Guinness, Grapes, and Dancing* at the Lyman Theatre in Horton Plaza, downtown. The series begins next Thursday, March 24, at 7:30 p.m., when author and historian Kevin Starr gives a talk entitled, "What Does San Diego Tell Us About the 21st Century?" He will examine how San Diego assembled its identity out of various components (the Navy, Theosophy, resort culture, etc.), which have functioned as a paradigm for the 20th-century California, will be a paradigm for the 21st-century State. Starr will participate as respondents to the program.

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Langhe, Jonathan performs at the Bahia Hotel, 6000 La Jolla Village Drive, in San Diego. The show is scheduled for Thursday, March 17, through Sunday, March 20. John Padon arrives on Wednesday, March 23, for a four-night run. Shows times are 8:30 p.m. Wednesday, Thursday and Sunday, and 8:00 and 10:30 p.m. Friday and Saturday. The Bahia Hotel is located at 990 West Mission Bay Drive, in San Diego. For ticket information, call 496-6872.

Stories of Our Native People of the Pacific Northwest will be related by co-founder of the University of Washington's Center for the Pacific Northwest, Dr. Robert H. Lowie, at 10:30 p.m. on Friday, March 19, from 7:30 to 10 p.m. on Saturday, March 20, at 10:30 p.m. on Sunday, March 21, at 10:30 p.m. on Monday, March 22, at 10:30 p.m. on Tuesday, March 23, at 10:30 p.m. on Wednesday, March 24, at 10:30 p.m. on Thursday, March 25, at 10:30 p.m. on Friday, March 26, at 10:30 p.m. on Saturday, March 27, at 10:30 p.m. on Sunday, March 28, at 10:30 p.m. on Monday, March 29, at 10:30 p.m. on Tuesday, March 30, at 10:30 p.m. on Wednesday, March 31, at 10:30 p.m. on Thursday, April 1, at 10:30 p.m. on Friday, April 2, at 10:30 p.m. on Saturday, April 3, at 10:30 p.m. on Sunday, April 4, at 10:30 p.m. on Monday, April 5, at 10:30 p.m. on Tuesday, April 6, at 10:30 p.m. on Wednesday, April 7, at 10:30 p.m. on Thursday, April 8, at 10:30 p.m. on Friday, April 9, at 10:30 p.m. on Saturday, April 10, at 10:30 p.m. on Sunday, April 11, at 10:30 p.m. on Monday, April 12, at 10:30 p.m. on Tuesday, April 13, at 10:30 p.m. on Wednesday, April 14, at 10:30 p.m. on 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Never for a moment was the voice anything but lovely, but that was by no means enough.

One could not have asked for a better program, with each of the composers represented by both familiar and less familiar songs. The Schumann *Lieder* were all to texts by Heine, with whose mixture of romantic sentiment and irony the composer's own style had a deep affinity; three of the songs were from the often performed *Dichterliebe*, one of the supreme *Lieder* sequences. The Schubert songs, in contrast, were all settings of Goethe poems, including such well-known miniature music-dramas as "Ganymed," "Heidi," "Erlösung," "Benedictus," and "Heidi."

LEWIS in SAVILLE

"Brilliant," the second half of the program was devoted to art-song settings of folkpoems, first by Brahms (a selection from *Deutsche Volkslieder*), and then the Britten arrangements (including "O'Waly, Waly," "The Foggy, Foggy Dew," and "The Foggy, Foggy Dew").

Blochweit possesses an ingratiating, light instrument, sweet, limpid, floating, and fluent in line. When required, he can play a trumpet-like ring to the voice. His intonation is superbly accurate, and he can charm the listener in Sherwood Auditorium was always perfectly oriented within the dynamic musical structure of each Lied. The English lyrics were not only in the native German but in the English songs as well, where his cultivated, slightly foreign accent gave an added charm.

Appointment in Blochweit's concert. The problem—noticeable also in the Lemsky—is an apparent temperamental reluctance to engage in a

required, he can impart a trumpet-like ring to the voice. His intonation is flawless, and his phrasing is so clear and shapely that the listener in Sherwood Auditorium was always perfectly oriented within the dynamic musical structure of each *Lied*. The singer's diction is precise, a virtue that was evident not only in his native German but in the English songs as well, where his cultivated, slightly foreign accent gave an added charm.

This said, I must report a certain overall disappointment in Blochwitz's concert. The problem—noticeable also in his Lemsky—is an apparent temperamental reluctance to engage the emotions of high drama at the level the con-

or an eagle reveals its symbolic meaning: the poet's spirit, possessed with divinity, lifted out of its earthly identity and raised into the heaven of the creative act. Blochowitz gave us a lucid exposition of words and music, but in the utter smoothness and shapeliness of his controlled delivery there was little of the experience of ecstatic rapture ("standing outside oneself," "being carried away") that is at the heart of this magnificent song's aesthetic reality.

The same sort of comment could be



Hans Peter Blochwitz, tenor, with pianist Eric Schneider
Sherwood Auditorium (La Jolla Chamber Music Society)
Schumann, *Heine Lieder*; Schubert, *Goethe Lieder*; Brahms, *Deutsche
Volkslieder*; Britten, *Folksong* arrangements

tent of many of these songs demands. Typical of this trait was his interpretation of Schubert's "Ganymed," where the Goethe text, exquisitely underlined by the inspired Schubert setting, leads from a serene beginning to an exalted climax, as the young shepherd's abduction by Zeus in the guise

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callops. All entrées are served with soup, salad, hibachi shrimp, and Japanese-style vegetables. Essentially a Japanese steak house, you sit communally at the *temban* tables. Food tends

La Bonda Roberto's 10223 Camino del Mar, San Diego Beach, 727-7816. If you adore La Bonda Roberto's in Tijuana, you'll love denque. It serves regional dishes from Tequila, Guerrero, Nuevo León, and

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Calendar ART

Jaguars of the Unconscious

The emotional intensity is left unanchored in history or culture, floating in a purely psychological space of violence, terror, anxiety, and nightmare.

San Diego art lovers remember with fondness their extensive exposure to contemporary Mexican art during the period when the Hurlade Gallery was located in La Jolla. Since the gallery has moved its base of operations to Los Angeles (while still maintaining a presence in San Diego), we must make the trek northwards to enjoy the brilliant imaginations and techniques of the remarkable artists the Hurlade represents in Southern California.

REVIEW JONATHAN SAVILE

Modern Mexican art was for a long time peripheral to the European tradition. The great discoveries and innovations were made in Europe, to be imitated and reinterpreted in those parts of the world subject to European cultural influence. That center of creativity has gradually disintegrated, giving way to (on the one hand) a rather anonymous internationalism and (on the other) a fervent exploration, in countries like Mexico, of indigenous traditions. It is in the fusion of modernism with national artistic consciousness that the particular flavor of much Mexican art is to be found these days.

A salient example is Rodrigo Pimentel, whose most recent work is currently on view at the Hurlade. Born in Michoacan in 1945, Pimentel has established a considerable reputation in his own country, where, since 1966, his works have been widely shown. There have also been occasional solo or group exhibits in the United States, with the Hurlade as the artist's foremost exponent in this country (the gallery has shown his work several times, in both San Diego and Los Angeles). In the past couple of years, he has begun to be known in Europe, participating in collective exhibits in Zurich and Paris (the show in the latter city grouping him with "neo-figurative Mexican artists").

The present collection at the Hurlade reiterates many of the themes and methods that characterized the earlier exhibits. Primitivism,

magic, and a passionate irrationality are the persistent motifs of Pimentel's art. Mexican art has made much of this widespread trend in modernism toward the "naïve" but emotionally and spiritually forceful expressions of primitive art. The traditional art of Mexican Indians serves as a model through which Pimentel (like many others) attempts to propel the 20th-century mind back into the pre-rational, pre-Christian, nature-anchored, spirit-permeated existence of people for whom art is a religious act.

The vigorous drawing, intense colors, strong emotions, and stylized forms of these paintings clearly point to a sophisticated re-creation of folk art. But behind the folk art, and often serving as a direct source, is the art of the great Meso-American civilizations of which Indian folk art in Mexico is the simplified and popularized descendant. Pimentel's imagination has been inflamed by the forms, the motifs, and the spirit of the Mayas, the Toltecs, and the Aztecs, in the period of their monumental sculptural art.

This is noted for its ferocity, a grimly powerful emotionalism that seems to explode from the stone through cruel fangs and claws. Personal expression was, of course, far from the mind of the pre-Columbian sculptors who created these daunting masterpieces. Their iconography was religious and political, and the meanings conveyed by the fierce expressions were related to complex polytheistic beliefs and to the ideologies of aggressive kings.

For modern viewers, with no personal experience of the specific beliefs and ideologies that formed the art, the emotional intensity is left unanchored in history or culture, floating in a purely psychological space of violence, terror, anxiety, and nightmare. But these are elements that have been profoundly explored by certain trends in modern art, notably Expressionism. The basis of Pimentel's art is to see pre-



Rodrigo Pimentel, *Reflexion*. The Hurlade Gallery (154 N. La Brea, Los Angeles 213/937-4267) Through April 16

Columbian art with modern Expressionist eyes—or (to put it another way) to give form to the impulses of Expressionism through a transformation

of pre-Columbian art. In the current series of gouaches and oil paintings, Pimentel's subjects are regularly fierce



Dioses I



Espichadito II

animals—jaguars, wolves, jacks, owls, even sea-turtles, along with composite or fantastic predators—presented in attitudes that emphasize their teeth, their claws, their staring eyes fixating their prey, their tense muscles ready to spring. Narciso shows the whole animal, while the close-up *Dioses* ("Teeth") is nothing but open jaws, pointed claws, and yellow, vertical-pupil eyes. Deviously drawn outlines, alive with crude energy, surround the decorative, painterly masses of furry flesh. As in pre-Columbian hieroglyphs, the animal figures fill the entire space allotted to them, their bodies crouched and compressed as though imprisoned within the frame, their violence

on the point of exploding in reaction to this restrictive pressure. They are demonic figures of anxiety dreams, the bestial terrors of the night, about to attack the paralyzed victim from without or within.

The melding together of human and animal identities is characteristic both of pre-Columbian art and of dream imagery, where the human being is endowed with animal power and ferocity and the animal is made more dangerous and frightening by the addition of human will and cunning. Some of Pimentel's most disconcerting images show us figures such as the crouched feline beast, scarcely contained within its frame, its pelt lazily spotted, its tail curled upright

between its haunch and the painting's edge, its limbs of human shape (with hands and feet instead of claws), its staring human face, with prominent cheekbones, raised eyebrows, and bow-shaped lips, surmounted by erect, pointed, animal ears (*Espichadito*—"Wary").

The unification of the animal and the human, each in its more violent aspects, acquires more complex resonances in a painting such as *San Sebastian y la Bestia* ("Saint Sebastian and the Beast"), where the primitive imagery of the human and stag is compounded with the nude, "classical" arrow-pierced saint (one arrow directly through his heart), the curved human torso and legs enclosed within the sweeping curve of the creature's back and tail. It is a swirling, horrified paean to the violence of the religious

imagination, with pagan pre-Columbian religion and Catholicism figuratively presented as a single truth of the Mexican religious soul.

The reproductions here of San Sebastian and Narciso indicate an additional significant feature of Pimentel's current work: the doubling of the image in a mirror reversal. In fact, all the paintings in this show, whether gouache on paper or oil on canvas, are paired in this way giving rise to the show's title, *Reflexion*—"Reflections". The pairing is not done mechanically; there are slight differences in the drawing of each member of the pair, along with quite vivid contrasts of color. In *San Sebastian*, for example, the upper painting is in blazing orange, yellow and red, while the hues of the lower version form a restrained harmony of grays and tans (even the ra-

diant yellow sun and the red heart have been reduced to a soft, cloudy gray).

The top-bottom (or, in other cases, left-right) reversal and the contrasts of color are extraordinarily expressive in themselves, as well as creating an overall symmetrical structure of compelling formal power. In *Narciso* ("Narcissus"), the juxtaposition of the two images explicitly provides the overall picture with its theme, as the red, wolf-like creature contemplates its peach-and-tan mirror image in the pool beneath it, doubling claws, teeth, and eyes in a frenzy of sharp, piercing, segmented forms clustered about the horizontal mid-line. The cruelty, the terror, and the sense of the macabre are multiplied, in a stylized, formally fascinating picture that comes to us from the archaic past and the primitive unconscious, through the hand of this inspired modern Expressionist.

ART LISTINGS

Contributions to the Reader's Guide to Art must be received by mail no later than the Friday preceding the Thursday issue for publication. Do not phone. Send complete information to Reader Art, P.O. Box 80603, San Diego, CA 92160-0603.

GALLERIES

"Pach, Bull, Yaw" is an exhibition of work by Walter Cotten on display at the Boehm Gallery at Palomar

College. Also on exhibit is Shaina Peck's "Anatomy of Closure." Both exhibits open during a reception for the artists today, Thursday, March 17, from 6 to 8 p.m., and continue through Wednesday, April 27. Cotten's exhibition includes large-format color photographs and an installation. Issues of space, composition, painting, and photography are explored in these "visual over-movements," as Cotten refers to them. Peck's contribution to the show is her recent sculpture, abstract forms of stone, bronze, steel, and mixed-media in human scale. Both Peck and Cotten plan to conduct artist talks through lectures next Thursday, March 24, from 11 a.m. to noon. Find Palomar College at 1140 West Mission Road, in San Marcos, 761-1189-2204.

Agavevine, Still, Wall Hangings, and Appliques by Maho Attapour-Karim are on display during the inaugural exhibit at Gallery 402, beginning with a reception and opening on Friday, March 18, from 5 to 9 p.m. See the show through Thursday, April 14. Find the gallery on the fourth floor of the Park Main Suites, at 525 Spruce Street, downtown. Gallery hours are 10 a.m. to 9 p.m. Thursday and Fridays; 11 a.m. to 8 p.m. Tuesday and by appointment, 291-0909-6022.

"Fuchidaka Photographs" by Charles Gattwood are on display at the Rita Dean Gallery, Gattwood's own photography studio, a "visual underground" in the mid-'60s, where he was considered "an obsessed eccentric" whose interests were marginal. Besides these historical photos, Gattwood will display his new series of screenprints on canvas. Also on exhibition is a show entitled "The Third Sex," featuring photographs by Rick Castro. You're invited to a reception for the artists on Friday, March 18, from 7 to 11 p.m.; the show continues through

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Calendar THEATER

actors (anyone who needs proof didn't see her play King Lear last spring). She's turning into a top-notch director as well. No note in the play has been slighted, diluted, or overvalued. And Courtney's use of the Fritz's quirky space — aided by Daniel Morris's minimalist set, Jim Johnston's apt sound design, and Douglas Gabrielle's stunning lighting — ranks among the more savvy to date. Courtney's use of the Fritz's quirky space — aided by Daniel Morris's minimalist set, Jim Johnston's apt sound design, and Douglas Gabrielle's stunning lighting — ranks among the more savvy to date. Courtney's use of the Fritz's quirky space — aided by Daniel Morris's minimalist set, Jim Johnston's apt sound design, and Douglas Gabrielle's stunning lighting — ranks among the more savvy to date.

house seats, yet it's anything but. Anna is a mercurial mare. She inhabits several worlds and moods at once, and her emotions rise and fall like juggled objects. Flanked by the likes of Chouharian and Daniels, who ever plays Anna had better be good. Orenstein is much more than that. She's outstanding.

"No poet, no artist of any sort," T.S. Eliot wrote in 1919, "can create the new world of the future. He can only make it better than the world that is." TRIBES is a new visual and performing arts society at San Diego State. Students from the five arts departments — dance, music, theater, art, and telecommunications — and film — are pooling their talents. Their aim: to create work that goes beyond their regular curriculum and to "discover the language" of the different mediums, so that a choreographer of dance learns to see through a painter's eye; so that the painter, instead of visualizing a piece on a wall, can see it danced, or heard, or orchestrated.

TRIBES's first effort, appropriately enough, was about the creative process. *Millergarden: An Opera in Thirteen Paintings* ran briefly last week at the Don Powell Theatre. Through an interweaving of artistic media, it showed how Swedish sculptor Carl Milles wrestled with his final creation, *Millergarden*, a huge sculpture garden outside Stockholm meant to be a paradise on earth. In two-plus interminous hours, *Millergarden* ran the gamut from the stunning to the soporific. Co-written by Eric Wallach and Keith Geller, the piece was far more engaging visually than verbally (along with leaden, abstract jargon about art, clichéd lines like "In the stone the image is sleeping" dulled the script). Derek Lane's scenography and the dance elements, however, often fleshed out the text with arresting visual analogies for the creative process. Lane's sets had an otherworldly

look, as if close to the pulse of creation. And the dance and movement sequences brought Milles's statues to life. They resisted their creator's wishes, as if reluctant to suffer the encasement of form. As with most first attempts at collaborations of this magnitude, the production had numerous glitches: miking and sound problems, vague timing, a less-than-cohesive integration of its various parts, and a sense that the logistics of such an enterprise could use rethinking. Overall, what needed to be explored foremost is the matter of emphasis in multimedia narration. Some of the media can say in a flash what others belabor. A more thorough understanding of how each of the five arts make their points most effectively would serve *Millergarden* a great deal. But that's TRIBES's goal. And when all's said and done, in spite of the piece's troubles and false alarms, TRIBES's first production has started it on one of the most interesting paths in local theater.

THEATER LISTINGS

Theater listings and commentary by Jeff Smith. Information is accurate according to material given us, but it is always best to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

Angel City
The RUSE/Marguin presents, as part of its second annual American Playwright Festival, Sam Shepard's drama about the fall of a movie mogul. RUSE/Marguin Theater, through April 10, Friday and Saturday at 8:00 p.m., Matinee Saturday and Sunday at 2:00 p.m.

Damien
Robert Smith, artistic director of the Lamb's Players Theatre, performs his moving portrayal of Father Damien De Veuster who, in 1873, put his life on the line to serve the "untouchable" lepers on Molokai. Hahn Cosmopolitan Theatre, through March 27, Sunday at 7:30 p.m.

Animal Crackers
The Lawrence Wolf Rosen Theatre is offering a theatrical adaptation of the Marx Brothers' farce, in which Mrs. Rittenhouse bores a



weekend she hopes will be the social event of the year. Lawrence Wolf Rosen Theatre, through April 30, Tuesday, and Thursday through Saturday at 8:00 p.m., Matinee Tuesday through Thursday, and Sunday at 1:45 p.m.

The Baltimore Waltz
Reviewed this week: Fritz Theatre, through April 10, Thursday through Saturday at 8:00 p.m., Sunday at 7:00 p.m.

Boomers
The Lamb's Players Theatre has extended the run of its very popular musical about the Baby Boomer Generation, written by Vanda Eggeston and Kerry Meads. Hahn Cosmopolitan Theatre, through March 27, Thursday at 7:30 p.m., Friday and Saturday at 8:00 p.m., Matinee Saturday and Sunday at 2:00 p.m.

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particular, has given Hahn an edge previously: an understated live face in first act. Sandra Ellis Troy, Ann Richardson, Cynthia P., Tim Thome, and Michelle Napoleone enhance every scene, bolstering the script, with lively, telling detail. And Deborah Gittman Smith has made more sense of Stein than the author. Here is no "stunt" in the Hahn card sense. She's a break, tactics, even a little. Rather than control or unify them, she's

Arthur Goren's drama, about one of this century's most intriguing people, was first produced in 1969. Although Goren has revised it many times, Edith Stein is, at best, an apprentice work. Goren never seems certain what it's about. We see Stein — born a German Jew, earned a Doctor of Philosophy under Edmund Husserl, became a Carmelite nun, and was murdered at Auschwitz — from afar. She's beyond our, and Goren's, ken. The play ostensibly asks how someone can be two people at once. But Goren does little more than label Stein's seeming contradictions, and then moves on when asked why she converted to Christianity, (for example, Stein replies, "That's a secret between myself and God"). What the Lamb's Players Theatre has done with this artistic and thematically shaky script, however, is a wonder. Director Robert Smith has given it such savvy theatricality that you'll wear the play better when it's on. In fact, there are times when it runs ahead of the text. Space visual cues establish the scene and relationships in an instant. Then the dialogue slowly catches up, a talented cast, including the strongest ensemble of women I've ever seen at Lamb's, serves Smith's cause well. Donald Pugh and Doug Roger make the Nazis, Franz and Karl Heine, appropriately insidious. Regie, in

particular, has given Hahn an edge previously: an understated live face in first act. Sandra Ellis Troy, Ann Richardson, Cynthia P., Tim Thome, and Michelle Napoleone enhance every scene, bolstering the script, with lively, telling detail. And Deborah Gittman Smith has made more sense of Stein than the author. Here is no "stunt" in the Hahn card sense. She's a break, tactics, even a little. Rather than control or unify them, she's

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Lamb's Players Theatre, through April 2, Wednesday and Thursday at 7:30 p.m., Friday and Saturday at 8:00 p.m., Matinee Saturday and Sunday at 2:00 p.m.

Elementary
The Grossmont College Theatre Department is offering Lee Blessing's drama about three generations of women, called "a prize among women." Martin Kay has directed. Lab Theatre (Room 242), Grossmont College, through March 26, Thursday through Saturday at 8:00 p.m., Matinee Saturday and Sunday at 1:00 p.m.

"Stunning, luminous...has passion and heart" — LA TIMES

"A WONDER...TALENTED CAST" — SD Reader

"FLAWLESS" — Jewish Times

by Arthur Goren, directed by Robert Smith
Thru April 2
474-4542

Caught between love and hate, good and evil, human and superhuman is the profound mystery of a remarkable woman.

LAMB'S PLAYERS THEATRE

Gimme Hollywood

The Checkers Showroom is hosting Patricia Harris Smith's new audience participation musical comedy that spoofs award shows with "venerable and colorful" from the glamorous days of Hollywood. Smith has also directed.

Checkers Showroom, 127 Fourth Avenue (next to Dick's Last Resort), downtown, through May 15, Sunday (dinner and show) at 6:00 p.m.; show only at 7:30 p.m. For information call 544-7000.

I Do, or Die...The Mother-in-Law of All Weddings

Until now, the Mystery Cafe has imported scripts for its interactive dinner theater. But with *I Do, or Die*, written by San Diego James Pasarella and Will Robertson, the Mystery Cafe not only has a home grown product, it also has one of its best — the best balance between written and ad libbed materials, the fit of array of credible settings and ideas, and also the funniest of them. I've seen it at the Imperial House, Patricia "Pete" Pecarino, here to the Pecarino cause for

"The Cheese Stand Alone!", about a man who's

Lamb's Players Theatre, through April 2, Wednesday and Thursday at 7:30 p.m., Friday and Saturday at 8:00 p.m., Matinee Saturday and Sunday at 2:00 p.m.

Elementary
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accomplish? Done! I have a costume play comedy with both the '60s and proper attire for nuptials, and John Bryan Doner's wig — explosion of cascading hair sprayed to within a millimeter of its life — are a treat. So is this.

Worth a try. Mister Cafe, Imperial House Restaurant, 505 Kalama Street, San Diego, open-ended run, Friday at 8:00 p.m., Saturday at 5:00 p.m. and 8:30 p.m. For information call 544-1600.

Isn't It Romantic?

In the early '60s, Wendy Wasserstein's comedy, scored as an antidote to Helen (Julia) Brown's contention that women must "have it all." As an alternative, Wasserstein suggests that women should discover themselves first and then honor their choices — even, if the decisions prove ultimately to be wrong. Some supper costing choices have married the North Coast Repertory Theatre's staging of this popular play. The protagonist, Jane Jill Blumberg, should be

zesty ("I have very fat thighs," she confesses, "and I want very badly to be someone else without going through the effort of actually changing myself"). Director Noelle Vishner has cast the comparatively young Gayle Feldman as Jane. And even some tinkering with Valerie. Home's costumes — pseudo-elaborate here and there — don't hold up sufficiently. Feldman has many good moments (and should have more once she internalizes Jane's idiosyncrasy of talking). There's less hope for Nancy Cuthbert's Lt. Ian Coughlin, though. Along with being barely off the book on opening night, and then throwing off the timing of the other actors.

Cornwall plays the self-made executive as ice cream rather than as an icy individualist, all but career fails as a result. Tracey McNeil does acceptable work as Harriet Cornell, the college employee who cops out in the end — a sacrificial lamb to the play's theme of facing one's honesty. As Jane and Harriet's mate interests, who make the play "a rhetorical question," Rick Stevens and Kendall March needn't make Mary Sterling and Paul Stuart more real, just less real. Best of show are George Flinn and Fritz Kaplan as Jane's parents Simon and Tola (the most über-

theaters the mothers-in-law to be from HCL). Were the mothers their "best

Mary Burnett's set, a New York skyline, brownstone walls, and various beards, with realistic detail, all on the small NC RT stage. And even with some casting problems (and an overbooked pile of business at the end, Jane should finally unpack her boxes since her apartment is now her home), *Vivienne* is a director to watch.

Worth a try. North Coast Repertory Theatre, through Saturday at 8:00 p.m., Sunday at 7:00 p.m., Matinee Sunday at 2:00 p.m.

For the Floor

The Old Globe Theatre presents Cheryl L. West's drama about four generations of African-American women who "gather from far and near to celebrate." Tazewell Thompson has directed. Cassia Carter Center Stage, Simon Edison Centre for the Performing Arts, Saturday, March 19, through May 1, Tuesday through Sunday at 8:00 p.m., Sunday at 7:00 p.m., Matinee Saturday and Sunday at 2:00 p.m.

Joined at the Head

Sometimes you make an instant friend and would swear you've known each other before, or were meant to meet. How or why is anybody's guess. Various mythologies talk about "connected people," joined by forces unknown (though some call them a karmic, or living network). In Catherine Buttersfield's funny, touching *Joined at the Head*, when best-selling novelist Maggie Mulrooney gets a call from ex-boyfriend Jim Burroughs, she enters into just such a karmic affiliation — not with Jim, but with his wife, whose name is also Maggie and who is dying of cancer.



Though seemingly opposites, the two Maggies have been "joined," only they didn't know it. Buttersfield's play does the near impossible: it makes two terminal illnesses as a precedent, and as a precedent, it makes the territory in a fresh way. Metaphorically speaking, the stage is strewn with eggshells, each with "chick" in script on it, yet you rarely hear a crunch. Although there are times when it acts two to wander off, this is a heartening piece of theater for anyone who has experienced loss (and then discovered the ongoing presence of the loved one). It is also heartening that Buttersfield is working on a sequel, *The A.V. Men*, which follows the fortunes of Jim, by far the least developed character, after the death of Maggie. In the Pasadena Playhouse staging, currently at the Proway Center, Buttersfield calls plays *Maggie*, and she can act too! Her Maggie exudes a core romanticism and sentimentality to show that honesty can be a powerful healer. Robert Pearson Roa's Maggie, the cowardly more at home in fictional than in real worlds, is an engaging narrator, and her re-

emergence from "backstage" life is excellently revealed. Jeff Allen does what he can with Jim, who often has little more to do than puff off his lower or pour wine. The ensemble cast, performing on James Noone's deck, minimalist set, is also terrific, especially John Vowey as a distant talk show host for *The Best of Boston* whose interpretations of books come filtered through one tortured producer.

Worth a try. Proway Center for the Performing Arts, through March 26, Thursday through Saturday at 8:00 p.m., Matinee Saturday and Sunday at 2:00 p.m.

Lock Housework, Angel

Vanguard Productions presents Keri Fring's theatrical adaptation of Thomas M. P. Fring's prize-winning novel. Mikel Tovar has directed. Westerns-on Theatre, 3908 Talbot Street (at Carlsbad), Palm Springs, through March 27, Friday and Saturday at 8:00 p.m., Sunday at 7:00 p.m.

The Min Flawcatcher Contest

Theatre Month is staging Beth Henley's comedy drama about a Mississippi woman's efforts to redempt a calamitous life by winning a Beate contest. International Binds, 208 Palms Avenue, Imperial Beach, through March 25, Friday and Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m. For information call 575-1606.

Noises, Kaines, and Levers

Discretionary Theatre inaugurates its new space with the world premiere of a comic thriller in which five of Karl's acquaintances have been murdered. Don Kurt Dunnett

Black Mountain Dance Theatre
Presents
"Something Old, Something New"
Featuring John Cranko's Beauty and the Beast
Lycium Theatre, Horton Plaza
Tickets \$18 (discounts available)
April 1 at 8:00pm - April 2 at 2:00pm & 8:00pm
For Tickets Call Lycium Box Office 235-8025
20% Discount with this ad

EXTENDED!!
at the Hahn Cosmopolitan Theatre
by Vanda Eggeston and Kerry Meads
EXTENDED THROUGH MARCH 27
"IRRESISTIBLE!" — LA TIMES
"GREAT FUN!" — UP TOWN
Audiences are on their feet for San Diego's hit musical downtown at the Hahn Cosmopolitan Theatre
In San Diego's historic Gaslamp District, 4th and J
Wed Nite is BOOMER NIGHT
Bring proof of birth from 1946-1964 and get \$5 OFF!
Also at the Hahn, a Tour de Force One Man Show
DAMIEN
Sunday, March 27 at 7:30
"A TRIUMPH! Full of humor and vitality"
— SD Union/Trib
LAMB'S PLAYERS THEATRE
Charge By Phone 474-4542

Interactive Mystery
Creating a fast running LA Times
all season long
Mystery Cafe presents
"I Do, or Die..."
Directed by Will Robertson
The all-new interactive show is sure to captivate...
"It's a wonder...talented cast" — SD Reader
"Flawless" — Jewish Times
by Arthur Goren, directed by Robert Smith
Thru April 2
474-4542
Great for All Occasions!
Birthdays, Anniversaries, First Dates, etc.
Reservations & Information
474-1600
Show times: Fri. 8:00 p.m. - Sat. 8:00 p.m. - Sun. 2:00 p.m.

Calendar THEATER

Discretionary Theatre, through April 9, Thursday through Saturday at 8:00 p.m.

Our Town
For their first production, the Claremont Community Players are staging Thornton Wilder's engaging study of life in a quiet New England town. Florence Chapin has directed.

CRA Theatre, 9117 Claremont Mesa Boulevard (near General Dynamics), Claremont, Saturday, March 19, at 7:00 p.m. Matinee Sunday and Sunday, March 20, at 2:00 p.m. For information call 277-9229.

Passion Portraits
Point Loma Nazarene College's Salomon Theatre presents a sequence of Easter tableaux similar to those in the annual Laguna Arts Festival.

Salomon Theatre, Point Loma College, Thursday, March 17, through March 19 at 8:00 p.m. For information call 221-2433.

Pean & Teller
As part of the La Jolla Playhouse's "FLASH Performance" series of limited-run experiments, Penn Gilester and Teller combine comedy and magic for two evenings only.

Mandell Weiss Theatre, UCSD, Monday, March 21, and Tuesday, March 22, at 8:00 p.m.

Private Lives
OnStage Productions presents Noel Coward's comedy about Elyot and Amanda. Mrs. Manderly, they are now in an hour-long comedy with new scenes — at the same hotel, Pat South has directed.

OnStage Productions, through April 18, Thursday through Saturday at 8:00 p.m. Matinee Sunday, March 20, March 22, and April 3 at 2:00 p.m.

Reunion: The Golden Oldies Musical
Reunion Productions is offering the fourth extended run of its popular, audience-participation musical tribute to the hits of the '50s and '60s. Wayne Tibbitts has directed.

Checkers Showroom, 327 Fourth Avenue, downtown, open-ended run, Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 544-7000.

The Brink
MiraCosta College presents Richard Brinkley Sheridan's 1775 comedy about Lydia Langlands, Captain Jack Absolute, Mrs. Malagry, Rob Acres, and love's many facets and twists.

MiraCosta Theatre, through March 26, Thursday through Saturday at 7:00 p.m. Matinee Sunday at 2:00 p.m.

San Diego Theatresports
Grassroots Productions presents a competitive form of comedy that matches two teams of actors in im-

provisational games based on audience suggestions.

The Theatre Cafe, at Cafe Sevilla, 547 Fourth Street, downtown, Friday at 8:00 p.m. For information call 445-5876.

Squire: The Gifted Garden of Pastiche
Theatre 1's site-specific play reading series presents Karl Goldfarb's "Joyous tale" of Joshua Gregory, who has "beautiful but devastating powers."

Twelfth Night
The San Diego Junior Theatre is offering Shakespeare's popular comedy, staged by Barbara Lagler Wall, the company's executive/director.

Casa del Prado Theatre (on V&P, off Park Boulevard), Balboa Park, through March 20, Friday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

We Are Your Song, America: A Story of Hills Island
Show B.L.S., Congregational Beth Israel's children's musical theater company, presents Carl Freedman's tale of an orphan's journey from an Eastern European village to New York's Lower East Side at the turn of the century. Freedman has directed.

Excursion Stage, 79 Horton Plaza, downtown, Thursday, March 17, through March 20, Thursday and Saturday at 7:30 p.m. Sunday at 5:00 p.m. Matinee Friday at 4:00 p.m. For information call 235-8025.

Yo Soy Zapata
For one performance only, the English language version of the multimedia performance piece featuring the actual words of revolutionized by the stylized emission of radiation. Invented 34 years ago, it is capable of keeping tall buildings in a single bound — as well as cutting in and out and performing delicate surgery. But perhaps its most popular, and remunerative, use has been as the visual component of rock 'n' roll light shows, like those shown at the Reuben H. Fleet Space Theater and Science Center in Balboa Park.

Few Americans under 50 have never seen a laser light show with a rock 'n' roll soundtrack.

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The Swan Song
The Power Performing Arts company is offering this tale of "mystery, murder, magic, and hideous revenge."

Power Performing Arts Company, through March 27, Friday and Sunday at 8:00 p.m.

Twelfth Night
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Not Just for Dirthheads Any More

"We don't do a Metallica show; we don't do a Guns 'n' Roses show. We have to draw the line somewhere."

If you've recently driven around La Jolla on a Friday or Saturday night, you may have noticed a thin green beam of light — a laser, in fact — shooting its way across the blackened sky. It's a modern form of searchlight, which, if followed to its source, leads to a mirrored black building rather than a science facility or optics lab, where one might expect to find lasers in common use.

That, however, seems an ignoble use for an invention with real scientific roots, a bit as if nuclear power were fueling Nevada's neon skyline or if DNA's recombinant properties were beneficial mainly for nose jobs. But ignoble usage is par for the course for the ultra-refined beam known as the laser (actually an acronym: light amplification by stimulated emission of radiation). Invented 34 years ago, it is capable of keeping tall buildings in a single bound — as well as cutting in and out and performing delicate surgery. But perhaps its most popular, and remunerative, use has been as the visual component of rock 'n' roll light shows, like those shown at the Reuben H. Fleet Space Theater and Science Center in Balboa Park.

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In fact, a Friday night spent getting high, going to a laser show, and tuning out to the tune of "Whole Lotta Love" is fast becoming one of those shared cultural experiences Americans remember fondly when P-linking back to their charmingly wasted youth. According to Sally Buckalew, Reuben H. Fleet public relations manager, the Space Theater's laser shows, which change every few months, sell out most Friday and Saturday nights. (The theater has had laser shows for the last eight years.) Profits are shared with Orlando, Florida-based Audio Visual Engineering (AVE), the company that develops and runs the shows.

Until recently, laser light shows had been associated with stoner types. Wayne, Garth, Beavis and But — repeat at tenders all — have long been the shows' target audience. The laser-show powers-that-be at the heart of that crowd by relying for their soundtracks on classic stoner favorites like Pink Floyd, Led Zeppelin, and the Doors. Indeed, there

are few better ways to spend stoned-time than lying back in a comfy seat, craning your neck, and filling your addled brain with flashing colors while a great stereo system blasts out stoner hits.

But in the 20 years since the first laser music show ran in Colorado (accompanying, legend has it, the "Blue Danube" waltz), many compa-

Calendar MUSIC SCENE



Mike Mills at the laser console

Laser 172 in 3-D

Laser Aerosmith in 3-D

Pink Floyd's Dark Side of the Moon in 3-D

Laser Grange (opening March 30)

Reuben H. Fleet Space Theater, Balboa Park

236-1233

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Laser Grange (opening March 30)

Reuben H. Fleet Space Theater, Balboa Park

236-1233

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Calendar MUSIC SCENE

nies have sprung up to cater to the laser-rock crowd, so the form has had to branch out musically in order to compete for a wider audience. Now companies like AVI, which for the last year and a half has leased time at the Space Theater, have been busy creating new shows that use various styles of music, including jazz, hip-hop, even country and western.

AVI, according to vice president and co-founder Joanne McCullough, now makes shows for three different audiences: classic-rock fans, younger new-music fans, and families. "What you might call the stoner audience is less and less of a problem," she says. "Even in St. Louis, where there used to be a big beer can problem in the theater and the laserists had to threaten the audience with the show being closed down, it's stopped being as big of a deal. The image [of laser shows] is really changing."

It's changing in part, however, because it has to. "We are working on bringing in different programming," McCullough says. "We don't do a Metallica show, we don't do a Guns N' Roses show. We have to draw the line somewhere—we're guests in prestigious science centers, and there are

some limitations." Still, according to AVI stats, 18- to 21-year-olds make up 90 percent of their Salt Lake City audiences.

In competing with other companies (such as Laserium, whose trademark name, like *Kluge* and *Xerox*, has long been used generically), AVI takes advantage of an ever-expanding array of laser technology that makes shows more interesting visually (3-D is the latest innovation). Locally, at the Space Theater, this is the purview of Mike Mills, introduced at each performance as the laserist. His job is to make the laser imagery ex-

While Mills works the laser effects, he is assisted by the star-console operator, who projects nonlaser slide effects and "flies the stars."

citing "live." To this end, Mills sits high up in the theater, behind banks of knobs, buttons, and joysticks that transform the single beam of light that produces the imagery. His job would be the ultimate joy for any Nintendo or Sega Genesis addict. In fact, except for forcing him to hear *Dark Side of the Moon* in entirety more times than you or I could stomach, his job may be one of the nicest on the planet.

Mills, 38, has no special physics training; he was a fine

arts major at the University of Utah who fell into laser imaging through a job giving star shows at the Salt Lake City planetarium. Evidently, he is a lifelong member of the AV (Audiovisual) Club: that love conglomeration of science geeks who learned to run filmstrips and overhead projectors in elementary school. Mills also plays the trombone, a skill he says is important in laserimg. "When we look for people to be replacement laserists, we look for a little bit of a musical background. Drummers are really good, and we like people who can read music. You don't have to have any optics or



they particularly like, so Mills will know to incorporate more of that visual into the show. Since many of today's laser images are highly complex, involving a mix of backgrounds and computer animation, I wondered which of the effects Mills could modify live.

To show me, he popped a special videocassette, digitally encoded with four images, into his laser console's VCR. On the theater's hemispherical screen (made of perforated aluminum) appeared unaltered figures used for the Pink Floyd song "Money": a giant red pig simply hung there, surrounded

by blobby shapes in green, yellow, and blue. Only when Mills began his work did the images split, divide, and move, in and out and up and down.

3-D glasses add another dimension—literally—separating images by light frequency into near and far. One of Mills's tasks is to keep the separation clean. For example, because red is the brightest color, it's important the red figure always be smallest, to preserve the perspective. Mills says one of the perennially most popular images is a tiny red star that grows bigger and bigger (and closer and closer). "Peo-

ple really go berserk for that one; I don't know why."

Perhaps the most impressive thing about laser shows is that so much imagery, spread out across the vast, domed screen, can be generated from a single laser beam. The beam first goes through a prism, which splits it into four beams deflecting out at different angles. Each has a different frequency, which means a different color. The beams show on the screen as four pinpoints of light: red, blue, green, and yellow. Each can then be modified by various mirrors, some moving, so fast that they create

phish

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Calendar MUSIC SCENE

complex figures. A circle on the screen, for instance, is not actually a steady circle; it's right but so fast that the eye perceives a motionless image.

Mills controls the mirrors, rotating them, changing their speeds. And he modifies colors, and so on. "One way to think of it," he said, pointing to his control panel, "is like a visual synthesizer. Just like a musical synthesizer plays with sounds, this one plays with light." As with music, Mills twiddles to achieve harmonies, certain shapes and colors interacting in an interesting way. To demonstrate, he put on the screen a shape in which the yellow, green, and red were muddy

and vague. Then, with a flick of his wrist, he changed the shifting forms into something far more pleasing, something geometric and with rhythmic movement, which is somehow more "meaningful" to the mind.

Mills has a feel for finding such harmonies, thanks to ten years of doing laser shows throughout America and Canada. Using his fine arts training, he sends in ideas and sketches to AVI's home office in Florida, where artists and technicians create most of the basic imagery. And though most of a show is digitally animated, it is Mills's live manipulations at the control board that make things stimulating and give the 3-D effect a lift.

AVI is now working on a

grunge show, debating March 30, and a classic-rock show (in collaboration with radio station KGB), scheduled for summer. Each show now takes

shows is getting permission from recording artists, who charge a royalty through licensing agencies like BMI and ASCAP. The percentage varies,

\$10,600 or \$15,900, while \$800 or \$1200 might be enough to get one Smashing Pumpkins song for the grunge show.

Most artists, says McCullough, agree to the use of their music because being included in a laser show is especially good publicity. Led Zeppelin, who are normally quite sticky about permission (e.g., not allowing "Dazed and Confused" to be

used in the soundtrack of the same-named movie), have been surprisingly accommodating—or perhaps not surprisingly, given the recent release of their "newly remixed" box set. The Beatles, by contrast, used to charge Laser shows 10 percent of gross receipts, making it hard to turn a profit. Bruce Springsteen and John Cougar Mellencamp have refused permission, pending personal approval of the shows (which

they say they don't have time to give). David Bowie gave permission and supervised the results, praising AVI. But, says McCullough, the show lacked record company assistance with publicity and so on, and audiences for it were "just mediocre." U2 were difficult to contact directly but once reached were very accommodating.

Currently, AVI runs shows in Manhattan, Long Island, St. Louis, Salt Lake City, and Toronto, as well as San Diego, and will soon be expanding into other markets. Meanwhile, Pink Floyd itself has launched a world tour (reaching San Diego April 14) advertised as having the most advanced laser light show of its kind. Apparently, laser rock is an art form with a future. ■

Bruce Springsteen and John Cougar Mellencamp have refused permission, pending personal approval of the shows (which they say they don't have time to give).

about four months to develop, a process requiring much help by animators, "digitizers," and the show's director—image synthesizing, soundtrack work, creation of storyboards, etc.

But typically AVI pays the record company, the publisher, and occasionally the artist a one-time fee of \$100 each per finished minute of the show. So, hypothetically, a 53-minute Led Zeppelin show might cost

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Calendar

MUSIC SCENE

CONCERTS

James Thompson and the Tuxedo Back Alley Blues, tonight, Thursday, March 17, 8:30 p.m., 1025 Prospect Street, La Jolla, 551-5207.

Big Head Todd and the Monsters and the **Preddy Jones Band** Belly Up Tavern, tonight, Thursday, March 17, 8:30 p.m., 143 South Cedeno Avenue, Solana Beach, 481-9022.

The Mike Wolford Trio with Steve Fadenholz Horton Grand Hotel, tonight, Thursday, March 17, 8:30 and 10:15 p.m., 311 Island Avenue, downtown, 232-4335.

"St. Patrick's Day" with the Dunes Family, Goodrich, and the Ruffels Sonoma's Cantina, tonight, Thursday, March 17, 9 p.m., 2501 Kettner Boulevard, 232-4335.

The Headlines, Whitey Bell, and the Deepwater Blues Rock, tonight, Thursday, March 17, 9 p.m., 528 F Street, downtown, 236-8998.

Sabbian Rock, Bay-Castell, tonight, Thursday, March 17, 9 p.m., 1125 Ocean Front Walk, Belmont Park, 536-2697.

rust, the Christine Croes, Leathers, and Yentlow Cantina, Friday, March 18, 9 p.m., 2501 Kettner Boulevard, 232-4335.

Caracas, Pick Shiller, and Dismutation Worldfest Center, Friday, March 18, 8:30 p.m., 1845 North Torrey Pines Road, La Jolla, 481-9022.

Rita Connolly-Croes's Top Hat March 18, 8 p.m. and 9:30 p.m., 822 Fifth Avenue, downtown, 232-4335.

Three Mile Pilot, Chame, and William Fossen Rock, Friday, March 18, 8 p.m., 528 F Street, downtown, 236-8998.

"Walls of Jericho Gospel Musical Enterprises" featuring **Vickie Wilmore, Yolanda Adams, and Daryl Adams** Sonoma's Cantina, Friday, March 18, 9 p.m., 2501 Kettner Boulevard, 232-4335.

Acacia Borelli, Rodden Damp, and Snake Parade Spirit, Friday, March 18, 8 p.m., 1130 Buena Vista, Bay Park, 276-3993.

The Mandell Law Quartet Horton Grand, Friday and Saturday, March 18 and 19, 8:30 and 10:15 p.m., 311 Island Avenue, downtown, 232-4335.

"The San Diego Rhythm and Blues Showcases" featuring the **1st Choice, Poney Q Jones, Los Raters, Yoda Preston, Billy Sheets, Janice Edwards, Tedeschi, Pecos, Marie G.**

Bill J. and the Glen Fisher All Stars Camarillo Hotel, Friday, March 18, 9 p.m., 3999 Main Boulevard, 488-1881.

Ploce de Gallo, Contra Guerra, and Superlario Borelli Cantina, Saturday, March 19, 9 p.m., 2501 Kettner Boulevard, 232-4335.

Shankley, Peck, Rock-O-Nine, and the Voodoo Glow Skulls Worldfest Center, Saturday, March 19, 8 p.m., 1845 North Torrey Pines Road, La Jolla, 481-9022.

Crowded House and Sheryl Crow Sprockels Theatre, Saturday, March 19, 8 p.m., 221 Broadway, downtown, 236-8998.

Dia, Dublin 64, and the Ford California Jodels, Saturday, March 19, 8 p.m., 528 F Street, downtown, 236-8998.

Fred Gerlach and Roger Bellonch Normal Heights Community Center, Saturday, March 19, 7:30 p.m., 4649 Hander Boulevard, 232-4335.

Duchon De Sade, Jeff the Head, and Bushbush Spirit Saturday, March 19, 8 p.m., 1130 Buena Vista, Bay Park, 276-3993.

Brother Came and Hair Theater Dismutation Worldfest Center, Saturday, March 19, 8:30 p.m., 1845 North Torrey Pines Road, La Jolla, 481-9022.

The Los Angeles Children's Chorus St. James by the Episcopal Church, Saturday, March 19, 4 p.m., 743 Prospect Street, La Jolla, 536-2697.

Cher Lash and Seal Patrol Belly Up Tavern, Saturday, March 19, 9:15 p.m., 143 South Cedeno Avenue, Solana Beach, 481-9022.

Joy of Sea and Blue Vespene Shearman Grande Torrey Pines, Sunday, March 20, 2 p.m., 1845 North Torrey Pines Road, La Jolla, 481-9022.

"Appalachian Hand Made Music" AC1302 Academic Hall, Thursday, Friday, March 24, 12:15 p.m., California State University, San Marcos campus, 752-4985.

The Devil Dogs, Superstars, the Red Ants, the Bopcats, and the Leathers Spirit, Friday, March 25, 9 p.m., 2501 Kettner Boulevard, 232-4335.

"Gladstone Jazz Festival" featuring **Paul Imperson, Kevin Delgado, Derek Camacho, Anthony Smith, and Cesar Leathers** for the Rockin' Hall, Monday, March 21, 7 p.m., San Diego State University campus, 594-4031.

Michael McHenry Better World Center, Monday, March 21, 8 p.m., 4010 Goldfield Street, Mission Hills, 260-8087.

Blaise Montezuma Hall, Monday, March 21, 7 p.m., San Diego State University campus, 236-8998.

Commander Cody and His Lost Planet Airmen Grand Torrey Pines, Friday, March 25, 7 p.m., 1845 North Torrey Pines Road, La Jolla, 481-9022.

Supersuckers, Uncle Wags's Big Ol' Driver, and Big Tension Cantina,

Tuesday, March 22, 9 p.m., 2501 Kettner Boulevard, 232-4335.

The Splashes, Huesera to Betty, and Karan 17 Cantina, Wednesday, March 23, 8:30 p.m., 2501 Kettner Boulevard, 232-4335.

The Gay Band, Chiffers, Wednesday March 24, 7 and 9 p.m., 3109 Ocean Front Walk, Mission Hills, 488-3077.

Beowulf and Camacho Spirit Wednesday, March 23, 9 p.m., 1130 Buena Vista, Bay Park, 276-3993.

Hai Pailak, Winesap, Wednesday March 23, 9 p.m., 1921 Buena Vista, Ocean Beach, 232-4622.

The Pirates of the Mississippi South New Club, Wednesday, March 23, 7:30 p.m., Cam. Prefecture, 757-6060.

The Igmanas Belly Up Tavern Wednesday, March 23, 9 p.m., 143 South Cedeno Avenue, Solana Beach, 481-9022.

Upward, Celia, China, and the Putters Lash, Thursday, March 24, 9 p.m., 2501 Kettner Boulevard, 232-4335.

Upward and Huesera Borelli Off the Record, Thursday, March 24, 4 p.m., 3848 19th Avenue, Hillcrest, 268-4761.

Spring Monkey Bay's Canyon, Thursday, March 24, 9 p.m., 1125 Ocean Front Walk, Belmont Park, 536-2697.

James Montezuma Hall, Thursday March 24, 8 p.m., San Diego State University campus, 236-8998.

"Carle Mouschile Record Release Party" with the Crowell's Kingsman Belly Up Tavern, Thursday, March 24, 8:30 p.m., 143 South Cedeno Avenue, Solana Beach, 481-9022.

"Appalachian Hand Made Music" AC1302 Academic Hall, Thursday, Friday, March 24, 12:15 p.m., California State University, San Marcos campus, 752-4985.

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WORLD

ONE BEAT

By Gene Arnold



CROWDED HOUSE

Last time I saw Crowded House, at last summer's WOMAD (World of Music and Dance) Festival in Golden Gate Park, the band managed to overcome the incredible burden of having to play to 200,000 people, twice as many as at even the biggest Lollapalooza, regging on Woodstock-sized, or Atlanta. My companion and I had to push our way through the flesh field for 15 minutes before we could even see the main stage. Guys kept jamming, or their stuffed backpacks into our stomachs as we carefully picked our way across people's trodden blankets. Most everywhere, large white food tents blocked our view. When we finally sat, 20 feet from the stage, Crowded House almost succeeded in making our lives worthwhile, creating miraculously that "feel good" sound that's enhanced, rather than ruined, by sheer numbers of people grooving on a single beat.

Few other bands could have pulled it off, but Crowded House have a winning way with the world's hard to define, given their wonderfully low-key behavior. There's something indescribably charming about this New Zealand-based band's live act—not that they do anything much different from other Beatlesque guitar pop outfits, they just do whatever it is they do better. (And I'm not even referring to funny patter, grow covers [the Bells are a favorite target], or silly antics, like forming a pyramid onstage.) In fact, an unstoppable live show is probably what catapulted their forgettable first record into Rolling Stone's "Top 100 Albums of All Time." Critics love 'em, even though on record the band's propensity for slight ballads makes them, to my mind, less wonderful than leader **Ned** **Plum** a former group Spalt Eng. Gils, with their gear warm and charm in person, it is hard to say a bad word about them. So I won't.

They play Saturday night at the Sprockels Theatre. Critically acclaimed singer-songwriter **Sheryl Crow** opens.

CROWDED HOUSE, Sprockels Theatre, Saturday, March 25, 8 p.m., 220-TKS, \$27.80 - \$22.50.

2 p.m., 2228 Bacon Street, Ocean Beach, 222-8131.

Face to Face Children, Friday, March 25, 9 p.m., 3109 Ocean Front Walk, Mission Hills, 488-3077.

The Adels, Unwitten Law, Spill, Crowell Vespene, and the Spirit Lash, Friday, March 25, 9 p.m., 1130 Buena Vista, Bay Park, 276-3993.

Dave Abner Cantina, Saturday, March 26, 9 p.m., 2501 Kettner Boulevard, 232-4335.

"Generations" featuring **Willie Nelson, Alvin Garfield, and A.J. Croce** Caplin Symphony Hall, Saturday, March 26, 7 p.m., 2808 Street, downtown, 276-1153.

Leadfoot, Teletone, and Back-O-Nine Borelli, Saturday, March 26, 9 p.m., 528 F Street, downtown, 236-8998.

Mozart, Intension, Crime of the Century, Medicine Hat, and Blaise Berry Spirit, Saturday, March 26, 9 p.m., 1130 Buena Vista, Bay Park, 276-3993.

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Calendar MUSIC SCENE

Groove and Johnathon Cabah, Monday, March 28, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Blind Melon, Big, and Alice Dismore Four Corner Ballroom, Monday, March 28, 8 p.m., UCSD campus, 278-1755.

Proton Shakes Cabah, Tuesday, March 29, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Railroad Jack and Sings Kiki Cabah, Wednesday, March 30, 9 p.m., 2501 Kettner Boulevard, 232-4355.

U2 and U2K San Diego Sports Arena, Wednesday, March 30, 7:30 p.m., 278-1755.

Wild Child and the Offshoots Children, Wednesday, March 30, 9 p.m., 278-1755.

The Rembrandts and the Red Hot Chili Peppers Wednesday, March 30, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Hammerhead and gaffs (AD) Cabah, Thursday, March 31, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Johnny "Hammond" Smith Green Circle Bar, Thursday, March 31, 9 p.m., 427-7 Street, downtown, 497-1515.

Phoebe Cabah, Thursday, March 31, 9 p.m., 2501 Kettner Boulevard, 232-4355.

John Hiatt and the Gully Dogs Billy Up Tavern, Thursday, March 31, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

"Crazy Joe" Berrill CD Release Party, Cabah, Friday, April 1, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Rock, No Kicks and Sings Kiki Cabah, Friday, April 1, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Tanner, Chastet, Bazzell, Heavy Vegetable, and Subliminal Cabah, Friday, April 1, 9 p.m., 2501 Kettner Boulevard, 232-4355.

The Nightingale, Heavy Vegetable, and the Candy Apple Cabah, Saturday, April 2, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Tanner, Cressie, and Shiva Botic, Saturday, April 2, 9 p.m., 528 F Street, downtown, 278-4888.

"Bob's Birthday" with the Dave and Dixie Combo and the Red Hot Chili Peppers Cabah, Sunday, April 3, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Rembrandts and the Red Hot Chili Peppers Cabah, Sunday, April 3, 9 p.m., 2501 Kettner Boulevard, 232-4355.

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to NOTE

By Stephen Esmeala

It is striking how many guitar

players of the by-now-quant jazz

rock fusion, once it lost its vogue

appeal, became mixed in a dis-

sonic blur between straight ahead

hard bop and the amorphous

"adult contemporary." Larry

Coryell seems an extreme case

of a remarkable talent either est-

ablished by difference or simply a

casualty of producer Creed Tay-

lor's autocracy. Whatever

Taylor's commercial knack, it

requires a commanding, masculine

musician to withstand his desu-

perating of a player's more

natural, exciting instincts.

Coryell, at this stage of his

career, is not in the mood to

stonewall Taylor. So we get

Fallen Angel, a disc swamped

with atomized chic-chic funk,

mummified standards, crippled

samba, bastardized Monk, and

faded Montgomery shadings. In

other

po-

po-

po-

po-

po-



LARRY CORYELL QUARTET

LARRY CORYELL QUARTET, Billy Up Tavern, Monday, March 21, 9 p.m., 485-9022, 612.

The Big House 27 Shown Temple House, hip-hop, and cutting-edge

Blue Values 17 Fiddie Red House, hip-hop, and funk. Thursdays, 143 South Cedros Avenue, Solana Beach, 481-9022.

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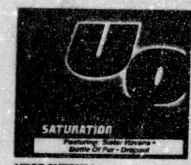
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TUNE INTO SAVINGS



URGE OVERKILL
Saturation
7.99 Cassette
9.99 Compact Disc



SASS JORDAN
Rats
7.99 Cassette
11.99 Compact Disc



JODECI
Diary of a Mad Band
7.99 Cassette
11.99 Compact Disc



RAGE AGAINST THE MACHINE
Regg Against the Machine
7.99 Cassette
11.99 Compact Disc



NANDO LAURIA
Points of View
7.99 Cassette
11.99 Compact Disc



COUNTING CROWS
August and Everything After
7.99 Cassette
11.99 Compact Disc



DIG
Dig
7.99 Cassette
11.99 Compact Disc



DEEP FOREST
Sweet Lullaby
7.99 Cassette
11.99 Compact Disc



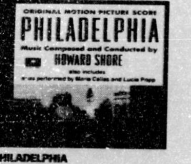
PHILADELPHIA
Original Motion Picture Soundtrack
7.99 Cassette
12.99 Compact Disc



JACKSON BROWNE
Im Alive
7.99 Cassette
12.99 Compact Disc



TONY BENNETT
Steppin' Out
7.99 Cassette
12.99 Compact Disc



PHILADELPHIA
Original Motion Picture Score
7.99 Cassette
12.99 Compact Disc

Hurry, sale ends March 27.

Carlsbad
Carlsbad
Chula Vista
El Cajon
Escondido
Escondido
La Jolla
National City
Poway

2610 El Camino Real
Plaza Camino Real
Chula Vista Center
Parkway Plaza
Escondido Promenade
North County Fair
University Towne Center
5500 Grossmont Center Drive
Plaza Bonita
Twin Peaks Plaza

San Diego
San Diego
San Diego
San Diego
San Diego
San Diego
San Diego
San Diego
San Diego

Fashion Valley Center
1321 Garnet Avenue
Horton Plaza
Marketplace At The Grove
Mission Valley Center

Also available at **musicland**
El Cajon
Parkway Plaza

GET JAZZED AT LE MERIDIEN

Experience the delights of San Diego's newest jazz venue. Le Meridien at Coronado, Southern California's fresh jazz alternative.

SATURDAY JAZZ BRUNCH
\$18 per person. Every Saturday from 11:30 a.m. to 3 p.m. in Le Meridien. Live jazz complements an exquisite brunch menu. Indoor/outdoor seating.

March 12
THE CARL EVANS JR. TRIO
March 19 & 26
FORMOST & BARAD

2000 SECOND STREET • CORONADO, CALIFORNIA 92118 • (619) 455-3000

THURSDAY SESSION
Jazz as it was meant to be, in the intimate surroundings of La Provenca Bar. From 5:30 p.m. to 8:30 p.m. Complimentary appetizers. No cover.

March 17
STEVE KOCHERANS
AND MANGO REALITY

Le MERIDIEN SAN DIEGO
AT CORONADO
Hotel And Resort

FINE LINE entertainment

FRIDAY • MARCH 18 • 8:00 PM
CARCASS

WITH **PITCH SHIFTER**
AND SPECIAL GUEST **DARWIN**

FRIDAY • APRIL 15 • 8:00 PM
SPRUNG MONKEY

WITH **SAN BLACK CHURCH**
AND SPECIAL GUESTS

TIX ON SALE TODAY AT 3 PM

In association with **DR. BOSS J**

Calendar MUSIC SCENE

Alan Rogers, folk and blues music. Tuesday, Carl Robinson, variety music. Wednesday, performances are from 8 p.m. to midnight.

Cal Jeppings, 1767 La Jolla Village Drive, in University Towne Center, La Jolla, 434-5155. 2 a.m. blues and rhythm and blues music. 7 p.m. Monday.

Cafe 914, 914 Sklarville Street, La Jolla, 454-8977. Live music, 6:30 p.m. to 9:30 p.m. Sunday, call club for information.

Carole Murphy's, 4603 La Jolla Village Drive, in University Towne Center, La Jolla, 437-8170. David Brown, rock and roll. Thursday, 10 p.m. to 11 p.m. Friday, 10 p.m. to 11 p.m. Saturday, 10 p.m. to 11 p.m. Sunday, 10 p.m. to 11 p.m.

The Catamount House Hotel, 1999 Mission Boulevard, Mission Viejo, 441-1981. In the Caribbea Bar & Lounge, contemporary music. Thursday, 10 p.m. to 11 p.m. Friday, 10 p.m. to 11 p.m. Saturday, 10 p.m. to 11 p.m. Sunday, 10 p.m. to 11 p.m.

Chabon, 1009 Ocean Front Walk, Mission Beach, 444-3000. Cool Blues, rock and roll. Thursday, 10 p.m. to 11 p.m. Friday, 10 p.m. to 11 p.m. Saturday, 10 p.m. to 11 p.m. Sunday, 10 p.m. to 11 p.m.

Classic Coffee, 167 La Jolla Village Drive, Suite 112, La Jolla, 454-8474. Sherry Neal, variety music. Thursday, 10 p.m. to 11 p.m. Friday, 10 p.m. to 11 p.m. Saturday, 10 p.m. to 11 p.m. Sunday, 10 p.m. to 11 p.m.

music. Friday, the Baby Boomers. Saturday, the Progress. Sunday, the Progress. Monday, the Progress. Tuesday, the Progress. Wednesday, the Progress. Thursday, the Progress. Friday, the Progress. Saturday, the Progress. Sunday, the Progress.

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Hot 100, Wednesday, March 23, 1994

classic rock and roll. Sunday and Monday.

The Golden Gate Cafe, 1255 Coast Boulevard, La Jolla, 439-7407. Ted Huntington, original acoustic music. 9 p.m. to midnight, Saturday.

Hanna's Tavern, 4000 Mission Boulevard, Pacific Beach, 441-8847. Gary Rich, variety music. Friday, 10 p.m. to 11 p.m. Saturday, 10 p.m. to 11 p.m. Sunday, 10 p.m. to 11 p.m.

Hot 100, 1000 Progress Street, La Jolla, 434-5155. 2 a.m. blues and rhythm and blues music. 7 p.m. Monday.

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THORNTON WINERY
Chippawnee Jazz Series

PETER WHITE WARREN HILL
April 10

TIM WEISBERG DOTSEDO
April 24

LARRY CARLTON
May 22

DAVE KOZ
June 12

KILAUEA EVERETTE HARP
June 26

All concerts are on Sundays at 4 p.m.

MURDER MYSTERY
"Unleash the Clue"
Saturday, March 26, 7 p.m.

THORNTON WINERY
32575 Rancho California Road
Tremecula
909-699-3021

CASH FOR CDs

We pay up to...

\$6.00 CASH For Import CDs

\$5.00 CASH For Domestic CDs

ADD 20% FOR TRADE!!!
Incredible selection of used discs priced \$4.99 and up

WE ALSO BUY CASSETTES AND RECORDS

SDSU HILLCREST ENCINITAS

265-0507 298-4755 943-0041

DREAM STREET Tickets available at TicketMaster or Dream Street

Thursday, March 17
ST. PATRICK'S DAY PARTY
MEDIEVAL KNEIVAL
NATION OF LIES
PAIN EMISSION
DRINK SPECIALS ALL NIGHT

Friday, March 18
EXTRA FANCY MEATWAGON
440
PUDDLE TOWN TOM

Saturday, March 19
FUNKYARD
POMEGRANATE
UNINVITED GUESTS
OPEN FAST

Sunday, March 20
UPCOMING SHOWS:
300 KROEMER
401 ANOUS STONE
402 BATTERY CLUB
403 JPCO DE GALLO
404 NATASHA'S CHOICE
405 CHOLUSPOON
406 GARDEN OF EDEN
407 MAD MOOD ZELUS

Wednesday, March 23
WRETCHED EXCESS
BLDG. 14

Friday, March 25
ASPHALT BALLET

IT'S ABOUT TIME

Charlie Musselwhite

LIVE
Time: March 24th
Belly Up Tavern
113 S. Calles, Solvang Beach

TOWER RECORDS VIDEO
EL CAJON • SPORTS ARCADE • COLLEGE AREA

A VERY COOL BAR & GRILLE
SPECIALIZING IN FROZEN DRINKS
488-5000

BEACH PARTY HEADQUARTERS

TONIGHT, ST. PATRICK'S
2ND ANNUAL McCHILLERS
featuring **COOL BEANS**
Drink Specials!

FRIDAY, MARCH 18
SRL presents **CYCLONE**
erh

THIS SUNDAY, MARCH 20
Reggae Beach Party • 3 p.m.

COMEDY SHOWCASE
WITH **SPIKE RIZZO**
8:30 PM

MONDAY, MARCH 21
CHILLERS METAL SHOP
GRANDE PIEDO, KICKS' WITCH
PMS
PMS PRESENTS

TUESDAY, MARCH 22
TIC-TOC PRESENTS **\$ DRINK NITE**

MARCH 23
ON SALE NOW **GAP BAND**
with special guest • 5 SHOWS

MARCH 27
KCLX presents **BOBCAT GOLDTHWAIT**
with special guest • 5 SHOWS

MARCH 30
wild child
A Tribute to the Doors
The Offenders • Fate of Birth

Yacht Club Bar and Grill
976 Canyon Avenue, Pacific Beach
272-4742. Buffet, Market, Blues music. 9 p.m. Thursday.

San Diego North

Acropolis Restaurant, 1908 Miramar Road, Mira Mesa, 578-6100. Buffet and Laurel's Fancier Workshop, 4 p.m. to 6 p.m. in the afternoon. Wednesday, 7 p.m. to 11 p.m. Thursday, 7 p.m. to 11 p.m. Friday, 7 p.m. to 11 p.m. Saturday, 7 p.m. to 11 p.m. Sunday, 7 p.m. to 11 p.m.

Barney's Steak Pub, 5677 Balboa Avenue, Carlsbad, 739-2000. Buffet, 10 p.m. to 11 p.m. Sunday, 10 p.m. to 11 p.m. Monday, 10 p.m. to 11 p.m. Tuesday, 10 p.m. to 11 p.m. Wednesday, 10 p.m. to 11 p.m. Thursday, 10 p.m. to 11 p.m. Friday, 10 p.m. to 11 p.m. Saturday, 10 p.m. to 11 p.m. Sunday, 10 p.m. to 11 p.m.

Cafe Terra, 1900 Santa Road, Torrey Pines, 341-2233. Bob Lene and Jonathon 11, rock from the '60s and '70s and new country music. 9 p.m. to 11 p.m. Sunday, 10 p.m. to 11 p.m. Monday, 10 p.m. to 11 p.m. Tuesday, 10 p.m. to 11 p.m. Wednesday, 10 p.m. to 11 p.m. Thursday, 10 p.m. to 11 p.m. Friday, 10 p.m. to 11 p.m. Saturday, 10 p.m. to 11 p.m. Sunday, 10 p.m. to 11 p.m.

Club 100, 1000 Progress Street, La Jolla, 434-5155. 2 a.m. blues and rhythm and blues music. 7 p.m. Monday.

Coyotes Live, 8022 Clairemont Mesa Boulevard, Clairemont, 279-1400. Buffet and Laurel's Fancier Workshop, 4 p.m. to 6 p.m. in the afternoon. Wednesday, 7 p.m. to 11 p.m. Thursday, 7 p.m. to 11 p.m. Friday, 7 p.m. to 11 p.m. Saturday, 7 p.m. to 11 p.m. Sunday, 7 p.m. to 11 p.m.

Dante's, 4779 Mira Mesa Boulevard, Mira Mesa, 441-2351. Buffet and Laurel's Fancier Workshop, 4 p.m. to 6 p.m. in the afternoon. Wednesday, 7 p.m. to 11 p.m. Thursday, 7 p.m. to 11 p.m. Friday, 7 p.m. to 11 p.m. Saturday, 7 p.m. to 11 p.m. Sunday, 7 p.m. to 11 p.m.

The Gourmet Lounge, 10 The Town Center, 1000 Progress Street, La Jolla, 434-5155. 2 a.m. blues and rhythm and blues music. 7 p.m. Monday.

[illegible]

MARCH CONCERT SCHEDULE
EVERY SUNDAY, 1 - 4 P.M.
March 20 - Steve Kocherhans, Mango Reality
March 27 - Bill Macpherson & Third Beat

**KARL STRAUSS
BREWERY GARDENS**
9675 Scranton Road, Sorrento Mesa
587-BREW (2739)

country music, 8 p.m. to 12:30 a.m.
Friday and Saturday.

Monday: Jerry Melnick, pianist.

Hotline 279-LIVE

Brew Dogs: Tuba Man's
shen Dookies Living Room

14 16

March 17, 1994

Calendar

MUSIC SCENE

Boatmen Catin Dream Street
Brewery/Levin Lein
8:30p, 14 Dream Street
Brewery/Levin Lein
8:30p, 14 Dream Street
Brewery/Levin Lein
8:30p, 14 Dream Street

The Cheesecake Band Formula Club
Cresting Out Loud Docks Living Room
Brewery/Levin Lein
8:30p, 14 Dream Street
Brewery/Levin Lein
8:30p, 14 Dream Street

Edin Island Saloon
Dinner 17th the Caball
Lemon Valley Dream Street
Brewery/Levin Lein
8:30p, 14 Dream Street
Brewery/Levin Lein
8:30p, 14 Dream Street

Michael Gentry Radisson
Head/Head/Head
Brewery/Levin Lein
8:30p, 14 Dream Street
Brewery/Levin Lein
8:30p, 14 Dream Street

Rockin' Joe and GT Carlin
Murphy/Head/Head
Brewery/Levin Lein
8:30p, 14 Dream Street
Brewery/Levin Lein
8:30p, 14 Dream Street

Chip and Sean Hennessy's
Tavern/Caball
Brewery/Levin Lein
8:30p, 14 Dream Street
Brewery/Levin Lein
8:30p, 14 Dream Street

No Leos
HAPPY HOUR
1300 N. 3rd St. 340-1448
Live Music, Dancing,
Reggae, Rock 'n' Blues Party!

No Leos
THURSDAY, MARCH 17
LIVE MUSIC
CITIZEN K
8:30 pm

No Leos
FRIDAY, MARCH 18
KING BEES
WITH
TONE
9:00 pm

No Leos
SATURDAY, MARCH 19
FOUNTAINES
WITH
MISSISSIPPI
9:00 pm

No Leos
ART DICK 1993
Art & Music
M. W. de Even

No Leos
SWEAT ENGINE
Pain Emission
Cyrus Troll
Acid Flowers

O'Connell's
PUB & RESTAURANT
St. Patrick's Day
SILHOUETTE
1 PM

O'Connell's
FRIDAY, MARCH 18
SILHOUETTE
SATURDAY, MARCH 19
USUAL SUSPECTS
WITH
RYAN MACANANY

O'Connell's
NO COVER
LIVE MUSIC
HAPPY HOUR
12:00-1:00 PM
P.O. - FOUNTAINES

Winston's
Live Music
CONSON SENSE
CANDY FREEFERS
SATURDAY, MARCH 19
EARL THOMAS
HOT MONKEY LOVE
8:30 pm

Winston's
SATURDAY, MARCH 19
HOT MONKEY LOVE
8:30 pm

Winston's
SATURDAY, MARCH 19
HOT MONKEY LOVE
8:30 pm

Bodie's
528
F-STREET
LIVE MUSIC
HAPPY HOUR
12:00-1:00 PM
P.O. - FOUNTAINES

Bodie's
3 MILE PILOT
LIVE MUSIC
HAPPY HOUR
12:00-1:00 PM
P.O. - FOUNTAINES

Bodie's
DIN
DIABLO 44
FERN CHICKEN
LIVE MUSIC
HAPPY HOUR
12:00-1:00 PM
P.O. - FOUNTAINES

Bodie's
JACK SEPTIC
MAGNET TROOP
LIVE MUSIC
HAPPY HOUR
12:00-1:00 PM
P.O. - FOUNTAINES

Bodie's
SPRING ROCKY
LIVE MUSIC
HAPPY HOUR
12:00-1:00 PM
P.O. - FOUNTAINES

Bodie's
LEAD FOOT
LIVE MUSIC
HAPPY HOUR
12:00-1:00 PM
P.O. - FOUNTAINES

San Diego
NITES
NIGHTCLUB & DANCING
271-8780
SATURDAY, MARCH 19
THE JAMES MERCER BAND
8:30 pm

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NIGHTCLUB & DANCING
271-8780
SATURDAY, MARCH 19
THE JAMES MERCER BAND
8:30 pm

Velvet
2812 Kettner Blvd
692-1080
SATURDAY, MARCH 19
TAXI & SIDE JOB
VELVET UNDERGROUND
8:30 pm

Velvet
2812 Kettner Blvd
692-1080
SATURDAY, MARCH 19
TAXI & SIDE JOB
VELVET UNDERGROUND
8:30 pm

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8:30 pm

Casbah
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No Leos
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IMPROVISATION
America's Original Comedy Showcase & Restaurant
NOW APPEARING!
VEEJAY & CORRESPONDENT
"MTV"
RANDY KAGAN
MARCH 17th 10th
832 GARNET AVE. P.B. 483-4522

HUMPHREY'S
JAZZ
Sunday, Monday and Tuesday Humphrey's presents
the hottest local bands performing late night jazz, 8 pm-midnight.
All Sundays in March.
Monday & Tuesday, March 21 & 22
Archie Thompson & Team Mojo
UNPLUGGED WEDNESDAYS
Acoustic guitar and vocal sounds of Four Way Street, 8:45 pm-12:45 am
PIANO BAR
Join our pianists for an evening of smooth-
sounding originals and popular tunes.
Monday-Friday, 5 pm-8:30 pm. Archie Thompson
Thursday-Saturday, 8:45 pm-12:45 am. Mike Rorah
PRIME TIME HAPPY HOUR
Prime Time Menu (4:30-6:30 pm)
Monday-Carved Roast Beef Sandwich • Tuesday-Fried Your Own Shrimp
Wednesday 50¢ Seafood Bar • Thursday-Nacho Bar with all the fixin's
Friday-Spicy Chicken Wings
Drink Specials (4:30-7:30 pm)
Giant Margarita (16-oz) with a gold shooter, \$2.00
Raspberry Margarita (16-oz) with a gold shooter, \$2.50

THE STEELY DAMNED
YES ST. PATRICK'S DAY
BASH FOR SINGLES
Featuring: "Tee Bage"
FRIDAY, MARCH 18
SAN DIEGO RHYTHM
& BLUES SHOWCASE
Featuring: "Tee Bage"
SATURDAY, MARCH 19
KINGS ROAD
CD Release Party - "We're Angels" Vol.
featuring on KRLD Sat., March 19, 9:30 pm
WEDNESDAY, MARCH 21
KEVIN HELLMAN'S
ORIGINAL MUSIC SHOWCASE
UPCOMING EVENTS
Friday, April 1 EARL THOMAS
CD RELEASE PARTY
CATAMARAN
RECORD HOTEL
2000 Mission Boulevard • 488-1081
VALIDATED PARKING

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Calendar MOVIES

MOVIE LISTINGS

All reviews are by Dennis Shepherd. Priorities are indicated by one to four stars and antipathies by the black spot. Large movies are for news interest.

The Abyss — For much of the distance, tolerably — but true to the fashion of the times, overexaggerated — entertaining. Very far out of the starting blocks every fact at risk of a U.S. nuclear sub to the bottom of the sea (and back), and quite charming in the race to which one problem follows on another. But then there are those U.S.C. — underwater flying objects, as some viewers dials them. What are they? What, moreover, could they be up to, down there on the floor of the ocean? And to that their normal stopping ground or have they slipped their own distant place?

These dense plot problems at intervals, though, but they are by a large amount even to the viewer's eye, and are far too infrequently on screen, far too unknown an entity, to remedy justly the Second Advent atmosphere of the finale. Certain visual cues, in observance of the laws governing Pavarotti's dogs, are perhaps meant to transport us into an extraterrestrial world of the colored lights on the bottom view (a 2000) the spindly and party-faced alien, out of *Cine Fantastique* the skeletal being (short a finger on two) reaching, out and touching human digits as in the E.T. posters. We must assume (if we want to minimize embarrassment) that these things are so much unexplored as proudly and openly paragoned. But other movies can be expected to go in and do the bulk of the work. And it's a particular shame to see a



Guiding Eye

movie whose virtues have been blue-collar ones — such as industrial action and pragmatism suddenly turn paranoiac and cynical. With Ed Harris and Mary Elizabeth Mastrantonio, written and directed by James Cameron, 1989.

★★ (DEN, 3/20 AND 21)

Joe Venture: Put Detective — An odd comic conceit: a retrieval of missing animals (and a virtual Saint Francis to an illicit menagerie in his Miami apartment). The man himself, Jim Carey, is still colder, a quack, rictus-afflicted, duck-billed rejecter from a *Grosse Pointe* audition, whose mouth and sometimes even eyes resemble Dan Aykroyd doing Dick Nixon. The physical comedy is quite inventive, or at least quite hard-working, the simple act of crossing a ruled street, to the beat of the Mission

premise, is transformed into a private little cliffhanging melodrama (quite child-like, too). The ending is severely taxing, but it doesn't cancel all earlier teasing. With Sean Young, Courtney Cox, and professional footballer Dan Marino (as himself), directed by Tom Shadyne, 1994.

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Adams Family Values — Monotony in nothing flat. The Adamses have a new all-around (a mismatched bundle of gloom named Pabst), the awkwardly alien (the non-

kids are packed off to summer camp, and the hard nuts is actually a black widow serial killer who has set her cap for Uncle Fester. In the many role, Joan Cusack in costume some Irish, but blood, but she's surrounded by enigmas and complacency. Annette Hutton, Raul Julia, Christopher Lloyd, directed by Barry Sonnenfeld, 1993.

★★ (NEW VALLEY DRIVE IN, FROM 3/18)

Angle — One woman's story, more trails than a woman, more concerned with responsibilities than freedom. The director is the impeccably credited Marisa Coudine (Not a Pretty Picture: *Reminding Rose*), so that's all right, she, the story as such, although not lacking in pathos, is also not lacking in humanity: the boy's ethnicity (Italian Catholics in her, non-

Italian Protestant) stepmother, the thick blue collar boyfriend, the Irish character who comes from outside. The rough-hewn, "who talks of Diego and of Maselet, who seems altogether too good to be true, and who, when the illegitimate baby arrives, proves to be very false indeed. (And with out even having to hear about the birth defect.) The mutual rejection of mother and infant is an interesting stretch, but in a short stretch, before the return to homicide, the heroine hitting the road in search of her long lost biological mother, it's taking the time to a bus-station restroom for that brutal ride of passage of stripping off her hair (and doing a thoroughly professional job of it, too). Given Davis gives a long way, not the whole way, toward making all this palatable. From *Highly Suspect*, With Stephen Rea, James (Lundblad), Philip (Russo), 1994.

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★★ (CAMEL, MOUNTAIN, CAROUSEL, CINEMA 6, DEL MAR HEIGHTS, GROVE 5, HAZARD CEN, TST 1, LA COSTA 6, MIRA MEDIA 4, NEW VALLEY DRIVE IN, NICKELODEON 8, PLAZA BONITA, POWAY 10, SATEE DRIVE IN, SATEE, VALE 8, SOUTH BAY DRIVE IN, SPORTS ARENA 6, TOWN AND COUNTRY, UA ESCONDIDO 8, UA NOR TON, PLAZA 7, UNIVERSITY TOWNE CENTRE)

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post-costume party, with the lesbian dressed up in a mafia-boss soldier and the soldier dressed up as a housemaid. After that — after the itinerary becomes apparent — it's more of a grind. *Rescue* has been brought up as a point of reference, and the high-bill style of performance perhaps justified. (Who else? The French is it? The disorganized rabbit? There again, the lesbian, Arminia Gil, is the most interesting, cooler, calmer, quieter than the rest. With Jorge Sanz, Fernando Fernan Gomez, Penelope Cruz, Maribel Verdú, and Miriam Diaz-Aroca directed by Fernando Trueba, 1993.

★★ (HILLCREST CINEMAS)

Black Check — An inflationary *Home Alone*. One flowering truth this time out is a millionaire home owner — the million, not really his, but the home is — and the kidnapping had guys are big bugs. (Miguel Ferrer, Tom Loc, who deserves a better name). *Conscience* runs wild, but not as well as *Rescue* and all-gratification. With Brian Bonelli, Karen Duffy, Michael Turner, directed by Rupert Wainwright, 1994.

Beethoven's 2nd — Inspired but surprisingly well worked out comedy on the heels and the heels. The titular Saint Bernard gets some firsthand knowledge of the subject, with the result of four puppies. The two older children of the family (Nicholas Tom, Christopher Castle, very sweet and starting to take an interest, too. The villain of the piece, properly enough, is a vindictive divorcee, and played with alacrity. Charles Grodin, Bonnie Hunt, Chris Penn, directed by Rod Daniel, 1993.

★★ (NICKELODEON 10)

Belle Spangue — Spanish romantic romp (and part-time political romp) about a Republican Anna de la Torre, circa 1931, who hides out in a household of four noble daughters — Isabella, widow, far-out virgin — and who comes up to each in turn before finding the one right for her. The first covering up is the most interesting.

★★ (NICKELODEON 10)

Calendar MOVIES

and following a stylistically fresh and inventive narrative. Some of the action appears as different people in different periods — a rhetorical device not too difficult to digest — and of these the strongest impression, almost an Akira Vail impression, at most an open expression, is made by screen newcomer (stage veteran) Calista Flockhart. With Claude Bongi, Michael Varian, Chae Caele, 1995.

*** HILBERT'S MOVIES, 3/7

The Gateway — Roger Donaldson's remake of the Jim Thompson pulp novel story from the 1940s, the film version, more so than the novel, is a thriller. The film receives an interesting credit for new work or for the same old yellowed (1972 script) the movie replicates the pulpish even to the extent of its use as a vehicle for real-life lovers. Steve McQueen and Al MacGraw the first time around, and now Al MacGraw and Kim Basinger — supposedly small-time crooks, but big-time glamorous nonetheless. Donaldson embraces plenty of thrills in Southern California within his picture frame, but the relentless action gets increasingly and ludicrously out of hand. With Michael Madsen, Jennifer Tilly, James Woods, 1994.

*** KENTON'S MOVIES, SOUTH BAY DRIVE IN, 3708, LA CHULA VISTA & WILMINGTON PLAZA, 3/10

Brooklyn — How low the relative risk is to order to get their hands on Uncle Ben's millions? In the case of Michael J. Fox, who starts out on the high road, at least as a Jimmy Disaster impression. "Take a look at you." In other words, pretty low. A moving comedy that, near the end, changes into a sentimentalizing and self-contradicting one: unpleasant and unpleasant. Rick Douglas, credit and confusion as the autistic old coach, keeps his head above water.

"A LANDMARK FILM."

Caryn James, NEW YORK TIMES

"Outspoken, unsentimental, defiantly sexual and relentlessly in your face, Bohringer, a stunning new actress, gives her role a blazing intensity."

THE NEW YORK TIMES

"Savage Nights explodes platitudes and certainties about sex which makes the film angry and insolent and exciting to watch."

THE NEW YORK TIMES

Cliff Collard is an impressive new talent. Miss Bohringer's performance reveals her as a demanding, furiously intense screen presence, someone who can behave quite passively and still take up all the oxygen in a room."

SAVAGE NIGHTS

A film by Cliff Collard

Winner of four French Cesar Awards including Best Picture

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At the Museum of Contemporary Art, San Diego • 700 Prospect Street, La Jolla

ter. With Nancy Travis, Bob Baham, P.O. Harman, and Ed Begley Jr. Directed by Jonathan Lynn, 1994.

*** KENTON'S MOVIES, 3/7

Brave New Girl — Not much a title as a "pitch." Lennon, Matthea, together again, as a couple of post-retirement Manhattan ice fishermen who have been wrestling with one another for fifty-five years. "Miserable" ("Puzz") and are wrestling now over the new widow on their block (Anne-Margret, not acting her age, but, in a bathing suit, looking like). The two stars are not at all, and it's only for to report that Lennon puts more into this one (more feeling, more shading) than does Matthea (more irritation). The "To what" routine belongs in any highlight reel of the two: the rest of it can be conscientiously filed with the orange peels and the stolen rings. It says quite a lot about the movie that the best part of it is the collection of outtakes tacked on at the end, in the most-coupled manner of Cane-shall Run. With David Hirsch, Dennis Monahan, Chris Larkin, Directed by Donald Fierste, 1993.

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STANDUP COMEDY

Pigmania

"Oh, my God! I've been eating skin, fat, meat! What am I doing to myself and the temple of my body?"

It's been a long time between two ribs—in my terminology, eating at two restaurants on the same day, one after the other. The occasion was the city of Santee's new a celebrity, thanks to the 152 extension. In the past, I wind at the stop-and-go traffic a visit to Santee, but there were a friend and I, muddily, scarcely ruffled after the 15-minute drive.

REVIEW

ELEANOR WIDMER

Kooter's Bar-B-Que, a new, attractive restaurant. Some of the outside decor is western kitsch—in a fenced-off area, cactus and wagon wheels are "planted" in clean gravel. The immaculate interior is all wood, and the atmosphere is open and cheerful. Waitresses—dressed in cowgirl hats, denim shirts, jeans or jean skirts—are as friendly as a daisy and I had expected them to start a line dance. There's even a waiting trough placed against one wall where you can wash up after your feed. The only thing missing the day we visited was Patsy Cline crooning. "I'm crazy, crazy for feeling so lonely."

Food is served cafeteria-style. The menu is posted on the wall, orders are placed with the cashier, you pay, and move along the line. I was amazed at how quickly the orders come out. It's a smooth operation, and though I normally enjoy being waited on, this procedure was swift and painless.

Our biggest problem was deciding what to order. The top price is \$9.99 for a full rack of baby-back ribs, but you'd do just as well with half-ribs or combination plates. The people in front of us opted for giant baked potatoes with cheese topping for \$2.99; onion ring loaves (\$1.99); and beef brisket sandwiches on bun topped with barbecue sauce (\$2.99). In addition to the onion

ring loaf, we ordered the half-rack of baby-back ribs (\$6.99) and half a barbecued chicken (\$4.99)—these two dishes are known as "Barbecue Dinners" and are accompanied by two side dishes, which give us four choices. We took portions of beans, cole slaw, "dirty rice," and corn bread. (There's also a separate bar filled with tubs of barbecue sauce, salsa, pickles, onions, relish, jalapenos, and white bread.) Loaded down, we found a table and left.

Here's the thing about ribs: you make a fool of yourself eating them, let the sauce drool over your chin, slather your fingers with the stuff. Then, when you look at the heap of bones on your plate, you think, "Oh, my God! I've been eating skin, fat, meat! What am I doing to myself and the temple of my body?" But... what a way to go! The ribs and chicken were juicy; the sauce was excellent in taste and preparation. Of the side dishes, my favorites were the beans and the dirty

Calendar

RESTAURANTS



The Restaurant: Kooter's Bar-B-Que
The Location: 70 Towne Center Parkway (off Mission Gorge Road), Santee (562-7302)
Type of Food: Barbecue
Price Range: \$1.50 to \$9.99
Hours: Open daily, 11:00 a.m. to 10:00 p.m.; continuous service, same menu day and night

The Restaurant: Valley House Restaurant
The Location: 1077 Woodside Avenue (between Highway 67 and Magnolia), Santee (562-7878)
Type of Food: American
Price Range: \$2.30 to \$7.95
Hours: Breakfast, 6:30 a.m. to 2:00 p.m.; lunch and dinner menu, 11:00 a.m. to 9:00 p.m. and to 10:00 p.m. Saturday and Sunday

rice (in this instance, brown rice cooked with bits of chicken and beef). The cole slaw and corn bread were fine, but it was the french fries that seemed to be the dish of choice at surrounding tables. The onion loaf was good, too—neither greasy nor overcooked.

Talk about greedy! I'm still sorry I didn't take home one of those beef brisket sandwiches, but here's always the next time. The same menu is available for lunch and dinner with continuous service.

Our next stop was Valley House, "home of the Iowa Porker." I went there just to sample the pork tenderloin sandwich, a delight I recall from my years in Chicago. The pork tenderloin I remember is pounded, placed in batter like a skillet deep-fried, and served on a hamburger bun. Two sizes are available at Valley House, but after my stint at Kooter's I ordered the small (\$4.95) rather than the giant-size (\$5.95).

I didn't want to offend the waitress, so I ate a little of my pork tenderloin and took the rest home. In spite of being deep-fried, there was no detectable grease on the bun (when it came out of the fryer, the fryer is drained completely). If you're a pork water, this is one succulent morsel.

Valley House is an old-fashioned family restaurant. On Wednesday and Friday nights they serve all-you-can-eat fried food and french fries for \$7.45, on Sunday mornings the place is overflowing for breakfast (available daily until 10:00 a.m.). The rooms have colorful style, chairs and deep booths covered in brown vinyl. The waitresses possess great patience and high spirits. My only objection is the smell of smoke emanating from the bar that seeps into the other rooms.

As we were leaving, I saw a man sucking a huge plateful of white-looked food. When I asked him what it was, he regarded my ignorance with disbelief and replied, "Biscuits and white gravy." It's that kind of restaurant.

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it's a mouthful!
Schlotsky's Deli

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Imperial County 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, including drinks and tip. Low to high: \$, moderate; \$ to \$15; expensive more than \$15. Please call restaurant for advance information regarding hours, reservations, and other specific information.

NORTH COASTAL

THE ARABIAN CAFE 3126 Carlsbad Boulevard, Carlsbad, 728-2323. Both the menu and the physical setting have been expanded—new menu now on the deck and watch the sun's. New items include rack of lamb for dinner or breakfast and a variety of combination plates. Don't overlook portions: eggplant, beef, and port wine topped with cheese and the prepared-on-the- premises gyro. The house and down-on-street, Cold Water, and Ties. Lunch and dinner. Moderate to expensive. Open daily, 11:00 a.m. to 10:00 p.m.

BAJA GRILL AND FISH MARKET 1432 Camino Del Mar, Del Mar, 794-4772. You can dine here surprisingly on very fresh fish and seafood. The menu offers a good fish taco platter, shrimp and crab gratin, and seafood relish. Charbroiled chicken and fish are also served. Breakfast served Saturday and Sunday from 8 a.m. to 1:30 p.m. Low to moderate.

CHUNG KING LO 582 Stevens Ave. near Santee Ranch, 481-0188. Hong Kong food at its best is served here by efficient, sophisticated and attentive waiters. The menu includes a variety of Chinese dishes, including a variety of seafood, including a variety of seafood, including a variety of seafood. Open daily, 11:00 a.m. to 10:00 p.m.

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CHUNTRY'S RESTAURANT AND MARKETPLACE 3702 Via de la Valle, Del Mar, 794-8777. This Southwestern dining event offers a constantly expanding and changing menu. Among the specialties are a full range of steaks, seafood, and a variety of seafood. Open daily, 11:00 a.m. to 10:00 p.m.

FIDEL'S CARNIVAL 3003 Carlsbad Boulevard, Carlsbad, 729-0003. A fast-food restaurant to the venerable eatery. Both the menu and the physical setting have been expanded—new menu now on the deck and watch the sun's. New items include rack of lamb for dinner or breakfast and a variety of combination plates. Don't overlook portions: eggplant, beef, and port wine topped with cheese and the prepared-on-the- premises gyro. The house and down-on-street, Cold Water, and Ties. Lunch and dinner. Moderate to expensive. Open daily, 11:00 a.m. to 10:00 p.m.

STAR OF INDIA RESTAURANT 927 First Street, Escondido, 821-1113. This is an older restaurant in a historic building, and the menu is a mix of Indian and American. Open daily, 11:00 a.m. to 10:00 p.m.

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MANDARIN GARDEN RESTAURANT 4212 Mira Mesa Boulevard, Mira Mesa, 441-7720. From the menu served Saturday and Sunday to its variety of steaks, this restaurant is worth seeking out, especially at dinner. Low to moderate.

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SAN DIEGO'S NEWEST ELEGANT NIGHTLIFE & RESTAURANT
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Friday, March 25
SOUND ADVICE & GAIL MCNEILL
Saturday, March 26
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Newest home of the best jazz, blues, & R&B music!
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Our famous Midwest sandwich of breaded pork tenderloin. Served on a bun with fries.
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Sun., Thurs. 6:30 am-9:00 pm, Fri. & Sat. 6:30 am-10:00 pm
Most major credit cards accepted.
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All-You-Can-Eat Fish Fry \$7.45
Every Wednesday & Friday from 1:00 pm
Weekday Breakfast Special
Monday-Friday, \$2.95
The Original Iowa Porker \$4.45

19th Anniversary Celebration!
3% ANY LARGE PIZZA
Thanks for 19 great years!
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DINNER

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Phone orders: 483-1811

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EXCITING ITALIAN VACATION GIVEAWAY.

In conjunction with "Let's All Time Out." Come in for details.

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1 mile west of 85 in Dana Village Square

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It's a multi-day restaurant.

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Maximum value \$11.95

Not valid with any other special.

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MIDWEEK CALIF FEAST \$9.95

Includes: 1/2 lb. Sirloin Steak, 1/2 lb. Pasta, 1/2 lb. Salad, 1/2 lb. Bread, 1/2 lb. Dessert.

Expires 3/31/94

ST. PATRICK'S DAY SPECIAL \$4.95

Includes: CORNED BEEF DINNER or BULLDOG STEAK

DINNER FOR 2 \$9.95

Includes: 1/2 lb. Sirloin Steak, 1/2 lb. Pasta, 1/2 lb. Salad, 1/2 lb. Bread, 1/2 lb. Dessert.

Expires 3/31/94

FAMOUS ALL-YOU-CAN-EAT BUFFET

LUNCH \$4.50 DINNER \$5.95

SUPER DINNER FOR 2 \$11.95

Includes: 1/2 lb. Sirloin Steak, 1/2 lb. Pasta, 1/2 lb. Salad, 1/2 lb. Bread, 1/2 lb. Dessert.

Expires 3/31/94

Calendar RESTAURANTS

JACK AND GIULIO'S SPAGHETTI WESTERN

1991 San Diego Avenue, Old Town, 204-2874. The restaurant named Giulio's was known and loved for 30 years in Pacific Beach before Jack and Giulio's. The top price for any entree with salad is \$9.95. Beef here is an entree with salad is \$9.95. Beef here is an entree with salad is \$9.95.

SHIELDON'S CAFE

1711 Mission Bay Drive, Pacific Beach, 273-8833. Although the 40-year-old cafe is still in the old building, the menu has been updated and you will now find a lot of salads and low-calorie items as well as pizza. The chef has been to healthful offerings who is in charge of the menu. Try it. Open daily, continuous service, lunch and dinner. Low to moderate.

MIDWAY, OLD TOWN & MISSION VALLEY

BUCARNEY'S CAFE

215 San Diego Avenue, 261-4527. Not only is the menu and service, but the food is also excellent. The menu includes a lot of salads and low-calorie items as well as pizza. The chef has been to healthful offerings who is in charge of the menu. Try it. Open daily, continuous service, lunch and dinner. Low to moderate.

CAFE PACIFICA

2414 San Diego Avenue, Old Town, 261-4527. Not only is the menu and service, but the food is also excellent. The menu includes a lot of salads and low-calorie items as well as pizza. The chef has been to healthful offerings who is in charge of the menu. Try it. Open daily, continuous service, lunch and dinner. Low to moderate.

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99¢ BREAKFAST or LUNCH

Includes: 1/2 lb. Sirloin Steak, 1/2 lb. Pasta, 1/2 lb. Salad, 1/2 lb. Bread, 1/2 lb. Dessert.

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5115 La Jolla Village Drive, 459-2302. Mon-Sat 6:00 am-9:00 pm, Sun 6:00 am-3:00 pm.

Half-Price Dinner!

Buy one entree, receive second entree of equal or lesser value for 1/2 price.

Vegetarian Buffet

1100 S. Broadway, 234-7500. Mon-Sat 11:00 am-2:00 pm, Sun 10:00 am-2:00 pm.

One of the Best Cantonese Restaurants in Town!

FONG FONG CHINESE CAFE

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2 FOR ONE BREAKFAST

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Authentic Mexican Food

FREE DINNER

COMBINATIONS \$4.75-\$6.75

El Arzeca MEXICAN RESTAURANT

1433 Garnet Ave., Pacific Beach 581-9089

CUISINE OF INDIA

2 FOR 1 DINNER

When you purchase one of equal or greater value, we will give you one of equal or lesser value for 1/2 price.

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8008 Grand Avenue, La Jolla • 454-6263

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2664 Fifth Ave. • 234-5888

is now open!

Offering the best in Mexican Cuisine with Daily Gourmet Specials.

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Authentic Mexican Food

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Home-Style Dinners for only \$9.50

Valid on selected nights. Lunch & dinner. Expires 3/31/94. Not valid with any other offer.

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ITALIAN RESTAURANT

Super Sampler Dinner for Two \$11.95

Includes: 1/2 lb. Sirloin Steak, 1/2 lb. Pasta, 1/2 lb. Salad, 1/2 lb. Bread, 1/2 lb. Dessert.

DiMille's

ITALIAN RESTAURANT

Super Sampler Dinner for Two \$11.95

Includes: 1/2 lb. Sirloin Steak, 1/2 lb. Pasta, 1/2 lb. Salad, 1/2 lb. Bread, 1/2 lb. Dessert.

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 100% in 50, new, good BOD, age 4-5
 1-1000. Between 6-8pm only. 200-240-2400
OPEN TAIL (safari) large, young, 100%
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CONTRACTOR 8 regional offices, 100% in 1000
 materials. Direct at 1000. 100% in 1000, 100% in 1000
 1-1000. Between 6-8pm only. 200-240-2400, 100% in 1000
 1-1000-1000

CONCRETE (safari) full-length male, 3 months
 old. 200-240-2400, 100% in 1000, 100% in 1000
 old. 200-240-2400, 100% in 1000, 100% in 1000

DESIGN large male, office in 1000
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For most cars. Parts and labor in living
 your parts. Need to see 1000 cars.
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30-60-90K SERVICE SPECIAL

Parts & labor included.
 100% in 1000. 100% in 1000. 100% in 1000.
 100% in 1000. 100% in 1000. 100% in 1000.
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CLUTCH SPECIAL

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Parts and labor included.
 100% in 1000. 100% in 1000. 100% in 1000.
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 100% in 1000. 100% in 1000. 100% in 1000.

\$48⁹⁵

SMOG

Parts and labor included.
 100% in 1000. 100% in 1000. 100% in 1000.
 100% in 1000. 100% in 1000. 100% in 1000.
 100% in 1000. 100% in 1000. 100% in 1000.

\$10⁹⁵

TUNE-UP

Parts and labor included.
 100% in 1000. 100% in 1000. 100% in 1000.
 100% in 1000. 100% in 1000. 100% in 1000.
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SHEEN'S

Parts and labor included.
 100% in 1000. 100% in 1000. 100% in 1000.
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 100% in 1000. 100% in 1000. 100% in 1000.

\$159⁹⁵

TUNE-UP

Parts and labor included.
 100% in 1000. 100% in 1000. 100% in 1000.
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 100% in 1000. 100% in 1000. 100% in 1000.


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OVER 10,000 ENGINES & TRANSMISSIONS

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