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Pioneer Detachable Face AM/FM Cassette

Brand new from Pioneer, the inventor of detachable face security. This detachable face, 4-channel high-power cassette will really improve the sound of your system and give you the ability to control a multi-disc CD changer from your dash. (KEH1800P)

\$248

Sony Detachable Face AM/FM CD Player

This new 1994 introduction from Sony features a fully detachable face, 20 watts X4, tader, pre-amp outputs, 6x oversampling, 24 station presets and electronic level control. (CDX5070)

\$329

CASSETTES

Pioneer Padded AM/FM Cassette

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Sony MDS-1000 - \$299

AMPLIFIERS

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MORE GREAT DEALS ON PAGE 7

LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 235-3000, ext. 400, address them in Letters to the Editor, Box 85803, San Diego, CA 92186-5803, or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Yes! The Truth

Okay, I finally write to the Reader. The article on the finest school in Mexico ("One of the Finest Schools in Mexico," March 24) should be a lesson to all of us. Growing up here in the States and being an eyewitness to too much liberty, I must applaud the actions and attitudes taken there in that country. Isn't this just what we've been so very long ago — in the Bible? God's words, Yes! The Truth. If we all look back a little, we can see our future. Think about it.

Alan Rogers
Downtown

Ideologically-Driven Myopia

Richard A. Sutton may want to head back to his high school English and history classes, or at least to the local library or bookstore and get a dictionary ("Letters," March 24). His definitions are factually inaccurate.

Dictation defines "fascism" as "a system of government characterized by dictatorship of the extreme Right, belligerent nationalism and racism, militarism, etc., first instituted in Italy and later adopted by Germany."

While I agree that dictators of the extreme Right and the extreme Left are equally oppressive, I must point out that the fundamental difference between the two is that right-wing dictators base their philosophies on ethnic/national superiority that is, treating any group not in agreement with the "dominant" one as second-class citizens and that left-wing dictators focus mainly, if not exclusively, on economic issues (they believe economic class difference is at the root of all problems in any non-leftist ideology).

Stalin was not a socialist; he was a communist. Socialists believe in social change through non-violent reform while communists believe in social change through (usually) violent revolution. Hitler and Mussolini were most definitely not socialists — they were fascists. All of these are specific political ideologies, not abstract concepts to be defined simply as, to quote George Orwell, "something not desirable." Referring to oneself as something (e.g., National Socialist) does not mean that one is in fact such — politicians and dictators manipulate ideological word meanings all the time. In the essay I quoted ("Politics and the English Language"), George Orwell points out that words like democracy are used when they are "tied down to any one meaning."

East Germany called itself the German Democratic Republic; it was not, in fact, the least bit democratic.

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San Diego Reader March 31, 1994

Religious conviction A Navy chaplain who pleaded guilty to sex charges involving two San Diego Marines has been discharged and sentenced to five years in a military prison. During his two-day court martial last week, Lieutenant Commander **Neal J. Destefano** pleaded guilty to five violations of the Uniform Code of Military Justice, according to **David Sanders**, the public information officer of the Naval Education and Training Center in Newport, Rhode Island. The incident occurred last November over the Veterans Day holiday, Sanders says. Destefano had come to San Diego while on a break from his studies at the Naval War College in Newport. He confessed to taking two Marines to dinner and inviting them back to his hotel room at the Marriott Suites in downtown, Sanders says. There, the Catholic priest "gave them drinks mixed with grain alcohol so they were pretty well intoxicated," took photographs of one Marine in his underwear and "committed an indecent assault... by hugging and kissing him and fondling his genital area," Sanders says. Destefano also masturbated in front of the two Marines, Sanders says. The incident was brought to light when one of the Marines complained to a Navy investigator. Destefano will serve his sentence at the U.S. Disciplinary Barracks at Fort Leavenworth, Kansas, Sanders says. He adds that the two Marines are still in San Diego. —T.K.A.

Absentee expatriates San Diego is one of 14 cities around the country in which South African citizens will be able to vote in their country's April 26 general election. According to **Jacques Jordaan**, the South African consul in Los Angeles, voting booths on loan from the County Registrar of Voters will be set up at the College Avenue Baptist Church and the La Jolla office of Tango Products, a diamond manufacturing company owned by South African businessman **David Goldstone**. South African citizens with a valid passport, ID book, or green card will be able to vote from 7 a.m. until 7 p.m. **Wesley Johnson**, a spokesman for the South African embassy in Washington, D.C., says his government is "bargaining on bringing 10,000 ballots down to San Diego," which he calls an "ideal relocation spot for expatriate South Africans." They have been coming here since the 1950s, Johnson says. "Climate-wise, San Diego is a lot like South Africa, so if South Africans should make a choice about living in the United States, San Diego is an ideal choice." —T.K.A.

Toxic sisters Expecting the North American Free Trade Agreement to boost the number of vehicles transporting hazardous materials across the border with Mexico, the International City/County Management Association (ICCMA) has launched a program to educate local officials about how to prevent and handle emergency chemical spills. The Sister Cities Initiative kicks off April 1 with a series of seven workshops in border sister cities, the San Diego-Tijuana workshop will be held in mid-July, according to ICCMA project manager **Jane Beitel**. The San Diego-Tijuana border area is of particular concern, Beitel says, because of the large number of maquiladoras — 350 and growing. "Maquiladoras have to keep track of chemicals and send them back to the United States, so that's always created a level of hazardous materials," Beitel says. San Diego has already experienced its share of chemical spills, according to **Craig Black**, a battalion chief with the San Diego Fire Department. At least one or two incidents a year are serious enough to call out the fire department's hazardous materials management team, he says. —T.K.A.

Feeding Pete's kitty Two familiar San Diego names — Chargers owner **Alex Spanos** and the Associated General Contractors Health & Welfare Trust — appear on a list of major contributors to Governor **Pete Wilson's** re-election campaign. Spanos, a developer who lives in Stockton, gave \$100,000, while the AGC-Cann-based builders group contributed \$29,837. The donations, according to an article in the *San Francisco Examiner*, were made between January 1 and March 17 and reported last week by Wilson's campaign committee. During that time, the one-time San Diego mayor took in a total of \$3.1 million — more than \$1 million of which was raised in a three-day period near the end of the current reporting period. Other big givers include \$100,000 donor **Donald Bren**, chairman of the Irvine Corporation Development Company, and **David Packard**, founder of the Hewlett-Packard computer company. —T.K.A.

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3600, ext. 440. Or fax your tip to 235-3851.

Union-Tribune vs. Ed Miller: D.A. Cries Foul

By Thomas K. Arnold

Last November, a few days after the "not guilty" verdicts came down in the Dale Akiki child abuse and kidnapping case, District Attorney Ed Miller had lunch with San Diego Union-Tribune publisher Helen Copley and her son, David. They dined at Manhattan of La Jolla and, Miller recalls, "we talked about a lot of general things. It was a very pleasant lunch."

The very next day, on November 24, an editorial in the U-T titled "The Akiki Wreck" called for Miller to "change his mind" about seeking re-election in 1994. "The district attorney's investigation was not only egregiously inadequate but also tainted by a zealous obsession to find a conspiracy of sick perversion where there was none," the editorial said. "District Attorney Ed Miller failed to stop this runaway train.... The waste of public resources and two-and-a-half years of a man's life was an appalling error. Miller should recognize that fact and retire from office."

Miller was stupefied. "I had absolutely no warning that they would take one case out of 300,000 that I have handled since I was D.A. and use that as a reason that I should not be in office," he says. "I felt it was terrible unfair. I've called around the country and I'd led to a number of leading prosecutors, and while most of them have taken their hits from time to time from the press, none of them could recall ever prosecuting an instance where a prosecutor with no record and no bias was singled out editorially because of a single case."

At the time, Miller says, he would not foresee that there could be more surprises — so many that he's now convinced the Union-Tribune is out to get him. "They've made a decision that I'm out of here," says the longtime district attorney, who is facing a tough re-election challenge this June. "That was the first time they editorialized on it, and since then, they've periodically repeated their position."

Miller maintains that the U-T's opposition is not just direct, but also indirect. "What I see happening is whenever there are some favorable accomplishments by this office, there's no coverage," he says. "But when something negative happens, they are more than willing to see it. It just seems to be a pattern. It is clear to me that it is their intention to do whatever is necessary to give me an unfavorable coverage as possible."

The district attorney cites recent examples:

• On November 26, a front-page banner headline proclaimed, "Akiki Case Cost \$2.3 Million — One of the Most Expensive for County Taxpayers." It wasn't until seven paragraphs down that the article noted that the \$2.3 million figure was merely an "estimation

of expenses compiled by the Union-Tribune."

• In a February 24 story announcing former Deputy District Attorney Paul Pfling's intention to unseat his ex-boss, the U-T placed down his admission that he had been forced to resign from the District Attorney's Office in Nassau County, New York, in 1978 because he had smoked marijuana. It wasn't in the headline, it wasn't in the lead paragraph. It appeared down in paragraph four, with the caveat, "The revelation serves as a preemptive strike against his opponents in the district attorney's race."

• On March 9, Miller flew to Washington, D.C., to accept a commendation and plaque from U.S. Attorney General Janet Reno in recognition for his five years of service as chairman of the Executive Working Group, a national association of federal, state, and local prosecutors.

The attorney general not only presented me with a plaque, she also reviewed the accomplishments of my office and the contributions that I made, nationwide, to prosecutors," Miller says. She called me "The epitome of prosecution. In anticipation of the presentation I contacted the Copley Press in Washington with the thought that we might do an interview or a reporter could be present at the presentation. I never heard a word."

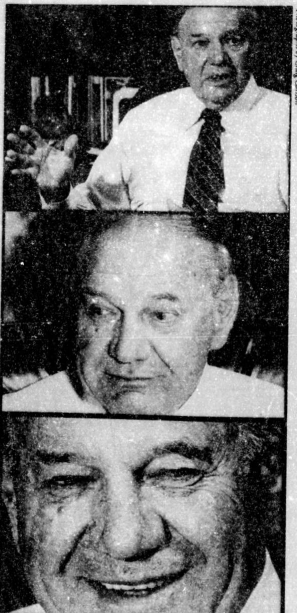
• In a March 10 story on the retirement of Superior Court Judge J. Perry Langford, the U-T reported that the crusty jurist believes that at age 68, Miller is too old to run for the office again — and that Langford "said the caliber of prosecutors... has fallen off since the 'glory days' in the decade after Miller's election in 1970."

"I learned later that included in his statement was the fact that he's going to vote for me, and that was never pointed," Miller says.

The U-T hasn't always seemed to be at odds with the D.A. He says that when he was first approached about running for district attorney in 1970 by Jack-in-the-Box founder Robert O. Peterson and others "because of concern over the control of San Diego by C. Arnold Smith," both the San Diego Union and The Evening Tribune backed the incumbent, Bob Thomas. But after Miller, at the time San Diego's first U.S. attorney, won the election, the Copley papers quickly came around to his side.

Over the years, the relationship between Miller and the Copley Press grew warmer and warmer. Virtually every time he received an honor, was appointed to a commission, or gave a speech, it made the paper.

That, however, eventually changed. The U-T may be using the Akiki case "as a linchpin," Miller says, but the relationship between the two has changed. —Continued on page 6



District Attorney Ed Miller

Big Spending's Last Frontier?

By Jane Repath

"San Diego is one of the biggest abusers of the redevelopment process. How can you tell when you have an abusive

redevelopment agency? Look at how active they are in expanding. They're out there expanding because they're trying to raise additional revenue to keep themselves in business," says Richard Gann, the son of Paul Gann who co-authored Proposition 13 in 1975. Gann and his partner Lee Phelps, founder of the "Alliance of California Taxpayers and Involvement (ACTIVE)," are sponsoring the Taxpayer Consent Act — a statewide initiative that would give voters control over the debt incurred by redevelopment agencies. "Redevelopment currently has no accountability to the voters," says Gann. "The whole objective is to bring accountability back to the taxpayers."

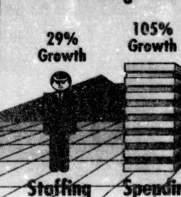
Critics say that redevelopment spending has gone unchecked for too long. Supporters, on the other hand, say taxpayer subsidies are needed to stem the tide of urban decay. Both sides agree that redevelopment spending is on a sharp upturn. In San Diego alone, redevelopment agency expenditures rose by 241 percent during the 1984 and 1993. During the same period, the city's overall spending grew by 105 percent. Staff and administrative costs have also risen. Since 1984, the agency's office expenses have grown by 180 percent and the number of staff has increased by 76 percent, by comparison, since 1984 the number of staff providing city general services, such as police and fire protection, has increased by 29 percent.

"Government is a growth industry and nobody in government who has their own little empire is ever voluntarily going to surrender it," says Phelps. "There are just so many ways that redevelopment agencies can abuse the system using our money, the list would be pages long."

Critics allege that the growth of the redevelopment agency has come at the expense of vital public programs. In fiscal year 1994, the city council slashed \$43 million out of the city budget resulting in less staff for fire department response teams, unpaid work furloughs for city employees, reduced funding for a nutrition program for the elderly, and fewer lifeguards on city beaches. In mid-March, City

City vs. Agency:
As projects grow,
so does spending.
1984 - 1993

City General Fund Programs



City Redevelopment Agency



Manager Jack McGrory announced that the maintenance of buildings and parks was facing further reductions because of insufficient city funds. In contrast, the redevelopment agency's budget grew by \$4 million this fiscal year. Last year alone, the agency took in \$21 million in property tax revenue — an amount equal to approximately 20 percent of the total property taxes collected this year by the city. "They're robbing the general fund of badly needed revenue,"

says San Diegoan Richard Rider, a Libertarian candidate for governor. "The revenue could go to basic things — police, courts, fire protection — the very things that first, and foremost, you look to government to provide."

Patricia Hightman, deputy executive director of the San Diego Redevelopment Agency, argues that the agency is not depriving the city of property tax revenue.

The theory is, that the [tax] growth would not occur if there wasn't the investment in the redevelopment area," says Hightman. "So the same amount of money that was going into the general fund prior to redevelopment continues to go into the general fund."

Legally and financially, the city and its redevelopment agency are different entities, with separate bank accounts, budgets, and regulations. But when the city council created San Diego's redevelopment agency in 1958, it voted to appoint its own members to the board that runs the agency. Some critics complain that the city council should not be acting in both roles. "You should not have elected officials who are elected in one capacity wearing two hats, where they budget and spend money from two different sources," says Phelps. "This is a fundamental abuse of power."

The city council decides how much money the city will loan to the agency. The agency decides what tax allocation

bonds it will sell to finance redevelopment. Agency financial reports show that it still hasn't paid back the \$156 million in loans made by the city council beginning in the mid-'70s. It also owes approximately \$100 million worth of tax allocation bonds.

Until recently, "redevelopment" was not a word that got political juices boiling. But

something down the road paying it off," says Rider. "It's ludicrous to continue this full-speed-ahead acquisition of debt and the uphoming off of property taxes. It makes no sense at all at any time, but I can't imagine a worse time than in the middle of deep, prolonged recession."

Assistant City Manager Maureen Stapleton argues that a recession is the best time for expanding redevelopment. "Now you have reduced cost for your land acquisition, you have developers that absolutely need financial assistance to make their projects go."

Deputy Executive Director Hightman also argues that the costs of redevelopment are justified because the money is spent on addressing the city's most serious problems. "The main purpose of redevelopment is the elimination of the slums and blight that are in the neighborhoods," she says. "The inner-city neighborhoods have been neglected and we can't go on neglecting them, and, that takes dollars."

She adds, "Very clearly the City of San Diego has accountability for its redevelopment projects — and to those who matter the most, the citizens living in the neighborhoods we serve. We encourage citizens to become involved in the redevelopment process."

Yet, as redevelopment sweeps into new areas of the city, critics complain that it's absorbing too many millions of taxpayers' dollars and that some of the areas, such as the San Diego State project, aren't

San Diego Tribune March 11, 1994



#1 REASON THE CLINTONS ARE WATCHING AT CROVADO

MAR 1994

continued from page 6
Diggins with a modicum of decency in condemning this repugnant crime. And we urge the district attorney to proceed with prosecution of those involved. Moreover, the cowards who cheered ought to be arrested and prosecuted as accomplices who aided and abetted the criminal.

Six days later, Miller held a press conference in which he announced that no criminal charges would be filed because his investigators had concluded that "the so-called 'stadium rape' did not happen." A test

only hours after the incident indicated the girl had not had sexual intercourse, Miller said. Then, in an unusual move, he proceeded to lambaste the media for stirring up public outrage "at something that never took place.... I do not often call press conferences, and I do not favor making legal or prosecutorial decisions in such a setting," Miller said. "I am compelled to do so in this case, however, because of the extraordinarily high level of coverage of this incident. For the past two weeks, we have heard the daily drumbeat of

stories and editorial comment... as truth became more and more obscure and rational thought in shorter and shorter supply."

The Union struck back three days later with a third editorial, this one blasting Miller for quibbling. District Attorney Ed Miller has criticized the media, public officials and the public itself for reacting so strongly in this case.... We are sure Mr. Miller is sincere in his own outrage, but we are equally sure he has drawn his own false

conclusion. The editorial criticized Miller for waiting 16 days to make the test results public and concluded, "If the media failed to print all the truth and public outrage was misplaced, as Mr. Miller alleges, he has himself to blame. There is no justification for not making the Children's Hospital report available and thus placing the whole matter in proper perspective from the very beginning. Mr. Miller attacks the press and public reaction that he himself has been responsible for in largest measure."

Miller recalls the tensions between his office and the Copley newspapers. "It wasn't a rape, yet they were insisting that the case be prosecuted," he says. "And when I didn't, they were more than upset, they were embarrassed."

Two years later, the Union involved itself in another alleged rape case that Miller ultimately determined did not take place, this one involving an 18-year-old soccer girl who claimed she had been assaulted while attending a fraternity party near the San Diego State University campus. Even after

Miller dropped the case, the paper published, in its entirety, a plea from the girl's mother for witnesses to step forward. The Union also ran an editorial urging SDSU President Thomas A. Day "to get to the bottom of this episode.... The public wonders if more cannot be done to bring out the truth," the paper said.

Around this same time, Miller says, he began to notice a marked change in the Union's attitude toward him. "It used to be that when there were issues of substance or editorials that they were interesting in

write, they would consult with me," Miller says. "Either the editorial writer would call to make sure he had the facts right, or they would consult me for my position, whether they agreed with me or not. That was, I think, a very good and amicable relationship, but it stopped."

From that point on, I could see that whatever coverage our office got, it had all the appearances of being reluctant," he says. "And we've seen it in a number of instances in [articles about] some of our best accomplishments, such as our very successful undercover street gang operations. We are very proud of the innovative way in which we've managed to take a lot of drug-selling street gang members off the street and into prison, and that undercover approach has been followed in jurisdictions all over the country."

And yet the Union went out of its way to write a series of articles which were really aimed at discrediting what we were doing. What they were trying to do was attack my contention that we were going to try to maximize drug penalties by saying that we weren't getting the maximum drug penalties. Well, each case is treated by individual judges, and everyone in his right mind knows that first offenders, individuals who sell a \$20 piece of rock cocaine, are not going to go to prison. But the Union articles used to make it appear that we weren't accomplishing a great deal, when in fact we were."

As upset as he is over the U-T's alleged "unfair coverage" of his office and, since the Akki verdicts, his re-election campaign, Miller says he has not contacted anyone at the paper to complain. Will he? "I don't know," he says. "I suppose, I better not comment or that I don't know whether I will or not."

Herb Klein, editor in chief of Copley Newspapers and the U-T's designated spokesman, maintains that despite the November 1993 editorial urging Miller not to run for re-election, "We haven't taken an editorial stand on the district attorney's race, and won't for some time." He dismisses Miller's complaints about biased reporting, saying, "We have had some editorials which have been negative to Ed Miller, but that shouldn't have any effect on the news coverage. As he campaigns, he will get fair coverage. Our editorial policy does not and should not interfere with our news coverage, and we make every effort to make sure it doesn't."

Why has the U-T turned on Miller? "I think we're going to discuss that when we do get an editorial about the candidates, about who we're going to favor and who we're going to oppose," Klein says. Their war of words over the stadium-rape case was not a

factor, he adds. "I'm sure that's not the case," Klein says. "As a matter of fact, he's a friend of several of us. We have to make tough decisions on who we think can do the job in any public office."

Last Frontier?

continued from page 1
really blighted. The agency has adopted 11 projects since 1972; five have been created in the last three years alone. The Barrio Logan project was adopted

in May 1991, the Centre City project in 1992, the City Heights and Central Imperial projects later that year, and most recently, the San Diego State redevelopment area, which was adopted in November 1993.

To administer these projects, the city redevelopment

agency has generated an alphabet soup of subsidiary corporations, all of which are funded by taxpayers. After the city redevelopment agency was founded in 1958, it created the nonprofit Centre City Development Corporation (CCDC) in 1977, the Southeast Economic Development Corpora-

tion (SEDC) in 1980, and the Mid-City Development Corporation (MCDCC) in 1992. Some critics claim that these corporations have run administrative costs sky high. They point to the elaborate offices maintained by some of the corporations, and fancy perks,

continued on page 10

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San Diego Reader March 11, 1994

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

continued from page 9
such as the Lexus automobile provided to the executive vice president of CDC, Pam Hamilton.

"That is a very lushly feathered nest of staff and [the redevelopment agency's] performance of late has not been very good in terms of their success," says Steve Frates, executive director of the San Diego Taxpayers Association.

Assistant City Manager Stapleton disagrees. "I think that, if you compare our salaries, our wages, and benefits in our

agency with any other throughout the state, I think that you would find that they are very conservative," he says. Compared to ten years ago, agency officials say that they are spending 20 percent less of their total budget on administration and they have 6 percent fewer staff working on individual projects, even though the sheer number of acres in redevelopment has increased by more than 1,000 percent. They say that means fewer employees are handling more land and responsibility — each staff

person is responsible for 526 percent more acres of land than they were in 1984. But more land and more employees doesn't necessarily mean better results, says Karen Manley, a member of the MDCDC board and a resident of City Heights. "I'm disappointed with redevelopment because... even if we are successful, it took a million-and-a-half dollars to get redevelopment here. They [the agency] had to get a plan, hire the city staff before we even got started, then we had to apply for block grants and set up the administration," she says. "It's just a bloated bureaucracy."

Since the redevelopment

agency was founded, only the City College project has been completed — it started in 1970 and finished in 1985. The newest project at SDSU will not be done until 2039. "It just can't happen that quickly. The big thing in resources and dollars," says Highman.

She points to redevelopment achievements, such as downtown's Horton Plaza; the Mercado Apartments in Barrio Logan which will have 144 low-income housing units; ground-breaking on a new grocery and drugstore on 42nd Street in southeastern San Diego; and the creation of a financial assistance program for first-time home buyers in City Heights.

called "Home in the Heights."

The agency's activity has caused some local government entities to fight for a slice of the redevelopment pie. Local school districts, San Diego County, and the county Office of Education have all filed lawsuits against the redevelopment agency to get a portion of the property tax revenue which is being diverted to redevelopment.

In the Barrio Logan project area, the county Office of Education, the San Diego Unified School District, and the Community College District each demanded payment for their property taxes taken by redevelopment. The Community College District accepted a settlement and the Office of Education dropped its case.

But school district lawyers are ready to go to court in pursuit of \$30 million of property tax revenue, according to Jose Gonzalez, an attorney for the district.

On March 10, [the redevelopment agency] made an offer to settle the case, our school board accepted the offer," says Gonzalez. "But the following week, they said they made a mistake. They told in the offer was not authorized, and there's been no other settlement offer since." Gonzalez says his district could be satisfied with a \$30 million settlement that would be paid out over the 40-year life of the project, but the agency offered \$30 million only if the payments could begin in the 24th year of the project. If a settlement is not reached, he says the lawsuit will be heard in appeals court in late April. Critics like Gann point out that all this courtroom activity also has a price, which will be passed on to taxpayers.

He contends that the city eventually must pay more taxes to compensate for property tax revenue lost to redevelopment. "Redevelopment derives part of its revenue from tax increment financing, that's just a polite way of saying they steal other government entities tax revenue... that would otherwise have gone to public services — police, fire, schools,"

continued on page 10

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MAR 1994

How Many Gnats Can a Gnatcatcher Catch?

By Glenn Daly

By now, most San Diegans are familiar with the tiny bird called "gnatcatcher" and the gigantic feats it

has performed. The gifting of a single gnatcatcher halted construction on the Palomar Mountain Road extension for six months. Had the City of Carlsbad not numbered a congressman among its past mayors, the road project might still be shut down.

Construction of Cuyamaca College's new Indoor/Outdoor P.E. Center had just begun last April when a gnatcatcher was spotted. While administrators jump through a circus of government hoops searching for loopholes, construction delays mount—the college faces the loss of funding for the project if it is not resumed before July. Horticulturalist Ron Pocoff, of Pocoff Brothers Nursery and Seed, has mixed emotions about the little bird and strong feelings for the plant ecosystem that supports it.

"I supply seed to developers," he says as he sits in his office on Elfin Forest Road in Escondido. "The more they cut hillsides, the more chaparral they destroy, the more money I make. That's reality, but at the same time, I'm a firm believer in the chaparral. To me, if they would stop developing hillsides, I'd be more than happy. From an economic point of view, it would affect my business—my best money-maker is supplying cut-and-fill hillside projects. But I could move on to other aspects of horticulture, which I'm doing."

Among those other aspects



Ron Pocoff

over his place. Other individuals say that they're going to be extinct. They're disappearing because of development, and that's true to an extent, but you have to look at the total picture.

"If we want to maintain the ecosystem the way it is, with all the insects and all the birds and animals and all this stuff, then we ought to say, 'Hey, man, get out. You cannot come into this area. Restricted.' He claps his hands together, holds them up, *finis*. 'Well, as soon as you put houses in, you've destroyed it all, unless you can utilize plant material that will allow the bird to nest. Which is fine, that can be done, but then you can't have certain animals, like cats, that will attack these birds, unless you have specific plants that the cats don't like and won't go around.'"

"The gnatcatcher inhabits this area and some people say there's not very many around and others say that the damn place is covered with them. They live on flies and little flying bugs and such. A buddy of mine, who has a couple hundred acres, claims they're all

What do you do for the cut-and-fill slopes?

"A developer gets a mountain, like any of these projects here," he points to the site plans and architectural drawings on the wall. "They can't build on these natural hillsides, they're too steep. So they take the mountain and they strip all the vegetation. They take the native overburden, veneer soil and move it to the side or bury it, then they cut into the mountain, then they fill it and leave a pad (on which they build homes). Then you have a barren hillside left over and they've gotta re-vegetate it."

"Many of the native plant materials will not grow back on that barren hillside now because it's no longer the overburden veneer soil. It's a completely different soil system; the chemistry is different. So you need a plant that will adapt to that soil."

"The indigenous species that were there before will not necessarily grow. That's the problem we found in San Clemente. Beautiful, alluvial overburden riparian, so deep, he indicates the depth by separating his hands about a foot. Underneath that, it's water soil with a pH of 6.5, with boron. It literally discolors a knife in minutes. It's both acidic and extremely salty, in some places 50 percent seawater, with acid down to a pH of 4, with boron. Nothing grows."

"The biologists came out from the government and said, 'Oh, you must put back the native chaparral that was there, around the houses. Even



Chatham, San Ralston, San Diego: Will Brown Park

though they're explosive, even though they're fire problems, even though they won't grow in that soil. So [the developer] spent hundreds of thousands of dollars and put it back in, and it all died."

"Well, said the biologists, 'You planted them wrong. Plant them again.' The government made the developer plant three times before they realized that only exotics and a few native plants would grow there."

Pocoff hangs his fist on the desk. "Well, exotics are the only things that work in those conditions. You need erosion control, you need re-vegetation, you need fire retardant, you need

continued on page 11

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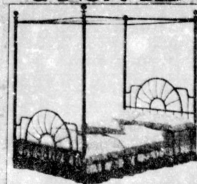
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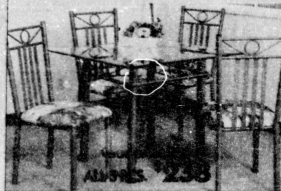


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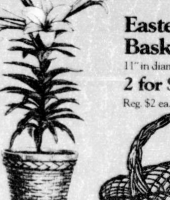
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Gnat-catcher

continued from page 14
underneath it's usually either calcareous or it's toxic, and indigenous plant material will not exist. But it's also a matter of what's in that ecosystem that's so important to save one of the most highly combustible fire-prone ecosystems on the face of the earth, second only

to the Mediterranean region of Australia. It always burns. The Indians burnt it for centuries. We looked at the climate [here] as a desirable place to live and that took precedent. And I'm here, you, and I understand that. That's a decision we all made. Now we're trying to come back on those decisions and say, 'Hey! Stop everything. Stop the train.' If you want the developer to stop developing, fine. Buy his land."

Pecoff claps his hands. "Kaputski. We'll stop. And save the rest of it and protect it. Fine. That's what they should do. If indeed the society wants to do it. But that's a major, major decision and I don't think that most people are capable of making it, of even thinking about the ramifications of it. The average citizen's not. You need a group of people that understand it and are willing to make that decision. [We need]

a consensus from all the people — not just a bunch of bureaucrats, not just the elected officials. They're basically attorneys — blood suckers as far as I'm concerned. The people have to make a decision of what they want to go. If they want to keep Southern California as a chaparral area, they should dedicate a certain amount of land and spend a certain amount of money over a period of time. The Santa Monica Mountains is one area that was saved. That was, years ago when the land was cheap, now it's very expensive.

"You cannot go to extremes in this system. And that's one of the problems in our society. It's either, 'We gotta stop this... or we gotta stop that,' and we can't do that. We have to look at logic. And that's what government doesn't do. We're all so adamant about our own little territory that we go too far."

"What I'm saying is, 'Hey, let's look at reality now. Forget about the extremes.' So the developer has to say, 'We have these houses we want to build.' The government and the biologists say, 'We have this bird we want to save. Then, by George, if indeed it's so important to save that bird, fine, let the gov-

ernment pay for that land and say, 'This is a reserve.' Do a land swap, let's say. Or outright buy the land, like they do for freeways — no different. Or allow the developer to say, 'Okay, it's my land, reduce the taxation on it and let me develop it without affecting the bird.' A trail system. A hiking system. A recreational site."

"I have a very high regard for the native chaparral. It's a resource that has been overlooked. If we would have harvested and learned how to use native chaparral before, I don't think we would have had houses like this. I think we would have utilized the chaparral as a valuable money-making commodity sitting in the wilds."

"Sage...the best tea in the world comes out of the hillsides here, from the chaparral. We buy English tea — it's junk, it's poison — out of China. The Chinese buy our sages for tea and we buy their junk, because we were brainwashed by the British years ago. I mean, it's just...never mind. I'll go on and on. But there's a lot of very important things here in this chaparral that can be used. Instead of using gum arabic from the acacia that grows

in Africa that has been destroyed, use a native plant called *grindelia robusta* which can be used to make gum. The gum is the same as gum arabic — ideal, it's a native chaparral plant, growing down in the salt areas. Some of these homeopathic remedies are tremendous possibilities."

The coffee berry, *rhamnus californica*, can be used as a purgative. The California elderberry has been used for a cold remedy in a tea. There's a whole range of things; the vegetation here is unique and I'm just learning it at my age [53 this month], just learning the potential use of the plant material here. As a plant lover, I hate to see it destroyed."

"But we have to look at, 'What do we want most off?' I hate to see it destroyed, but I hate to see it also being controlled by a set of bureaucrats and a bunch of biologists, who make a sham of the system. They make it so restricted, just like when you go into a park: NO DOGS, NO WALKING, NO TALKING, NO TRASH. I mean, everything is 'NO.' No 'do's.' The freedom of choice, the freedom of living, is gone."

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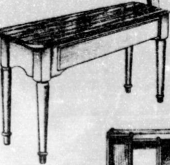
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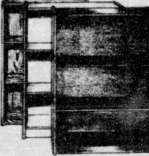
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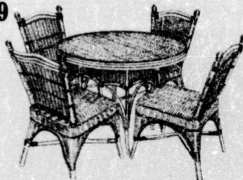
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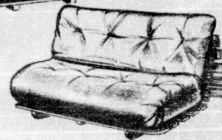
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Chris: One of my fellow workers cut Diana's ad out of the paper and put it on my toolbox. They said it sounded like me.

Diana: Almost all the guys who called me were mechanics or into guitars or both. I met quite a few nice guys, but there was no chemistry.

Chris: She mentioned that on our first date. As soon as I got home, I called her and asked, "Well? Is there any chemistry?" She said, "Yes." I was so excited that I worked on my Camaro for ten straight hours. I put it all together and then picked her up in it the next night.

Diana: There was something about Chris that I didn't find with the rest. I felt like I'd known him all my life.

Chris: I told my parents that she's a female version of me. We're so much alike, it's scary. We even worry about the same things.

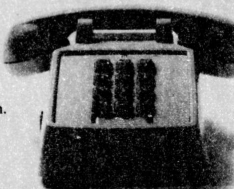
Diana: We have a lot of common interests. I've always been interested in muscle cars, and so has Chris. Both of us own Camaros.

Chris: I gave her a new engine for Christmas.

Diana: I loved it, too.

Chris: As soon as I get my new car done, we're driving to Tahoe to get married.

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MAR 1 1994



Cambodian Buddhist monks in the temple on Precipio Day

FAR FROM THE

By Bill Manson

In the dark Sopheap Cheam, ten, puts his foot through a body. A rotting, maggot-filled stomach, up to his calf. He yanks it out with a shudder. Grabs at the nearest leaves and starts frantically wiping away at his leg, flicking the maggots off, almost gagging at the smell.

It is midnight. The half-starved little boy is on a desperate mission to find his parents. He has escaped from a Khmer Rouge work camp for boys, has swum a river with a current almost strong enough to sweep his undernourished body away, and now, in the dark of night, creeps along a few yards from the parallel footpaths through the bushes and trees toward his old family village.

He wipes his leg and starts off again, padding, padding. At least it won't be land mine.

The moment flashes back as Sopheap Cheam stands in front of his Magic Marker board at the Cambodian temple school on 47th Street, writing the words "Phnom Penh" in the cursive Cambodian script he's teaching. Anger brought it back. Hearing his pupils behind him whisper excitedly to each other as the lesson nears its end. They should be concentrating, writing.

He whips around. Rings his hand on the desk. "You! Do you realize how lucky you are? You only have to do schoolwork. When I was your age, I didn't even know what school was! I fought for my life every day."

The children are suddenly quiet. Sopheap Cheam stands rigid. In the silence, through the bamboo curtain you can hear the monks chanting in the temple next door. For his pupils at times like these he is an old man, representing the far-distant past.

Old? Sopheap Cheam is 26. Never mind; 26 is old enough to have lived, then. During the nightmare that brought them all to this unheard-of American town called San Diego, where a different kind of struggle would be waged to preserve their way of life.

Like the old people praying next door in the temple this Saturday morning, as the three golden-robed monks chant their offerings in Pali-Sanskrit, the ancient religious language of the East, Sopheap Cheam and these children know they are fighting upstream against the cultural tide, trying to maintain a world that the Nifhe hamburger culture of San Diego is ripping away from them, day by day, throat by throat.

Sopheap Cheam returns to writing on the board, long curled horizontal to below the letters to modify their pronunciation. But his mind is still in that other time and place.

That night, those many nights he escaped the Khmer Rouge labor camp for the desperate five-mile journey to see his parents, he never thought he would live more than a few months, let alone grow up and escape to another country and another life. All he knew was that he wanted to be with his mother and father. Whatever the consequences. When he finally sneaked into their hut about two o'clock that night, they greeted him with fright. "They had been

ENORMOUS PAST

Photographs by Joe Klein

warned by the Khmer Rouge. If I was caught with them again they would be punished. But I needed to see them so much. When the Khmer Rouge came for me in the morning, they had to tear me away from them, screaming. I hung on to my mother's legs till they ripped me away. When they got me back, they tied me to the post like an animal."

It's not just the suffering. There's conscience too that keeps coming back and making you sick with survivor's guilt. Cheam and his best friend, also ten, the boy who sleeps next to him on the wall-less floor of the labor camp, are returning from the day's second trip up the mountain to bring back rocks to be crushed to make roads. They are weak and exhausted. They have to carry the rocks back across that river. Sopheap Cheam is a better swimmer, perhaps because of all his escapes. Halfway across, his friend stumbles. He is too afraid of being punished to let go of his rock. He goes under. Sopheap Cheam drops his rock, grabs him. The boy grabs back in a death grip. They are both pulled under. Sopheap Cheam suddenly fights to free himself. He thrusts his friend away, then lunges to the bank to find a vine to throw to him. But it is too late.

Back at the camp the leaders say, "So? He was stupid to fall. Stupid to drown. It was just one boy."

When Cheam finally comes to America and sees TV shows like *Rescue 911*, he can't believe that a nation could care so much about human life.

SOPHEAP CHEAM:
"Nobody will kill you if you become educated, like they killed us."

Sopheap Cheam looks straight at his class. All 34 of them, dressed in the Cambodian way, white shirts and blouses, girls with long, deep-blue skirts, boys with sandy-colored trousers, sitting erect at their desks in this carpet-turned-classroom. "Do you realize how good your lives are?" he says. "When I was your age I never saw a pencil. I never saw a book. Your only problem is to do your schoolwork. You only need to study and you will have a good life. Nobody will kill you if you become educated. If, they killed us. You don't even have to get involved with the dirty life on the street like me. You can become lawyers and doctors."

As always, he is making his mark. The faces are serious. The children are not throwing crumpled paper at each other as they do in the regular high school down the street. This is the reason Sopheap Cheam, San Diego Police Department community services officer, gives up his Saturdays and Sundays. To give some point to everything his generation and the generation before him went through, to give it meaning.



San Diego Reader March 31, 1994 19



SOUN 50:
"The Pol Pot time was bad. Really bad."

Officer Chrem is one of about 15,000 Cambodians currently living in San Diego. Each has a story, a hundred stories, of living and dying through the madness that took over their country between 1975 and 1979, when the Khmer Rouge came to power, when leader Pol Pot set the brutal tone.

Compared to other migrant populations in San Diego, the Cambodians have always remained much less visible. Perhaps because the country they came from had been less exposed to the outside world. Perhaps because of the depth of the trauma they had just survived, San Diego's Khmer (Cambodians' ancient ethnic name) have stuck pretty much to themselves.

To find them, you have to travel to University Avenue and El Cajon Boulevard, between 47th and 54th streets.

It's 7:45 a.m. On University, outside the Sino Thai supermarket, the Lao boys who work there are playing a game of kow, lithely keeping a wicker ball in the air with their feet. Other Asians waiting for the number 7 bus squat on the sidewalk watching.

Down toward Menlo Avenue, men wander into a chocolate bistro building with a big yellow-and-white sign "Trico Chau Restaurant." It's a Chinese name, but inside is all Khmer. Here, as in Cambodia, it's the Chinese who are the businessmen.

Cambodian men gather in the back room, as they do most mornings, on red Formica seats beside the iron-grilled windows.

"Most of my customers are Lao, Cambodian, Thai, Vietnamese," says the Chinese-Khmer waitress. "But this time of day it is Cambodian. Men. They come in and talk about things that happen in Cambodia. Politics. But mostly it's just to get together. In this country they have such problems. And everybody is so spread out. Not like in a village. Here you have to have a car. Where we come from you could walk to have a coffee with a friend. You had the time. It wasn't far. But for these men, more of them are older. English is not so easy. Many can't find jobs. They are lonely. So they come here."

The atmosphere is kind of fresh and merry in the back room this morning. Beneath an art reading "One First World Coconut Juice A Day — Your Crowning Glory Here To Stay," the men mostly order what sounds like coffee & a lot, strong coffee with a great dollop of sweetened condensed milk in the bottom, and dip just a kind of H-shap ed quick-fried bread, for dipping in it. Some men drop their sandals on the floor and tuck their feet up on the seat, their toes wiggling as they talk and laugh. "We used to pull a plow together," yells one man, pointing to another. "Under the Khmer Rouge. We were the water buffalo!" It uses a laugh now, but it soon becomes plain this is a laughter of companionship marking a thousand wounds, which perhaps only talking and remembering can soothe.

The Pol Pot time was bad," says Souk So, who's 51. "Really bad." It's a phrase you hear a hundred times. Talk ranges from the events going on back there now to the question of who is taking away the sapphires and diamonds and gold of Pol Pot, in western Cambodia. The Khmer Rouge? That's Vietnamese! "Our fertile land," says one man. "Vietnam wants it. There are 70 million of them, and look at the terrible land they have north of Da Nang! The Thai want it too. They have 50 million people. We have the most fertile part of the Mekong River, and we are only — what, about 3.6 million! Of course they want our land."

The reason these men are meeting here," says David Tan, who works for a multilingual interpreter service, "is that most are farmers from Battambang, in the west. Back home they would work six months in the year, then take it easy for six months. That's what they are used to. And they are senior, they can't find jobs. This helps pass the day."



DAVID TAN:
"I was in Phnom Penh in 1975. I predicted the Khmer Rouge would come. I heard it on *Voice of America*."

Some men have ordered noodles, scattering them with the crushed peanuts, green peppers in vinegar, red pepper in oil, fish sauce, black vinegar, dried chili, and soy sauce that sit on each table.

Forme, this is heaven. In my first days as a freelance writer, I used to wander into Cambodia searching for stories — first from the Khmer Rouge horror, then, once, after, I also spent time on the Cambodian-Thai border, where the emaciated survivors from those four years stumbled out, shocked and starved and beaten, physically and psychologically. Post-traumatic stress syndrome gained a new meaning there.

And yet these smells and the sounds of the language and taste of the food at Trico Chau evoke in me a longing for the people and the place that so imprudent me with a *roue de sere* I'd never known in my own Anglo, straight-laced society. This despite the

fact that in 1982, last time I was there, the wreckage was awesome in the cities. The countryside was dotted by ruined roads and suspicious soldiers and still the haunting presence of the Khmer Rouge, in retreat but never far away, especially in the town of Battambang.

"I will never go back," says one man. "Not until they have good new laws and the Khmer Rouge are finished." "I telephoned my relatives in Battambang last week," says another, "and they told me they are expecting the Khmer Rouge to make a big attack this New Year." (Telephone service has been on in the area for about a year. Before that, it took nearly one year for a letter to reach Battambang from San Diego.)

"We all have these memories," says David Tan. "I was lucky in some ways. I was in Phnom Penh, the capital, in 1975. I predicted the Khmer Rouge would come. I heard it on *Voice of America*. And the town — it was so quiet! I went to all the embassies. They were empty. They had gone. So I got out. I arrived here in 1976."

Ra Him comes through the door. I signal to him. We had met earlier in the week. He is 28 and a social worker with the Union of Pan-Asian Communities. I wanted his take on how the Cambodians are feeling here.

He is better adapted than most, he attended Madison and Crawford high schools, and he has a meaningful job. "A lot of the older people suffer from emotional problems and depression. It's a better life here, but they're isolated. They watch TV, but they don't understand. I think 80 percent of the older people are disappointed —

especially about their children. They think the laws here take away their authority over their children. The child has the power. And the teachers! In Cambodia the teachers also have the role of mother and the father. They teach the children good manners and good morals. Here in America they just say, 'Open your book at page 76' and don't help the children develop self-discipline at all."

It is a theme you hear again and again in this community.

Ra Him says Cambodian children drift away from their parents and their culture partly because at school they learn only about America's culture and way of thinking. "In their homes, so many of the children were born here understand a bit of Khmer but can't speak it properly or read it. Hamburgers are cool, and not rice and fish. It all makes the parents feel left out and unable to control their children."

The problems these children face are the problems Ra Him also faced at high school. Partly, it was customs. "Americans didn't understand many things about us. Teachers might put us on the head. For a Buddhist that is a great insult, because the head is the most sacred part of our body. Or when they stick out their index finger and signal you to 'come here,' that is also very insulting. That is how you signal dogs to come to you. We use all the fingers, with the hand pointed down, from respect."

He looks embarrassed for a moment. "And when Cambodian boys are friends, they are not afraid to touch each other like the Americans are. We hold hands. Girls do with girls too. It's just friendship, but Americans make us feel ashamed. Now we stop

All these things I had to learn at high school, and it was hard."

Ra Him says the educational standards in Cambodia before the Khmer Rouge were probably better than in America, particularly in subjects like math and history. "We were very disciplined. We stood up for the teacher when he came in. We memorized history. If we did wrong, he would hit us with a ruler. If we talked in class, he would send us to sit outside in the hot sun. If we failed one subject, we repeated the year."

But even with his own relatives, all that is changing in America. "My nephews and nieces, they're not like before. They're not shy to talk boldly to their parents or to make boyfriends and girlfriends. Me, I never did that. We had to get the approval of our parents. My mom wanted to arrange a marriage for me, but I told her, because I don't have a father — he was a soldier, killed in Cambodia — I wanted to choose my own wife."

Like everyone else, Ra Him feels the yearning for the land he left, but also the dread of going back and being trapped in that nightmare again.

It's all symbolized by one night he never forgets. "We were in a work group of boys all about the same age. Every morning about three they start the music going. We have to stand up and sing the Khmer Rouge national anthem, then work until the music stops, about midnight. And they play talk about Lenin. And they make us so frightened we have to do what they say."

On this night, when Ra Him was about ten, he is sitting in a meeting, the one where they are told to forget their parents and

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condemn her to death, she ruled against the Khmer Rouge for "treating everybody like animals." "Nobody did that and lived," says Hasina Lor. "But my mother did. That's the kind of person she is. Of course, she also knew bad stuff the mayor had done, and he knew she could tell. So he shut the meeting down in the middle of her speech. She said, 'Don't close it,' but he told everybody to go home. That's how we survived."

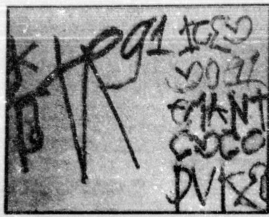
Since escaping to Thailand and America, Hasina's mother has raised her eight children single-handedly. "Now she is donating money to build temples and schools in her birth village," says Hasina.

Hasina and her youngest brother, Sophak, missed out on learning to read and write Khmer. "So I am putting together a school so I can learn Cambodian, from the ground up," she says. "The temple school is too advanced." This is not something a lot of her friends are interested in. "But I have always been fascinated by my culture," she says.

But there are tensions that reflect the halfway point the family has reached between the two worlds. "My mother believes in arranged marriages. I know she wants what's best for me, but I also want to be able to decide. It's hard to open up to her. She's a strong woman, and our family is not particularly open. I know she has sort of picked someone out already."

Hasina wants to be a pharmacist and perhaps return to Cambodia to deliver low-cost medicine. "I have just added \$100 into my savings account for the airline to Cambodia. Now I have \$500. Not that I want to abandon my mother. Whoever I marry, I'll tell my husband. If we're going to get married, I'm staying with my mother, like it or not. I can't understand American kids who just want to abandon their parents once they turn 18, after they have done for them. It seems so selfish. My two older brothers have stayed at home to take the role of father until we're ready to be on our own."

But it is a gap that has been the major test for Hasina Lor as she asked about her place in America. "We had a major problem in the '80s, when we had our own Cambodian family band," she says. "My oldest brother would throw Cambodian parties, because they were kind of good and cool at their music. People would pay



Cambodian gang photo

ROY MOODY:

"These kids didn't even realize they were becoming gangs when the gangs first formed. They were just Cambodian kids...getting beat up by the larger black, white, and Hispanic kids."

to get in. But around '86, '87, Cambodian gangs started showing up in Eastside and come in without paying, and causing problems. To a point where my brother says, 'We don't want you here.'"

"Perhaps they felt outcasts, but they came back. They threw acid on our van. They flattened the tires. Then they came by and shot at our house. My little brother was eating dinner and a bullet flew through his hair, above his skull, and hit the wall. And at

school older gang kids harassed me and my sister going to school. Senior girls waited outside after school in the park. I had to fight them alone with my fists...30 at the time. We had to get a restraining order. Then finally we moved. I worry about young kids I once grew up with, in the same apartments, sharing food. Now they're totally gangster. It's terrifying to know what the future will be. Why do parents allow it? How come TV rap and violence is so cool?"

Sheep Cheam decided he wanted to be a cop the night he and his father had to take his brother to a hospital's ER. It was two a.m. He and his father had left his brother in the hospital and were walking back through the dark streets, worrying about meeting trouble at that time of night.

"Then this car cruised up. A police car. The officer asked us where we were going...then offered us a ride. At first we were frightened about what might happen. But he took us home. He understood how we felt. We had learned to fear all people in uniform in Cambodia. They abuse the people. But this man just wanted to be kind. From that day I decided I'm going to become a policeman."

Cheam became a police cadet and then, in 1991, a community services officer at the Los Angeles Sheriff's Department, a youth-supervising success story for the San Diego Police Department, on 47th Street.

"No question," says his boss, 34-year-old officer Roy Moody. "This is the best part of my 14-year career."

Moody's sitting in his office at the storefront, sandwiched between a 7-Eleven and a Chinese live-duck-and-chicken shop. It's a Cambodian, Laotian, Vietnamese, Hmong, and Somali community services officer working there full time as bridge builder between the area's main immigrant communities and the police.

Moody's office wall is packed with framed accolades. "Wat Svannakmy," reads one. "Cambodian Buddhist Society of San Diego Honors Officer Roy D. Moody For His Distinguished Community Service."

The officer's job is to "make sure that department policy is followed." But it is the bilingual and bicultural understanding of

his CSOs that he says is the secret to the unit's success. "We started in 1986 here with zero interaction with the Asian community," he says. "These people hated and feared the police—probably with good reason, from where they came from. But with people who spoke their language and understood their ways, they started coming for help. Everything from official crime filing to family violence to kids running away to crime reporting. This last year we had 6,311 official calls and 20,000 incoming calls. Of course the Cambodian community is a little more difficult to work with. They're smaller. And maybe they've been traumatized more."

Officer Moody seems to bring a rare understanding to the job. "Back in 1991 I switched commands to patrol the Lao neighborhoods. My buddies were into enforcement. That's the glamorous side of police work. But I suddenly started getting interested in the Southeast

Asian cultures. I started talking to the kids on the street. The gangs were just getting going then, and I was surprised how open they were. I never really felt threatened by the young gang members, though I discovered later on that some were extremely dangerous. I immersed myself in reading everything I could find about the ways of life. I developed friendships. I started going to weddings, funerals, parties. I got invited back to dinners. I went to the temples. When I could help, the people were genuinely happy. They are gracious, gracious people. I've read more books on this than I know, but really, you have to experience it." He smiles. "Plus, I became engaged to a Lao girl, and her parents got the Cambodian temple. That helped too."

But the gangs that Moody saw spawning in the late '80s have become a reality in the '90s.

We're cruising in his unmarked early-'90s car, looking for members of the Cambodian OBG gang, the Oriental Boys (sometimes wrongly called the Oriental Boy Soldiers). There's no one at their usual hangout, the Coco Video Arcade at 46th and El Cajon, so we cruise into the alleys between El Cajon and University. Chinese-Cambodian CSO James Teer rides shotgun with Moody today. "We've been putting quite a few of them away," says Moody. "That's why there are not so many around, maybe."

Graffiti starts appearing on garage and apartment walls. "Oriental Boys No 1," "Forty-Seventh Merlot City," "Bullet Week 15-2." (The 15-2 refers to the alphabet positions of O and B.) But over some of the OBG graffiti, the letters O.B.B. have been scrawled in white chalk. "That's the Oriental Killer Boys, mostly Lao," says Moody. "They're the main enemy."

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"But they're still kids too," Ter says. "I sometimes play soccer with them."

"You've got to chew the fat with them," says Moody. "You know, these kids didn't even realize they were becoming gangs when they first formed. They were just Cambodian kids at high school and junior high getting beat up by the larger black, white, and Hispanic kids. So they started organizing to protect themselves. If one got beat up all would hunt down the bully and beat him up after school. It grew from there. What else could they do? These kids may be gang members, but they all still live with their parents."

We pass a blue sign. "50th Street ORS. Sniper and Puppet." They split recently, the ORS, says Moody. That's caused a few shoot-outs. These boys have been heavily armed over the past few years — mm revolvers, M-1 carbines, AK-47s. They have access to other military-style guns, even grenades, from the black market. Asian gangs buy guns by the case. Plus the ORS boys train up with Cambodian gangs up in Long Beach, like the TRG. Tiny Rasal Gang. Those boys come down and commit crimes together."

It's plain the gangs fill a void for many kids caught between the two widely divergent cultures. While the parents try to keep the old Cambodian ways going, outside there are none of the support elements that existed back in Cambodia: the temple, the village structure, the work in the fields.

Three black and white cars of the SDPD's Gang Suppression Unit haul up into our alley. They're looking too. "We've had a bunch of arrests recently," says officer Chris Sarot. "I guess things are up in the air as to who'll take control."

Finally we find a gang member. An apprentice, "Cambodian kid stuck together," says a 14-year-old who doesn't want to be called anything except Shotti. He was born in Thailand, and yes, he "claims" the COC, the "Cambodian" Organ. "I joined them because I don't get along," he says. "Cambodians and Lao don't get along. We're both Asians. I don't know why, but that's it."

Yes, his parents have begged him not to join the gang. "I say, 'Be quiet' to them. But once in a while I feel like stopping because of my mom." I feel torn between Mom and the others. I joined because I got bored."

Does he shoot people? "We shoot people when we have to. Like, I was just watching TV with a friend I was visiting in Modesto. This crazy white dude comes in screaming how he didn't like Asians, diving around with



Sath Ven, Sath Ven, Sath Ven

SOPHOPH (CHERIM):
"I was Sath Ven's pupil in a refugee camp in Thailand. So was my friend Sath Ven. We all met up again here! We're all teaching. That's why it is a good school!"

This knife like crazy. He chased me around the block. One of our guys was shooting at him." He shows a large scar on his elbow where the knife went in.

"My dad's Khmer Rouge," says another kid. I can't tell if it's fact or bravado. "We came over without him. He got shot in the leg. He sent a letter last year." The kid goes to Horace Mann Middle School. "I hate English [class]. I don't even get a grade. Cambodia! They don't teach nothing, Cambodian there. I can understand some of what my mom is saying, but I can't read it."

We're standing in an alley courtyard with kids and one old man. His name is Van Veng. A farmer from Battambang, Chhoy was with a commination of sadness and disgust at his son. "I just freed this morning at night," he says in the officers and kids alike. "This morning it's down." His son Tiny just looks at him and says, "Yeah, we pulled it down. We want to get through to the other apartment."

The father lifts his hand as if to strike the kid. The boy doesn't flinch. "He doesn't listen to me. Bringing up a kid here is totally different from bringing them up in Cambodia. The law here runs up around me. I can't hit my kid. I'll get in trouble with the CPS [Child Protective Services]. I can't discipline my own kid. And so what happens? He starts joining gangs. That's what the law here does. The trouble starts with the law. The teacher too. He teaches him nothing about how he ought to live. He has no authority. I miss Cambodia so much. My kid's not interested. He prefers America's food. I'm going back in '95, by myself."

"I want to be Cambodian," says Tiny. "I'm different from my dad. Yeah, I want to join the gangs. I want to kick back. It's the cool thing to do. My dad says I'm in gangs. I say it's my life!"

"Every one of those kids," says Moody later, "they have such a difficult road to travel. They're no different than other kids. They have dreams just the same. A kid can. Money. Pretty girl. The environment. They get stuck up into the violence."

Superior Court 5-21. Downtown Judge Thomas J. Whelan presiding. Sitting at the defendant's table is a good-looking, commanding, 20th-century Cambodian man in a black-and-white sweater. His name is Chhoy Chhoy, or, according to Al Williams from the D.A.'s office, "Trigger." He is accused of attempted murder in a drive-by shooting in a chase that started 100 yards from the Tien Chau Restaurant. According to Williams, this was a payback shooting in the running dispute that has split the ORS gang in two: The 47th and the 50th Street ORS.

Robert Marquis is testifying. He is a criminal investigator for the district attorney's office, an expert on Asians, "Asian gang leadership is much looser than others," he says. "Leaders are recognized as those with the most heart, courage. Individuals with strong leadership qualities." Chhoy Chhoy is recognized as "leader" or "leader" of the 50th Street ORS.

Chhoy Chhoy's parents sit, small and expressive, in the public seating. They are also farmers from Battambang, Chhoy was seven years old when they left. He says a lot of dead people when he was a kid. His own dad was tied up and taken out with six others by the Khmer Rouge to die but miraculously survived. But no, their son was "too small" for the ravages of the Khmer Rouge to have affected him. "My son is a good boy. A good son," Chhoy says.

father says. "Chhoy was in jail and he didn't do it," says his mom. "I don't want him to go to jail for someone else's crime."

"Half these boys claim to be gang members to impress the girls," says Hank Howlett, Chhoy's attorney. "Once they claim, they're automatically labeled gangsters."

"Every single Asian is suspect," says Luau, Chhoy's girlfriend. "Chhoy has been out in the schools talking against kids joining gangs," says Howlett. "He is into boxing. He's been in five prize fights. He's been working with his coach in anti-gang work."

"I've known Chhoy since he was 15," says Al Williams. "I knew him as a victim in those days. A nice kid, intelligent. I like these people. I like the community. This is embarrassing for his parents. But there's no doubt on this one."

"Sure," says Chhoy when I ask him for an interview in a quiet moment in court. "When I beat the rap we can talk."

But he doesn't beat the rap. Three days later, the jury finds him guilty of attempted murder. He had turned down a five-year jail term because he said he was innocent. Now he's likely to be away twice that time.

Do you want to join gangs? Social worker Khom Som is leading his regular class with Cambodian children to help fill the gap so many Khmer parents complain about — providing moral values leadership at school.

This is Euclid Elementary School. These kids are seven or eight years old. Giggling, excited, speaking half in English, half in Khmer, much as they must at home. This is the first real all-American generation.

"How do you know gangs?" he asks. "They let you kill people," says a little girl.

"They use a drug," says another.

"Tattoos," says one of the boys.

Khom Som is trying to impress on these kids the seriousness of what he's talking about. He goes on to explain about the electric chair, which is where you go if you join a gang and kill someone. Then he reads them the mantra: Do your homework, don't watch TV, read books, be home by five o'clock.

Among this group, no one was born in Cambodia, and only three were born in the refugee camps. These kids are Americans. "I hate my food," says one little girl. "You know, rice and stuff. I like American, because it's good chocolate, junk food." The other kids laugh.

"But you should help your mother in the supermarket," says another, "and tell them the prices, because they love you."

"My mom said she watched her mom and two brothers get killed in Cambodia." "My dad told me the Khmer Rouge caught him and started to eat him, but he ran away to Thailand." "I'm going to be a doctor," says a little girl in purple, "because my dad told me it's better if the family is sick, you can help them — and you can go in Cambodia and help their brothers and sisters too."

"Gangs," says a cheeky little boy who has twice fallen off his chair. "Some people say they're cool. They go far places to play. They think it's fun killing people. Bad...and cool."

The kids file out of the library. "They seem to accept their dual role, as Cambodians and Americans," says Carol Richert, the school librarian, who has been watching Khom Som's class. "Maybe they're not as confident reading English, but they do go for the picture books. But books for them about Cambodia? They're very difficult to come by."

Eight o'clock Saturday morning. On 40th Street, Du Choi stamps down the Chinese broccoli that he planted two days ago. He looks over his snow peas and mint. He does nothing fast. The Khmer Rouge bullet that went through his back set off a heart condition that stops him from working at a job and prevents him from lifting anything heavy. But like Voltaire's Candide, he finds this garden gives him contentment after a life of turmoil and just the right amount of exercise. The heavy work he leaves for his sons when they come on Sundays.

This is the community garden on the strip of land between University and El Cajon that will eventually become I-15. Du Choi is the only Cambodian farmer who has taken a plot of land here, although most of the other plots are being filled by Hmong people.

Du Choi came from a farm in Kampuchea Khrom, the delta area of the Mekong River that is populated by Cambodian people but has long been conquered by the Vietnamese. The land has always been fertile, disputed, and the people living on it never fully accepted by either nation.

"We used to farm rice and coconuts," says Du Choi. "We'd sell the coconuts for oil. A hundred years ago our nearest town was called Brangbang. Then it became Troy Vinh. Now it's called Cau Long. From April to August we couldn't grow because the saltwater came up from the ocean. But October to February, it was okay for vegetables. Here we can grow all year long."

He became a special forces soldier for General Lon Nol. "My brother stay on the farm, and I speak two languages, Cambodian and Vietnamese, so I joined. We were trained by the Americans. But up near Kompong Thom we were in an area called Chen La-Deun. 12 of us on patrol. We were ambushed by the Khmer Rouge. Five die, four injured, me one. I was shot in the back. For three

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months I was getting better. Now my son wants to become a U.S. soldier. I say to him that it can sometimes be difficult."

Du Chai needs his three sons and his daughter to help him hoe his plots. But it provides them with food and him with a life.

"I help my dad plant, and I help my mom and dad too, because their eyes aren't very good," says 10-year-old Du Long. Du Chai's youngest son, back at their 42nd Street apartment. Except he can't read Cambodian script. He was three years old when he left Kampuchea Krom. And he still misses the dog they left behind. "My grandpa planted lots of fruit I like. My mom is Cambodian with a little bit of Chinese — do I look Chinese?" His grandparents look down from their places high on the wall. Electric incense sticks burn at an altar to them.

There is a lower altar too. "That's *Fat Dok*, Vietnamese god," says Long. "He controls the ground. If you kick in his face, you shouldn't do it..."

Up on Menlo, shouts and cheers ring out as a group of Khmers play *bowles*, the French equivalent of lawn bowling, which they brought to Cambodia when it was part of their Indochinese colonial empire. The French departed but left behind their game. Now it has become a regular weekend thing for the men to gather with beers and bowls and compete in the same casual, jocular way they did back home.

But if there is any center to Cambodian life in San Diego, it is the temple. Actually there are two temples. People more pro-King Sihanouk tend to go to the one on 52nd Street. The rest go to "the old temple" on 47th.

"The temple" says a Cambodian girl near the *bowles* players. "It's over there near Wightman Street. They're having a ceremony or something. I don't know."

The temple compound is guarded by an old man with a stick who looks at you searchingly. I learn he was so badly tortured by the Khmer Rouge it turned his mind. Now he sits most days at the entrance, protecting the homey-looking building that houses the four monks who, more than any other, hold this immigrant society together.

"Most Cambodians stick to traditions," says Phra Thammunath Phompratt, one of the monks. "For instance, sometimes they believe that the food they give to the monks can go directly to their dead relatives. Whereas it's the merit that goes through, not the food. But these people are farmers, not sophisticated people."

But he worries more about what happens to the temple when the next generation of Cambodian expatriates grows up. "Even now they know the ceremonies, but not what they mean," he says. "Young people here in America — they live too pressing. They compete in everything: school, work, family. In former times the Cambodian temple was the center of everything: culture, school, herbal medicines, handicrafts. But gradually the monks have lost their activity, their influence. I think we need to look back to what our role was."

In the garage next door, Sopheap Cheam finishes his Saturday morning Khmer language class. He takes his books from the bamboo-curtained carport that is one of the school's two classrooms to the trailer that is the school's headquarters.

In the trailer, the four or so other teachers are gathered around the school's one Apple computer. Its keyboard is English, but what comes up on the screen is Cambodian script. That's the best they can do on this donated gear. They have to remember the equivalents as they type.

This is how their textbooks are created. "We don't have any books so we write them ourselves," says Cheam. "This school is voluntary. Nobody is paid. The parents make the children's uniforms. We find the desks, make the textbooks, and spend every weekend here. Because in American schools they only learn about American things, American history, American values. Because in American schools, there are no Asian values taught. Really no values. That's an important reason we start this school."

The school has about 200 pupils each weekend. It is run on a shoestring. "We need photocopies. We need computers. We need classrooms," call the teachers good-naturedly, when I follow Cheam up the steps. "Actually," says Khom Sam, the social worker who is also a past president of the temple, "we are thinking of offering this place as a center for many students, not just Cambodians, to

come and do their homework in a good working atmosphere after school. We'll hire memory so we can give as many young people as possible better chances."

Sopheap Cheam introduces the school's founder and principal, Sokan Sar. "You know something," Cheam says. "I was his pupil in a refugee camp in Thailand. So was my friend Soti Yim. We all met up again here. We're all teaching. That's why it's a good school."

But Cheam might not be here much longer. He has been selected to become a full SFDPD patrol officer, along with James Teer. That means no more teaching, no more storefront. They hope they'll be replaced. Other teachers support the inception of a special charter school embracing those Asian values for the immigrant community in mid-city San Diego. The Cambodian Buddhist Society of San Diego has given the project its full backing.

Across the way, the three monks chant inside the low, spacious temple. Today is Precepts Day, when the faithful bring their sins for cleansing and food for eating. The platform the monks are sitting on grows with dishes. These are offerings from the people, and as the crowd chants prayers in Pali-Sanskrit, the monks nibble on their offerings. Then it is the monks' turn, who chant as the food is brought down for the people to eat on matting floor, beside the platform bearing the large brass Thai *boathaus*. China bowls, silver rice pots, cups of tea. As the chanting ends and the food is laid out, people ease up from their praying positions and smile broadly as they set onto the food that is theirs. Not another borrowing from America. Bamboo and baby banana, fish, rice, meats, egg with bamboo steamed, and afterwards held hot and leers for the old women in, chew, as their mothers did before them in Cambodia, to soothe the mind and preserve the teeth. This for the stomach, the heart, and the spirit is what sustains so many of these people, thrust by strange circumstances into a strange land.

Sopheap Cheam, the teacher who once was a small boy in a very big revolution, has already gone home. From now on as a patrol officer with the SFDPD he will be a cop. Pure and simple. Not Cambodian, not immigrant, just part of America. Right now he needs his rest for Monday morning.

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This Little Piggy

THE RIDDLE OF FOOT FETISHISM

By John Brizzolara
Illustrations by
Larry Ashton

I like them to be smooth and soft and well taken care of. Toenails trimmed, things like that." Mark, a 41-year-old San Diego electronics worker, talks about his lifelong love affair with the female foot. "I would personally be turned off by dirty feet, but I've heard of other men who like just that: women who walk around barefoot all day and get their feet dirty on the bottoms. "I've always been attracted to women's feet. Even as a kid. I can remember back in elementary school, noticing women's feet, in high heels or barefoot. I don't know if it's something you're born with or something that just comes."

Mark's ad in *Shaved Encounters*, one of several

San Diego, Orange County, and Los Angeles sex connection newspapers, reads:

"PRETTY FEET"
If you enjoy having your feet massaged and kneaded, call me YOC: WJ (white female), slim, 18-35.

Shaved Encounters is a classified newspaper with black-and-white photographs, photos of uniformly bad quality. The snapshots of men all seem to be Polaroids of themselves displaying their out-of-focus members with demerol pride. (Contributors may be imagining a busy airline hostess leafing through these pages on a layover at Lindbergh, suddenly staring at a fuzzy photo of hairy-tumescence, exclaiming, "That's for me!") The publication bears no date and costs \$2.

"In elementary school," Mark explains, "there was this girl I really liked a lot." Mark speaking quietly over the telephone, even though he is repeatedly asked to speak louder for the tape recorder. He agrees to, but does not raise his

voice. "I don't know what it is, but I found that I liked the shoes she was wearing. I don't know if the fetish grew out of that or..."

What kind of shoes was the girl wearing? His voice can barely be heard. "Little white tennis shoes."

Does Mark have a thing for shoes as well? High heels, for example. "Some shoes, yeah, but not necessarily high heels. And this is going to sound crazy, but I like white Reebok tennis shoes. The style is called freestyle, whether high-top or low-top. I think those are really sexy-looking tennis shoes. Also, the Princeton-style tennis shoe by Reebok."

Also, the Princeton-style tennis shoe by Reebok.

could hardly wait. We'd always end up having sex."

Mark had received only one response to his ad so far. "A woman called me at about 3:00 or 3:30 in the morning. I was really out of it, so I asked her to call back some other time. Whether or not she will."

"One girl I was dating spent the night one time. I really cared for her and I thought she cared for me. We had gone out before and even had sex, but this night she stayed over. I noticed—now for the first time—that she had really pretty feet, so I decided, why not go for it? I kissed her ankles and she let me do it and then I kissed her toes. She didn't say anything, but it was the next day or the day after or something, she called and said she just wanted to be friends. I don't know if it was the foot thing or what. If a woman has it in her mind that that sort of thing is gross or perverted, it can definitely kill her desire for a relationship with you."

How does he meet women who will accommodate him?

"Mostly advertising, but I met a woman down at the beach one time. The summer at the beach is the best time and place. She was a few—ah, heh—heh—feet over from where I was, and I just said to her, 'You have really nice feet,' and she seemed to like that. We talked and I gave her my phone number and she called me one time and asked if I would like to massage her feet. I said, 'You bet.' I came over to her apartment and I kissed her feet and toes and she got turned on by it. I think it takes a special woman, and a special man. They need to complement each other."

If a woman had very pretty feet but wasn't particularly attractive otherwise, would Mark be interested?

"Yeah, I think I would."

What about the other way around? What if a woman looked like Cindy Crawford but had feet like hammerhead sharks?

"I would probably have to disassociate her feet from the rest of her," Mark says. "I was down at the beach last summer and I saw this beautiful girl, but she had feet like, like, a man. Really masculine feet, and I found myself completely turned off."

Getting back to shoes, does Mark own any women's shoes?

"I do have a pair of white women's Reebok tennis shoes that an old girlfriend wore. When we broke up, I kept them."

Anything exciting about the odor of the shoe or foot?

"Not in my case. I like I said. I prefer the foot just out of the shower or the ocean, for example. But, yes, that is a common thing with other guys, foot fetishes."

Does Mark know other men who share his affinity for women's feet and shoes?

"I've had men respond to this ad, and they kind of want to know what I'm interested in. One man told me he liked women who had gone barefoot all day and had a black coating on the bottoms of their feet. He got aroused by that."

"These guys called just to compare notes."

"Yeah. This one guy liked women who would wear shoes all day and then take them off. He liked that aroma, I guess."

There are magazines that deal with this fetish, too?

"Yeah, I guess I've bought one or two. They're pretty hard to find. A lot of times, they're of poor quality, in black and white, etc. It's not worth it. Actually I'm thinking of starting up my own organization, putting out a magazine for men and women. Kind of a matchmaking-type thing. I've even thought of a name: American Foot Lovers Association."

When Mark was a child, was he surrounded by women who went barefoot?

"Not necessarily. But when they did go barefoot, I sure noticed."

Would Mark be willing to pay a prostitute for indulging his fetish?

"Yeah. She'd have to really be special. She'd have to really enjoy it."

"If men were honest, I think you'd find 10 to 20 percent of the population has foot fetishes. I can spot it usually in another man. I've seen men looking at women's feet, and you just know in their minds they have a foot fetish."

Does foot love equal foot worship? Is it a grooming kind of thing?

"I would say it's a dominant/submissive thing. For me, I just find certain women's feet arousing. I like them clean, sort. I like the toes to have a nice taper—yes, you know, the big toe down to the little toe. I like the toes evenly spaced, the arch and the ankle nicely formed. I don't like the top of the foot to be a lot of veins or tendons—I like them to be smooth. No corns or callouses. There's a hell of a lot of stuff in there. Some women have a lot of moles, some have a lot of freckles. There are special moisturizers and creams and whizzes. I think there's knowledge out there that men do like women's feet and

women like to keep their feet nice. It's just not openly spoken."

"Another thing is that everything that women do with their feet is, in a certain way, designed to be attractive. Women wear ankle bracelets to draw attention to their ankles. Women wear sandals that show a lot of their feet and toes. Some women even wear toe rings. This is to say nothing of painting their toenails and wearing high heels. I think that designers, people in fashion, know that there are a lot of men out there into women's feet, but it's a taboo subject."

What Mark didn't know when he advertised for a "sole mate" was that someone had beat him to the idea of forming an organization of foot fetishists. In a July 1993 issue of *Psychology Today* called "Knocking Their Socks Off," Douglas Gaines and Gary Brett discussed their two organizations: the Foot Fetish and Fantasies Society for heterosexual foot aficionados and the Foot Fraternity for homosexual men.

From Cleveland, Ohio, Gaines and Brett have recruited 400 brothers in the Foot Fraternity and have received over 50,000 requests for information on the subject from men and women. "But mostly men," Gaines allows.

Membership is \$45 per year and affords access to the FF or FFF magazine and newsletters where videotapes and "photos" are advertised ("Jaffe, dressed up, lounges on sofa demanding her servant to remove her shoes, sniff them, kiss and worship the nylon stocking feet as she

her lot, aching feet") as well as personal ads like this one from the Foot Fraternity:

"Lindsey, young foot slave ready to worship and stoned to your manly feet. I want to join your pungent shoes & socks, kiss your bare feet. If you are a tall, naturally muscular daddy-foot master who want complete care & devotion for his big beautiful feet, please call."

The cover of *Foot Fraternity* magazine is an 8"x11", black-and-white photo of a man in a UPS uniform, holding a package and a clipboard and smiling into the camera. Beneath his left foot, lying on his back in preppy slacks and sweater, is Douglas Gaines kissing the toe of the UPS driver's shoe.

It starts early, says cofounder of FF and FFF Douglas Gaines, by telephone. "It was very difficult to find someone with whom to share these fantasies. I thought a way of networking was needed. I started the Foot Fraternity in 1985. Every time I did an interview or a story about the fraternity, I would get hundreds of letters from straight men saying, 'Do you have a group for us?' The same idea. That's when I started the 3F-Society, which was last year. This is for men into women's feet, or couples or any combination other than male to male. In the Fraternity, we do have men that are married to women but still have a desire to have a man at their feet or be at the foot of a man or their foot."

"Primarily," says Gaines, both organizations are "affirmation groups, to help people be okay with who they are. We want to let people know this doesn't hurt anybody, and it is very, very safe and it is very, very much an okay thing to enjoy somebody's foot. It's no different than a man into a woman's breast, a round object with a nipple on it. That's a body part. We just happen to be into an oval body part with five digits. It's not something one chooses; it's something already established in one's sexuality. One has to accept it within oneself and find a way to fulfill that need in a way that's acceptable and safe."

"For example, if I went to meet you and thought you were a good-looking man, I wouldn't want to go up to you and say, 'Do you mind if I kiss your foot or smell your feet?' The response

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might not be a favorable one. I'd need to know that you'd be okay with that concept of somebody massaging your feet or being at your feet. The organizations [F2 and F3] provide that.

"How common is foot or shoe fetishism in regard to men's feet and shoes?" I ask Gaines.

"In heterosexual foot fetishism, 99 percent of them are men into women's feet. In the gay world, it is 99 percent men who want to be at another man's feet or vice versa. It doesn't necessarily have to be a gay man. Being a foot fetishist, I like being beneath a man's feet. I like smelling his socks, kissing, worshipping his feet. The man can be straight, it doesn't matter. I found that when I'm involved with a person who's a straight male, it's not a sexual thing. It's more a psychological feeling of power for him to have a man kneeling at his feet. It makes his ego rise to know that he is idolized, worshipped. It doesn't have to be a sexual fulfillment.

Gaines speaks in a headlong, enthusiastic manner, as if he's talking about a diet or exercise regimen that works wonders and the gospel must be spread. "So there is definitely an aspect of S&M involved," I say. "Or dominance and submission?"

"Yeah, very much. If I were kneeling before you, kissing your feet, you couldn't help but feel very dominant and powerful, whether it was a sensual turn on or not."

"What about shoes?" Gaines is asked. "Are there certain types of men's shoes that are considered sexier than others in the way that high heels or even some women's sneakers apparently can be considered sexy?"

"Some men are into a Biker Witch penny loafer or a motorcycle boot; it varies, but the shoe becomes very, very important because they signify what the person is. For example, uniforms are a very popular fetish. Therefore, what a policeman would wear, his motorcycle boot, becomes very erotic. If you like a yuppie or a preppy look, the penny loafer becomes very erotic. If you're into a 'sassy' woman, the pumps that she wears that are very professional, or



"sassy," become very erotic."

"You mean sensible shoes?"

"If that's what you're into. The interesting thing about the whole scene is that many people, men and women, would enjoy having somebody at their feet. They don't have to have a foot fetish. Once they feel somebody massaging, kissing, and working on their feet, they think, 'Hey, that feels good, go ahead and do it again.' It's a very pleasurable feeling."

"Couldn't that situation provoke a temptation to abuse the person at your feet?" I ask. "To humiliate them or cause them discomfort, even physical harm?"

"It never really does," Gaines answers. "Unless the person wants some sort of abuse and that is worked out ahead of time. That goes more into

the S&M or domination-type scene. However, for many of us who have a foot fetish, it's very pleasant sometimes to be walked on or to feel some sort of — not necessarily strong physical abuse, but some sort of domination/humiliation. Like, to be forced to smell your feet at the end of the day when your socks are all sweaty is an act of humiliation. Knowing you can hold your foot over my face and make me smell your feet for as long as you want is a very humbling experience for me."

"Do you remember," Gaines is asked, "when this first became a real area of...um...enthusiasm for you?"

"Absolutely," he answers immediately. "I was three. I've spoken to thousands of people about the subject because I've been dealing in this area

for a long time, and for most men and women it happened in early childhood. I can remember crawling to the edge of the bed where a father or an older brother was and just staying right around where their feet were, hanging around the bed where they were napping and just being attracted to that foot and wanting to be near it. Usually an adult will let a child hang around their feet and they don't think anything of it. When I was four and a half, I was rather precocious, actually. I remember some neighbor men at that time, maybe in their early 20s, chasing a kid around the front yard. I can vividly remember one man catching me and kind of pinning me to the ground and pretending to sit on me. The others were running about chasing each other, and I remember saying to the man on top of me, 'Whatever you do, don't put your feet in my face.' Well, he slipped off his moccasins and did. Which was...uh...what I wanted, of course."

"What I'm saying, I guess, is that the attraction to the foot is there even before puberty and before you are aware of your sexual orientation. In almost every case of foot fetishism, the interest is there, with the foot or the shoe, at a much earlier age than sexual identity."

It seems very uncommon for women to have foot fetishes. Does Gaines find this to be his experience? And if so, why?

"Very, very rare. Having spoken with many professionals and having studied this area myself in great depth, my premise is this: The reason men tend to have these fetishes and women don't is that fetishes are developed at a very early age. I think before we're even four years old, if there's going to be a fetish, it's already there. That probably is because the male genitalia is on the outside and the female's is on the inside. When a little child is crawling around the floor, touching the floor, even though it is still before puberty, boys are receiving a great deal of stimulation. If you think about it, what's at my level when I'm crawling about as an infant but people's feet?"

"So even to say there's an association between infant male genital stimulation and the adult

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foot and or shoe?"

"Yes. The association is very easy to make for gay or straight men. That's my educated guess after having spoken to hundreds and hundreds of people."

"Does the F or FF have meetings of members, and if so, what goes on there?"

"We do several things. The purpose of both groups is to help you meet other people. We put out a quarterly magazine where people can place and read ads for their specific interests. We offer a gathering once a year every August. We're on our 14th gathering coming up." Here Gaines sounds like a proud Midwestern schoolmarm discussing a rather large spelling bee. "We usually get between 80 and 100 people there. We have it at a hotel here in Cleveland, and we have all sorts of activities related to the feet."

"It's sort of like a salmon being able to swim with salmon after a lifetime of swimming with trout. All of a sudden you're with your own kind and you can be yourself. Some people pair off and do whatever they do in the privacy of their own rooms."

"No group foot orgy?"

"No. What we do have is demonstrations like military boot shines or getting a pedicure or something that relates to the scene. We also teach people where to get the items for their fantasies. For example, men have fantasies about making it with a maid or a stewardess or a policeman. We tell them, this is where you can get the outfit. We give them sources so they can fulfill their fantasies."

Granting that foot fetishism is safer than conventional sex, more harmless than gay sex and more form of S&M, and not half as abhorrent as many sexual deviations, how does Gaines respond to the perception that this area of sensuality is silly?

"It is only because society says that's what it is," Gaines answers. "Most people out there with intelligence, once it's explained to them, say, 'It's a hell of a good deal.' You can only suffer from the embarrassment of people not understanding and

making fun of you. When I finally realized that I have a foot fetish, that I'm very proud of myself and I'm okay with who I am, people began to respect me because I had the courage to be a man and stand up and say, 'This is what I like, take it or leave it. If you can't handle it, bad, that's your problem. I'm okay with it, and I only do it with another consenting adult.' If he has intelligence, he'll realize that he will get great pleasure from it and I'll get great pleasure from it."

"People with that understanding come to see it as silly and see it as something that feels good, no different from a back rub. You may reach a point where you will say, 'Go ahead, I'll sit back and watch the game, you rub my feet. That would feel great.'"

"Are there foot fetishists out there cruising people's feet and shoes in restaurants and bars and public parks while the nonfetishist is unaware? Beaches have been mentioned, is this true for bus stations and dentist's offices, for example?"

"If you and I were sitting and having lunch," Gaines suggests, "and you were wearing loafers and you were just casually dangling your loafers off your feet—'you'd be making me crazy, but you wouldn't know you were doing it. I'd be sitting there, looking at your feet, just wishing I could stick my nose under there. The thing is, you've probably done that many times when you were in loafers; you probably slipped your heel out of them just because it was comfortable. You wouldn't know there might be someone like me there tables away thinking, 'This man is making me crazy.' It would be more exciting than if you were sitting there nude. In a way, you were teasing me without knowing it."

After a brief discussion of the beach again, where Gaines says, he often fantasizes about men's feet and "licking the sand off of them," Gaines offers this: "A lot of us enjoy getting the shoes of another person. Your old shoes that you're ready to throw out? I'd be thrilled to buy them from you or buy you new ones. I have many straight friends who say to me, 'You can have my old shoes, just get me a new pair to replace them. I love the idea of being able to buy new shoes for these straight guys.'"

What, exactly, does Gaines do with the old shoes?

"If I had your old shoes, for example, I would want to smell them, sniff them, knowing your straight feet have been in them. I also would enjoy the submissiveness of having to buy you new shoes. Everybody wins in this situation. I know many other men who enjoy this as well."

In this rarefied social atmosphere, where Al Bundy could well be perceived as the Sexiest Man Alive, it is not surprising to find glossy porn magazines dedicated to the collection of the foot. *Leg Show* magazine is edited by Dan Hanson and published in New York. In its office in San Diego electronic worker Mark's complaints about the scarcity of such material, *Leg Show* can be found next to *Footshow* at your neighborhood liquor store. The April '94 issue features the cover stories "Force-Fed Four 18-Year-Old Feet" and "Three Russian Women and Their Amazing Toe Tricks."

Leg Show's pictorials would lead you to believe that female foot fetishists are legion, when this is hardly the case. In her April editorial, Hanson addresses this fact with her readers.

"To know how to find a female foot fetishist? Forget it, their numbers are too small. There are plenty of women who will enjoy having certain things done to their feet, though with massage and pedicures at the tip of the list, followed by foot kissing and yes, even licking."

"The majority of the letters I get are from guys already in a relationship who don't want to introduce their foot fetishes."

"Start by buying your girlfriend a special pair of stockings or shoes. Compliment her when she puts them on about how beautiful they make her feet look. A couple weeks later try her new nail polish and offer to paint her toenails... After painting her toenails tell her how beautiful her feet look like that. Keep everything as light as possible, like it's no big deal. Let time pass between each move."

Coming in the next issue of *Leg Show* is "The Nasty Night Nurse." The back cover features a fashion model in a nurse's uniform kissing the little toe of a sexually indeterminate, and helpless, foot in traction.

Even if I accepted that there's something pathological about foot fetishism, I don't believe it hurts anybody," says James Weinrich, Ph.D., an assistant adjunct professor of psychology at UCSD. "The quote is from the above-mentioned 1993 article in *Psychology Today*."

Reaching Weinrich by phone, he says he has a degree in evolutionary biology from Harvard and is a certified ecologist. "Foot fetishism is not my particular research interest, but I had an intriguing idea about it a couple of years ago."

"I wanted to understand why some things become fetishes and other things do not. The general rule is that there are two types of fetishes. One is object fetishes, and the other is substance fetishes. The object fetish would be for something like breasts or hair or lipstick or shoes. A substance fetish would be for something like leather or vinyl. When you combine the two, say, a leather shoe or a vinyl pair of pants or something, you can get some extra credit power

out of it for those who are turned on by those things."

"The general theory of substance fetishes is that they all resemble skin. They're pliable, they're warm when you touch them or rub them. Skin is a major sexual organ for all mammals, including humans, of course. The idea that there would be these evolutionarily new substances in the world that didn't exist back in hunter-gatherer times—possibly from animals, and there are fur fetishes—is an interesting kind of makes sense that it would be easy to learn some associations through imprinting or other kinds of learning, which would become, usually, a turn-on."

"Then when you looked at the object fetishes, you found that the vast majority of them were had something to do with sex or sexual dominance. For example, hair fetishes. Well, hair is very different between men and women. At least on the average. Just about every society on the face of the earth, every traditional society, has different

ways that men and women are supposed to do their hair. Panties and jockstraps. Breasts are obviously sexually dimorphic. Those all seem to make perfect sense...except for feet. What on earth?"

"Now, feet are sexually dimorphic. You can tell the difference between a man's foot and a woman's foot, but frankly speaking, they're not that sexually dimorphic."

"It suddenly struck me that, evolutionarily speaking, in terms of the way the bones work and stuff, feet and hands are very similar. And I had never heard of a hand fetishist, whereas foot fetishism is not uncommon. Immediately a little light went on in my head and I thought, 'This is odd.' Hands and feet are dimorphic in men and women to about the same extent. If you're going to say that feet can become a fetish because anything that's different between men and women can become a fetish, then why not shoulders or hands? In reading the literature, I found that

everyone had explanations as to why feet might be a fetish, but almost every single one of those explanations suggest that hands should also be a fetish. But in terms of the population at large, foot fetishes are much more common."

"This is particularly striking because hands, after all, are used in masturbation. Feet are not used in most people's sexual acts. Hands are used in all kinds of things having to do with sex. In terms of childhood molestation, for example. You'd think that might lead to some unusual sexual desire. The molester is almost certainly going to use hands and not their feet. It seemed odd and odder to me how people were coming up with all these explanations as to why feet are obviously fetishizable, and they don't even think about where their hands are. I found one instance in a book called *The Sex Life of the Foot and Shoe* by William Rossi, where he actually quotes an early psychiatrist who said, 'It's obvious in Freudian terms that the foot and the male organ

are very similar to each other.' One reason was that they are both dependent, that is, they are hanging down. But hands are even more dependent than feet are! There are more similarities between the male organ and the hands than the male organ and the foot! To me, the mystery just deepened."

"Some people will say, 'Well, the feet are covered up and the hands are not.' But there are things like hair that are not covered up and are easily fetishizable. It may be that covering things that in the natural world would be plain to see might be one of the things that lead to fetishism, but this is clearly not the whole answer."

"I read an article from 30 years ago in some arcane psychiatry journal about a chimpanzee who masturbated with a zookeeper's boot. I thought, if it's happening in animals, then all this stuff that it's socialization and our culture is giving us images on TV, blah blah blah, is all nonsense. This to me suggested that there was something

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going on about early infancy and the unnatural conditions in which those chimps lived. Well, human beings all live in conditions that are very unnatural compared to how our brains were wired for hunter-gatherer days. So the idea that we are confined indoors, that we wear clothes and the people who love us and rear us wear clothes — and in particular, shoes — would provide the raw material that the circuitry in the brain, which is designed to latch on and fixate on real clothes, now has to deal with covered crotches and the tangle that lead to them. Those things are pants, pantyhose, etc., and shoes.

This is an intriguing hypothesis, but it doesn't really explain gay male foot fetishists like the fellow you talked with. Little boys are not crawling around beneath the poker table trying to get a look up their father's trousers. Also, there is a lot of same-sex nudity that goes on in childhood — fathers and sons in the swimming hole kind of

thing."

Weinrich mentions a conversation he had with a neurologist colleague who pointed out to him that "the nerves for the feet and the nerves for the genitalia come into the spinal cord at almost the same spot, whereas the nerves for the hands and the arms come in much higher up, but it's that interesting! That is my favorite hypothesis at the moment, but even I have to admit there's a big problem with that one, and that is, his or her toes are not wired up to your genitalia. I don't have an answer, but I can raise interesting questions."

"Why," I ask Weinrich, "do you think there are so few female foot fetishists?"

"It's mostly attributed to the fact that females in general are far less likely to have object fetishes. They are more likely to have touch or substance fetishes."

What about Gaine's theory that men's sex

organs, being on the outside of our bodies, are subject to more stimulation in early childhood as we crawl around at adults' feet?

"I would prefer to see that as an explanation for 'Why feet over hands?' And in fact, I mention that possibility in my paper. Where are all your senses — eyes, ears, nose, mouth — when you're crawling around as an infant but at foot level? However, once you start toddling around upright at a year or 18 months, all your sense organs are at the level of their eyes and hands. Most people who study sexual imprinting think this goes on somewhat later in life. I'm not saying that Gaine's theory is untrue, but what is the position of the baby girl's clitoris as she is crawling around the floor?"

Mentioning Gaine's offer to replace my old sneakers with new ones if I sent them to him, I told Weinrich this made me feel extremely uncomfortable, though I was unsure exactly why.

I wouldn't have to witness his fondling my old Nikes, and I'd get a new pair of \$40 shoes out of it absolutely free. "Does this mean I have a problem, not Gaine?"

"Why does it have to be anyone's problem?" Weinrich asks.

Finally, there is a Fetishist BBS or bulletin board computer system out of La Mesa. You can find the number in the back of *Camper's Edge* magazine. The system offers you 30-day free usage. When accessing the system, you must include your name, phone number, and address as well as — hat fetish data you wish to access. After entering the information and pressing ENTER, I was on-line and yards of garbage scrolled across the screen. It turns out it was a software glitch, but it might be part of a submission/humiliation initiation rite, for all I know.

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Philip Larkin

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Philip Larkin's Beautiful Gloom

Philip Larkin whispered, "I am going to the inevitable." Seconds later, 63-year-old Larkin died. He had been England's most popular living poet. Common readers quoted him. Critics considered him England's best poet since W.H. Auden. Margaret Thatcher in 1984 offered him the laureateship. Larkin refused. "I dream of becoming laureate," he told his old college friend Kingsley Amis, "and wake up screaming." Ted Hughes, Sylvia Plath's widower, was eventually chosen as laureate. Larkin, who disliked Hughes and Hughes's poetry, wrote to Amis that the "thought of being the cause of Ted's being buried in Westminster Abbey is hard to live with."

A favorite of Larkin's countrymen was his 1971 "This Be the Verse," that opens with "They fuck you up, your mum and dad. They may not mean to, but they do. They fill you with the faults they had/and add some extra, just for you." Larkin

joked with an interviewer that this poem would "clearly be my Lake Isle of Innisfree. I fully expect to hear it recited by a thousand Girl Guides before I die."

He wrote more dignified, less-quoted verses, mixing the exalted and crude, as in "Hymns": "Groping back to bed after a piss/part thick curtains, and am startled by/The rapid clouds, the moon's clearness."

Larkin's poems weren't cheerful. "The Life with a Hole in It" offered: "Life is an immobile, locked/Three-headed struggle between/Your wants, the world's for you, and (worse)/The unbreakable slow machine of what you'll get."

Asked by an interviewer how he would describe his poetry, Larkin said his writing contained a report on whatever made him feel deeply. He added, "I think writing about unhappiness is probably the source of my popularity. If I have

any — after all, most people are unhappy, don't you think? — After a pause, he offered, "Depression is for me what daffodils were for Wordsworth."

A year before his death, Larkin told another interviewer that a "poem represents the mastering, even if just for a moment, of the pessimism and the melancholy, and enables you — you the poet and you, the reader — to go on."

Sydney Larkin's second child, Philip, was a month late when on a night with a full moon — August 9, 1922 — Larkin's wife Eva gave birth. Philip weighed a pudgy ten pounds. Sydney was 39. Eva 36. Their first child, Catherine, was ten. Sydney, an accountant, had insisted that the couple not have another child until he had risen in his career. In 1930, Sydney was appointed treasurer of the Coventry Corporation. He told Eva time had come for them to have that child.

In an unpublished fragment Larkin wrote in the 1950s, he recalled his childhood: [My father worked all day and that himself away reading in the evening, he had no friends... My mother began increasingly to complain of her dreary life... she mentioned whining monologues she treated my father to before breakfast and all at once as realizations, resentful, self-pitying, full of funk and suspicion, must have remained in my mind as something I mustn't under any circumstances risk encountering again... Certainly the marriage left me with two convictions that human beings should not live together, and that children should be taken from their parents at as early age.

Like not a few English during the 1930s, Sydney was pro-German and pro-National Social-

ism. According to what Larkin would later tell friends, Sydney attended several Nuremberg rallies and kept on the family mantel a statue of Hitler "which at the touch of a button leapt into a Nazi salute." In 1936 and 1937 Sydney took Philip with him on short summer visits to Germany, trips Philip loathed, both for his inability to speak or understand the language and for his father's insistence that they listen to "the jolly singing in beer halls," music Philip hated.

As late as 1939, Sydney persisted in his admiration of Hitler, leaving up the Nazi regalia that decorated his office walls until ordered by his superiors to remove it. When the German Luftwaffe blitzed Coventry in November 1940, killing 554 people and seriously injuring some 1000, Sydney merely congratulated himself on his foresight in having ordered 1000 cardboard coffins the previous year, he continued to praise "efficient German administration" and gave vent to his hatred for Churchill, whom he described as having "the face of a criminal in the dock."

"I would rather leave a child on the steps of an orphanage than send one to public school" (If English public schools are private schools), Sydney had said. So that when time came to enroll Philip in school, Sydney chose a boys' grammar school, "pulling distance from the Larkins' Coventry home."

Homey, stammering, short-sighted, short-legged, large-bottomed — schoolboy Larkin took his revenge on popular schoolmates and masters by writing and drawing scabrous stories and cartoons featuring them. He made friends among other boys like himself. As a teenager he formed friendships with other bright and resentful,

unglamorous boys, including Jim Sutton and Colin Gunner, with whom he would correspond for much of his life. Most shared his interest in art and literature and all contributed poems and stories to the school magazine. (Larkin's first published poem appeared in December 1938. With these boys Larkin also discovered "vice": tobacco, liquor, Negro jazz records, dirty pictures, and jokes. None of my friends knew any either.")

Larkin went up to Oxford in 1940, entering St. John's College to read English language and literature. The Brideshead era: campy aestheticism was two decades past; political realities had deflated the enthusiasm of Oxford's 1930s Socialist-Communist pacifist groups. The war, as it would later in the States, diminished Oxford's numbers as students joined or were drafted into service. (The draft rejected Larkin for his poor eyesight.) Middle-class Larkin felt himself quite apart from the moneyed, upper-class, public school boys come up to Oxford with him. Several boys Larkin had known in Coventry were at Oxford with him; until his second year, when he met Kingsley Amis and John Wain, he made few new friends.

Amis and Larkin had in common jazz and literature. Surprising perhaps to Americans reading Andrew Motion's *Philip Larkin: A Writer's Life* will be the intensity of the fan-dom expressed by the English in the 1930s and 1940s for American jazz. Among Larkin's Coventry friends and later his Oxford friends, an exquisitely detailed knowledge of American jazz musicians was common. Larkin would later say that these musicians — Louis Armstrong, Fats Waller, Sid Catlett, Pee Wee Russell — were for him and his friends "our Swinburne and our Byron."

Amis, only 20 when he and Larkin met, was also writing poetry. Larkin, a dozen of whose poems would be published while at Oxford, including at least one in the *BBC's* magazine, *The*

Listener, secretly hoped he might turn himself into a novelist. Amis and Larkin early in 1942 began concocting "obscene and soft-porn fairy stories." Then, on his own, Larkin, using the pseudonym Brunette Coleman, wrote two novels set in girls' schools peopled by lesbian students and teachers. The novels fill up with scenes of young girls' seduction by older, and sadistic beatings of students by teachers. ("As Pam finally pulled Marie's tunic down over her black-stockinged legs, Miss Holden, pausing only to snatch a cane from the cupboard in the wall, gripped Marie by the hair...") This writing served

Ruth's mother, meeting Larkin, warned Ruth that Larkin was "arty and unreliable."

as sexual outlet for the still-virginal Larkin and also foreshadowed the older Larkin's sexual bias toward heterosexual sadomasochistic "play."

W.H. Auden was Larkin's first poet-hero. Larkin absorbed Auden's technical virtuosity and tones of peevish dissatisfaction. Then in spring 1943, Welsh poet Vernon Watkins read W.B. Yeats's poetry at a meeting of the University English Club. Larkin would later say, "I spent the next three years trying to write like Yeats, not because I liked his personality or understood his ideas but out of infatuation with his music."

Larkin graduated in 1943 with a First. He was 20 and already balding. He had no sense of what profession he would take up. His stammer made him feel he couldn't teach. From July through December he stayed with his parents. He busied himself writing poems and beginning the novel that would become *Jill*.

England's wartime Ministry of Labor expected

men out of uniform to fill public service positions. Larkin satisfied this expectation by becoming librarian in Wellington, a town of 5000 population in Shropshire. He wrote his old school friend Jim Sutton, "I spend most of my time handing out tripey novels to morons."

In his three years at Wellington, Larkin finished *Jill* and a second novel, *A Girl in Winter*, and the poems that would make up his first volume, *The North Ship*. He also met, at the library, the woman to whom he would lose his virginity, 16-year-old Ruth Bowman. Ruth was 18 and Larkin 23 when the affair was consummated. "Sex," Larkin wrote in his diary, "is too good to share with anyone else." About intercourse, he noted, "Always disappointing and often repulsive, like asking someone else to blow your nose for you."

Ruth's mother, meeting Larkin, warned Ruth that Larkin was "arty," "unreliable," and "doomed to cause heartbreak." Mother Bowman's assessment proved correct. Larkin, who would propose marriage and then renege on that proposal, moved to his second job, as librarian at University College of Leicester.

Over the next years, Larkin's two novels and first volume of poetry were published, meeting little public interest. Kingsley Amis's *Lucky Jim* came out in 1946, when both Amis and Larkin were 24. Amis dedicated the enormously successful novel to Larkin. Always, Larkin would feel envy at Amis's early triumph.

Sydney Larkin died in 1948. From this point on, Larkin wrote to his mother several times a week and visited her monthly. She lived to be 91. (Curiously and without explanation, none of these letters appear in *Selected Letters of Philip Larkin 1940-1985*, edited by Anthony Thwaite, and only a few scraps show up in Motion's *A Writer's Life*.)

At Leicester, Larkin met English professor Monica Jones. They began an affair that endured

until Larkin's death. Larkin went from Leicester to a post in Belfast, and then in 1955, to Hull, where he became chief librarian. At Hull, Larkin's life took the shape it would keep until his last months. He worked nine to five. Evenings, he went home and mixed himself the first of his stiff gin and tonics, played jazz records, read, wrote poetry, reviews of poetry and jazz recordings, letters, and diary entries. Some evenings he ate dinner with friends or saw a movie. He bought a car and took driving lessons. Weekends that he didn't spend alone, he visited Monica Jones or his mother. More frequently as years passed, he drank himself to sleep and took a hot bath in the morning before he left for the library.

From his 40s on, Larkin became increasingly deaf and had to play records at higher volumes. He struggled, without success, against weight gain and came to resemble Stan Laurel of the comedy team Laurel and Hardy. He suffered a persistent hypochondria, worrying over every twinge and extra heartbeat.

At Hull, Larkin met librarian Mervyn Bennant, a practicing Roman Catholic, seven years his junior. Larkin pursued Mervyn. They dated, attended faculty functions. They necked and petted. Larkin gave gifts of cologne and stuffed toys. For 17 years Mervyn resisted Larkin's plea to give up his virginity to him. Then in 1974, after a faculty party, Larkin took Mervyn to his house in Hull's suburb, Newland Park, and then 43-year-old Mervyn gave over. (Andrew Motion writes, "Eventually, Mervyn admitted, she yielded to temptation, but only on very rare and isolated occasions, and at a cost of grave violation to his conscience.")

While Larkin carried on with Mervyn, he kept up his sexy affair with Monica Jones, whom he addressed in his letters as "Bun" and "Bunny." The two women knew about each other. Larkin lied and extenuated, discussing with both the possibility of marriage and managing to keep both believing they were his primary loves. Soon after

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Larkin overcame Maev's resistance, he commenced a third affair, with his secretary Betty Mackerech. Betty, who took Larkin's calls and saw much of his correspondence, knew all about Maev and Monica.

In 1977 Eva Larkin died. Following her death, Larkin finished "Aubade," which opens with this "I work all day, and get half drunk at night. Waking at four to soundless dark. I stare. In time the curtain-edges will grow light. Till then I see what's really always there: Unresting death, a whole day nearer now. Making all thought impossible but how And where and when I shall myself die. After "Aubade," Larkin wrote almost no poetry. Motion (who met Larkin in 1977, the year Motion went to teach at Hull) hypothesizes that when Larkin's mother died, the poet lost his true muse.

The "empty space" I've had left, the dreariness he had created at his home in Newland Park, and his relationships with Monica, Maev, Brennan and Betty Mackerech all left his mind blank and led him to drink-sodden depression... Everything else had once entertained or drenched him had dried up. Lark. Poems. The countryside. Work.

Motion proposes that Larkin's womanizing and refusal to marry was all for the poem's sake.

"I used to believe," Larkin told Motion, "that I should perfect the work and life could fuck itself. Now I'm not doing anything, and all I've got is a fucked-up life."

In his 60th year, Larkin's hypochondriacal fears turned to fact. His health deteriorated. He drank even more, slept less. Monica Jones, herself ill, moved into Larkin's house (and Larkin sometimes contrived to telephone Maev when Monica was out of earshot). Cancerous tumors were found in Larkin's esophagus, and surgery followed. Monica and Larkin, as had been their habit through their years together, drank heavily. Then in early December, Larkin died.

A crowd-packed Westminster Abbey for a service honoring Larkin. Obituaries described him as "the hermit of Hull," a shy poet who refused to give readings. They praised his work. Literary journals gave his modest poetic yield (four slender volumes that appeared at almost decade-long intervals) a final respectful going-over. "A poetry from which even people who distrust poetry, most people, can take comfort and delight," wrote the *New Criterion*. Fans continued to rack bouquets at the base of the plain white gravestone in the cemetery outside Hull. Larkin seemed ready to take his seat in poet's heaven. From there, during centuries ahead, he could expect to look down and note one after another anthology admitting

in an occasional old Larkin favorite.

Then, in 1992, Thwaite's *Selected Letters of Philip Larkin 1940-1985* was published in England, and a year later Andrew Motion's *Philip Larkin: A Writer's Life*. The behavior poet was revealed as a penny-pinching drunkard, a racist, a foul-mouthed two- and three-timing womanizer who subscribed to S&M magazines with names like *Swish*, and engaged in sadomasochistic sex play with the female academic he nicknamed Bunny. Snippets were printed from letters Larkin wrote to an old schoolmate, explaining why he no longer lived visiting London. "Too many fucking niggers about." And, about his home in Hull, he noted to that same friend, "Not many niggers round here I'm happy to say. Except that Paki doctor next door." A letter was quoted that Larkin had written to Kingsley Amis in which Larkin told that he was extracting himself from a literary panel that gave out grants for and to "Gay Swenithor or the Boncoso Socialist Workers Peoples Poetry Workshop. Or wogs like Salanganandi (Salman Rushdie) or whatever his name is."

English newspapers that during Larkin's final illness issued concerned daily bulletins on his condition now gave columns over to Larkin's attacks. Poems once read as "the most technically brilliant and resolutely beautiful, profoundly disturbing yet appealing and approachable body

of verse of any English poet in the last 25 years" lost their luster. Larkin became "a sporadically excellent minor poet who has been raised to an undeserved monumentality" and "essentially a minor poet who acquired a large reputation." One critic wrote, about the Larkin letters, that they revealed "the sewer under the national monument Larkin became." Another excoriated the "repellent, smelly, inadequate masculinity" in "this provincial grotesque." Yet another critic, in a piece titled "Larkin: The Old Friend I Never Liked," indicted Larkin as a "really rather nasty, prematurely aged man," a "petty-bourgeois fascist," and "nausea." England's *Library Association Record*, a journal for librarians, published a column that called for banning Larkin's books.

Motion justified his work, saying, "My theme was that the flower of art sometimes grows on a long stem out of some very mucky stuff."

Larkin's blood was on the water.

Martin Amis defended his father's old friend. Amis suggested that the true Larkin story is in *Collected Poems*.

Philip Larkin: A Writer's Life, Andrew Motion; Farrar Straus Giroux, 370 pages, \$20.

Selected Letters of Philip Larkin 1940-1985, edited by Andrew Motion; Farrar Straus Giroux, 791 pages, \$40.

Collected Poems, edited by Anthony Thwaite; Farrar Straus Giroux, 330 pages, \$25.

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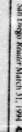
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Calendar LOCAL EVENTS

Farewell, Aquatic Rabbits

14th Annual Underwater
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The first recorded mention of the zoological wonder that came to be known as *Drake's sea hare*, named after British pirate and explorer Sir Francis Drake, was made by Father Francisco Gazapo, assistant to Father Junipero Serra who established the Presidio of San Diego. In 1771, Gazapo noted in his journal that "the La Jolla Indians who live to the north of us owe much of their survival to a curious relationship between man and beast. Each adult male Indian possesses a rabbit companion, which is as obedient and loyal as the shepherd dog of our native Spain. These are large rabbits with long, narrow ears, powerful haunches, and they display a remarkable affinity for water. The La Jolla Indians can often be seen with their rabbits at the shore where, through a complex language of hand signs, the Indians command their animals to leap, sometimes from

time of the last Ice Age. Due to the area's aridity and frequent brush fires, these common rabbits gradually adapted, over thousands of years, to coastal and aquatic life. It is conjectured that during periods of severe drought, the rabbits, facing famine, began to feed on abundant, though unfamiliar, marine flora and fauna. Over time, the creatures evolved webbed toes, streamlined ears, and powerful haunches well-equipped for prying about on other mollusks from the sea floor. Much in the same way that ancient man befriended and domesticated the dog, the La Jolla Indians, upon their arrival to the area, recognized the seagoing rabbits outstanding talents and worked to tame them. Unfortunately, the 18th century missionaries who settled San Diego were mistrustful of this relationship and scorned the Indians' mystical reverence for the rabbits as a kind of heresy. The conversion of the Indians to Christianity sounded the death knell for this amicable, centuries-old partnership between man and rabbit.

After the missionaries forced the rabbits to abandon their relationship with the Indians, the animals returned to their feral state and were pretty much forgotten until the mid-19th Century. Early settlers in La Jolla regarded the rabbits as little more than a local curiosity, and the San Diego Union occasionally ran brief items about church groups and the like that "ventured to La Jolla to witness the astounding spectacle of rabbits plunging into the sea." One of these early visitors, Charles Bloodgood, an English historian and amateur zoologist, related that these animals were unique and sought to have them formally classified by the U.S. Zoological Society as *Drake's sea hare*. His efforts were in vain. Shortly after the Society officially recognized Bloodgood's "discovery," the Great Billards Craze of the 1880s swept America, a fad that would prove fatal to the newly christened *Drake's sea hare*.

Because the seagoing rabbits spent so much time in the water, turning in an attractive shade of green. And rabbit fur was, of course, a prime ingredient of felt — the same green felt used on the tops of the countless billiard tables clamored for at that time. By 1890, because of the Great Billards Craze, *Drake's sea hare* of San Diego was hunted to extinction.

Like much of history, however, even all of the above is suspect. There are some who even contend that *Drake's sea hare* never existed. Call to the U.S. Zoological Society to verify the historical accuracy of Bloodgood's claim were met with the peaks of smug laughter. ("Indians with rabbits? What? Hahahaha! You mean, you give the rabbits used to dive

underwater? Hah-heh. Ho. Ho. Ho! Wait. Let me catch my breath. Ha. Lemme see. *Drake's sea hare*, was it? Ha-ha-HAT!") So much for so-called professionals. What is nonetheless certain, verifiable, and in no way to be construed as an April Fools' joke, is that the memory of *Drake's sea hare* is called to life every spring in a wonderful local tradition. Over the past 14 years, an annual Underwater Easter Egg Hunt has been held at Kofeg Park at La Jolla Shores, just north of the beach and Tennis Club. Proceeds from the event this year will go to the Diving Alert Network and to San Diego Youth and Community Services.

Rich Sillapa, one of the hunt's organizers, says he expects around 200 scuba divers and snorkelers to wade into the underwater park to search for 300 submerged, egg-type devices, or "NEETs." "The problem with eggs is that they float. We've tried tying eggs to rocks, but that didn't work," Sillapa explains. "So, we had to come up with something that didn't float. Years ago they used rocks. Some of them, like the grand prize rock, weighed up to 15 pounds. Now we have the NEETs, which volunteers have hand-painted. Some of the NEETs contain instant prizes, like boat trips. Others can be turned in for raffle tickets to win other prizes. Last year everyone

who participated won some kind of prize, so I'd say chances are that this year it'll be the same."

As you might expect, the logistics of the event are tricky. Sillapa and his cohorts spend several hours before the hunt scattering the NEETs on the ocean floor. The park's underwater canyon. Other times, Sillapa sighs, participants have sighted Rodney, the park's legendary 40-pound halibut, nudging the "eggs" deep into sea floor debris. Despite these difficulties, however, Sillapa is sure that everyone who roams the football-field-size area in search of NEETs will have a blast. So the kids won't feel left out by their parents' bizarre behavior, a Kids Hunt is held onshore at the same time.

—*Ally Optner*

14th Annual Underwater Easter Egg Hunt
Kofeg Park, La Jolla Shores
Saturday, April 2, 10:00 a.m.
Prize-giving (at Get W.E.T. Scuba Diving Center, 2825 Highway 56) strongly recommended; participation is limited to 200.
Buddy teams \$30; Individuals \$20
953-3453

man got hurt" when the lights went out.

Chinckled, *To Sleep with Anger* is a good old Southern ghost story. Weird incidents begin to occur, all seemingly connected with Harry's arrival. Gideon falls ill and stays in bed for three weeks. Gideon's married sons begin to fight. Harry insults an old griftin who reminding her of her lost past.

As it turns out, Harry represents not only Southern folklore in general, but a specific form of Southern folklore: the "bad nigger." This tradition began in slavery. On every plantation, there were one or two slaves who would refuse to work. Usually, the slave would get into a scuffle with the master and run away. The "bad nigger" was physically bigger than the average white. Blacks have always had a dubious attitude toward the "bad nigger." On the one hand, they admired him for his rebellious spirit; on the other, they resented the fact that his actions would provide white retribution against them.

In this film, the family expresses this ambiguous attitude when everyone begins to wish that Harry would just go away. Suite, Gideon's wife, asks Harry if he really is an enemy or a friend.

"Like that boy next door," Harry gestures to the boy with his trumpet. "If he was a friend, he would stop irritating people, but if he stops playing, he wouldn't be perfect at what he does someday."

Suite doesn't understand how the "negative" side is an intrinsic part of the white fabric of authentic black culture. She just wants Harry to leave. When he slips on some marbles, falls to the floor, and dies of a heart attack, she is delighted.

With Harry dead, the negative

events reverse themselves: Gideon gets better, the sons stop arguing, the insulted ex-griftin pulls out her revenge at the dead Harry, and harmony is restored.

There is some problem how to get rid of the dead body. The county refuses to pick up the body because of a technicality. However, the family goes on to celebrate Harry's demise. In dealing with this taboos, the movie also transforms the folk tale into fairy tales with positive and happy endings.

With its realistic and brutally

honest view of life, it's folk tale is still alive in books like Ellison's *Invisible Man* and films like *To Sleep with Anger*. Burnett's film is remarkable in its lack of sentimentality and unintended laughter.

To Sleep with Anger is being presented as the first film in a three-part series entitled *Black Future*. Contemporary Independent African-American filmmakers, created in conjunction with the current "Sons of My People" photographic exhibition at the San Diego Museum of

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Back by popular demand! The 12th Semi-Annual Taste of Uptown is happening soon. Discover over 25 restaurants and eateries with your family or friends. You can walk, ride the shuttle or pedal your way around Hillcrest as you sample the delicious cuisine of the participating restaurants.

SATURDAY, APRIL 9, 1994
11 am - 3 pm

TICKETS ON SALE:

FOR MORE INFORMATION PLEASE CALL:
272-6884

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- A Week On Peter Hughes' *Sea Dancer* in the Caribbean
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Satisfy Your Curiosity!

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The Show for Business People Who Just Want Computers to Work For Them...

Without a Lot of Computer "Mumbo Jumbo"

April 5-7, 1994
San Diego Convention Center

Show Hours:
April 5: 6:00 a.m. - 5:00 p.m.
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Call 619-578-3152 For a 40% Off Discount

Calendar LOCAL EVENTS

Art, after the screening, Burnett will be on hand to discuss his work with the audience.

—Cecil Brown
To Sleep with Anger
Tonight, Thursday, March 23,
7:30 p.m.

Conversations with Roy
DeCarava, followed by
Discussion with director
Carroll Bliss
Thursday, April 14, 7:30 p.m.

A Powerful Thing, followed
by discussion with director
Schulze Inna Davis
Thursday, April 21, 7:30 p.m.

Display Auditorium, San Diego
Museum of Art, Balboa Park
General admission \$10
Season members \$3
333-7933

EVENTS LISTINGS

Contributors to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit all material.

Send complete information, including a description of the event, the date and time it is to be held, the date and time it is to be held, the price address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to: **READER EVENTS EDITOR**, P.O. Box 50853, San Diego CA 92166-0853

BAJA

The Mexican Teyo continues through Sun-Fri, April 16 at the Tijuana Cultural Center. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-44-84-11-11 x302.

For more information, call 011-52-44-84-11-11 x302. **"Indians, Experiments, and Illusions"** is the theme for a photography exhibition at the Tijuana Cultural Center continuing through Friday, April 24. Also on display is a collection of paintings by many different artists. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-44-84-11-11 x302.

Steven Classified Musicians have portraits by local artist Karlene St. 11 on view at the Casa de la Cultura School of Music and Art through Friday, April 28. The exhibition includes her entire "Blue" series. Seek out the Casa on top of the hill at Avenida Faria y Labos numbers 1, in the Colonia Alhambra in Tijuana. For further details, dial 272-3118.

Quinceañera Films, The Discoveries (Las Descubrimientos) is now showing in Spanish in the dome theater at the Tijuana Cultural Center daily at 3, 5, 7 and 9 p.m., with additional showings at 11 a.m. and 1 p.m. on Saturday and Sunday. Frequent jungle screen in Spanish weekdays at 6 A.M.

and 8 p.m. daily, with an additional showing at noon on Saturday and Sunday. People of the Sea continues to be shown in English on Friday, Saturday, and Sunday at 2 p.m.

The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information and ticket prices, call 011-52-44-84-11-11 x302.

OUTDOORS

The Sticky-Sweet Order of citrus blossoms is waiting on the spring breezes this year, as it has in every year since the 1870s, when the country's first commercial plantings of orange and lemon groves began to produce fruit. From early plantings in areas like National City and Lemon Grove, citrus groves spread east and north as urbanization encroached. Today, a carload heading through Rancho Santa Fe, Laguna Valley, and the canyons of Encinitas, Vista, and Fallbrook induces a pleasant reminiscence of San Diego County's agricultural past.

The Annual Green-to-Gold Transition of San Diego's wild grasslands starts during late March or early April, depending on the amount of late season rainfall. North-facing hillside and canyon slopes retain the green color longer, as they are less exposed to drying sunbath. Locally, most of the wild grasses are annualized (nonnative) annuals, the seeds of which were introduced along with her and other grains brought in by the Spaniards well over a century ago. Some of the mountain meadows — in Cuyamaca Rancho State Park, for instance — have remnants of native grasses, which remain more or less green almost the year round.

Orchid Treasures, now at their flamboyant best in front yards and public spaces throughout the city, are showing off their long, orchid-like flowers in shades of pink, purple and maroon. Orchid trees thrive in areas with a mild winter climate, hence their popularity in Laguna, Southern California, and Arizona.

A Noisy Night Walking Tour headed by Downtown Sam is set for Friday, April 1, a casual two-hour walk. Participants will go through Faria's Food

hall, visit a Gaudin Quarter gallery and are a two-headed tortoise, watch for David Korte in the Boddy's mural, pass an old oil pump, and lots more. Meet your participants' leader at 8:30 p.m. at the old Ballroom Theater, located at Fourth Avenue and I Street, downtown. Reservations are not necessary; the walk is free, but a donation will be asked for Walkabout's Kid's Shoe Fund. For information, call 293-3480 or 231-7463.

Pacific Slope Prescriptions, Horton's vines, bare root, and white-flowered with all possible sightings during the San Diego Audubon Society field trip set for Saturday, April 2, from 8 a.m. to noon, at Wildflower Gardens. To reach the spot, take I-15 north to Highway 78. Go right (east) about one mile to the park entrance on the right. Meet at the Wildflower Gardens parking area at the bottom of the hill from the highway entrance. There is a day-use fee of \$2 per vehicle; the walk itself is free. Drinking water, restrooms, and picnic tables are available. There will be considerable hiking over level terrain. Call 260-7710 for more information. Bring binoculars and a field guide.

San Title Lagoon in Solana Beach is the site for a bird walk sponsored by the Chula Vista Nature Center on Saturday, April 2, beginning at 8 a.m. Reservations are necessary. Call 422-2481 for information, reservations, and directions.

Native Plants are the subject of a walk through the Tijuana River National Lawliver Reserve, the 2,000-acre wetland immediately north of the international border, on Saturday, April 2, from 9 a.m. until noon. The walk will be led by a naturalist from the California Native Plant Society. Meet at the corner of Fifth Street and Ith Avenue in Imperial Beach. Free. 575-8613. No reservations required.

Walk Through a Woodland Canyons and along streams at the Blue Sky Ecological Preserve on Saturday, April 2, with the Carpenters, San Diego Natural History Museum volunteers with special training to help the public develop appreciation of the native plants and animals in the county. Find the reserve on Esplanade Road, one-half mile north of Lake Poway Road, in Poway. Free. For more information, call 232-3821 x203.

Quail Trail, guided tour of Quail Botanical Gardens are offered every Saturday at 10 a.m. Meet at the Visitor's Center north of the parking lot, 230 Quail Carleton Drive, Encinitas. Admission to the gardens is a suggested \$1 donation. For more information, call 436-3036.

Go to a Historical Perspective, Old-shot Tours will offer its monthly hour-long history walk, blending park history with its wealth of architectural and botanical treasures, join the group on Saturday, April 2, at 10 a.m., starting from the park's Botanical Building. Free. Call 251-1113 for more information.

Pacific Daylight Time, "Daylight saving time" starts on Sunday morning, April 1, at 2 a.m. No time is "saved" by advancing our clocks by one hour. This merely "sicks in" our

time is designed to make us out of bed an hour earlier so that we can enjoy what seems to be an extra hour of daylight before the sun goes down. Reservations are necessary. Call 422-2481 for information, reservations, and directions.

A Treasure of Parks, Rancho Mission Canyon Park struggles among residential hills, harboring a stream-side community of native vegetation and wildlife, as well as an array of exotic species. On Sunday, April 3, the Carpenters will lead a hike through the park from 10 a.m. to 12:30 p.m. To reach the spot, take I-8 to Mission Gorge Road north to Marguerite Avenue. Turn right (east) on Marguerite, and proceed a few blocks to the parking lot on the left. For more information, call 232-3821 x203. Free.

Beginning Birders are beckoned to a field trip at Lake Murray on Monday, April 4, from 9 to 11 a.m. This introductory program is led by an expert birder and designed to educate the novice. To join the group, take I-8 to the Lake Murray Boulevard exit and proceed one mile to Ralston; make a left on Jackson Drive. Proceed one-quarter mile and make a

left onto Guilcrest; it's about one mile to the entrance of Mission Trails Park, on the left. There are restrooms and water at the park's picnic area. Other crops on the hike include gladiolus, watonas, cornflower, (Star of Bethlehem), spruce, oaks, raspberry, and strawberry. The entrance to the field is located at the northeast corner of Palomar Airport Road and Paine del Norte. For further details, dial 433-6556.

Head to Sweetwater Marsh on Tuesday, April 5, at 9 a.m., to take part in a bird walk sponsored by the Chula Vista Nature Center. The walk is free, but reservations are necessary. Call 422-2481 for further information, reservations, and directions.

The Balboa Bikes, an organization sponsored by the San Diego Natural History Museum, hosts a bird walk through the west side of Florida Canyons next Thursday, April 7, from 9:30 to 10:30 a.m. Meet the group at the northeast corner of Park Boulevard and Zoo Place. The trail is rocky and steep, so wear shoes with good traction. The walk is free. Need more information? Call 232-3821 x206.

The Bonacelli Art in Bloom, April on the hillside in Carlsbad. From now through the middle of May, the fields are open to visitors. Other crops on the site include gladiolus, watonas, cornflower, (Star of Bethlehem), spruce, oaks, raspberry, and strawberry. The entrance to the field is located at the northeast corner of Palomar Airport Road and Paine del Norte. For further details, dial 433-6556.

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Old Cardiff Church, 230 Farmington Drive, Cardiff. Open sessions are also held every Monday, beginning at 7:30 p.m. at the Mission Hills First Presbyterian Church, 46470 Jockley Street, Mission Hills. Admission is by donation. Call 293-9677 for more information.

"Something Old, Something New," choreographed by Melyndee Morawski and Ernie Sande, will be danced by the Black Mountain Dance Theatre at the Lyceum Theatre in Horton Plaza, downtown, on April 1 and 2. Also on the program is *Beauty and the Beast*, choreographed by John Cranko. Performances are at 8 p.m. on Friday and at 2 and 8 p.m. on Saturday. Tickets are \$18. Call 233-8023 for information and advance tickets.

Country Dancing, the Old Time String Band will provide music and Harry Brainer will call at the next New England-style contra and square dance, on Friday (no fee!) April 1, at 8 p.m. Newcomers are welcome; an introductory session be-

DANCE

Singles and Couples are welcome at the Single Twinklers Square Dance Club classes, taking place every Thursday night from 7:30 to 9:30 p.m., at the Christ Church Union, 1770 Alhambra Avenue, in the SDSU area. The charge is \$3 per person. For additional information, dial 287-5191.

Ball Dancing, open sessions are also held on Friday at 7:30 p.m. at the

Opening day, the Padres will give you a free hat on one condition. You have to take it off to Tony Gwynn.

At the season opener vs. the Braves, every fan will receive a free Tony Gwynn commemorative cap courtesy of Rally's Hamburgers. And 2,039 of the lucky fans will win a cap autographed by Tony himself.

Either way, it's a good deal. Tony had to blast 2,039 hits, steal 253 bases and play in 9 All-Star games to earn his cap. All you have to do to get yours is come to the game.

Opening Day, Tony Gwynn Cap Day
April 4th, 2:05 p.m. * Sponsored by Rally's Hamburgers

Tickets on sale now at Stadium Gate C.



Hey, it's baseball.



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Saturday, April 30, 7:30 p.m. at Korte's Steakhouse in the Gaudin Quarter
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DOWNTOWN ENCINITAS MAINSTREET ASSOCIATION
The 11th Annual
OLD ENCINITAS MAINSTREET FAIR
Sunday, April 10, 1994
10 am to 5 pm
RIDES FOR KIDS ENTERTAINMENT ARTS & CRAFTS
FREE BAYANIL 11:00 a.m. to 1:00 p.m.
HAWAIIAN MUSIC 11:00 a.m. to 1:00 p.m.
GOLFERS 11:00 a.m. to 1:00 p.m.
THE FOLKLORE 1:00 p.m. to 3:00 p.m.
THE FOLKLORE 1:00 p.m. to 3:00 p.m.
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Come dancing at California's largest dance school. We'll have you dancing with confidence in no time!
Singles and couples welcome.
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April 9-10, 1994

Town & Country Convention Center
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Saturday 9-6 p.m.
Sunday 9:30-4 p.m.

- FREE Snorkeling For Kids
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- FREE Parking With Ticket Purchase

DISCOVER DIVING

For more information call (619) 697-0703

San Diego Reader March 31, 1994

M
A
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9
9
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Calendar LOCAL EVENTS

College campus, at 900 City Lakes Road, in Chula Vista. For information on these performances, call 470-4319.

Everything gets set up in Balboa Park, at Presidents Way and Park Boulevard, beginning on Monday, April 4, with a show that night at 7:30 p.m. Performances continue on Tuesday, Wednesday, and Thursday, April 5, at 8:00 and 7:30 p.m. each night. Call 220-8815 for more information and tickets.

"A Chicken Coop Comedy" will be offered by Puppet Express on Friday, April 1, at 10 and 11:30 a.m., and on Saturday and Sunday, April 2 and 3, at 11 a.m. and 2:30 p.m. Enjoy the shows in the Marie Hirohwa Puppet Theatre, located near the Aerospace Center in Balboa Park. Tickets are adults, \$1.50; children, \$1. For more information, call 585-5065.

The Bunny Will Be Busy, many Easter egg hunts are planned for this weekend. A far from complete listing of the bunny planned includes one set for Friday, April 1 (no footings), at 3 p.m., at the Kearny Mesa

Recreation Center. Fortivities for children up to 12 years of age include an egg hunt and magic show. Find the center at 1700 Armstrong Street. Call 573-1387 for more information.

Woodlawn Vista Park, at 10250 Woodlawn Vista Drive, in San Diego, plans a Springtime Egg Hunt for those six and younger on Saturday, April 2, at 9 a.m. Call 238-4184 for information on the free festivities.

All kinds of fun activities are planned at Oakcrest Junior High School, at 875 Balboa Drive, in Encinitas, on Saturday, April 2, from 10 a.m. to 12:30 p.m. The activities are targeted for those one year old to fourth graders. There will be games, crafts, entertainment, party jumps, clothes, displays, and face painting. Call 435-2740 for more information.

"A Bunny Spectacular" is scheduled for Saturday, April 2, from noon to 3 p.m., at Balboa Mesa Shopping Center. There will be an Easter egg-eating contest and free Easter eggs given away. The center is located at Converse and Balboa, in Chula Vista. Need more details? Dial 632-1199.

You're invited to wear your Easter bunny and join in the parade and egg hunt planned for the kids' craft hour at Barnes and Noble Bookstore on Saturday, April 2, from

noon to 3 p.m. Barnes and Noble is located at 12855 El Camino Real, in Del Mar. 481-4038. Free.

On Easter Sunday, April 3, at 2 p.m., Marshall Scott's Park will hold its eighth annual egg hunt, promising to hide over 3000 plastic eggs, with small toys in each egg. The picnic grounds are divided by age for children 1 through 12 years old. There are also 15 ride at the park, picnic grounds, and pony rides included in the admission price. The cost is \$5.95 for adults, \$3.50 for children 1 through 12, free for those under 2. Find Marshall Scott's at 18 and Lake Janning Park Road. Call 443-7873 for more information.

Peter Rabbit will put in appearances at Bookstore Costa Verde on Saturday, April 2, at 10 a.m., noon, and 2 p.m. There will be a scavenger hunt and stories told. Call 457-7561 for information; please call in advance to reserve. Find the bookstore in the Costa Verde Center, in suite 330 at 8600 Genesee Avenue, La Jolla. For more information, call 457-7561.

Free Budget Cuts, the Mission Hills Library, at 923 West Washington, has a story time every Sunday at 10:30 a.m. Stories are read aloud and interpreted in sign language. Everyone is welcome to the free readings, which will be the most interesting

to those two to eight years. Call 692-0910 for more details.

Naturally Dyed Easter Eggs will be created during the next "Drop In, Make It, Take It" workshop at the Chula Vista Nature Center, scheduled for Saturday, April 2, from 1 to 3 p.m., for kids and their parents. The eggs will be dyed from plants and vegetables. Openings are on a first-come, first-served basis; sign-ups begin at 12:30 p.m. Admission to the center is \$5 for adults, \$2.50 for seniors, \$1 for children between 6 and 17, a materials fee of \$5.95 per parent-child pair. (50 cents per additional child) will be charged. For more information, call 432-5241.

The center is located at E Street and Bay Boulevard, just west of I-5 in Chula Vista.

"Streetscan," an interactive online environmental issues is the program planned at the San Diego Natural History Museum in Balboa Park on Sunday, April 3, from 1 to 3 p.m. This family workshop is presented in conjunction with the "Antarctica" exhibit currently on view at the museum and is included in museum admission. Dial 232-7871/230 to obtain additional details.

Follow the Trail at Quail Botanical Gardens on Tuesday, April 3, at 10:30 a.m., for a free guided tour of the gardens. Meet in the Visitor's

Center located directly north of the parking lot. Children aged three to six are invited to join the tour. Quail Botanical Gardens is located at 270 Quail Gardens Drive, Encinitas. Admission is a suggested \$1 donation. For more information, call 436-3036.

Spring Crafts can be made by children of all ages in the Children's Room of the San Diego Public Library on Wednesday, April 6, at 3:30 p.m. Find the library at 810 E Street, downtown San Diego. Free. For more details, call 238-5838.

MUSEUMS

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

Antique Gun and Sword Engine Museum, the museum's activities include live firing, collecting, documenting, and preserving historical gun, sword, and engine-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam operated saw mill, and 1/8-scale train. The museum features special exhibits and memorabilia — such as uniforms and clothing — of local legends. Phil Edwards, John J. "Buck" Edwards, and Peter Johnson, and that was cool. Margaret from Hawaii, Duke Ka-hanamao. Also featured is a collection of paraphernalia related to the careers of John Drummond, Mike O'Donohue, Mickey Munoz, and Phil Edwards.

The museum is located at 309 North Pacific Street, near the intersection of Pacific Street and 4th Street, in Coronado. Hours are 10 a.m. to 4 p.m., Monday, Tuesday, and Friday, 10 a.m. to 4 p.m., on Saturdays, and Sunday. Admission is free. 721-6876.

The Children's Museum of San Diego has reopened and celebrates its new home with "Thousand Years: The Story of Egg Mountain," an exhibit featuring real and replicated dinosaur skeletons. North America's first dinosaur egg, plus robots, dinosaurs, "Dino Day," is a hands-on excavation site for budding paleontologists. This show continues through March 31.

Museum hours are 10 a.m. to 4:30 p.m. Tuesday through Sunday. Admission is \$4 for adults and children two and older, \$2 for 1- and 3-year-olds. Find the museum at 5000 La Jolla Village, downtown San Diego. Call 235-8791.

Chula Vista Heritage Museum features glimpses of Chula Vista's past; the opening exhibits include home-packed craft labels, photographs of downtown Chula Vista, doors and slide books from the original San Diego Watch Company. Regular museum hours are 10 a.m. to 4 p.m. on Tuesday, Wednesday, Thursday, and Saturday. Find the museum at 301 Third Avenue, Chula Vista. For additional information, call 420-4910.

Chula Vista Nature Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the marshes and mudflats of the San Diego Bay. Visitors can use a binocular to view animals macroscopically, use a Wentworth scope to view microscopic organisms found in the "Sweetwater Soap," and interact with computerized videos depicting how video affects the life in the "Moore, Tides, and the San

Diego Bay" exhibit. At other exhibits, visitors can pet sharks and rays, see burrowing owls and migratory birds, and enjoy the xenophyllus gardens. On Wednesdays, Saturdays, and Sundays at 2 p.m., there are behind-the-scenes tours of the center. Free birdwatching walks are offered on the second Wednesdays and first and third Saturdays; wildlife encounters are every second Saturday; and nature walks are on the fourth Saturday of every month.

The center is open from 10 a.m. to 5 p.m. Tuesday through Sunday. Visitors meet a free shuttle bus at the Barlow E Street Trolley Station or at the center's parking lot at the foot of E Street and Bay Boulevard, in Chula Vista. Admission to the center is \$3.50 for adults, \$2.50 for seniors, 1-3 children six and over. Admission is free on the first Tuesday of every month. For more details, call 422-2473.

Command Museum of MCHD, artifacts from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated to ribbons and medals and to the Korean War. Hours are Tuesday through Friday from 10 a.m. to 4 p.m. and on weekends from 10 a.m. to 5 p.m. Free. The museum is located in Building 26, just inside Gate 4, off Pacific Highway, 324-0048.

Coronado Beach Historical Museum, housed in a restored 1908 house, traces the history of Coronado, mostly through photographs. The museum, housed in a restored 1908 house, traces the history of Coronado, mostly through photographs. The exhibit shows the construction and early days of the Hotel del Coronado. Tent City, the first school and restaurant, and the ferryboats. One room is devoted to the story of early aviation in North Island. Find the museum at 1126 Loma Avenue, in Coronado. Hours are 10 a.m. to 4 p.m., Monday through Sunday. Call 435-7242 for further information. Admission is free.

George White and Anna Gunn Maritime House, noted San Diego architect William Hubbard and Irving Gill designed this fine example of turn-of-the-century architectural style and design, with an emphasis on the decorative arts and the Arts and Crafts movement. Currently on exhibit are American Arts and Crafts furniture and decorative arts made by the Roycroft School of East Aurora, New York. The museum is located at 3033 Seventh Avenue, Hillcrest; hours are Friday through Sunday, noon to 4:30 p.m. Adults, \$5; children under 12, \$2. 238-3142.

Heritage of the Americas Museum is a museum featuring art and artifacts from South and North America, concentrating on the utilization and decorative artistry of crafts workers from ancient cultures. There are wings dedicated to natural history, archaeology, education, anthropology, and fine art.

Find the museum on the Campus, concentrating on the utilization and decorative artistry of crafts workers from ancient cultures. There are wings dedicated to natural history, archaeology, education, anthropology, and fine art.

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Calendar LOCAL EVENTS

on display include richly embroidered vestments worn by a Spanish missionary, intricate baskets from a Kumeyaay tribe, a dugout canoe exhibiting a mix of European and native characteristics, and a reassembled section of the Mission San Diego de Alcala aqueduct.

The museum is located at 2727 Pershing Drive, Presidio Park, on the original site of the San Diego mission. Permanent exhibits concentrate on the pre-American era of San Diego's history and include one of the finest collections of Spanish Renaissance furniture in the West. Hours are Tuesday through Saturday, from 10 a.m. to 4:30 p.m., and Sunday from noon to 4:30 p.m. Adults \$5, children under 13 are free. 207-3238.

Museum of San Diego History has reopened after a six-month construction project improving its facilities. "Living I. Gill, Architect" features the work of this San Diego architect, best known for his Craftsman-style and Prairie designs. An exhibit of the 20th Century is an exhibition of more than 100 photographs from the early 1900s to the present. The show traces the fashion industry through the artistry of fashion illustrators.

The reopening also sees the installation of two new exhibits, including "Visions of Paradise: The Selling of San Diego," chronicling the growth of San Diego from a population of just 600 in 1850 to the largest city in the nation and the boomtown that encouraged each generation. "War Comes to San Diego"

focuses on the impact World War II had on the city and its transformation into a wartime metropolis. The exhibit contains new artifacts and previously "classified" materials never displayed before.

The museum, located in the Casa de Balboa building in Balboa Park, is open from 10 a.m. to 4:30 p.m. Wednesday through Saturday. Admission is \$3 per person. 232-6203.

Reynolds Pioneer Historical Society and Gay R. Woodhouse Museum is a complex of historical buildings, including the Velver House (the only Victorian adobe home of French provincial design still in existence), wagon, antique exhibits, and artifacts. There is a cowherd house, a ranch blacksmith shop and tack room. The Cowherd House Memorial House is dedicated to Tibbs, a local resident who was a world champion rodeo rider. Women's clothing and accessories from 1800 to 1860 are also on display. The Reynolds Memorial Rose Garden is on the grounds. Live demonstrations, historical exhibits, books, photographs, and a research library are also part of the complex.

Find it at 441 Main Street, in Barona. Hours are 1 to 4 p.m. Friday through Sunday, May 4. For people 12 and over, for more information, call 289-7844.

Reuben H. Fleet Science Center, 16 new hands-on exhibits are featured in "Harvesting the Sun," taking a look at the sun as an energy source for plants and animals. Life. The center's permanent exhibits include illustrations of scientific principles. The Science Center open daily

Room-O-Rama

A Guide to Unexpected San Diego • By Jerry Schad

If morning sunshine pouring out on an impossibly blue sky, moist, pungent sweet odors, and phantasmagorical displays of floral color turn you on, maybe it's time to put your tent-speed or mountain bike out of cold storage from the garage and head for Rancho Santa Fe. Unlike most other exclusive residential communities, this one does not cover behind locked gates. While freely viewing its curvilinear dew-laden lawns, anyone is free to enjoy an unending succession of perfectly tended landscapes, whitewashed fencing, discreetly placed homes, decorative crops, and pseudo-Australian forests.

Three million eucalyptus seedlings were planted on the scrub land of today's Rancho Santa Fe nearly a century ago to provide wind for railroad ties, a project quickly abandoned when eucalyptus was proved useless for virtually any structural use. Some of the original trees remain today, along with younger trees, helping to blanket Rancho Santa Fe's hills and dales with cool semi-shade.

If you explore Rancho Santa Fe by bike, avoid the weekday morning and afternoon commutes, when traffic backs up on the arterial roads. Sunday mornings are perfect, the easier the bet for the breakfast for croissants but newly constant vacation changes; any people with low gears and good brakes will suffice to tackle them.

Two suggested loop routes, of 11 and 4 miles, are shown on the accompanying map. Both begin at the Spanish-style business district off via de Valle. Try either route or improve your own.

The 11-mile loop takes you out and over several ridges and valleys around San Diego's Receptor, a fenced storage facility for municipal water. The road and under grades aren't steep, except for Rambla de Las Flores and Catalina del Rioque near Linea del Cielo. Most of the route is well-paved.

On the shorter eastern loop, 4 miles over La Villa Pineda, El Vuelo, and Las Colinas, you'll be out in the sun most of the time. Expansive views extend to the east — miles of rolling hills backed by distant mountains, as far as the eye can see.

HELL.A.

Places of Magic and Wonder in Smogland. By Adam Parfrey

By the literary standards established by Fulson and San Quentin, a "punk" is a passive sexual partner — willing or not — in a homosexual relationship. "Punk rock" is the style of rock music made famous by Johnny Rotten and Sid Vicious.

Seven feet tall in his stocking feet, Meadmore has traded in his drug outfits for Levi's, scarf, and 40-gallon hat. The idea is to cater to traditional arenas of dominant heterosexuals. "It does good to push the buttons," says Meadmore. "It's not to hurt you the hypocrites." As a resident of Bell Air, Meadmore won't have much trouble from the smokers, but it doesn't seem likely that he'll be playing San Bernardino or Riverside anytime soon.

I wonder what these same "hypocrites" will make of Meadmore's contribution to a Tribute to the Carter Family record, even though Meadmore's track is done "real conventional" — for him.

Not that Meadmore has shied away from traditional drug venues. The raw-trance exposition was served by a Genesis/Orange-produced number, "Do Me Baby," released on Chicago's Wax Trax label. Meadmore also teamed with tall and monstrous drug queen Virginia Creevy and the humongous performance artist Larry Weisner in the short-lived Poché. Muriel and Esther, a band that had to be seen to be believed.

He describes his latest album, *Hot, Horny & Born Again*, as a kind of "cross between gay porno-core-trip with traditional Christian inspirational hymns." As yet unissued, *Hot, Horny* boasts such laudatory numbers as "Glorious Day" and "Looky Look." The latter an engaging tribute to voyeurism — Meadmore's favorite form of sex. Meadmore notes that his most unusual voyeuristic experience was seeing the twisted little Golden Bunnies having his way with a little hurler.

Meadmore also has an intimate phone-sex relationship with soon-to-be-freed serial killer John Wayne Gacy. He does not look forward to the killer's death date, May 10, although Gacy himself told Meadmore, "Doesn't hurt toward. There is a lot to get that date off."

Life and Death on the Nine-Six Gods and Mummies in Ancient Egypt" is an ongoing exhibit that includes coffin and mummy masks, sacred amulets, falcon shrines, mummified falcons, and a human mummy of the Ptolemaic period, along with art and utensils of daily life in the Amarna Period from 1368 to 1351 B.C.

The museum is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. Tuesday through Sunday, 12 to 5 p.m. on the first Tuesday of each month. 239-2001.

San Diego Natural History Museum, explore "Antarctica," the southernmost continent on the

on display are 26 paintings with Antarctica as subject by David Rowland. From this exhibit through Sunday, April 10.

The museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology. The museum, located in Balboa Park, is open daily from 9:30 a.m. to 4:30 p.m.; open Thursdays and 12:30 p.m. to 3:30 p.m. Regular admission is adults \$8, seniors \$5, children 6 to 12, under 6 free. 232-8221.

San Diego Railroad Museum minimizes an extensive collection of restored trains in several locations. At the Campo Depot, the museum of five vintage train trips on Saturdays and Sundays (and on many major holidays, including Thanksgiving and Christmas), departing at 12:00 p.m. and 2:30 p.m. for a one-day and half-hour trip to Miller Creek, in San Diego's back country. At the Campo Depot, there are more than 60 pieces of "rolling stock," a wide variety of cars, locomotives, and other train-related artifacts.

Children for the train excursion are \$10 for adults, \$5 for children 6 to 12, children 3 and under free. The Campo Depot is about a one-hour drive from San Diego (roughly 30 miles east). Find the depot at Highway 94 and Forest Gate Road. Admission? Call 478-9937.

The La Mesa Depot, 4605 Niles Drive, La Mesa, is an authentic Victorian depot restored by volunteers. This wooden structure is the company's oldest building and served as passenger depot for the San Diego Antonio Railroad from 1894 to 1927. Exhibits include photos and history of the Antonio Railroad, artifacts, and memorabilia of the Southern Pacific line, alongside a 1920s locomotive and caboose, and a 1940s diesel

engine. The depot is open 1 to 4 p.m. Saturday and Sunday. For more information on other locations, call the main office at 955-3035.

San Diego Heritage Museum, the museum celebrates the heritage of old and new Encinitas, Carlsbad, Oceanside, Lemoore, Rancho Santa Fe, Solana Beach, and Del Mar. Find the museum in West Village Center, at the corner of Manchester Avenue and Encinitas Boulevard in Encinitas. Hours are Wednesday through Sunday, noon to 4 p.m. Call 452-4711 for admission and other information.

San Pasqual Battlefield State Historic Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoons, bolstered by sailors and volunteers from San Diego, and California militia. A narrated slide show screens throughout the day, telling the story of the war in Mexico and California. A self-guided tour recounts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The museum is located at 1508 San Pasqual Valley Road, Escondido. Admission is free. Hours are Friday through Sunday, 10 a.m. to 5 p.m. Call 228-3390 for additional details.

Stephen F. Austin Museum, an apartment and museum under one roof, is an educational component of the Scripps Institution of Oceanography. U.S.C.D. The facility has 13 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico's Sea of Cortez, and the South Pacific. One highlight is the La Jolla Kelp Tank, a seven-story high tank with giant kelp plants and nearly 30 species of local marine life. The aquarium is located at 2300 Expedition Way (off North Torrey

Pine Road, south of La Jolla Shores Drive), La Jolla. Hours are 9 a.m. to 5 p.m. daily. Regular admission is \$6 for adults, \$5 for seniors, military and 13- to 17-year-olds \$4.50, \$3.50 for children 4 to 12. For more information, call 534-1831.

Villa Montezuma, built in 1887 for internationally celebrated author and musician Louise Shepard, serves as both a historical house museum and cultural center. Hours are Saturday and Sunday, noon to 4:30 p.m. Find the house at 1923 K Street, downtown. Admission is \$4 general admission, \$3.00 12 and under free. Call 239-2211 for more information.

Wells Fargo Bank History Museum, the museum features a working "gold mine" staffed by guides in period costumes and contains a working teller for visitors to send and receive messages. There's an audio-visual theater presenting short films on California and Wells Fargo history, a gold display, part of the collection assembled by Wells Fargo agent Sam of Denver at the end of the last century, an exhibit of Concord Coach #231, a restored stagecoach built in 1867, and the Drives watch. The museum is located in the reconstructed Colander House, at 2733 San Diego Avenue, in Old Town San Diego State Historic Park. Hours are 10 a.m. to 5 p.m. daily. Admission is free.

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SPRECKELS ORGAN PAVILION
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San Spirit Baptist Church
SANTUARY AND ANGELIC CHOIR

Robert Chapman of the Spreckels Organ
George Callahan and
Jan Kennedy Turner

Admission: \$5.00
Children: \$2.50
Seniors: \$3.00

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Enter offering for the beautiful Easter Service

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THE CATHOLIC WOMAN
an all-day seminar with

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St. Thomas University in Houston
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AMY MILLER
National Conference of Catholic Bishops
Pro-Life Feminism

ALICE RAMOS
St. John's University, New York
Edith Stein on the Nature and Vocation of Women

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San Diego Boulder March 31, 1994 59

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Calendar ART

Recent works by Stephanie Weber can be seen on display at the gallery on Monday, April 1, and there's a reception for the artist planned on Wednesday, April 6, from 6 to 7 p.m. Weber will give a lecture in connection with the show on Wednesday (following the reception), from 7 to 9 p.m. The show includes works from the "Stream," "Underwater," "Cross Section," and "Triton" series. Weber experiments with colors, textures, and technologies in both her paintings and her works on paper. An exhibition of sculpture by Cynthia Harshbarger concurrently in the gallery. See both shows through April 22.

Find the college at 8000 Grossmont College Drive, El Cerrito. Gallery hours are 10 a.m. to 5 p.m. Monday through Friday. For more information, call 655-1700, and ask for tape G-2.

Don't Your Case Come/Remember Have Taste In Art? Find out on Thursday, April 7, when the ART WALK San Diego Reporter Theater fundraiser directed by the Pasadena Center for the Arts will be held at the "Cocoon" exhibit. One of the exhibition's case co-ordinators was asked to choose the works of at least two artists from their district to include in the show. The "Cocoon's" Case co-ordinators are pieces from the Pacific collection of "prominent" collections in San Diego. Tickets for the reception are \$35; 75 percent of \$50 per couple and include box of appetizers and valet parking. Tickets will be available at the door or by calling 255-8025. Or see the works for free anytime through April 21.

Works by Three Artists from These Different Continents are featured in "Que Viva Civilization," the current exhibition at the Linda More Gallery. William Levitt's work focuses on a series of abstract etchings establishing a novel and dedicated sense of place in the depiction of urban and industrial scenes. Arturo Maldonado's contributions employ a technique of highly layered, polished paintings contrasting the urban and desolation depicted in the subject matter. Also featured is the large-scale drawing on paper of contemporary visions of the historic contemporary work and suffering. See the exhibition by Sharon Todd on display at the gallery on Monday, April 1, and there's a reception for the artist planned on Wednesday, April 6, from 6 to 7 p.m. Weber will give a lecture in connection with the show on Wednesday (following the reception), from 7 to 9 p.m. The show includes works from the "Stream," "Underwater," "Cross Section," and "Triton" series. Weber experiments with colors, textures, and technologies in both her paintings and her works on paper. An exhibition of sculpture by Cynthia Harshbarger concurrently in the gallery. See both shows through April 22.

recently from from Tegucigalpa. See this show through today, Thursday, March 31.

Regular gallery hours are Wednesday through Friday, noon to 5:30 p.m., Saturday, 10 a.m. to 3 p.m. Find the gallery at 1611 West Levee Street, in Mission Hills, 260-1101.

"Catechism Building" is a project recognizing San Diego's music scene, with photographs by John Gregory, on view at Zamboni Coffeehouse through today, Thursday, March 31. Find Zamboni at 176 Garnet Avenue, Pacific Beach, 272-4762. Hours at the coffeehouse are 8 a.m. to 4 p.m. Sunday through Thursday; the cafe is open 24 hours on Friday and Saturday.

Capturing the California Spirit was the goal of sixteen American impressionists, painting in this state prior to 1900. A show entitled "To Capture the Light" is on view at the K. Nathan Gallery through today, Thursday, March 31. A show featuring California paintings created during the '20s, when the transition from California impressionist style of landscape painting to the "new" painting of solid colors took place, runs through Tuesday, May 31. Find the gallery at 7722 Fay Avenue, La Jolla. Gallery hours are 11 a.m. to 4 p.m. Tuesday through Saturday, 499-3496.

The Southwestern Artists' Association is featuring works and local scene in its "Tas" gallery, oils of landscapes and seascapes by Jewel Dean Popple, and miniatures in watercolor and oil by Arlene James through today, Thursday, March 31. In the gallery from Friday, April 1, to April 2, the "Collector's Choice" showcases are pieces from the Pacific collection of "prominent" collections in San Diego. Tickets for the reception are \$35; 75 percent of \$50 per couple and include box of appetizers and valet parking. Tickets will be available at the door or by calling 255-8025. Or see the works for free anytime through April 21.

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The "Water Lily Series," paintings by Jeanne Dunn, and "Yanqui Wood," painted country furniture by Peter Chener, are on exhibit in the atrium of the Pan Pacific Hotel at Emerald-Balsam Center, 400 West Broadway, downtown, through today, Thursday, March 31. The atrium is open 24 hours a day. For additional information, dial 239-7000.

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plac at the American Gallery, also on view is a show of glass sculpture by Bruce French, and silk, acrylic, and charcoal by Betty Amerson. The show continues through today, Thursday, March 31. Hours are: Tuesday through Friday, 10 a.m. to 4 p.m.; and on Saturday, 10 a.m. to 3 p.m. Find the gallery at 1611 West Levee Street, in Mission Hills, 260-1101.

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More Than 100 Regional and Local Artists have work on view at the Tross Gallery through today, Thursday, March 31. New works by Bill Ruffel and jewelry by Gert Seidner are on display through Saturday, April 30. Gallery hours are 11 a.m. to 6 p.m. Tuesday through Friday, 11 a.m. to 3 p.m. Saturday and Sunday. Find the gallery at 1000 Highland Village Drive, suite 204, La Jolla, 434-8481.

Traditional and Contemporary Trends in the art world were celebrated in a group exhibit at the Laguna Art Museum. The exhibit, titled "The Laguna Art Museum: A History of Art," is on view at the Laguna Art Museum, 1000 Laguna Avenue, Laguna Beach, 761-4442.

Abstract Watercolor Paintings by Sharon Biss, figurative sculpture by Linda West, and a continuing exhibition of paintings and sculpture by gallery artists are all on view at the Susan Street Fine Art Gallery through today, Thursday, March 31. Gallery hours are Monday through Friday, 10 a.m. to 3 p.m.; Saturday, noon to 4 p.m.; and by appointment. Find the gallery at 444 South Calles Avenue, studio 100 between Via de la Valle and La Jolla Village, La Jolla, 524-0902.

San Diego Scenes in pastel, watercolor, acrylic, and oil are featured at the Tarbox Gallery through March. The gallery is located at 1202 Kettner Boulevard, downtown, immediately north of the Santa Fe Depot. In Gallery II, there is a wide variety of work on view, by many artists. Dial 234-3030 for more details. Gallery hours are Monday through Friday, 10 a.m. to 6 p.m., and Saturday, 6 to 10 p.m.

Impressionist Oil Paintings of the Western Affliction, and Figurative Art in field or garden setting, are featured at the Contemporary Fine Art Gallery through today, Thursday, March 31. Find the gallery at 7722 Fay Avenue, La Jolla. Gallery hours are 11 a.m. to 4 p.m. Tuesday through Saturday, 499-3496.

"Cowboys and Indians" is the theme for a show featuring work by Rosemarie, William George, Harley Brown, James Brown, Robert Douglas, David Hahsler, Ben Carlson, Jerry Parzenberger, and Bettina Steinkamp at the Jolly Gallery through Saturday, and by appointment. Find the gallery at 7601 Grand Avenue, La Jolla, 439-1276.

Digital Paintings, photography, and multimedia images by David Robinson are on display at the economy Broadway, downtown, through today, Thursday, March 31. The atrium is open 24 hours a day. For additional information, dial 239-7000.

many types of paper in her show of work through the month of April. Work displayed includes: "The Laguna Art Museum: A History of Art," is on view at the Laguna Art Museum, 1000 Laguna Avenue, Laguna Beach, 761-4442.

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The Power to Heal Ancient Arts and Modern Medicine is a multimedia photographic exhibition celebrating the art of healing the old world. See the exhibition through Friday, April 8. The exhibit is continuing and continuing work on unfinished pieces in the installation since a week.

The CNU San Marcos campus is located on Twin Oaks Valley Road, in San Marcos. Dial 752-4943 for more details.

A Mixed-Media Installation based on the Printmakers Atelier continues through Saturday, April 9, at the Poster Store. Members and associates of the group are exhibiting works created in a variety of printmaking techniques, including monotypes, linocuts, and woodcuts, along with paintings.

View the show in the Design Center, 4250 Morone Boulevard, suite 1 (near the Price Club), in Hay Park. Regular gallery hours are 10 a.m. to 5 p.m. Tuesday through Saturday, 10 a.m. to 3 p.m. Sunday. For additional information, call 491-1309 or 273-7353.

Four Northern California Artists have work on view through Saturday, April 9, at the B.R. Stevens Gallery. View work by Judith Eason, Frances McCormack, Tim Rice, and Fannie Wilson. Find the gallery at 427 Girard Avenue, La Jolla, with hours from 10 a.m. to 5 p.m. Tuesday through Saturday, 499-3496.

"Forbidden Photographs" by Charles Gattuso are on display at the Fine Arts Gallery, Gateway to the Pacific, 400 West Broadway, downtown, through today, Thursday, April 1. Find the gallery at 7722 Fay Avenue, La Jolla, with hours from 10 a.m. to 5 p.m. Tuesday through Saturday, 499-3496.

"Works on Paper" by Katherine Beardsley are "Photo Illustrations" by Katherine Beardsley are on view at Matt Mann and Associates, 1000 Broadway, downtown, through today, Thursday, April 1. Find the gallery at 7722 Fay Avenue, La Jolla, with hours from 10 a.m. to 5 p.m. Tuesday through Saturday, 499-3496.

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A Mixed-Media Installation based on the Printmakers Atelier continues through Saturday, April 9, at the Poster Store. Members and associates of the group are exhibiting works created in a variety of printmaking techniques, including monotypes, linocuts, and woodcuts, along with paintings.

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Calendar THEATER

is a masterful portrait of the effects of 90 hard years on a human being. Predictably, as MaDea's daughter Lola, Crystal Laws Green resists aging so fervently she dresses younger than her daughter (Kay Kura's splendid costumes provide eloquent definitions of character). Green's Lola has twice the energy of everyone else, and most of the funny lines, which she delivers with unabashed spunk. The elegant Brenda Presley has the least juicy role as MayDee, the uptight professor who sublimates emotion unsuccessfully through compulsive cleaning. Presley plays straight-person to the antics of Lola and Vinnie. Because she does it so well, the others succeed as a result. And Susan Payne's Vinnie and Brian Hughes's Raisa give vent to the instinctive avarice of youth. All have been jarring. MayDee's gleaming floors throughout. But when they do it in unison, she'll be no to peddle the scuff marks.

The Old Globe's *Diri* is another matter. It almost has everything. It's got an amazing set by Ralph "unleash a weathervaned barn and farmhouse and a slumping tree and tall weeds and a trough. And just when you think in details couldn't be more exact, someone will open a door, to the barn or the house, and Funtello's stomachically precise realism really



James Whitmore, John Dennis Johnston, Annette Held in *Diri*

begins. Author Bruce Gooch has set *Diri* on a "family farm," which allows sound designer Jeff Ladman to compose a pas-

sional symphony of rural notes — crickets and chirpy birds — sure. But when that dog barks over 3000 yards away, at the next farmhouse, most likely, you'd swear you were actually outdoors somewhere in the heartland. And, as if on call, Robert Peterson's lighting conjures up new moons, cool mornings, and the heat of the day.

Diri also has James Whitmore. He plays Sonny Hardman (he of the gratingly sp. "bolic name"), an old farmer almost mystically at one with the land ("this dirt has been telling me the weather for 75 years"), on whom senility or Alzheimer's is taking a huge toll. Making full use of his big, bushy white eyebrows, a bow-legged waddle, and an archive of the atypical larynx, Whitmore builds

his character more through actions, peeps, and wheezes than words. He's even afraid to offend the more delicate sensibilities in the audience by using the bathroom as a personal spittoon. Thanks in part to Deborah M. Dryden's wonderful costuming, Whitmore looks and acts the part of a home-grown, wordworthian rustic, whose mind has begun to mosey down unhappy trails.

Diri also has John Dennis Johnston (an always capable actor) as Sonny's son Zac and Annette Held as Eleanor Martin, a waitress from Iowa. The production almost has everything — everything but a play! The "story" is merely a series of situations rather than some thing that develops through believable stasis to a conclusion (and you know the conclusion, and can even anticipate the avarice stage glow from the grapes). Gooch gives his characters one word sentences — "lonesome"; "sonetime"; — and unprovoked, rhapsodic flourishes about the majesty of the land. But the characters are tough-deep, and the father-son tangle that emerges (mean, one assumes, to complement the mother-daughter tangles next door at the Carter) has less than nothing new to say on the subject. *Diri*, it turns out, is merely a vehicle for Whitmore (the play's failings would ring even more hollow were someone else to play Sonny). Whitmore and the Old Globe's terrific assemblage of designers, however, deserve much better. Hey, it was a great party. But the emperor was back naked.

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information to accurate according to material given in, but is always subject to change and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Call the box office.

Actors!
The RUSE/Marquis Public Theater presents a late night production of Sam Shepard's mystical tale of two men and two women trying

to hold on to a world torn from them. RUSE/Marquis Public Theater, through May 26. Friday and Saturday at 10:30 p.m.

Angel City

In spite of its high talking rhetoric, in which the more colorful is compared to drug pushers, *Angel City* isn't one of San Shep and his top efforts. Instead, its main linguistic efforts is a tired old tale about corruption and greed in Hollywood. It is also one of Shep and his least physically active dramas, with the performers having to stand around and discuss what they should do next. What goes for the play abundant interest, though, is that Shepard was after a very different notion of "character." He wanted his actors to become "fractured wholes, with bits and pieces of character lying off the central theme." The enemy is consistent, unified, explainable behavior rarely reduced to role categories. Shepard wanted to drive theater past such concepts of labeling. In effect, he wanted his actors to "lose" the artifice of the character. Each character has a musical key, as he goes, but the notes within that key aren't written down. This should be fine from a spontaneous creation, allowing the actor to "make a kind of music, without having to feel the need to completely answer intellectually for the character's behavior." As one point in the play, Wheeler sums up Shepard's ambivalence in two sentences: "Don't explain it. Make it work." In the RUSE/Marquis Public Theater's *Angel City*, however, only Vincent J. Roca as Wheeler and Paul Jackson Miles as Tympani — and they occasionally need Wheeler and Tympani's advice. Rather than help actors and quickly during set changes, the Christopher K. directed production runs daily through the motions, looking back when Shepard's "score" shouts "Do As Thou Wilt!" The acting is too tentative. No one is grounded enough in the text (or the "key" of the character) to sustain the musical nature of the piece. Some Roca's Tim is a control freak who should drift in and out of reality but doesn't. Kimberly J. Wolf's Mia Sooms, appearing starker and starker, is the only one who does. The volume, often too shrill, to indicate changes. And Doug Chaffin's Rabbi Brown was a full ball and a full behind everyone else, the night I caught the show. Stagnation-fell Rates and Zupitke stuffed in the background, but there should have been more music than that. On the RUSE/Marquis stage, RUSE/Marquis Theater, through April 16. Friday and Saturday at 8:00 p.m.

Animal Crackers
The Marx Brothers are in San Diego. Sort of. The Lawrence Welk Resort Theater is offering a revival of the 1928 Broadway

(book by George S. Kaufman and Morrie Ryskind, music and lyrics by Bert Kalman and Harry Ruby) that was so successful, that it was said, "Sometime never seeing the Marx Brothers would wonder if it was humor at all." It is, but it runs from like a slippery dream to which all attempts at order wander. Finally, after everything that can go wrong will, but — and here's the rub — with originality. The social event of the Long Island season is the perfect venue for Captain Jeffrey T. Spaulding (Crawford) to undirect the mysterious disappearance of a painting. Then become anti-climatic, back lead numbers. Comic anarchy wins the day, and solves the puzzle. If *Animal Crackers* were a world premier at the Welk, the numerous problems with timing, with an erp unfolding of scenes, and an unconvincing act and singing would be easier to overlook in favor of the glimmers of genius in the piece. But the opposite is the case. The show offers, at best, only glimmers of its prodigious. Buddy Powell comes real close to Harpo Marx (especially with tear-away clothing, and there are times when Scott K. Ramey, who plays Chico, is a perfect impersonator. The Great Groucho (the delivery isn't completely there, yet, and Ramey waits for the joke to land, even if it doesn't, rather than move on to the next 300 seconds up the New York stairs). It would help the Frank Wayne directed production a great deal if the whole environment were more of a deliberate set up for the comic schtick. The more formal proper, and pretentious everyone else, is the former Groucho and the Marxian can be. Only Brenda Cox as Mrs. Kittchenhouse (the Margaret Dumont role in the musical and 1930 movie) and Ruby Wicker, as the butler Hives, fully understand the virtues of being a straight person for the show.

Lawrence Welk Resort Theater, 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
Paula Vogel's 90-minute, interminable drama is a dame murder and a waltz. It is also a very funny fantasy, believe it or not, about terminal illness. If you don't count Baltimore, Anna has never been abroad. And Doug Chaffin's Rabbi Brown was a full ball and a full behind everyone else, the night I caught the show. Stagnation-fell Rates and Zupitke stuffed in the background, but there should have been more music than that. On the RUSE/Marquis stage, RUSE/Marquis Theater, through April 16. Friday and Saturday at 8:00 p.m.

Animal Crackers

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ings. Vogel's script mops, on occasion, at times tripping over the verbal cleverness of its long-upon-its-ness. But not the Fritz's production. Under Christina Constant's expert direction, no more of the play has been digested, diluted, or overvalued. Also for use of the Fritz's quick wit — added by Daniel Morris's minimalist set, Jim Bohannon's apt sound design, and Douglas Gabrielle's stunning lighting — ranks among the more savvy to date. Beverly Debusch's shy, brief costumes (Carl wears a sport coat and pajamas, throughout, for example) provide subtle reminders that what looks like Oz may just be black and white Kansas after all. Debusch has also succeeded with the challenge of dressing line. Chloveton appropriately. He plays 11 different characters, with 11 different accents, and turns in one of the most delightful comic turns de force in memory. Daniel, as expected, does solid work as Carl. And Claudia Christy, new in town from Stanford, shines in a role that may look away from the house seats but that's anything but. Anna is a theatrical, maze, inhabiting several worlds, and moods at once. Flank by the likes of Chloveton and Daniels, whoever plays her had better be good. Christy is as much more than that. She's outstanding. Worth a try.

Fritz Theater, through April 10. Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

Boomers
The Lamb's Players Theatre has enlisted the aid of its very popular musical about the Baby Boomer Generation, written by Vanda Eggington and Kerry Meade, Hahn Contemporary Theatre, through April 10. 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.

Edith Giron

Author Giron's drama, about one of this century's most intriguing people, has first produced in 1985



Notes, Koves, and Lovers

Boomers

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Diri

Reviewed this issue. Old Globe Theatre, Simon Edition Centre for the Performing Arts, through May 1. Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

Edith Giron

Author Giron's drama, about one of this century's most intriguing people, has first produced in 1985

Although Giron has revised it many times, Edith Stein is, at best, an apprentice work. Giron 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 beautiful, and Giron's, too. The play ostensibly asks how someone can be two people at once. But Giron does little more than label

Stein's seeming contradictions and then sit in on a debate about 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 artistically and thematically shaky script, however, is a wonder. Director Robert Smith has given it such savvy theatricality that you'd swear the play were better written than it is. The production is so good, in fact, that there

are times when it runs ahead of the rest. Space visual cues establish the scene and relationships in an instant. Then the dialogue slowly catches up. A talented cast, including the strongest assemblage of women I've ever seen at Lamb's, serves Smith's cause well. Daniel Pugh and Doug Berger make the Nazis. Frasier and Karl Heine, appropriately insidious. Rages, in particular, has given Heine an edgy psychology: an underdone life may face its first setback. Sandra Ellis-Trey, Amy Richardson, Cynthia Peters, Pat Dimes, and Michelle Napoleone enhance every scene, bolstering the script, with lively, telling detail. And Deborah Glimmer Smith has made more sense of Stein than the author. Here is no "saint" in the Hallmark card sense. She's brutal, sadistic, even pulls a cigarette. Rather than control or unify them fairly, Smith gives Stein's myriad contradictions their way. Somehow they lie a force emotional drive that always remains constant. Smith is so convincing you almost forget she's actually tried to appear in the background is Smith's voice as well.

Worth a try.

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

Glimmer

The Checkers Showdown is hosting Patricia Harris Smith's new audience participation musical comedy that sports awards show with wannabes and confabulators. From the glances of Hollywood, Smith has also directed.

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Checkers Showroom, 327 Fourth Avenue (next to Dick's Last Resort), downtown, through May 15. Sunday dinner and show at 6:00 p.m. Show only at 7:00 p.m. For information call 544-7000.

I, Du, 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, Du, or Die," written by San Diego's James Packer 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 material, the best array of credible suspects and clues, and also the funniest of the ones I've seen at the Imperial House. "Peculiarly Peculiar," is a short to marry William "Willie" Schmetzlinck, last of the Schmetzlincks (whom some allege really invented Cheese Whiz) and a lad given to quoting Shakespeare. There's a death. Then another. Was the murder Green? The Bavarian Butcher? "Schmetzlinck's Or Part" mother Theresa Rothman Peculiar? Both bring in incriminating motives. Was it the death-innocent father, who lost 17 minutes of his life at a car trial? Or was it one of several other candidates, each eager to make a hostile takeover—of anything—and shouldn't marry? Packer, who stars as a variety of fallacious buns and Robertson, who has also directed, have set the price in the

1930s (that is somehow able to muster numerous topical references about 1993). It's a consistently fun evening, made up by Packer, Patricia Harris Smith—who plays several characters and who has assumed many of the MC duties to good effect—by Stephanie Britton as the bride (with an aversion to the sound of animal balloons being squeaked that gives her the shudder-shake). Then Ziegler as the Hander-queening groom. "The wedding...not to wed...," and Carol Mackintosh and Sandra Dabow as the Mothers-in-law-to-be From Hell. Were the murders their "eta-scape"? Diane Labbar's costumes play comical havoc with both the "50s and '70s, and cover attire for mystique, and John-Bryan Davis's wig—explosions of cascading hair sprayed to within a millimeter of its life—are a hoot. So is this show.

Man In Romance
In the early '80s, Wendy Wasserstein's comedy served as an antidote to Helen Gurley 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 Wasserstein said in an interview, if the "feminists" prove ultimately to be wrong. Some suspect casting choices have mirrored the North Coast Repertory Theatre's staging of this popular play. The protagonist, Jane Hirschberg, should be singing "I have very far flung," the confidante, and I want very badly



Animal Crackers

to be someone else without going through the effort of actually changing myself. Director Nonnie Visher has cast the comically snooty Gerie Feldman as Jane. And even some tickling with Valerie Hines's costumes—parade-elaborations here and there—don't balk her up sufficiently. Feldman has many good moments (and should have more

once she internalizes Jane's idiosyncratic way of talking. There's too hope for Nancy Carberry's Lilian Cornwell. Though, along with being harsh off the book on opening night, and then throwing off the timing of the other actors, Rick Sorensen and Kendall Marchant's male interludes, and in Robert Joseph's comedy-thriller the truth will out, though the path to it is occasionally rambling and

acceptable work as Harriet Cornwell, the Calgate employee who copes in the end—a sacrificial lamb to the play's theme of facing oneself honestly. As Jane and Harriet's male interludes, who make the play's title a rhetorical question, Rick Sorensen and Kendall Marchant's male interludes, and in Robert Joseph's comedy-thriller the truth will out, though the path to it is occasionally rambling and

and Trina Kaplan as Jane's parents Simon and Paula (the most threatened woman in the play); and Mary Barrett's set, a New York skyline, innovative with, and at least bodies with realistic detail, all the small NCR stage. And even with some casting problems—and an overlooked piece of business at the end Jane should finally unpack her boxes since last apartment

is now her home, Visher is a director to watch.
World's End
North Coast Repertory Theatre, through April 15. Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.

For the Peace
Reviewed this long.
Cassius Carter Center Stage, Simon Edition: Centre for the Performing Arts, through May 7. Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

The Minkids
The San Diego Comic Opera is offering Gilbert and Sullivan's popular operetta set in the mythical town of Tlapala, where the laws against firing have gone too far. Casa del Prado Theatre, Balboa Park (Village Pointe off Park Boulevard), through April 5. Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:30 p.m.

Nurses, Editors, and Lovers
Something's wrong. Mr. Magnus. Not the cartoon character. Kurt's cat. The culprit just might be that killer terrorizing the city. Kurt! Kurt! He loved Mr. Magnus. Al though he knew much of the victim. It could be that, the new episode of Kurt's eye, or Kurt's friend's addition to the local theater scene, and it, too, shows a great deal of promise.

Work of Art
Diversions Theatre, through April 9. Thursday through Saturday at 8:00 p.m.

Private Lives
Ovation Productions presents Noel Coward's comedy about Henry and Amanda. Once married, they are

stressed with exposition. Now is a world premiere. The script still has needless talk in spots, as well as a few character lapses. It's a good show, however, and it's powerful in the end, and it turns out to be a useful vehicle to investigate. Preliminary Theatre's new gliding space in University Heights—which is the real star of the show is intimate, 100-plus seat lounge with a wide, modified proscenium stage that looks ideal for the kind of small-cut productions Diversions stages. In effect, the theatre is offering a double world premiere. Having to break in a new play and a new space is quite an enterprise. Technical glitches (some unneeded lights, for example) were evident throughout the problems in the script. Joseph's direction saved the integrity of the writing, for the most part. And with the exception of James L. Kraft as a drunken-theatrical Chas (Kraft has to be here, but in theatre, as in life, it's more blessed to give than receive), the cast performs capably. Richard Bottman does; invariable work as the policeman, Beth McKinley emanates Ed's four-worshiper with admirable timing, and young Danny Leclair shows a lot of promise as Kurt. Moments in a mix of photos and mime, but the banter—plush, even—new space is a master addition to the local theater scene, and it, too, shows a great deal of promise.

Review: The Golden Oldies Musical
Reunion Productions is offering the fourth extended run of its popular, audience-participatory musical tribute to the hits of the '30s and '40s. 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.

San Diego Theatrophiles
Creative Productions presents a competitive form of comedy that matches two teams of actors in improvisational games based on audience suggestions. The Theatre Cabaret at Cafe Solita, 547 Fourth Street, downtown, Friday at 8:00 p.m. For information call 461-5100.

Scene Perfectly in Chicago
Anyone on the lookout for a hot late-night comedy should go to the

new on hometown with new spouses—and at the same hotel. Pat Smith has directed. "Ovation Productions, through April 16. Thursday through Saturday at 8:00 p.m. Matinee Sunday, April 7, at 2:00 p.m.

Real Women Have Curves
The San Diego Repertory Theatre presents Joselyn Lopez's comedy about five Latin women in a sewing shop who discover their true potential "in mothers, daughters, entrepreneurs, and sexual beings proud of their curves." I've seen Spao, 79 Horton Plaza, downtown, through April 24. Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.

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Fritz Theatre—at its new location on Third Avenue—and check out Daniel Mann's exposé of the ring. Some. The "sexual perversion" of the title isn't what you think. It's actually about the very veterans of the scene erect barriers to prevent them from intimacy. Danny and Deborah have met and are headed toward love. His friend Bernie and her roommate Joan, however, are determined to prevent it from happening. Between Bernie's deep-seated hatred of women and Joan's of men, there's no room for anything like optimism. In the hour-long, comedy-drama, they function like evil angels at the ears of Danny and Deborah, filling them with over-rows of their own negativity. They must rank as two of the least supportive "friends" on the planet. In a series of quick, when Mann's later scenes, Mann traces the slow rise and precipitous fall of Danny and Deborah's relationship. As the Fritz, thanks to some fine work by director Duane Daniels, the show moves at a lively Manhattan clip. Daniel Mann

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U-N-I-T-Y

The only tyranny imposed is that of the bare midriff.

When I was a freshman in college, me and my friends had great contests for what we called "organized fun." While the rest of the dormitory revelled down in the cafeteria during periodic Monte Carlo nights and luau, we stubbornly stayed in the third-floor lounge playing this endless card game called *organi-majors*. Downstairs screams of laughter echoed through beige stucco halls. The cafeteria's vibrant prophecies had been ineffectually disguised, as for a children's party, in stupid thematically colored crepe paper, and the smell of that evening's dinner — mystery meat, creamed corn, and chili-O — lingered heavily in the air. A place less like Monte Carlo could not have been conceived. Meanwhile, the three of us upstairs would begin, "I call clubs trump." "No way!" "Yes way. But can we change the radio station?" "Oh, but I love this song. 'E.T.E.V.'"

I realize it wasn't a romantic way to idle away our youth, but at least it was *my* way. On the other hand, as I drove up and down Mission Boulevard in Pacific Beach — site of this year's MTV Spring Break shooting — a couple of weeks ago, watching youthful crowds walk aimlessly up and down the sidewalk in a pathetically unanimous search for beer, I thought their lives could have used a little organization. That Saturday night scene presented a peculiarly sad mien to anyone expecting spring break fun. Instead, police lined the median strip near Santa Clara Point, having just broken up the one party they'd discovered. Elsewhere, college kids stood in obedient lines outside restaurants/bars on Garnet Avenue, while at music spots like Club Emerald City, bouncers took an inordinate amount of time to scrutinize IDs. It was only 10:30 p.m., but the kids seemed restless, unhappy, on edge — in search of something, but God knows what. Not like in 1993, "Drugs? So what? We're new. Rock 'n' roll!" Presented, as at the Cannibal Bar, in the hideous shape of building '80s cover band Rockola, most self-respecting 19-year-olds would definitely take a pass.

REVIEW GINA ARNOLD

The trouble was the kids' ages, 18 to 21 is such a problematic period: you're neither childish enough to be excused for criminal blinks nor old enough to drink legally. It's not a wise or committed time in your life either. I wouldn't be 19 again for all the tea in China. This, however, is the age that MTV aims to amuse, with Spring Break and other specials, an age with a built-in gaping span of time to be filled by manifestations of any aesthetic ideal that comes along — any, that is, in the form of a potential party. MTV checks the desperate, bored energy of just-poor adolescence and uses it for its own fell purposes. It is like a much more sophisticated dormitory R.A. who has all the money in the world with which to entertain his charges. MTV uses its technology and resources to invent an entirely self-sufficient dream world — and then it welcomes everyone in. Queen Latifah, Stephen Baldwin, Salt-n-Pepa, you.

If during the first weeks of March you drove down West Mission Bay Drive toward Belmont Park, you might have noticed the MTV compound. Situated at Mariners Point, it was a storm fence-enclosed area with a stage surrounded by makeshift versions of a TV studio's accoutrements: a huge sound console and mixing board, a platform for the director, a backstage area, roped-off green room, tents for the talent to hang out in, bleachers, and a number of setups for the cameramen, including one mobile camera mounted on a massive "jib arm," which could swing free over the crowd, and another put on a crane that would hover over the proceedings at over ten stories high.

You might also have seen, on the grassy knoll approaching the beach there, signs of "Festival Beach Odyssey '94," an impromptu fairground erected by some local merchants in association with, but not at the instigation of, MTV. Festival '94 consisted of many food booths (Thai chicken, fajitas, espresso, BBQ), local business booths (toe rings, sports equipment, tie-dyed shirts), a few exhibitions (virtual-reality ride, Rollerblading ramp),



MTV's Spring Break taping
Mariners Point, Mission Bay
March 13 and 14

and several outdoor stages, on which local artists — like the porn stars participating in radio station 260's Best Butt contest — performed. "It's a great idea, because it gives kids something to do and places to get between our shoots," said Sheryl Jones, one of several publicity directors for MTV, about Festival '94. "We really appreciate it, because other years we haven't had something like that."

In fact, for the previous eight years, MTV has held its spring break festivities in Daytona Beach, Florida, but that city council's dismay at the size of the event, coupled with bad weather four years running, caused MTV to reconsider the location this year, eventually landing them in California, where spring break, as such, is not such a hairy, necessary, and inevitably vulgar tradition among undergrads as it is back East. MTV Spring Break executive producer Joel Stillerman was one of the

people who made the decision to move the shoot to San Diego. "The city of Daytona was not sure if they wanted to continue in the spring break business, so to speak," he explained. "So we took a trip around the country and fell in love with San Diego. Meanwhile, Daytona city fathers had a meeting and decided they did want to have us back, but we'd already decided to move. It's true that San Diego isn't in the spring break business, but that's actually beneficial for us. It isn't as crazy here."

MTV's 400-person crew arrived at Mission Bay in mid-February in order to prime the natives for what was to come. Some crew members went out on casting calls to local clubs, looking for recruits for shows like *Beauty and the Beach*, *Sundays*, and *The Grid*. Others dealt with members of the beach community and co-sponsors like Chiller and local radio stations, which got

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"Everyone will get a chance up on the platform! Believe me when I tell you — you have a better chance of being on camera if you're spread out."

MTV's Spring Break is essentially a one-shot deal: the seasonal aspect makes much of the footage unusable the rest of the year (although MTV does rebroadcast MTV *Jams Live* and *Summerblast* several times right after they are shot). Is the cost of

than to put that same audience on TV: "Locally, when you touch 1000 people personally," he explained, "you're really building a solid fan base. In 10 days, we'll have touched 10,000 people personally. This is the least exclusive event on MTV all year. Anyone can show up and be on it." (Anyone, that is, willing to wait in line. Actually, getting into the MTV events was relatively easy. Every show was free; although one MTV

No wonder an entire age group is MTV's willing slaves, waiting and sweating long hours for no pay, in a way they'd never dream of doing for, say, McDonald's. And in MTV's defense, I don't think it fills the empty maw of post-adolescence cynically, or evilly: in fact, people were asked to bring a can of food to donate to a food closet (unfortunately, most forgot). MTV is more like a

the magic of capitalism, its arrival at Point caused most inevitable cash-porring, which the whole wouldn't be tolerable (host city) to happen other than on its own came to P.B. — from Seattle, I.A. — and be tritos and Cokes. The cortages and surfboards, usually, they would buy and tapes. In short, he wanted the local one.

Tapping The Grind

And as a social force, MTV should not be underestimated. The seven-day prebik process of taping *Live Service*, *The Jon Stewart Show*, and the others may even have been educational, by allowing fans to watch and sometimes participate in the hard work that goes into making their favorite shows. A visit to an MTV shoot is more like a quick course in television production than a glamorous shoot.

talent scout. Surprisingly, the kids seemed to like it just as well that way.

Particularly brutal was the Sunday devoted to filming *The Grind*, MTV's equivalent of *American Bandstand*, where viewers watch people dancing to hits, rather than watch videos of the hits. This seemingly unpromising concept has always been oddly alluring to rock fans. Today, besides being relent-

passes for social democracy in the otherwise elitist world of TV, since the only tyranny it imposes is that of the bare midriff (most members of the human race wouldn't pass muster). *The Grind* is easily MTV's most accessible show.

Once a year, MTV makes fun of itself on the ultra-postmodern, self-referential comedy show *MTV Smells Funny*. This year's episode fea-

called *The Pound*. It employed the skills of hundreds of (real-life) barking dogs fighting, sniffing, and growling while host Eric Nies — a former cast member of MTV's *Real World* — attempted to break up several impromptu on-camera matings. The shooting of *The Pound* spring break edition was not nearly as randy, noisy, or potentially violent. In fact, it might as well have been

been in place — distributed throughout the stage-front area on platforms, in the sand, and atop two brand-new Mustang convertibles — for a half hour and were still receiving irritating instructions from the stage manager, Jenna. "Remember," she kept saying, "cameras have the right of way." The taping kicked off with Snoop Doggy Dogg's new single, "Gin and Juice," — but only after an hour

"Am I going to have to come up there and pick people out to go down?" she asked, amazed. "I'm counting to 10." At the count of 10, she went onstage and started leading kids by the hand onto the floor. "But this is an on-camera position ... honest!" Since there were seven very mobile cameras, this was

Meanwhile, the audience—people who'd stood in line to get in to watch the taping but were not dancers—pressed up against a barrier, waiting as well for the shoot to begin. By 9 a.m., it was ridi:ulously hot. I felt particularly sorry for one pretty Asian girl in a high-necked brown nylon pant-suit and for all the guys in thick denim shorts and T-shirts with flannel around their waists. But the dancers, luckily for them, were supposed to change clothes every two shoots (approximately every two hours), so that when the shows were

full of pussycats it was so quiet. Bikini-clad pussycats, that is. Really fly ones.

of camera shuffling, audio checking, dancer placement, and a barrage of stage instructions.

ing, 350 extras, who'd won their spots via one of 20-plus nightclub-based auditions over the preceding two weeks, were given the chance to bump and grind for the cameras, under a broiling sun for nine long hours — the time required to tape eight half-hour shows. (They would dance alongside 10 professional *Grind* dancers flown in from New York, who despite their relative scarcity were surprisingly obvious amidst the crowd, both in person and on the monitors.) By

Jenna's main job, judging from her commands, was to keep the dancers from bunching up and, more importantly, hogging the stage. "Listen, everybody: there's going to be EIGHT shows today!" she bawled exasperatedly into the mike. "Everyone will get a chance up on the platform! Believe me when I tell you — you have a better chance of being on camera if you're spread out." Apparently, hardly anyone believed her. When she asked for volunteers to return to the

broroadcast it looked like the episodes took place on different days. Dancers had been instructed to bring other outfits, and in the green room was a chest of accessories and costumes. By noon, a vast proportion of the women were committing the fashion and feminist faux pas of dancing in bikinis and combat boots, but for once you could hardly blame them.

Queen Latifah

The music began. Everyone started boogieing. But 30 seconds later, the song stopped and the collected cast was caught with their pants down, so to speak, mid-boogie. The place filled with boos. (Stage manager: "Oops!")

The music started again. This time, it went without a hitch. Interestingly, though the shows weren't broadcast live, there were chat lines open to

with superimposed graphics and audio. The director (in this case, Alex Coletti) sat in a trailer behind the stage picking camera angles and shots and so on, and bystanders could watch the events as they happened on the TV monitor, seeing exactly what would eventually go on national television: insta-television.

episode, Queen Latifah's (in-person) performance of "U-N-I-T-Y" had to be shot twice, for example. But the announcers made few mistakes on their intros, running everything as smoothly as possible. Most delays seemed to be technical ones. The day progressed as planned, and eight episodes were shot in nine-plus hours. Songs included dance-floor hits like "Rhythm Is a Dancer,"



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The Maritime Room, at the Spindrift Cocktail Lounge, 2000 Spindrift Drive, La Jolla, 459-7222: Ken Kaiser, jazz music performed on piano, 7 p.m. to 11 p.m. Thursday and Sunday; the Ken Kaiser Trio, jazz music for dancing, 8-90 p.m. to 12:30 a.m. Friday and Saturday.

Milligan's Bar and Grill, 5786 La Jolla Boulevard, La Jolla, 459-7311: The Bobby Gordon Quintet, featuring Bobby Gordon, Joey Garano, Joe Urbanes, Vern Svertens, and Hal Smith, with vocalist John James, jazz, 7 p.m. to 11 p.m. Thursday through Sunday; the Joe Marillo Quartet, jazz, Sunday and Tuesday; Ray Whittam and His Jolly Good Jazz Band, jazz music, Wednesday.

W.D. Pines, inside the Quality Inn, 2901 Nimitz Boulevard (at Rosecrans Street), Point Loma. 224-5928: Marta Gee and *Bad Reputation*, rhythm and blues, 9 p.m. Thursday; the Latin Soul Band, Latin jazz music, Saturday; the Monsters, rock and roll, Sunday.

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No *Pete's*

reggae music, Tuesday; Country Dick's Garage, rock and roll, Wednesday.

Zanzibar Coffee Bar and Gallery, 976 Garnet Avenue, Pacific Beach, 272-4762. Robin Herndel, *Worms* music, 9 p.m., Thursday. White Elephant, performing Britin Jackson, Scott Hummer, Tony Sawyer, and Jack Bellinger, *Love, World's Best Rock*, 9 p.m., Saturday.


San Diego North

Acapulco Restaurant, 8906 Miramar Road, Mira Mesa, 578-6790. Bobby and Laura's Fantasy Workshop, *Kamok* sing-along, 8 p.m. to midnight, Wednesday.

Blorney Stone Pub, 5617 Balboa Avenue, Claremont: 279-2033. Brian Baynes, Irish and pop music, 9 p.m. to 1 a.m. Wednesday through Sunday. Tony Canamini, Irish folk and pop music, 9 p.m. to 1 a.m. Wednesday.

Cafe Tleena, 5950 Santo Road, Tijuana: 341-2243. The Midnight Gamblers, oldies rock and roll. Friday, Taerlig, Middle Eastern entertainment, 10 p.m. Saturday, same session, 8 p.m. Sunday.

**Buddy
Band**
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IN A
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entertainment
Mission
Hilton

April 1 - 5:30 p.m.
any Hour

...s from their
"That Feels Nice"
on KIFM 98.1
Appetizers Menu
PATRICIA
y, April 2 - 7 p.m.
for Fashion Show & Auction
& Saturday, April 1 & 2 -
E TO THE music of M.

Club Slams
9522 Mira
271-8780
Saturday, 9
p.m.

Coyotes Li
Boulevard,
Shadown
Thursday 10
p.m.

Dante's, 93
Mira Mesa,
949-451-1111
Jose, karaoke
playing feat
Presley, 7 p.m.

The Gourm
and Countr
North, Miss
Peter Delu

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n 7 p.m.
i, 9 p.m.

YANDALL

Karl Strauss
Road, Sorrento
music, 1 p.m.
club for info

Kelly's Kestrel
284 Hotel Cl
Valley, 295-2
Beecher, 3 p.
through Fri
7:30 p.m. to
Thursday, 8 p.
7 p.m. to 1 a.
7 p.m. to mic
entertainment
Monday.

The King La
Road, Moree
the Pastels, ja
9 p.m. to 12
3 p.m. to info

Concerts at San Diego Nites.
 Road, Mira Mesa.
 music, Thursday and
 club for information.
 8022 Clairemont Mesa
 iremont. 279-5483. The
 country music.
 igh Saturday.
 Mira Mesa Boulevard.
 -3252: Robert San
 entertainment and piano
 the music of Elvis
 Friday and Saturday.
Lounge, at the Town
 otel, 500 Hotel Circle
 Valley. 291-7131: The
 rio, contemporary jazz

at the Hanalei Hotel.

North Mission
Perfect Stranger, and Saturday.
Barbery, 9675 Scrammon
alea. 587-2739: Live
4 p.m. Sunday, call
tion.
East and Irish Pub,
North, Mission
Piano Bar: Randy
o 7:30 p.m. Monday
Dale Pearson,
n. Tuesday through
to 1 a.m. Friday, and
Saturday; Paul Gregg,
ht, Sunday. Karaoke
p.m. to 11 p.m.



TEACH PART

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former members of
honeyglaze and Throatta

(no cover)

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Sunday Reggae Beach Bar
3 pm
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followed by:
Comedy Showcase with
Huck Flynn • 8:30 pm

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HEADQUARTERS

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with Ridd Racht
former member
Adolescence and

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Le Meridien San Diego at Coronado
2000 Second Street, Coronado.
435-3000. L'Escale Restaurant:
Foamost and Babad, jazz music,
11:30 a.m. to 3 p.m. Saturday. La
Provence Lounge: Bill McPherson and
Third Beat, Afropop music, 5:30 p.m.
to 8:30 p.m. Thursday.

Levy's Coronado Bay Resort, 4000
Coronado Bay Road, Coronado.
424-4000. In Cays Lounge: Take Two,
contemporary music, 5 p.m. to 8 p.m.
Wednesday through Saturday; Third
Beat, Top 40 music, 6 p.m. to 10 p.m.
Sunday and 7 p.m. to 10 p.m. Monday
and Tuesday; the Jacqueline
Bonaparte Quartet, contemporary
jazz, 8:30 p.m. to 12:30 a.m.
Wednesday through Saturday.

PERFORMERS

Performance listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday, afternoon or Friday before

Rock and Roll

Adder Books: Spirit
The Albino Polly Woggo: SOMA Live
Albee Strangers: Spirit
Ancient Heads: Spirit
Anast Betty's Words: Spirit
Ballistics: Park Place
Battery Club: Chillers
Beggar's Banquet: Kelly's
Pub/College Area
Gandy Lee Berryhill's Castah
Big Eds: Full Moon Saloon
Big Rink: On the Rocks
Blackmoons: Boogie's
The Black Market Flowers: Dream

Street
 (aka) Rayz: Dream Street
 og: Spirit
 one Club: Dream Street
 ottonline: Fogerty's Pub
 he Brew Dogs: Tuba Man's
 rera Sugar: Louie Louie
 ick-O-Nite: SOMA Live
 arsons by the Sea: Dream Street
 he Cat-Allies: Carlos
 Murphy's/Grossmont Center
 alms Lake: Doodles Living Room
 alms: Mahan Tower, Fresno

Donkeys Living Room
Donkey K's Club
Donkey Cougar Concentration Camp:
Tuang Records
Country Dick's Garage: Winston's
Animal Vacancy: Spirit
Time Saver: Spirit
Le Crossover Band: Formosa Club
Once Again: Better World Galeria,
Polly Roger: Oceanide Harbor
Immortal Alley: Chillers
Land of Thieves: Dream Street
Donkey: Megalopolis Bar and Grille
Donkey: Belly Up Tavern
Donkey 11: Donkeys Living Room
Donkey: Chackers Grill and Spirits
Elastic Waste Band: Winston's
Donkey and the Donkey: Winston's

Curmudgeon Spirit



Fearless Vampire Killers: Dream
Street
Feed: Bodie's
15: Tazung Records
Fish and the Seaweed: the Salmon
House
Mich Flanwood's Kine Whaler Bell
Up Tavern
Hywel: Park Place
4-Way Street: the Waterfront, Pibbe
McGee Irish Bar and Restaurants
Humphrey's
Michael Conney: Radisson
Hotel/Mission Valley
Ghostspoon: SOMA Live
The Graven: Dirk's Horseshoe
Lounge

Tirolsd and the Coyotes: Fat Cat's
Hierzulal If Swallowed: Chiblers
Hatrhoad: NOMA Live
Haunted: Spirit
John Hatt: Belly Up Tavern
The Wet Haze: Island Saloon,
Patrick's II
Hot Rod Lincoln: Croce's Top Hat
Bar and Grille, Tibi House
David Housen: Hennessy's
Tavern/Facile Beach, Carlos
Murphy's/Grossmont Center
Indi: NOMA Live
Invulnerable: Spirit
Ip rone: Texas Tnashouse
Ipoo Facile: Belly Up Tavern
Dr. Jolan: the Coach House

Johnny and the Rockets: Diamond Jim's
The Juliet Hour: Curbside Cafe
The Kids: Tasty Records
Ku De Tuh: Chillers
Left in the Head: Spirit
Bob Lenz and Junction 52: Virjan Casino and Tuff Club
Laguna: Hungry Hunter/Rancho Bernardo
Liquid Snoken: Dookies Living Room
The Lonely Souls: Dookies Living Room
The Last Coyotes: Fat Cat's
Roger Manning: Megalopolis Bar and Grille
The Middlebush Country Club: Middlebush Country Club

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The Sleazebags: Megalopolis Bar and Grille
Smurk: Dream Street
Spiff: Dookie's Living Room
Sprout Mistle: K's Club
Sprung Monkey: SOMA Live
Squashy Franchise: K's Club
Steel Train: Dream Street
Suspect at Large: Diamond Jim's, the Sand Bar Cafe
Swivelrock: Bodie's
Tanner: Bodie's
Templat: Spirit
Timeless Nod: Carlos Murphy's/I's a Jolla
Tiny Buddy: Belly Up Tavern
Yorque: Dream Street
Yronde: Dream Street
Trinitarian: Spirit
Triptothane: SOMA Live

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 Wolf Spring to His
 Tavern
 Whiskey/Stream 3
 Wild Time Sports
 Wood/Dookies 1
 Zoo/Zen Spirit

Contemporary
Top 40
 Ambrosia/Henry
 Goodie/Lionel
 Judy Ames and Ray
 Clarion Hotel
 Cation, the Spirit
 Michael Knight 10
 Terry Anderson 11
 B National/Reverend
 Steve Borden 14
 Terry Burdette 15
 Ray Corbett 16
 Ray and Lela/La
 Wellhouse
 Donna Cost 17
 The Berry/Cory
 Coronado
 Diane D'Ashley 18
 Casters
 Jane Devlin/La Cat
 The Elements/Ha
 Fabulous Freddie
 The Four Seasons

Darci Daniels opens
Pavilion Lounge
R. Perez and Freddie
Oaks Country
Ray Harris: Dock
David Houser: H
Tavern/Pacific
Impromptu Jim
Jenette Karolyak
Kozak's Restaurant
Socorro
Steve Langston at
Joey's, O'Hare
Melnir Jay Court at
Melvin Hillman Home
Todd McFadden
Southwest/Er
Jim Moore the Se
Larry Moore the Se
Charlie Moore the Se
Sharon Nash Cafe

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During
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"That's one thing I thought was so nice, that Phone Matches appealed to a wide variety, all types of people—and a lot of different ages; something for everyone."

—Mary Anne MacLellan



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
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Daugherty

By Patrick Daugherty

A generation ago being a reporter for a big paper was a lower middle-class job. You lived in the neighborhood, you went to the movies on Saturday night, occasionally had two meals to make from scratch, and you were not sure if you had a mortgage and wondered if you could afford to buy a new Ford. Now, it's limousines and \$250 dollar-a-night hotel rooms and hairdressers who accompany reporters on a news story. And since they're new rich people, they act like rich people, which means, among many things, they don't like to talk to you, or hang out in your cheap restaurants, or malls, or wear the same mass-produced clothing as you do, or vacation at the Holiday Inn in Vegas. They like to hang out with each other and with the other new rich people. And since you're not part of this particular brand of rich people gives the rest of us the news, tells us what our collective day was like, tell us what's important and what's not. That's a mighty big responsibility to hand over

crowd. It's nice, he says, to have a right hand, lean on before me are two — which they all develop the limp I, was just a piece

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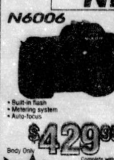
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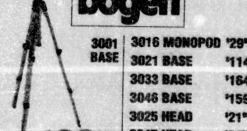
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BAJAS ADVENTURES

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BIENVENUE!

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HOTTEST HOMIES

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Sardina's Lawn Maintenance

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4/7 AND 4/14.

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Free Body Fat analysis

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MAMMOTH/SNOW CREEK.

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Herpes Breakthrough

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BODYBUILDING

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ACTING WORKSHOP.

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THE WELLNESS COMMUNITY

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Relationship Counseling Center.

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