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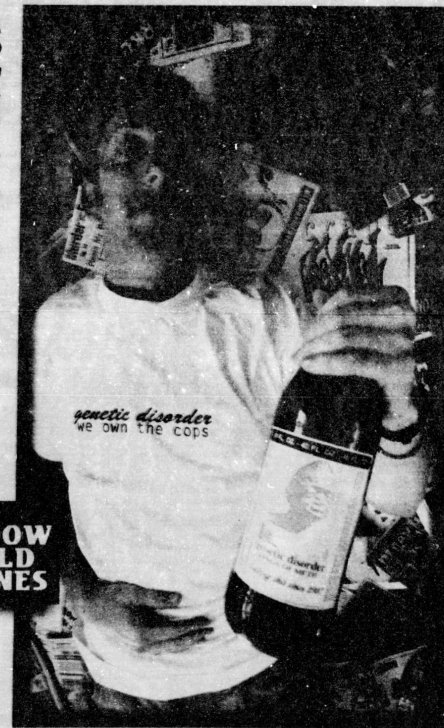
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THE NAMELESS YOUNG MAN was found in late February beneath a bridge that spanned a flood control channel southwest of downtown Houston. A construction detail discovered his body and alerted the police. When investigators from the Harris County Medical Examiner's Office scrambled down to the dark area under the bridge, they encountered the corpse of a white male, roughly 18 years old, 5 feet 7 inches tall, 156 pounds, with brown eyes and brown hair in a military cut. The corpse wore Calvin Klein designer jeans and Doc Martens air-cushion hiking boots. "It's a pretty steep grade down to where we found him," says Rick Perry, a medical investigator for Harris County. "You'd have to think about going down there to want to be there. He went down there on purpose." (continued on page 16)



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WORLD
OF ZINES

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Larry Harmon

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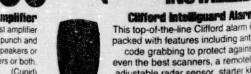
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MORE GREAT DEALS ON PAGE 7

LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 235-3000, ext. 466; address them to Letters to the Editor, Box 88003, 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.

Our Flea-Ridden Animals

I sure enjoyed the article/letter by Jeannette De Wyse ("Long-Necked Bonanza," May 12). I knew a little bit about the subject beforehand because Dr. Stombraker, our sometimes veterinarian, had discussed it with me. Our flea-ridden animals are usually seen by his "elderly partner," Elderly Partner is, in fact, the esteemed R.A. Roland-Holt, DVM. Tall, rangy, urbane, friendly, progressive, conscientious, gracious, Dutch: these are words which describe Dr. Roland-Holt. I'll grant you that he's seen a few decades, but ELDRLY? Naaaaaaah—how about "agiles."

Janet R. Goff
Cardiff

Spectators Avoid Being Dusted

Be cautious about recommending a downtown sports center without examining the experiences of similar metropolitan areas ("City Lights," May 12). The suggested site in Centre City last would emulate the old-row location of Seattle's Kingdom (coliseum) are haunted by graffiti, litter, and transients. The downtown venue for entertainment and conventions was already dedicated as the San Diego Convention Center. A downtown home for another professional basketball or hockey franchise would only repeat the sports arena's history. Long-ignored neighborhoods will turn into parking lots for the contemplated downtown sports center. A new sports center would help make San Diego a modern American city, provided the center is located away from antiquated neighborhoods.

Comparing San Jose's arena and its new shops with a new San Diego center and warehouse is inconsistent logic. Downtown shops will not benefit from a downtown sports center. Visitors to downtown sports centers are not shoppers. They are commuting spectators. Spectators travel to and exit from sports centers as fast as vehicle or foot traffic will allow.

A downtown pedestrian

corridor will facilitate more panhandling, black marketing, skateboarding, roller skating, and drug peddling. Spectators want to avoid being dusted pedestrians. Developers would make a downtown sports center as inaccessible for spectators and tourists as is the San Diego Convention Center. San Diego's growth potential could access a rural sports center site. Perhaps a site near the Olympic Training Center would be more accessible.

Melvin R. Byrd
Claremont

Gina Arnold: The Scandal Continues

I'm writing in response to Gina Arnold's Nine Inch Nails concert review in last week's Reader ("Pop Music," May 12). Gina Arnold, the reviewer, came at the very end of the show without a ticket, a pass or press credentials. She was furious that security wouldn't let her in. She was, however, let in after a brief minutes, yet she was still very upset that she was questioned.

This is why I found it very interesting when I read her review of the Nine Inch Nails concert. She seemed to focus most of the article on Montana Hall (perhaps because she only actually saw the last two songs). She incorrectly reported that Montana was a caterer (it is not and never was) and that it has low ceilings (it has higher ceilings than almost all the clubs in San Diego). There were only a few of the inaccuracies reported.

She also states in her article that "no rock band should ever have to play Montana Hall." Now I've heard "a woman scorned" and all that, but maybe she should consider bringing her credentials or driver's license to the next concert she reviews (even now this is a novel idea!) calling ahead to be put on the guest list. I'd also like to suggest that when reviewing a concert, the reviewer should actually see the show.

Finally, I'd just like to know if this was a review of Nine Inch Nails or Montana Hall. If she was intending to review the hall, then perhaps she should write for Architectural Digest.

Tom Gray
San Diego

Ed: The Reader arranged for tickets in advance with Nine Inch Nails's New York public relations company. However, when Arnold arrived at the show, officials said they were unable to locate her name on the guest list. When contacted the next day, the public relations company assured the Reader that Arnold's name had been on the list. Arnold was let into the concert during the second or third song.

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MAY 1994

Hooters

over burgers. And while I was there, there were a bunch of guys celebrating a boy's 16th birthday party. I mean, come on. That may be okay for Chicago, but not Mt. Prospect." Wilks proceeded to vote with two of her colleagues on the six-member trustees board against the zoning change, which effectively kept Hooters out of Mt.

Prospect. "We defeated them," she says. "They found a home in Schaumburg [another Chicago suburb]."

Hooters has also faced staunch public opposition from the National Organization for Women (NOW), whose New York chapter was able to convince the former city comptroller there not to invest city funds in any Hooters enterprise. Diane Welsh, NOW's New York chapter president, says the or-

ganization has actively campaigned against Hooters for several years with letters and phone calls to politicians. When told that Hooters plans to enter the San Diego market, Welsh said, "I'm sorry for you."

According to Welsh, Hooters is a "classic case of sexism—a classic case of using women's bodies to sell something else. It's pandering, patronizing, demeaning, and objectionable. Unlike a restaurant like Denny's,

which when charged with racism a couple of years back immediately responded and took positive steps to change the way it operates, Hooters has been totally unresponsive. The place is totally unconscionable."

Just last week, a sexual harassment lawsuit filed against Hooters by six waitresses at the Bloomington, Minnesota, chain was settled out of court. The waitresses charged management at the Bloomington chain with

A press release distributed last week by Hooters's corporate office in Atlanta read: "Bloomington Hooters, Inc., Restaurants of America Management, Inc., and Hooters of America and the Plaintiffs in the six civil actions filed in Hennepin County District Court have reached an agreement.... The terms and conditions of the settlement are confidential and all

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MAY 1 9 94

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

continued from page 6
profile, like President Clinton," says Ditt, who adds that while other companies get "100 sexual harassment lawsuits filed against them, we get one and are singled out. We have a strict policy against sexual harassment." As for the complaints from community groups nationwide,

Ditt says, "There's not as much opposition as you think. Of course there are the not-in-my-backyard types. But there is just as much opposition to parking and traffic problems [created by new restaurants] as to the attire of the waitresses. It's female sex appeal, but it isn't tawdry."

Currently, according to Kay

Sassi, there are 121 Hoosters franchises nationwide, most of them in the Southeast, Midwest, and East Coast. The chain is opening a restaurant in Boston later this year, says Sassi, and in other cities in the Midwest and on the East Coast. "In addition to San Diego and Orange counties, we're hoping to get into Los

Angeles soon," says Sassi, who says she isn't worried about the potential for a backlash among the fundamentalist community here. "Are you aware of the demographics of the Bible Belt? That's where most of our restaurants are located, in the South and the Midwest. And we provide jobs — between 45 to 60

people per restaurant. We bring jobs to the community." The man who was awarded the San Diego County Hoosters franchise, Ed Lipinski, is based in Chicago but has visited San Diego "a few times," Lipinski says the restaurant will start hiring July 4. "We'll recruit at the beaches, health clubs, train-

ing salons, and colleges," says Lipinski, who opened a Hoosters restaurant six weeks ago in Madison, Wisconsin. He doesn't expect much community opposition here. "People in California have an open mind about things," he says. "The criticism of the restaurant are bogus. We don't exploit women. Every restaurant chain has a uniform, ours just happens to have a beach theme. Twenty-five percent of our customers are Wisconsin restaurant are women."

As a full-service restaurant serving Buffalo chicken wings, burgers, gourmet hot dogs, and omelets, Hoosters imposes no age requirement for entry. But according to attorney Ditt, it is not a family restaurant, per se. "We're a neighborhood restaurant," he suggests. "We're the forefathers in that niche industry. We're akin to an old neighborhood bar in an industrial city. Families do attend our restaurant, but we are not a family restaurant. We're in the service industry, and some families do come in. But that is not our target audience."

But former Addison mayor Lynn Sproul says some families do go to Hoosters — and that's what bothers her. "It's the only place, the only restaurant in town where I wouldn't feel comfortable bringing my family. And I think it just opens the door for other places to do the same thing. There's a sports bar here in town that started having lingerie shows on after Hoosters opened up. They're pushing the envelope to the point where the word 'no' is just getting harder and harder to come by."

Land Deals
continued from page 5
were also more open to selling this year because of the recession. We needed the jobs, and the bonded and high-tech companies were threatening to move out of San Diego. The rest of the council — we were a little more practical [than Councilwoman Volkheimer], meaning that we could see an obvious benefit in selling."

Volkheimer counters that the city must take the lead in negotiations, giving incentives for leasing rather than purchasing sales. "Of course, companies prefer to buy; it's very, very valuable land," she says. "It's in the middle of the Golden Triangle, and it's very easy for a company to come in and say, 'Well, I won't move to San Diego unless you sell me the land,' and that's the threat the council has been buying into for many years now. But to encourage business in the city, one doesn't have to sell land, one just has to offer major incentives for leasing." She recommends the council offer discounts on the price of maintenance, water bills, and leases, among other concessions.

Despite her criticism of the land sales themselves, Volk-

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shimmer defends the practice of closed-door negotiations. "The offer and the counter-offers are one of the issues that one does in closed sessions," explains Volkheimer. "If the buyer wants to buy for \$2 million, and the council wants to sell for \$3 million, you don't want to tell your buyer how low you will go by discussing that in open sessions."

City voters decided back in 1979 — by a vote 79,985 to 60,097 — that all of the proceeds from the sales of certain city-owned lands, including Eastgate Technology Park, would go to pay for police substations and police department long-term improvements. Eric Anderson, assistant director of the city's Department of Financial Management, says that the projected \$5 million from the Eastgate Park sales will go to pay off part of the \$60 million debt of the police department. He explains that by using that money to pay off the capital debt of the police department, other tax money will be freed to balance the city's budget. "That's money you would have spent on something else that is now eligible for other purposes."

Critics like Rider argue that the city is attempting to balance its budget by playing a constant shell game with its various funds. "Money is fungible; it can be moved from one spot to another," he says. "Basically, they're going to use that money [the revenue from land sales] to run the government on a year-to-year basis and ultimately, that's a self-defeating process because it defers the reckoning they have to deal with. They haven't attacked the more central problem, which is the high operating cost of the city."

As the city's spending has grown each year, the rate of land sales has also accelerated. In fiscal year '93, the city sold only \$1.4 million of its land; in fiscal year '94, \$2.4 million; for the coming year, city staff are projecting almost \$10 million in land sales, according to deputy director Collins. He believes the accelerated rate of land sales has been caused by the cooling of the real estate market. "Now the markets are such that they're only entertaining sales offers and not lease offers," says Collins. "And [unlike] the previous position of the council, it is now willing to consider sales of properties at Eastgate."

Anderson of Financial Management acknowledges that this year's land sales won't solve the city's chronic budget problems. He says the city can expect a \$42 million revenue deficit next year. "Some of the one-time revenues will fall off, and then the expenses continue to grow without an equivalent growth in revenues," says Anderson. "It's very possible that we may have additional land sales that will be available next year."

HEALTH IS A JOURNEY, NOT A DESTINATION

White rice may be fine for brides, but not for dogs. There are many rice diets for dogs, but how nutritious are they? The law says that the most prevalent ingredient in a dog food be listed first.

Some dog food companies list the meat product, usually lamb or chicken, first. Then they list separately, different parts of the rice grain. Do you imagine that someone sits and takes each grain and makes piles of rice flour, rice mill run (leftovers), rice gluten meal (glue) and rice whatever? In actuality, a machine grinds up everything together all at once. But by listing tiny sections separately, you are made to think that the meat is the most prevalent ingredient. However, most people can see through this deception.

SOLID GOLD Hund-N-Flocken Dog Food doesn't use dehydrated white rice. We use the whole-grain brown rice. Orientals in the old country used the whole nutritious grain. But when they came to the new world and ate white rice, their nutrition-starved bodies resulted in degenerative diseases such as cancer, diabetes, paracititis, allergies, colitis, etc.

Is your dog on a rice diet? With so many nutrients missing, the dog food manufacturer has to make up the missing parts with chemical vitamins and minerals. Some dog food companies have several lines of those chemical additives since their food source is so limited.

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The carbohydrates are not only whole ground brown rice, but other whole ground grains—such as millet, barley, and amaranth, a grain from Central America called the grain of the future. We do not use soybeans, thought to be the #1 cause of allergy in dogs. The #2 cause is wheat and #3 is corn.

The **Hund-N-Flocken** never contains animal fat nor poultry fat. For years, the Surgeon General has recommended against the use of fats as a contributing factor of cancer and heart disease. We use organically grown and cold-pressed oils of canola and flaxseed. Of course, we would never use sunflower nor safflower oils. Sunflower, safflower and tobacco are among the plants most heavily sprayed with pesticides.

Our additional ingredients are blueberries—thought to help improve vision, yucca—for bone and joint problems, catnip—which is a member of the peppermint family and aids in digestion, hydrangea—as an aid against crystal buildup in the urine, which may contribute to the formation of bladder and kidney stones, bee pollen—thought to help with airborne allergies, beta carotene—as recommended by the National Cancer Institute, and garlic—for its wide use of healthy properties.

The dog's body has so many ingredients to draw from in our **Hund-N-Flocken** that we use the vitamins and mineral pack only to balance out the ingredients, not as a substitute for ingredients.

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One last point: we don't put glue in our **Hund-N-Flocken** (corn, wheat or rice gluten meal). We don't use sugar beet pulp. These ingredients may be used to slow down the transition of frequently rancid animal fats. The body tries to get rid of such fats as quickly as possible and this may result in diarrhea. So glue or sugar may be used to retain the toxins.

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— Author Unknown

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San Diego Reader May 14, 1994

MAY 1994

New Nukes Spawn Political Melttdown

By Thomas K. Arnold

An experimental thermonuclear reactor championed by Governor Pete Wilson, and developed in part by one of his

big campaign contributors from San Diego, has nuclear foes in Sacramento going ballistic.

The \$8 billion International Thermonuclear Experimental Reactor (ITER) Project is designed to demonstrate the feasibility of controlled nuclear fusion as an energy source. The multi-national effort, first proposed by Soviet President Mikhail Gorbachev in 1985 and set into motion three years later by the Reagan administration, is supported and funded by the United States, Japan, Russia, and the European community. Scientists say fusion reactors are less hazardous than fission reactors, leaving behind no high-level radioactive waste.

Wilson went to great lengths last year to lure the project to California, committing \$4 million in state funds to establish one of the primary design and engineering centers in San Diego. The center is now open in the Torrey Pines Industrial Park; its staff includes eight researchers from General Atomics, the large San Diego conglomerate that, according to financial disclosure statements, contributed at least \$16,600 to Wilson's gubernatorial campaign and last September 1990 and last February.

Now, the governor is working equally hard to get the reactor built in California. He's

charged the California Trade and Commerce Agency—headed by Loren Kaye, the son of Wilson confidant Peter Kaye, the former associate editor of the *San Diego Union*—with finding a suitable construction site. The uproar in Sacramento began last week after an agency report identified the abandoned Rancho Seco nuclear power plant near the state capital as the "benchmark site" for the experimental reactor, without first consulting with the utility that owns it.

Leaders of the successful 1989 campaign to shut down Rancho Seco promptly refused to express their outrage and take jobs at Wilson for cheating on a project in which one of his major donors has a vested financial stake.

"Pete Wilson, in his old age, has once again made a big mistake," says Bob Mulholland, who managed the 1989 campaign that put Rancho Seco out of business. "He proposed Rancho Seco without even consulting with the utility that owns it, that runs it, and that shut it down five years ago. I see it as an insider throwing

money to Wilson's campaign in the coming months. "Wilson is in a difficult reelection race, and his staff is willing to sell out almost anything to raise more campaign money," Mulholland says. "And General Atomics probably is thinking that if a Democrat gets in, this project may be

dead, so they had better help Wilson as much as possible. But for Wilson, fusion energy is a foolish way to go. He's 60 years old, he's run out of gas, and fusion won't help him." Ed Smoloff, a longtime director of the Sacramento Municipal Utility District (SMUD), which owns the site, is attacking the project on other grounds. While nuclear fusion isn't supposed to generate any radioactive byproducts, a General Atomics fact sheet on the ITER project concedes that "the fusion reactor will become radioactive" and that "many of the components used in the device... will have to be dis-

posed of as radioactive waste." The fact sheet notes that the radioactive compounds could require storage for up to 100 years.

That's 100 years too long, says Smoloff, who notes SMUD is now in the process of decommissioning Rancho Seco.



Photo montage of Pete Wilson and fusion reactor schematic.

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MAY 1994

Meltdown

fusion reactor creates a greater volume of nuclear waste than fission. It's not the same type, because they don't use uranium, but still, virtually every metal that is bombarded by the neutrons becomes radioactive."

Smeloff also says SMUD doesn't have the capability to load the required wattage to ignite and run the reactor, nor does he feel the utility should get involved in nuclear power of any sort. "SMUD is in the business of promoting renewable energy technologies," he says. "We're looking at solar, wind, and geothermal fuel cells, and we believe it is in our best interest to promote other utilities and the federal government to work on those technologies that are much more likely to produce viable sources of energy in the 21st Century. A

number of people have said putting so much money into ITER is an enormous mistake. Putting so much money into one design has the possibility of creating the same fiasco as we saw in fission — developing a reactor that does not have public support and that has resulted in the early decline of the nuclear industry."

Mulholland agrees, saying that regardless of whether it's fusion or fission, the state shouldn't be in the nuclear energy business. "The nuclear industry made three promises three years ago that nuclear energy would be cheap you wouldn't even have to meter it; that they would run the nuclear power plants safely; and that they would find a safe place to store the nuclear waste," Mulholland says. "They struck out all three times..."

Bill George, assistant secretary of marketing and communications for the Trade and Commerce Agency, dismisses these complaints as "irrational." He brands critics like Mulholland and Smeloff as "the type of people who are opposed to technology for whatever reason. They are the type of people who would be happy if we still had the technology that existed at the turn of the century—the type of people who would be happy if the average lifespan was still 40 years."

As for charges by Mulholland that Wilson has a conflict of interest because General Atomics gave him money, George says, "I think it's unfortunate that Mr. Mulholland is trying to politicize a project that is so important to California's economic future. That [General Atomics donating to

Wilson's campaign] was not a factor in anyone's decision-making. It's not a political issue."

George maintains that in the bid proposal sent out by Trade and Commerce, Rancho Seco was merely held up as an example, as "something other communities can look at and measure, so they can see what types of resources are needed to build a project of this nature."

Bid proposals were sent out to 40 economic development organizations throughout the state, George says, and other sites that have advantages similar to Rancho Seco include the San Onofre nuclear power plant on the far northern end of San Diego County. "The Trade and Commerce Agency is not going to force this on any community," he says.

George adds that he can't imagine why any community would not want the project. ITER's construction, according to a Trade and Commerce Agency press release, will provide jobs for some 3000 scientists, engineers, and construction workers over the eight-year construction period. ITER is scheduled to commence around 1998. And when it begins full operation, the release says, ITER will provide 1000 to 1500 "well-paid, high-technology jobs and an annual payroll estimated at \$300 million a year."

"ITER is the technology of the future," George says. "It is a very important project for the future of California, and we need to promote an understanding of the different technologies which will help improve the lives of people in a number of different ways. ■

A black and white photograph of a man sitting on a motorcycle. He is wearing a dark vest with a large white 'X' shape on the front. The number '55' is printed on the lower left part of the vest. He is looking directly at the camera. The motorcycle's headlight is visible in the lower left foreground. The background is a bright, open landscape, possibly a beach or dunes.

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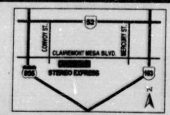
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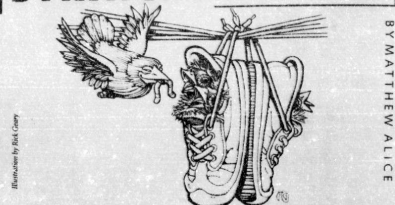
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STRAIGHT FROM THE HIP



Dear Matt:
Somewhere I seem to have heard that sneakers tied together and thrown over telephone lines have some kind of meaning. Has something to do with drugs, but nobody I've talked to is quite sure what the story is. Do you know?

— Sneaky, Chulard

As much of the rumor as there is to know, I think. The story seems to be another colorful urban legend, not as widely familiar as sewer alligators or microwave puddles, but with a hip, "today" kind of twist. I here may be more than one version, but the story I heard was that when you see sneakers with the laces tied together thrown over a telephone line, it means somebody in the vicinity is dealing. I guess the reasoning is that since you can't put a big sign in your window that says "Dope & Us," the rock 'em, sock 'em world of competitive drug sales requires some subtler kind of advertising.

In the interest of science, I scurried around in my "Alterations" file ("Mood" subcategory, "Chemically Assisted" division) and consulted a few experts with advanced degrees heavy on the life experience. They'd all heard the story, but nobody'd actually known anyone who'd tested it. Most of them flat-out didn't believe it was true anyway, and no one could supply any salient details. Like, how do you know where to look for the dealer? Do the sneakers too point in the direction of the drug house? Do you stand under the sneakers and wait for somebody to come to you? And is it Air Jordans for sweet, Calvin Kleins for crack, a shredded pair of red Keds for crystal? And what dealer in his right mind would troll for strangers to sell to, anyway?

Last week, while gazing from the veranda of the family villa on Alice Acres, I believe I saw what is closer to the truth of the suspended sneakers phenomenon. Two boys, maybe nine or ten, with a ratty pair of black high-tops. The game seemed to be that they took turns trying to fling the shoes at the telephone line and get them to stay up there. It took three or four minutes, but one of them finally did it. He was clearly pleased with himself and probably assumed top-dog status for the rest of the afternoon. They wandered off looking nothing at all like drug dealers or couriers or bag kids. How the pastime of bored children turned into a tale of drugs and intrigue, well, I guess that's the very heart of urban legends. A little bit of truth, a lot of imagination, and a public willing to believe any cockamammy story that whistles between their ears.

Mighty Matt:
I've seen her name mentioned in an issue of the Reader a few weeks ago. Matt Grooming has also mentioned her name in the first issue of "Simpson Comics." Last week I saw her name creep up again in a collector's card magazine. All I want to know is this: Who the BLEEP is (or was) Betty Page?

— Curious, Vito

Bleepin' Betty is a cult figure (emphasis, figure) whose cultishness may have been ruined by too much recent publicity. By the time insider stuff gets to Vista, I guess, it's old news to the Generation X techno-underground crowd.

Betty Page was probably the most widely photographed figure model of the 1950s (half a million pics, by her estimate). Her trademarks were her jet-black, shoulder-length pageboy hairdo and bangs and pair white skin. She spent a lot of time rigged up in baby-doll nightgowns, leather and spike heels, leotard-skin, and in just plain Betty-skin. Aside from whatever indescribable quality made her face, figure, and personality so camera-friendly, she was exceedingly popular because of a long association she had with a photographer who ran a mail-order girlie pics business specializing in soft-core bondage: Betty herself has declined to call her work pornography, no "open poses" — legs open, that kind of thing. A little threatened spanking, whipping, siletto-heel to the chest corymb in the best '50s style was more Betty Page's thing. As is essential for any cult figure, Betty suddenly dropped from sight, spawning 25 years of rumor and speculation. She was last seen publicly in 1957, after being subpoenaed to testify at a U.S. Senate hearing on pornography.

The big early '80s pop culture revival of interest in Betty Page is generally attributed to former San Diegoan Dave Stevens, creator of "The Rocketeer" comics, who fashioned the adventurer's girlfriend after Betty. Since then, fueled by Betty's "dominatrix" image, there have been magazines, mugs, posters, T-shirts, trading cards, and all manner of junk with her face and figure on them. There's a quasi-underground S&M club in Toronto called the Betty Page Society; at one point there was some outfit that billed itself as a "Betty Page tribute band" making the rave rounds; and there's still the occasional Betty Page look-alike contest. Seventy-year-old Betty was relocated in 1992 in Southern California by, of all people, Robin Leach, for a segment of *Lifestyles of the Rich and Famous*, undoubtedly the show's first and last Social Security pensioner. A February 1993 *Playboy* photo feature and follow-up story the next month pretty much removed Betty from the ranks of the well-underground and inspired her to hire a lawyer to begin trying to recoup a few dollars from the trade in Page nostalgia. You know that once the lawyers get involved, the cult icon loses its cachet, so Page-o-philes may now be casting about for the next postcard image. No, whatever happened to Irish McCalla, anyway?

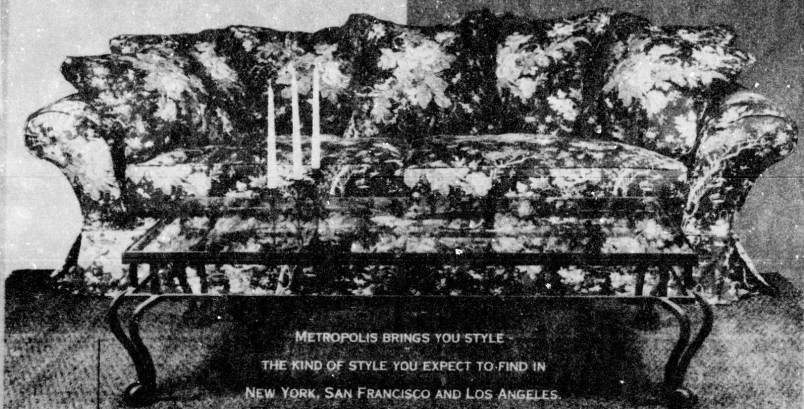
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SERIAL KILLERS, ILLICIT SEX, BIRD WATCHING, GA

AGE BANDS, B-MOVIES, LONELINESS, SATANISM...



Continued from page 1
Perry's inspection of the body revealed that the decedent had been fond of tattoos. On his chest was an unfinished profile of a bird, on his upper right arm was a faceless, naked woman. And on the young man's left arm, Perry noted, was an ace of spades decorated with an ank, the Egyptian symbol of eternal life.

From his examination, Perry surmised that the young man died of a single intravenous drug overdose, that the young man wasn't a seasoned addict, that he was inexperienced, and that whatever drug it was pumped into his arm was so strong that it killed him instantly. "He just dropped right there on site." But for all Perry knew, or could guess, about the cause of death, he still didn't know who the young man was. He carried no identification, had \$18 in his pocket. The only unusual thing about the body — other than its being young and dead — was that the young man had a prosthetic right testicle. Perry had just one clue that might lead him to the boy's name and family.

In addition to the Cavaretti jeans and Doc Marten boots, the boy wore a burgundy cotton T-shirt. On its front was the image of a wall-eyed, Negroid, possibly Mongoloid baby. Underneath the baby's pointed head, in lower case letters, was printed "genetic disorder." And beneath that, "po box 13162 san diego, ca 92175."

Perry tried to get to the bottom of this "genetic disorder" business. He made some calls. He tried biology departments at a few universities, he tried geneticists at UCSD. But no luck. It took him a while to find out that the "genetic disorder" in question didn't have much to do with biology at all.

"I found out it's the name of some kid's music magazine out there in San Diego," Perry says. "The young man we found under the bridge here in Houston was wearing a T-shirt that had something to do with a music magazine in San Diego, California."

Although Perry was initially unaware of it, there's a circuitous logic that leads from the San Diego post office box to the dead young body in southwestern Houston. The magazine Perry

discovered, *Genetic Disorder*, was one of some 10,000 low-budget, homemade publications that make the rounds annually in North America. These extremely low-circulation periodicals, known as "zines" (pronounced "zeens," short for "magazines") by their aficionados, don't usually concern themselves with the glamorous comings and goings of the daylight workaday world. Zines are trash brochures of the uncharted, ignored corners of the human brain that seize upon serial killers, illicit sex, bird watching, garage

"THE RABBIT DIED ON EASTER SUNDAY SO IT WAS LIKE A TOTAL REVERSAL OF THE WHOLE JESUS RESURRECTION THING."

bands, B-movies, loneliness, Satanism, cartoon heroes, conspiracies, indie rock, and sitcom stars. They describe the sights, sounds, and smells of dead-end jobs, strip malls, cluttered bedrooms, and cheap apartments in "senseless killing" neighborhoods. In many ways it makes perfect sense that San Diego's *Genetic Disorder* would lead, in a roundabout way, to the unburied of a teenage

Zines eventually got the best of hardworking Mike Gauderlin. By the time he completed issue 44 of *Fact Sheet Five* in 1990, his home life was in shambles, he was emotionally and physically exhausted. He sold the magazine for an unspecified sum to a hopeful zine enthusiast from Prairie Village, Kansas, whose enthusiasm didn't last long. The "Fact Sheet Five" superop, as some call it, is long and complicated; for brevity's sake, it is enough to know that Mr. Hopel-in-Prairie Village was overwhelmed by *Fact Sheet Five*. Enormous piles of zines, subscription lists, hundreds of checks from eager subscribers languished in his condo for a year, confused, harassed, bereft. Mr. Hopel-in-Prairie Village sold the magazine for \$1 in the summer of 1992 to a young San Franciscan named Seth Friedman.

The sum total of *Fact Sheet Five*'s worldly possessions — 800 pounds of paper, 125 linear feet of zines — were shipped to Friedman in San Francisco, where he and three friends spent an entire week sorting through it all. Mr. Hopel-in-Prairie Village had, in an apparent frenzy of relief, rushed through his Prairie Village condo and swept everything from every surface into the California bound boxes. Friedman and his cohorts found space, change, utility bills, bank statements, grocery lists, and dozens of weird odds and ends among the thousands of zines. "Rummaging through those boxes," remembers *Fact Sheet Five* contributing editor Lerod Pore, "was like going through the home of a dead eccentric."

Pore is a 32-year-old computer programmer/analyst who has a canny touch with IBM mainframes. He describes himself as a nervous type for whom "every day is a bad hair day." But despite his problems, he's, despite his manic periods when he wakes up feeling he can do "seven or eight things at once," Pore has made *Fact Sheet Five* available to more people, more quickly, than it ever has been before. Pore has put the magazine's vast database of zines on the Internet — that much talked-about, vaguely hostile, international computer network. As a subject, however, Pore is only marginally less complicated than the Internet, but he is more interesting than the computers he works on, and he is a very good example of the kind of person who gets involved in zines.

Born in Encino, raised in Stockton, Pore is the son of a roller derby skater. "I have had no contact with my father for the past 28 years, but I still read about him in roller derby zines." As you might expect, Pore did not enjoy high school and dropped out in 1979 to move to San Francisco to hang out on the fringes of the city's punk music scene. One night at a concert, Pore was given a copy of the first zine he'd ever seen, *Sick Zone*, published by the Rev. Norbert L. Light of Green Bay, Wisconsin.

"*Sick Zone* was the archetype punk zine. I thought it was the greatest thing in the world. Very funny. Chaotic. I said, 'I had a lot I couldn't relate to.' Norbert had this real normal life, a home with a basement that he could have a punk band in. But I loved it. I loved the philosophy behind it — this is how life is, let's just report on it."

In the beginning, however, zine people weren't very earthy. Zine history reaches back, as far as anyone has been able to tell, to the nascent science-fiction craze of the early 1980s. The quirky, otherworldly pulp publications of the era had names like *Come and Time Traveler*. Years later, through some unknown historical mechanism, zines became a popular forum for intensely dramatic self-expression. By the 1990s, academics had caught on to the underground trend. A recent *Imaginaire* journal review article quotes a New York psychiatrist who was a zine studies pioneer. He was drawn, the shrink says, to these strange publications because "zine culture" was essentially unpolished by the greed, the arrogance, and the hypocrisy that has invaded so much of our intellectual life. "Appraisals of zine culture made by other observers have been less romantic. The same article quotes a seasoned zine expert who claims that zine editors are motivated by a "probably pathological need to spread one's opinions about the world."

Whatever its cause, this pathological need to opine one's opinions, and efforts to track and analyze the contagion, have proved dangerous: well-meaning individuals who've attempted to catalog zines have met with disaster. Mike Gauderlin, who some hold responsible for the current explosion of zine mania, began his efforts innocently enough in the early 1980s. He thought he'd put together a simple magazine, *Fact Sheet Five*, the local and reviewed zines and gave a little do-it-yourself information. Word spread fast. Within a few years Gauderlin was receiving thousands of zines, and *Fact Sheet Five* had swelled to a bi-monthly 140-page publication with a circulation of nearly 10,000. Gauderlin, a conscientious fellow, worked frantically to keep up with the reams of zines that flooded his home near Albany, New York. He worked 60 to 70 hours a week. At one point he sat down and figured out that he was making about 84 cents an hour.



"So eventually, after being in the punk scene in San Francisco for a couple of years, I came upon a promising trash dumpster near the financial district and North Beach. I climbed in, hoping to find furniture, and I found an old, black manual typewriter. Its paper guide was fixed in place and the margins were not adjustable. I brought it home. Another night I got some typing paper out of another dumpster in the financial district. I had been to a show at the On Broadway with this buddy of mine who had some speed, and we dropped it into some beer and we were drinking this up in the balcony watching the Mentors, a Los Angeles band that wore black hoods — they were into salomony, gang rape, etc. We thought they were hilarious. Soon my way home I got some beer and some cigarettes, and I started writing. I wanted to do fiction. All the stuff that I saw at the show was so rolling around in my head. Also, I was living in South Market — the big, heavy S/M gay area. All my neighbors were leather boys, most of whom were sweet individuals. But they wore these full-body masks of leather on Friday and Saturday nights — leather, their S/M gear, their piercings. And on Monday morning I'd see them walking to work in their polyester business suits. It was strange."

"I had all these other ideas going through my head. I had a hard time going to sleep. I sat down at this old typewriter while I was speeding and I wrote this 16-page epic called *Burning Knives*. It began, 'Burning knives cut the flesh from his thighs, as axes chopped at his ankles.' It was almost like cyberpunk before cyberpunk: corporate intrigue, violent sex, rape, murder. I showed it to this punk girl who I'd let sleep in my bed, and she thought it was really wild. She said I should print it up and Xerox it. So, I got a friend to paint a picture of me for the cover. I bought some speed, a knife, and a dildo and asked my quieter friend to paint me with those objects with a rat standing beneath it. She took the speed and painted me. She couldn't paint a rat so she did a snake. When she finished we stayed up until this copy shop in Berkeley was open. We went over and ran off 150 copies of *Burning Knives*. I sold them for a buck each at punk rock shows. Because I couldn't adjust the margins on my old typewriter, *Burning Knives* had a large right margin and a very small left margin, so I had to staple it together on the right side. Every time I've done since then I've stapled on the right-hand side."

After the antic, we morning hours spent describing the

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Sam Lopez

child-knife, after a bi-ack from the San Francisco punk scene and a stint studying computer science ("That life-on-the-fringe business gets pretty damned old after a while"), after two years spent musing defective IBM mainframes in Australia, after a divorce, and after a subsequent return to the Bay Area, Pore achieved zine stardom with the very popular *Pippin Zine*, a compendium of weird trash, culture, not really criticism, but brutal, in-your-face literature." Pore has been so busy, however, with his day job and *Fast Shit* duties that it's been several years since he's published another issue. "Issue number nine is downstairs ready to go, any day now," grouse Pore. He seems happier, though, discussing other people's zines than his own.

Pore is expansive, generous about a wide range of titles. He likes UFO zines, and word religion zines, and Neo-Nazi Hindu zines. Pore loves a zine published by a British technical writer who describes his dreary trek from one lonely industrial town to the next. He's enthusiastic about a new zine he's discovered, written by a French writer in San Francisco who records his impressions on life in the United States.

Zines, for Pore, aren't so much an avocation as they are almost an identity. "We zine people move around a lot and we're not really disenchanted," he says. "There's a very famous zine called *Cash Zine*, in which people from all over the world place ads saying, 'If you let me crash at your house, you can crash at mine.' We have

a lot in common. Like the Beat poets, we usually have a dark and dreary outlook on life. But my entire involvement with zines has been great. I'm glad things turned out the way they did. I'd hate to think of what would have happened if I'd stayed normal and gone to high school."

THE LORD IS COMING IN GLORY! And his name is SATAN! *Jesus Loves You*, he, have you? *Jesus Is Love*. *Crikey Him*. These and many similar catchy phrases were penned by a young man who, unlike Pore, "stayed normal and went to high school." And what happened to 22-year-old Sam Lopez is that he single-handedly created and published *God-San Diego's* premiere anti-racist satanism zine.

To understand Sam Lopez, you must first know that as an 18-year-old Spring Valley satanist, he once tried, unsuccessfully, to raise a rabbit from the dead.

"The rabbit died on Easter Sunday, so it was like a total reversal of the whole resurrection thing," Lopez explains. "I tried this spell. I was young and confused. I just wanted to see what would happen."

In other words, Lopez expertly embodies every detail of what Christian fundamentalists fear most for America's youth.

God isn't pious. Each of the four issues Lopez has published since October 1992 has gotten better, or worse, depending on your tastes. If your interests run to extremely graphic photos of disemboweled bodies, satanic imagery, helpful hints on shoplifting, edit-critic-censored

"I Hate Christians," poems that begin with lines like "I am in love with hate," or to feature stories on "Serial Killer of the Month," then *God* is an absolute must for your coffee table.

The unusual thing about Lopez, or perhaps more accurately, one of the unusual things about Lopez is that in person he comes across as an intelligent, vaguely sweet young man—a vaguely sweet young man who happened to carve a pentagram into his stomach with a razor when he was 17 and who could probably use a tad more exposure to fresh country air and full spectrum sunlight. Lopez also has a vocal conscience, albeit a satanist one. His surname attracts a certain amount of hate mail from it would seem, racist satanists, who send him letters filled with slurs and samples

of excreta. Since satanists, per se, do not adhere to a theology that requires them to love one another, such behavior isn't entirely surprising. But Lopez's spunky rebuttal—in the pages of *God*—probably have more to do with what he learned by attending a primarily white high school than with anything he learned from, say, Anton LaVey's *Satanic Bible*.

Lopez was raised in Spring Valley, which was, in his words, "a pretty mild place when I was growing up. It was real normal. I had a real normal childhood. I had a tree house and played in the backyard. But in my bedroom I had skulls and black candles and total heavy metal posters on the wall. My father, who divorced my mom in 1980, had an auto detailing shop. He's the one who got me into rock 'n' roll. He introduced me to Kiss. Later, I started getting into Mad Max, the epitome of heavy metal in the early 80s, and into Kiss, a Swedish heavy metal band. I was also into Venom and Slayer. Things got a little torrid from then on out."

"I was raised a Catholic, and before my parents got divorced we'd go to Mass sometimes. Church was horribly boring, so I'd dream about the cross, the thorns, the stigmata. I'd imagine the holy water had turned to blood. Later I got into the whole Satanism thing. When I was 14 I started playing guitar in a punk band called Dark Sarcasm, a Spring Valley-Chula Vista band. But I think my junior year in high school was when I really started to evolve into what I am now. I was in a journalism class, and I had a good imagination and was totally into Satanism and horror movies. So I wrote a fictional story for the school newspaper about a guy who had this knife he'd named Jesus and who killed people with it. I thought, 'Fuck, why should I be like the rest of the kids? I want to be different.' People still talk about me at Monte Vista, and it's

been four years since I left.

The teen satanists in Spring Valley weren't really an organized group like a coven or anything. Just bored white trash kids. The main thought was nonconforming—hating God and Jesus and denouncing all the stuff we were brought up with. We did spells, spells out of magic books, but we never, like, sacrificed anybody. But people at school feared us for what we believed. After high school I kind of drifted away from practicing Satanism. I kinda grew up.

After high school, I brought all my fascinations together and that was *God*. I'd seen ads for zines in *Maximum Rock 'n' Roll*, that music magazine, and I sent away for a zine called *Vomitorium*. It only cost a dollar, and when I got it I read it and said to myself, 'Man, this is pretty weak. Fuck, I can do this!' So I put together my first issue of *God*. It took me about a month. I printed up about 200 copies and dropped them off in music stores around San Diego—Off the Record, Tower, Blue Mountain. I had to be real selective where I left them because I didn't want them to be near schools. I took out an ad in *Maximum Rock 'n' Roll*. I got responses from everywhere, from as far north as Canada, as far south as Brazil, from Florida, Virginia, France, Holland, and England. The response has been very, very good. Eventually, I'm gonna print up 10,000. I'm gonna have some copies do it for me. And *God's* gonna get more perverted with each issue."

But not all zines would be so wildly jolly. Some, like *Power to the People Mover*, would merely confuse him. *Power to the People Mover* is an odd, subversive little publication

that's disguised to resemble a San Diego City Transit bus schedule. Since June of 1993, copies of the zine have been left on city buses or have been tucked directly into the bus schedule boxes mounted behind the driver's seat. Unwary passengers who've picked up PPM have been confronted with curious diagrams illustrating for what appears to be a cultural revolution against the automobile. Cartoon panels of Wonder Woman urge passengers to "Unite!" "Subvert Boredom," "Form Collectives," and "Do Unusual Things at Salad Bars." Editorials in tiny type offer, "It used to be that people would ride the buses, just ride, in order to see things which were in some way more real, more genuine, than what they see at work, at home, at school or wherever. As one of a group of people riding the buses partly out of necessity, but also fearfully as a leisure activity, I think we need to remind ourselves how unhelpful a formulation that is. Where we ride the bus, we don't see ordinary life, we see a whole lot of shit that doesn't make the least bit of sense, and ourselves as crazy, dumb, seedy, and depressing as everyone else."

All of this, and more, is brought to passengers by Erik Knutzen, Michael Waterman, Eric Lyon, Charles Kronengold, Abbie Five, and Señor Lumpo Grande—a group that identifies itself as the Power to the People Mover Collective.

Knutzen, a 28-year-old grad student in music at UCSD and a PPM columnist, explains that the idea came to him and a friend while riding the 601 bus that goes down the coast highway from Oceanside to University Towne Centre.

"My friend and I saw all these Mercedes and other expensive cars going by, and we decided that we had to do something about the life and the culture of bus riding. You just see more when

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MAY 1994



you're on the bus. You just experience more. You read. You meet other people. You overhear other conversations, sometimes people having conversations with themselves. You discover things you can't experience in a car. We thought we'd try to do a zine about 'bus culture' for ourselves — that's 'bus culture' with a k, we change all our es to ks.

Age Group	Total (%)	Male (%)	Female (%)	Unknown (%)
18-24	15	10	20	5
25-34	25	15	35	10
35-44	30	20	40	15
45-54	25	15	35	10
55-64	15	10	20	5
65+	10	5	15	5

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and to a magazine called *Flipside*. We gave some to our friends and planted some on buses.

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who've gotten our address off the Internet. In fact, we're listed in the *Whole Internet Guide*, so there's been a flurry of publicity about us lately.

Schlock: The journal of Low-Brow Cinema and Culture is a San Diego zine that you're not apt to find on a city bus. While it mainly concerns itself with films like *Strip Nude for Your Killer*, Schlock is, in some ways, weirdly local. Issue number six, for example, includes an old ad for Bob Dale's *Payday* Movie series on Channel 8. "WIN CASH!" it exclaims, and Dale, coiffed in a fairly groovy '70s-style hairdo, beams at you from the ad's center. Dale's afternoon *Payday* Movie is something that only the rare native San Diegoan is likely to remember, and it's the kind of thing that zine publishers salvage from obscurity for a reason.

with that movie *The Omega Man*. It had everything—there was action, there was blood, there was nudity. That kind of started my interest in apocalyptic video. Through my time in school, I'd always stay up late and watch horror movies. I've always had a love for the '50s black-and-white flicks. Me and my friends were really into the monster magazines, too, like *Famous Monsters of Filmland*.

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City Lights bookstore, and they had this section for small periodicals, small-circulation magazines, Xeroxed stuff, freebie music stuff. I saw a copy of *Film Threat*, and I picked it up and read it and thought, 'Wow, this is really neat.' Later, in '89 or '90, I bought a copy of *Fact Sheet Five*, and I read about this thing called *The Won't Stay Dead*. It was all about the kinds of movies I loved. So I ordered a copy and I got it, read it, liked it, and wrote to the publisher. He wrote me back and said, 'Why don't you try doing a zine yourself.'

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four pages of 11-by-17 paper folded in half. I sent one to *Fast Sheet*. Five of them could review it if they wanted, and I didn't really think anything of it. Then the *Fast Sheet* came out, and Schlock had been reviewed in it, and I got, like, 70 responses. A lot from the East Coast and Midwest, New Jersey and New York. I sent all these people copies, and I got responses from a few saying, 'Don't quit your day job.' Varied responses, you know. But I kept getting responses. Initially I printed up 50 copies, and I ended up printing an additional 200 more. Now when I print a new issue, it's leveled out to about 150 copies.

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other video collectors, I've got a collection of about 250 movies. I know this guy back East who's got a collection of at least 800. It also gives me an opportunity to talk about films I like. For example, there's one that I'm kinda hooked on at the moment called *Buckley of Blood*. It's Hollywood's version of the Beat Generation. There's this cool-talkin' daddy-o type who goes home and accidentally kills his landlady's cat. He wants to be an artist, so he covers the cat in plaster with the knife sticking out of it. It's wild.

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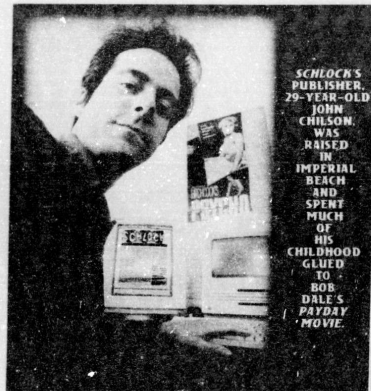
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MAY 1994



SCHLOCK'S PUBLISHED 29-YEAR-OLD JOHN CHINISON WAS RAISED IN IMPERIAL BEACH AND SPENT MUCH OF HIS CHILDHOOD GLUED TO BOB DALE'S PAYDAY MOVIE.

John J. Schlock

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The Agonizer. One of the biggest 100 pages of letters, former and most over the top farinies. For people around into the Kingdom of Star Trek. And what do people sometimes more like one than the one-on Paramount kids? They hold charity events. Imagine Klingons bowling. (The Agonizer, 5/30 to San Francisco, 2800 Pine Street, Philadelphia, PA 19103)

Crazy Collusion. UFOs, orgies, psychics, the authorities (aren't they?) and (and then) conspiracies. The face on Mars is part of the Moon. plan to build New Jerusalem in the sky. (Crazy Collusion, \$3.50 to Wesley Nations, P.O. Box 9833, Austin, TX 78761)

DreamWorldNews. People's dreams reported as published news stories. Infinitely stranger, and somehow more truthful than The Weekly World News. (DreamWorldNews, \$3.00 to Lake Jager, 10 Nantucket Street #2, Northampton, MA 01060)

Second Guess. Punk adventures, bad hours, meaningless trips to exotic locales like Boston, Seattle, and Fresno. Shouting in Vegas and Reno, and being chased by Indians. (Second Guess, \$2.00 to Bob Conrad, P.O. Box 9082, Reno, NV 89507)

Taste Like Chicken. Jim and his pal Whitey, both disgruntled ex-UPS employees, rip up everything with a dash of sarcasm. San Diego fans, don't send them any copies or they can't see their horses taken down a peg or two. (Taste Like Chicken, \$1.00 to 1007 Beck Dr., San Jose, CA 95128)

Murder Can Be Fun. To give you an idea, past cover stories for MCF include: "Please Mr. Potman, Don't Shoot!", "Karen Carpenter: She's Still Here, She's Just Dead!", "The Smokey Bear of Moments", and "Fanny Arbuckle Takes the Rape". (I've never dated her, a copy of MCF can have her back at work. (Murder Can Be Fun, \$2.00 to John, Mary, P.O. Box 400111, San Francisco, CA 94109)

Grand. Best, punk rock, and zine reviews and consumer revenge. Editors know and Sherri give the lowdown on everything that's happening in the Phoenix/Tempo/Mesa Area, as underground. "Consumer Revenge" is a truly most popular section, which is made up of reprints of letters sent to corporations and the responses — and coupons for free food — received in return. (Grand, \$3.00 to P.O. Box 280, Mesa, AZ 85214)

Delwasher. Some people go to the laundries, some want to be doctors, but few want to be a dishwasher. It's Peter's goal to wash dishes in every state, and issue #11 reads like a diary of various jobs he's held around the country. He also reviews books with characters who are dishwashers and prints true dishwashing stories from various contributors. (Delwasher, \$3.00 to P.O. Box 4827, Austin, TX 78763)

produced the burgundy T-shirt worn by the young man found under the bridge southwest of downtown Houston.

kind of people I'd want to meet. It's like, 'Hey, get a life. Get a little sunshine. But some of them also contribute reviews. One guy who used to be an illustrator for Screw magazine did a new masthead for me. And there's this one local guy, Larry Harmon, who's really helped me out a lot. He does this big one in San Diego. Have you ever heard of Larry Harmon?

Investigator Rick Perry of the Harris County Medical Examiner's office had heard of Larry Harmon. Harmon had

Harmon was 17 and lived in El Centro by parents native to the Imperial Valley. His main work for a produce buying department, his dad works in Plaster City. Harmon used to spend hours skateboarding around El Centro, and he subscribed to *Thrasher*, a skateboard magazine that ran two pages of zine reviews in a feature called "Zine Thing." Most of them cost back, and Harmon saw one called *Geek Attack*. He borrowed some stamps from his mom and within a week had received a letter and envelope full of

stickers. *Geek Attack*'s publisher explained in the letter that he'd run out of copies of his zine, so he'd sent the stickers as a kind of consolation prize.

"It was so personal — the letter, the stickers. It kind of blew me away. I started corresponding with the guy. I was 13 or 14 years old, not old enough to really drive, and this zine was filled with little personal stories about road trips the publisher and his friends had taken. It completely inspired me. I told myself, 'I'm gonna start my own magazine and call it *Geek Attack*.' The first issue came out in summer of '87. In the summertime in El Centro, there's nothing you can do. I would wait until it cooled down at 8:00 p.m. before you'd go outside. My mom had an IBM Selectric

typewriter from her work that she'd let me use. To publish my third issue, she made me cut my hair so I could use her photocopier. I had decided that I was going to grow my hair out. I wanted to grow dreadlocks. My hair got so long, long, long, and dirty. I was the dirty, scruffy kid. I got my hair cut and we brought the copier home that afternoon.

"Issue number three was the one that had the free fingerprint clipping in it. That was its gimmick. Issue three came out in the summer of '89. I'd just finished my senior year, and I'd already been accepted at San Diego State. I'd saved all the money anyone had ever sent me for *Geek Attack* in this little piggy bank, and when I cracked it open that summer, I had \$12. It didn't make me any money, but it had turned into a window on the world for me. I was getting letters from all over — from England, from Yugoslavia, which was a pretty big deal for a kid living in El Centro.

"The main focus of my zine was music, but as you can imagine there were a lot of other things you could interview that made their way through *Geek Attack*. When I got to San Diego, I started playing in this band called Thompson's Disease. We thought we were kind of weird at the time, playing some weird hard-core punk rock music. We didn't really do much — open-mike nights at the Spirit, that sort of thing. The summer of '90 issue number four

of *Geek Attack* was out, and it really sucked. It was only ten pages long. I also had to get a job that summer. So I moved back to El Centro to my parents' house. I worked in the fields for three straight weeks, up at 6:00 a.m. I was lucky if I'd get home by 5:00 p.m. It was hell.

"When I went back to school that fall, I got a job at an office at SDSU as a student assistant, and that's where the magazine had in turning point to be something better and serious. I was basically devouring any fanzine I could get my hands on, so I knew what I really wanted to do. *Geek Attack* had been out and pasteurized until this point. Once I started working at this office job, I discovered the Macintosh. And being in San Diego made it a lot easier to interview bands. For example, had religion did an in-store appearance here, and I just showed up and hung around with my tape recorder, and I interviewed 'em at Burger King right there while they were eating their Whoppers. Then I did a little trip diary of a trip I did to Las Vegas with some friends. I printed issue number five on a laser printer. That was summer of '91. I started on number six at the same time. Number seven was the last on a photocopier. I went from printing 800 copies of number five, which was 26 pages, to printing 1000 copies of issues seven and eight.

"The zine explosion hit San Diego in 1992. *Pin magazine*

and *800* had just come out. *Sin* had already put out two issues. Finally, I did 2000 copies of issue eight. It cost me only 450 bucks. I had made about \$300 from ads. It's just kept on growing. Number eleven came out last month, and my projected costs for my next issue are about \$1200.

"I guess it finally hit me how big this had all become when I got the call from the investigator in Houston. This kid they found was wearing one of my T-shirts. When I got the message that someone from a medical examiner's office had called, it was kind of a shock because I thought someone I knew had died, one of my friends. It turns out that nobody knows who he is. It's kind of interesting because there were only 25 of those shirts printed in that color. I sent out a few of them to subscribers. Others were sold here in San Diego. I've called around to everyone I know. I've sent out letters. I'm trying to help this investigator. So far, no one has any information.

"I'm still kind of hoping that we'll be able to turn up some lead because the zine world, after all, is a small one. It's strange to think of this dead kid in Houston wearing a *Geek Attack* T-shirt. I was relieved when I found out it was no one I knew. I remember thinking, 'My God, this is horrible.' Then I thought, 'This will make a great article for my next issue.' "

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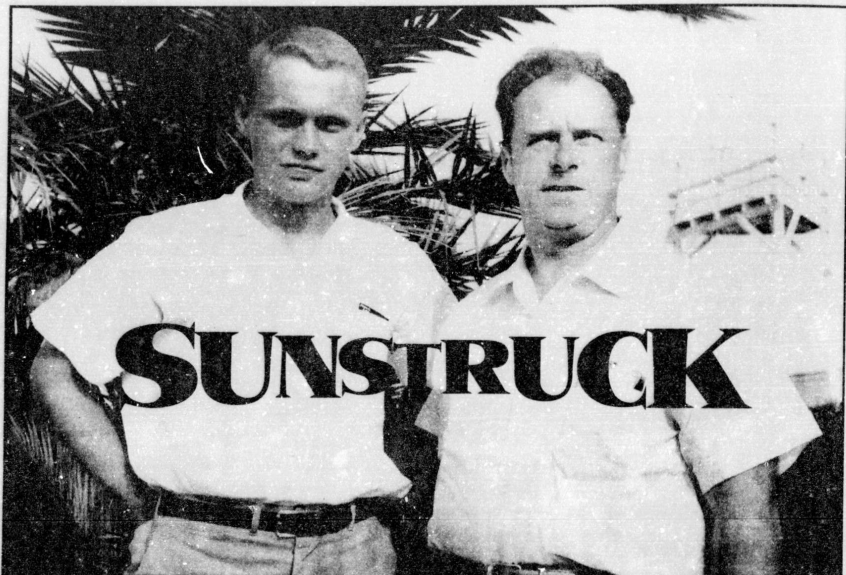
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The author and his father on their California trip, c. 1980

Can you imagine somewhere you've been? I mean, in person, actually been. That all depends — on what you call imagination, and how you want it to work for you. I was in Southern California once, for 13 days, the month after Democrats chose Jack Kennedy in Los Angeles. I'd flown nonstop from Boston with my dad. (He'd see his California sister for the first time since V-J Day.) Do I remember California? Yes and no. Can I imagine it? You bet.

BY PETER GRIFFIN

Place and time mean a lot to a kid just out of high school, on his way to college — for me New Bedford (MA) High and Boston College — because he feels so "in between." Eighteen. What an age. I've got the graduation pictures my mother snapped in front of the Olympia theater — where Milton Berle, as a kid, once performed in vaudeville. Hook pretty tough in these pictures, in a silly '50s way. But the cowlick's all wrong, and a broken-out tooth still shows through my twisted, sideways grin.

I remember the decision that we go to California being made at our kitchen table. Me, my mother, my father — considering. Except it really had all been considered long before I was involved. My mother had a boyfriend, my father's accountant, Jim Fox, a crew-cut guy, early gray, only 12 years older than I. The trip would provide a graceful way into separation. I did not realize this, then, sitting there sipping hot, sugared tea. My mother's excuse for not coming with us was her operation for ulcers the past winter. Six months was not enough time to heal, she said, to recover her strength. After all, she'd had two-thirds of her stomach removed.

I'd never really flown before, never been off the ground except as a kid on the playground swing I'd pump up above the bar. To make believe I was flying. "It'll be jet," my father had said. "a 707." That we'd fly. American Airlines felt good. Fat-free, and solid and safe.

The memory of the afternoon my father and I took off from Logan Airport in Boston is mixed up now with flights my father took in the late '40s, early '50s, from New Bedford to New York on a 24-seat ex-U.S. Army Air Force cargo plane, the "goosey bird" DC-3. My Uncle Louie had always gone along too, and his presence lent an air of mystery. Louie — Clark Gable with glasses — a private investigator, specialized in divorce cases and carried in a shoulder holster a Smith & Wesson .45. Many of the time I saw my father off, both of us waving him off, consoled by the window curtain, me behind a handkerchief. "Aronic" fence.

But the planes at Logan were a. goosey birds. I know pilots called all aircraft "birds," because I'd read it years before in my Korean War comic books. The DC-3, perched on one-tire landing gear, pitched back on its tail, did look like a bird or two I'd seen that the planes at Logan were machines. Of course, all had four engines, with props the length of a man. From the glassed-in terminal deck I watched a guy in dark blue overalls out there on the tarmac, gesturing at the traffic, like an animal trainer. But there was nothing animal-like about those planes. They were insects, if anything applies. Formous steel vehicles that seemed to function without thought, or consideration. I know, of course, that pilots had control, that behind those black eye windows there were men. But still I felt afraid for the guy in overalls.

Among those planes at Logan, one stood out — not an insect, but a fish, a shark to be precise, made more for movement through water than air. From that bullet nose, over the slender fuselage, were the swept-back wings to that wonderful tail, swept back too, everything, everything about this plane said speed. On that tail I saw "Boeing 707." I read "California" to me.

Most of the boarding ritual that day seems off-speed now, like film from the old wind-up Kodak. "Eight," we took with us that always shot too fast or too slow. My father offered, and I accepted, the window seat, just back of the stub-wing. Facing the tail-off runway, the 707 lumbered over the concrete slabs. I watched that wing recoil two, three, four times to the thud of the wheels. My father and I envisioned our winds on the arm-of-between us and held hands.

The first minutes of the flight were filled with business, steady as up and down the aisle, taking orders, then, with reassuring smiles, calming the few infants. Behind me, after a request for a beefsteak marinade, I heard, "Sorry, sir, not all crusting altitude." And crusting altitude was well worth waiting for. I remember the impressive numbers. The pilot, on the intercom, after introducing himself — an Irish name, Hogan or Hennedy, the wing commanders in the old comic book stories were always Irish, it seemed — said we were at 35,000 feet. God, I thought, higher than Mt. Everest — conquered? I remembered, by an Englishman with a woman's name a few years before. And we were traveling at 600 knots!

Halfway across the continent, the landscape changed color. Before the snaky river that I knew was the Mississippi — seeing it coming from way out over the front of the wing I was afraid even to tell my father for fear of spoiling a wonder if I was wrong — the land was all a green shaded quilt, with clouds casting moving shadows west to east. Then came that river below us, the Mississippi the pilot announced, and soon a change from green to tan and brown. I knew from geography class that there were wheat fields down there, and corn, and cattle. Land as full of life as in the East. But different life, lived in cities clumped along river bends, or towns isolated in one corner of a checkerboard square. It must be such a different life, I thought, to look so different from far away. I remember turning back toward the Mississippi, turning my head, straining to look between the seat back and the fuselage, out the two-pane window behind me.

Our landing at LAX, engines cut back, little descent. I felt on occasion in my private, commenced somewhere over Las Vegas and ended with a smooth glide in. Five and a half hours was a long time for me to sit anywhere then. At the terminal, August in Los Angeles was August in Boston. But starting with our bags at the curb, waiting for my albino aunt to arrive, taxi idling close by, I'd soon see the difference.

My father was a dealer, a used car dealer, back in New Bedford. He'd built a place of business from the cellar of a Clark's Cove house and small yard. The cellar, just a hole in the ground after the hurricane of '38, my father had filled, shovel by shovel, with dirt he'd hauled from the dump. He'd blacktopped the "lot," as we called it, and had installed, on cinder blocks, a shack he'd bought from a Coo-clammer named Manny. My father had put that shack on cinder blocks so there could be an "entrance," he said. For ten years, he'd made enough to keep my mother and me, and for this trip north to California.

I'd grown up around cars. I knew even model at every '50s car built by Chrysler, Ford, GM. I could, for instance, distinguish between a '49 and '50 Chevy — the different chevrons on the



Parkside at Aunt Elizabeth's motel

trunk and the hubcaps — or the '52 and '53 Caddy — the '53 had front parking lights just under the headlights, the '52 had a chrome plate there, with a gold company insignia.

But there was one car, one Caddy to be exact, I'd never seen. That was the Eldorado. The Cadillac Eldorado. I remember when I first heard the name, I'd looked up the word. "Eldorado: An imaginary place in South America, full of gold." Well, that's what I saw down from us, from my father and me, there by the curb at LAX. It was a gold 1957 Cadillac. Eldorado convertible, of course top down. A man my size, correct and blond too, shuffled back past the trunk, touching it like, to calm her, you'd touch the rump of a horse. A woman with luggage waited by the open passenger door. Devoted fans of *Wanted: Dead or Alive*, my father and I recognized Steve McQueen.

By the time my aunt picked us up, my vision of Steve McQueen had dimmed into the fuzz of fatigue that, by 8:00 p.m., we carried with our baggage. My Aunt Elizabeth was full of excuses. But it was too late for excuses, and my father barely kissed her on the cheek. I remember the nighttime ride up a highway — cliffs on the right and, on the left, the sound of big waves. I sat in the back seat of that '59 Ford Fairlane. This aunt of mine had money, and the Ford, at least in the back seat, smelled new.

I still don't know where Orland is. Seventy miles north sticks in my mind. Those were long, dark miles. I remember the choice my father had to make that night. My aunt suggested we sleep in either her trailer — she owned a half trailer park with two swimming pools — or in a room she had vacant at her "on-property" motel. God, I

wanted that privacy. I mean, of the motel room. But my father accommodated his sister. (She, of course, wanted the money from renting out that room.) We bedded down in her trailer — the "parlor" section — on a fold-down bed. My father smoked a Chesterfield, quickly, drawing hard. I remember his boxer shorts and his sleeveless T-shirt. Then, after the snap-out lamp, his too-soon snoring. Christ, I thought, and lay there, fingers twisted behind my head, elbows up, looking into the trailer ceiling, hearing the toilet flush down toward a light.

There was a trunion back East that California wasn't as well as advertised. No one I knew had ever been to California. But everyone knew someone who had. Inevitably, that someone had been disappointed. Sure, the money's okay, so the story would go — the someone had always left the East for a big assembly-line salary in the aircraft factories — but who wants to live in a place with no seasons, where the weather's monotonous, sunny day after sunny day?

Well, I remember that first morning, first sunrise, me kneeling on ray pillow, arms spread on the little sill beneath the trailer's rear window. I'd never seen a sky like that in my life. I couldn't see the horizon, and the sun had yet to clear a warehouse named Venox. But already the sky over Venox was rare, actually rose-colored, and above a clear line of demarcation, still the nighttime blue. Just beyond my aunt's Ford lay a swimming pool, shaped like a kidney, pink-bottomed with layer-cake stairs. My father rested easy, over on his side, toward the wall. This was California, right? I'd go for a swim.

In my New Bedford city-issue lipgum trucks, black nylon, styled on boxer shorts, about the size of my heavy-weight father's underswear, I ambled out of the trailer. The Senior Lifesaving Red Cross badge my mother had sewn onto the left thigh had looked impressive when I'd packed. Now, under this strange and beautiful sky, it mattered hardly at all.

I eased myself into the chilly pool. The steps were slinky, sure, and the skimmers, either clogged or turned off, had left a unely film. But pushing

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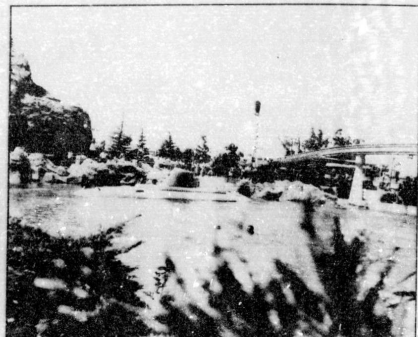
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MAY 1994



David at the Motherlode, Disneyland



Submarine and fireworks

off toward the deep end, I used a side stroke I wouldn't be caught dead doing in public — can you imagine a lifeguard not swimming the crawl? Over my summer-tan shoulder, I watched the light blue water swim by. Then I floated, arms spread, palms turned up like you're supposed to, and looked up and wondered.

My father was not a big man. Nor did he photograph well. And now, looking at the photos my aunt took of us that morning, I can see why. My father grew up in the '20s, was young in the Depression, worked as a loom fixer with a wife and kid all during the war. All his life, my father

wished he could laugh out with ease, embrace the shoulders of a friend, enjoy himself hugged roughly. My father tried, all his life, to delight in what he'd paid for, to relish good luck, to go nuts at bad. He had an appetite, my father. But only at home, with my mother and me at the kitchen table. There he'd eat his codfish soup, his top round stew, my Polish mother's specialties, *gumki* (stuffed cabbages), *proszki* (cheese pillows, deep fried). But in a restaurant, he ate silently. A cigarette always going, his utensils placed with care, his lips pinched, chewing even pudding. Under the pressure of the camera, my

father could only smile. He could sneer, grimace, say cheese, but his blue eyes, so deep-set that for years I thought they were brown, seemed always out of focus.

Naturally my aunt had an itinerary for my father and me. We'd be in Southern California for only 13 days, she knew, but we'd see "everything." "Everything," to her meant the recently opened Disneyland, Marlineland of the Pacific, and Knott's Berry Farm. This seemed reasonable. Someone says vacation means showplace visiting, and at 18, you go along. But I didn't trust my aunt because, right off, I didn't like her.

There's a fiction in the East about dry heat. That it doesn't feel as hot as the thermometer says. Well, our Disneyland day was hot — at 10:00 a.m., 98 degrees in the shade. The roadside dust in Anaheim, what would be dirt in New England, looked like talc. And my aunt's Ford had no air conditioning.

My father loved to sweat. I remember summers down at his used car lot, him "sweating" cars bare-chested, dripping, kinky red hair streaking his balding crown. Me, I hated the heat. Just before our flight to L.A., I had taken it into my head to acquire a Copperstone tan. Back then Copperstone

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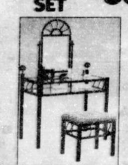


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have called it. But the sweat made me feel sorry she too — with her little girl grabbing incessantly at her thigh — was suffering for this ride. For some reason I thought of the contraption my father and I had ridden a few years before, one summer night on the Coney Island Ferris wheel. It was a box, as I recall, about the size of an elevator, and it swung on rails like the weighted movement of a self-winding watch. With the smell of urine

yards away, for all the world like rock. My father, reading aloud from the foldup information guide they'd handed out aboarding, informed me of the history and significance of the Matterhorn. I remember its reputation lay in its shape, and I tried to see why. I considered the "horn" part of the name. I pictured the horns I knew of. The trumpet I'd tried to learn in seventh grade; the trombone my mother's favorite. Glenn Miller

For me, the Matterhorn at Disneyland had one thrill. Not a thrill, exactly, but at least a locus of interest — a gaping hole in its side that our fustular, like all those that went before it, would pass through. My father had put those information papers aside, and he too, looking over his fine Roman nose, which I inherited (except mine is twisted by a septum bent badly to the left), eyed the aperture. It's all illusion, his face said to me. It's only a silly kids' ride. And yet I heard him, as we entered that plastic mountain and the heat subsided, and the sounds of splashed water — some sort of submarine-shaped cars carrying four or five people each — were crashing, regularly,



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
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made this "Infirmity" inviting to me. I expected to smell something antiseptic inside, like in old Dr. Rosenberg's office back home. But instead it was perfume, a light, flowery scent. A woman, a nurse I assumed, took hold of my hand and called me "honey." She led me to a green blanketed, neatly turned-down cot. She laid a cool palm on my forehead.

At first, I refused to lie down. "I'll just sit for a minute," I said. Then, as the tent got white inside and, for the life of me, I couldn't blink, it

away, I did lie down. I remember how she held my hand, softly, with two fingers on the inside of my wrist. I knew she was taking my pulse. What the hell, I thought. And closed my eyes. Next thing I knew a man stood over me. He held a chromed penlight in one hand and lifted my eyelids way up with fingers of the other. "He's okay," I heard. "Just too much sun." Then came that perfume again. And I recognized it. White Shoulders. What no mother used on her hands every day after doing dishes and behind her knees

after her Saturday night bath.

The nurse placed an ice bag, the old-fashioned kind—vulcanized rubber sack, cloth cover, with a shiny screw-on lid—on my forehead. I felt the hard, cold squareness of the cubes inside. I noticed then, for the first time, my nurse's hands. They were tiny, not baby-like, but miniature so small her wrist made a fold with her forearm, as if created by a rubber band. Eventually, my father came in. What had happened was explained by the nurse. "Why not let him rest a while," she

said. "Pick him up when you're ready to go." Two days later my father, my aunt, and I embarked on another excursion. This time to Marineland of the Pacific. In the meantime, my head had cleared, my aunt had made wonderful bacon, lettuce, and tomato sandwiches (luscious vegetables from the Farmer's Market), and I'd been allowed to drink from elegant 11-ounce cans a number of Olympia (never heard of back East) beers. Marineland of the Pacific lay on the coast. I don't recall the city, but I could see the ocean from

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the spectator stands. Out front of Marineland was a dolphin, depicted in flowers, most of them blue. Along a chainlink fence were nautical flags used to indicate weather predictions. At Marineland the breeze, always west, coming in off the Pacific, left a light mist in the air.

Disneyland tried for the past. Marineland tried for the future. Not one building reminded me of anything back East. Out here it was all poles and ladders, stacked in various forms. Everything was either platform or pavilion. I remember the huge arena, an amphitheater the floor of which was an egg-shaped pool. My aunt suggested we sit high up. The killer whale show was notorious, she said, for drenching people. But I begged my father, "Please let's sit near."

Of course, we got wet. But the wonder of the show made nothing else matter. I saw this man, black-haired, slim, dressed all white, appear as an intimate of whales. It was the first time I saw how hard it is to do hard things. To do more, and better, than the people in the stands. I'm sure the trainer heard the applause, smelled the pool water, worried that one whale seemed to be favoring a flipper, holding it close to its body and always rotating despite the various commands, one way. But by his devoted attention — arms describing the facts, face contorted with a yearning to command, the as if before-retarded children — he conveyed the wonder of these creatures as

they tried to please him, to please themselves. "They do it for the fish," my aunt said when, at the end of a routine, the trainer flipped each a mackerel. I knew she was dead wrong.

On the lower level, the tank became an aquarium. It was cool there, too. Air-conditioned, maybe. But what made it feel cool were those deep

"THEY DO IT FOR THE FISH," MY AUNT SAID WHEN, AT THE END OF A ROUTINE, THE TRAINER FLIPPED EACH A MACKEREL. I KNEW SHE WAS DEAD WRONG.

glass windows, allowing a view of the underwater life. Yes, it was unnatural. I knew that. All those fish in one place, swimming around each other, not hunting or scavenging or migrating. Just swimming in circles, watching, waiting to be fed. But I still loved watching the sharks, the mako especially, dark blue, on top, aerodynamic, and all white underneath. I pressed my palm on the glass. With his cat-yellow eye, he brushed past like a cat rubbing his whiskers.

And then there was this "groupie," identified by conch as of three Californians standing behind me who "knew fish." I had never heard

of a groupie. But he looked exactly like the small-mouth bass I'd caught in Butterwood Park pond, had released in my bathtub, and I had released a month later, almost white, into the pond again. But this groupie, with just his head, filled the viewing window. I thought, "Here's this fish, looking at me like I looked at his brother fish, years ago."

Then that teardrop swimmer, trailing filaments of a curious aquarium twine.

Our last hour at Marineland, my father, my aunt, and I sat eating at an outdoor table, overlooking an atmospheric pool. In the middle of that pool, there was a statue of some sort, and at one end, performing seals. My aunt's dress, the green one from Disneyland, the chambray, lay flat against her shoulders. We all spooned from waxed cardboard cups of delicious ice cream.

Our 13 days in California. 10 were now gone. My father had a half brother up in Sanger, a

small town near Fresno. "You've got to see him," my aunt said to my father. The name was "Wood." For some reason, my father drove up to Sanger in a rented car. I would, follow a day later, riding with my aunt.

I guess to give me company, my aunt had invited a young woman along. She was 14 years old, short, blonde with awfully thick hair, pudgy and knock-kneed, with the most perfect teeth I'd ever seen. Her name was Joyce Johnson, from Minneapolis, originally, but living at the trailer park with her family now for two years. "You've got a lot in common," my aunt said. "She loves Disneyland, too."

Actually, Joyce and I had met my first day in California. It seems she'd been up early, in the bathroom and, through her trailer window, she'd watched my morning swim. When I'd gone back to the pool that afternoon, this time wearing my pool, "Calama" swim trunks my aunt had bought for me, Joyce had come out in her two-piece. We'd talked easily, doing each other right or, Joyce's portable Phlox, a neat, cream-colored little radio, eased our getting acquainted with a string of callads. The last, this Joyce's beautiful "An You Lonesome Tonight," I knew the words to, and when he came to the part where he speaks the truth, I spoke along with him. "Honey, you feel when you see you loved me. And that no one can doubt you. But I'd rather go on hearing you

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lies than go on living without you." Joyce found this "poetic," and I did, too.

At first my aunt invited Joyce and I, for the trip to Fresno, ride in the back seat of the Ford, as if we were being chauffeured to a prom. But at Bakersfield, at a motel along the main route where my aunt stopped for the ladies' room and we all admired the "Olympic-sized" pool, Joyce and I got into the front seat, me, my arm around Joyce's shoulders. Over the mountain, the landscape had seemed terrific. Brown hills like camel backs,

covered with sagebrush. Just like the Sunday night TV cowboy shows: *The Range Riders*, *The Cisco Kid*, which came on after *Victory at Sea*.

When I met up with my father in Sanger, at his half brother's house, he was preoccupied with a 1949 Buick convertible, fire engine red, with a white canvas top. I knew the Buick was a Fireball light, the first year of Dynaflow. My father sat behind the wheel; it came up to his eyes. My half-uncle, an automobile mechanic, was "in love" with old cars, and, after supper, he

showed this one to me too, stern to stern. When he finished, I watched him hide the keys under the driver's side rubber mat.

The next morning, everyone — my father, my aunt, the half brother and his wife — headed for Knott's Berry Farm. But Joyce and I stayed behind, Joyce — because she'd told my half-aunt she'd gotten her period. Me — because, after what had happened at Disneyland, I said I couldn't stand the Sanger midday heat. As soon as we waved them all off — Joyce

at 11 down at the intersection of the driveway and the street — we carried back to the house and made plans. I told Joyce about the keys under the floor mat of the Buick. Let's take a ride, I said. But I don't know anything about around here.

"I do," Joyce said. "My boyfriend lives in Fresno." In my half-uncle's refrigerator, I found two cans of Olympia beer and one bottle of Burgermeister. God knows how I expected to explain their absence.

Kids in those days stiffened the suspension of their rods, and the most popular sports cars — the bug-eyed Austin Healey Sprite, the fluent MGJ — rode, to use my father's simile, like Mack trucks. But not this Buick. Balloon tires on 16-inch wheels, soft-sprung with oil shocks, from seat like a soft, full-time power steering — so you hardly feel the road. I felt, even pictured in my mind, those transmission pumps, revved by the Fireball light, forcing that fluid through the turbine blades of the Dynaflow. Smooth and slow as a bus on takeoff. God, what a ride.

Our white canvas top up against the sun, Joyce and I headed for a "place." I didn't ask any questions. Just drove back home, "parking" meant at night, most often at some beach. But Joyce's place was a "monkey island," deep in the orange groves. Yellow tak collected like pollen on the windshield. Christ, I thought. It's my first time, and she's a veteran.

Nevertheless, I remember right. I just took hold of this girl and turned her to me and started

kissing her hard on the lips. She didn't move her arm to hold me, except a little, almost holding and pushing off at the same time. When I smelled that nice clean smell from her cheek — you know, the baby-kind young women have — and her hair against my face, I put my hand up her dress. She didn't move. She didn't open her legs, but she didn't push my hand away. So I just sat there with my hand in there way up between her thighs. No pad. No period after all.

She was like one of those dolls, the ones that you bend the arms and the legs every which way and they stay. I moved her down on the seat, onto her back. I tilted her head a little and put it on the armrest, but that didn't seem right. I took it off, then slid her panties down. Of course, they got stuck on her sneakers. She lifted up, and I slid my madras Bermuda under her behind. At first I couldn't get it in. But she wouldn't do anything herself. I kept on trying. Finally, something let go, and she moaned. I pushed, and this time she pushed, too, and everything was

gone in me except that feeling.

Joyce didn't put her panties on right away, like I thought she would. Instead she sat up straight, looked into the mirror, and started straightening her lipstick. I tried to think of something tender to say, or something philosophical. I couldn't. But she said something. She said, "I didn't make it to 15."

I kissed her pudgy cheek. "Don't talk like that," I said.

My father paid for our return flight tickets in cash. I watched him count out the \$260, all in tens. Knott's Berry Farm had provoked, for some reason, a fight between my father and his sister Elizabeth. On the ride back from Sanger to Oxnard, in heat so intense we actually rolled up the windows to keep it out, my father fought with his sister about years before. Lying in the back seat, a rolled-up towel full of ice cubes wrapped like a sloppy turban around my head, I heard about small crimes, misdemeanors really,

that each had perpetrated against the other. In 1946, at a Polish wedding back in New Bedford, my aunt had declined, publicly, to kiss my father's best friend on the lips. Who the hell did she think she was? My father now wanted to know. All right, my aunt said. What about her now-dead husband, Vincent? Just back from the war, both of them broke, my father sleeping in a room of his own. Why wouldn't he share his bed with Vincent? Instead of making him sleep in the tub.

Our afternoon flight back was delayed — on two separate tries, the inbound, starboard jet spit flames — until almost dusk, and we ate supper courtesy of American Airlines. My father ordered filet mignon, then picked at it. I had some kind of clams. When we'd leave, the pilot, on his turn east, arced us so sharply over Long Beach that all I remember of the takeoff is that abber wing and that dark blue sky. Flying back into the night, toward Boston, I breathed easy. I thought I was going home. ■

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Bitterness Turned to Good Account

Cecil Brown Considers Notes on a Native Son

to France. Carlos yelled up to the closed windows of a great house overlooking the Seine. Presently, the window opened and James Jones peered out. Within minutes we were made Jones' apartment exchanging introductions. Jones' wife Gloria was there, entertaining a guest list that included the writer from Shaw and his wife, William Styron and his wife Rose. Over the next weeks I got to know the Joneses and discovered they were good friends of James' father's.

Some weeks later Gloria Jones, discovering I was strapped for money, suggested I apply for a writer's grant from PEN, of which William Styron was the European representative. I applied. Gloria said to Styron, about my application, "Bill, you've made a lot of money off of black people with that novel *Nat Turner*. Help this young black writer." I was embarrassed because I was one of the black critics who had published essays against Styron's *Confessions of Nat Turner*. A novel James

Styron it was arranged that I would visit him in St. Paul-de-Vence in the south of France. He sent a telegram confirming my visit. I traveled by train, but I met a young woman from Canada and got off the train with her in Aix-en-Provence. We spent a romantic day together, looking at Miles Davis by the public swimming pool and making love in a hotel in the late afternoon. Everything was perfect, except that every time I tried to phone Jimmy, either his line was busy or nobody answered.

When I finally got Jimmy on the phone, he asked me where I was. I said, "Aix-en-Provence." He said, "What are you doing there?" I told him I came to visit him. Finally I realized that I was in the wrong town. Jimmy was delighted by my stupidity and couldn't wait to hear the details. When I arrived in Nice, Bernard, whom I had not met, and a friend — who was the chauffeur — picked me up. Jimmy loved my adventure with the Canadian woman. I found in him somebody who would not censor me and who would not judge me.

"There's nothing for you to do," Jimmy said with typical understatement. "I'm sure you're going to be bored." But we drove immediately to a party given by some of his friends.

Imagine a villa nestled in the Provence hills and hundreds of the most beautiful people. My eyes were big with excitement. The night was warm and sparkled with expectation. I was Jimmy, dancing in the middle of the floor. Another time he came up beside me and said, "I can't wait to see how you describe this in your next novel."

I met a lot of Jimmy's friends and soon realized that he was loved and respected by all of the people who lived in Venice and St. Paul-de-Vence. Over the next weeks, I fitted into the scene at Jimmy's villa, which had formerly been the home of

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LIVE IN SAN DIEGO

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Reader

Calendar

Sweat Until Your Socks Squish

Three-on-Three Basketball Tournament

In bright sunlight, an outdoor basketball court's rim is just a fleeting halo, the backboard a ghosted white crescent against San Diego's hazy May skies. Only the pebbled leather of the ball hitting your hand seems real. It pings as it yo-yos to the asphalt and back.

You're on the court with five other players. Two of them are on your team, three against. You dance backward toward the basket.

Spin. Maybe you sink the ball with a finger-roll from the baseline. Defense too tough? Retreat to the three-point line and drain it — if you figure the breeze right. That's it, lay-bee!

Outdoor basketball has a hold on some players the same way beach volleyball lures its converts from an indoor world of hardwood floors and echoing walls. There's the sun. The views. The chance to hang with a few friends, bump bodies, and sweat until your socks squish.

There's also the mystique of three-on-three. Even at NBA playoff time, when almost every evening offers a four-hour television dose of ratcheting quick, full-court professional ball, an avid pickup-game ballplayer will yearn for half-court three-on-three.

Imagine a chess game where the bishops and rooks — and half the board —

are missing. Everything is tighter. More intense. There are no fast breaks. No time-outs. No referees.

Three-on-three is the classic playground game. It's still a favorite on some public San Diego courts.

Players like it because they touch the ball more and because of the fierce competition that usually heats up after the first few baskets and bumps. No one can hide behind his teammates' skills in this game; all must be strong on offense and defense.

The first three-on-three outdoor tournament on the West Coast probably

took place in Laguna Beach in the mid-1970s. In those early days it seemed a little crazy that players would actually turn up for a tournament where they called their own fouls, shot in strong crosswinds, sat around — sometimes for hours — between games, skinned their knees on pavement, and coped with tight rims and metal backboards. But the Laguna tournament grew into a huge success, drawing the playground legends from Venice Beach

in L.A. and beyond, including a few players from the pro ranks. Then came even larger tournaments like the Gus Macker bugs, road-show productions that traveled with dozens of portable baskets to convert a parking lot into a half-court junkie's paradise.

Now, perhaps, three-on-three mania has come full circle. The big tournaments are too big, rough, and dominated by premier players. Maybe it's time for a return to the feeling of games played with a few neighbors on your driveway, and the chance to take your team to a tournament that none of the big guys or trash-talkers have heard of.

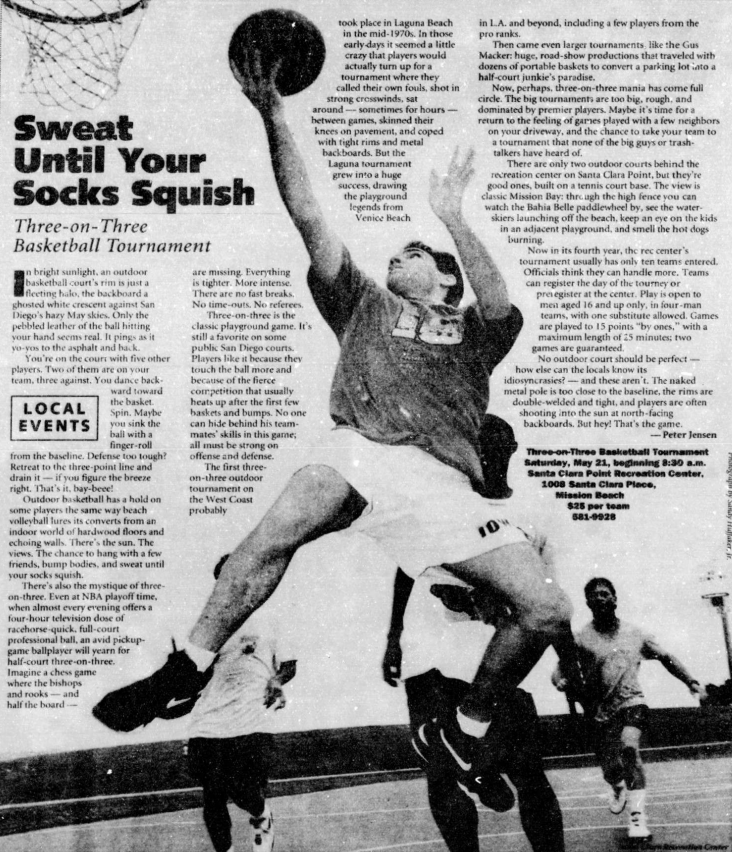
There are only two outdoor courts behind the recreation center on Santa Clara Point, but they're good ones, built on a tennis court base. The view is classic Mission Bay: through the high fence you can watch the Bahia Belle paddled by, see the water-skiers launching off the beach, keep an eye on the kids in an adjacent playground, and smell the hot dogs burning.

Now in its fourth year, the rec center's tournament usually has only ten teams entered. Officials think they can handle more. Teams can register the day of the tournament or, progrester at the center, play is open to men aged 16 and up only, in four-man teams, with one substitute allowed. Games are played to 15 points "by ones," with a maximum length of 25 minutes; two games are guaranteed.

No outdoor court should be perfect — how else can the locals know its idiosyncrasies? — and these aren't. The naked metal pole is too close to the baseline, the rims are double-welded and tight, and players are often shooting into the sun at north-facing backboards, but hey! That's the game.

—Peter Jensen

Three-on-Three Basketball Tournament
Saturday, May 21, beginning 8:30 a.m.
Santa Clara Point Recreation Center,
1008 Santa Clara Place,
Mission Beach
\$25 per team
624-9528



10/19/94
8pm

**Calendar
LOCAL EVENTS**

Create the World the Way You Want It to Exist

Full Moon Drum Circle

Adolescents drifted from city to town city, sleeping off both the past and the future, a snake shed their skins, children who were never taught and would never know the games that hold the society together. People were missing. Children were missing. Parents were missing. Those left behind fled doubtless missing persons reports, then moved on themselves.

Those words, written by Joan Didion in *Slouching toward Bethlehem*, described America as she found it in the cold late spring of 1967. San Francisco's Haight Street was alive with "hippies." The *Killer* had played in London (late Park Avenue 30 years later, it'd still be full to summon to the imagination that era's excited throng).

For those of us who were children then, who observed the "youthquake" from knee level, the late 60s music was particularly evocative. All the great movements, ideologies, crises, were literally above our heads. There wasn't much that we could understand of that period that we could later carry with us into our adult lives.

That is why, I think, the Rainbow Family is more than marginally interesting. You may have heard of this informal, amorphous community as it has disbanded and coalesced over the past 22 years. Original or grafted, or dreamt up, in 1972 by Jerry Adams, a self-described "Isacit-Tanaka," the Rainbow Family has held annual and regional gatherings in numerous rural spots, usually national parks, that have attracted up to 10,000 attendees.

These family gatherings are not organs of animal political activism, or music, but seem, rather, to exist for the creation of a certain mood. Press reports talk of naked people dancing near rivers, clouds of incense, vegetarian food, the pounding of drums. All confessions quoted in these reports often use terms like "good vibes," "bliss," and "groovy." Amazingly enough, the attendees using these terms are frequently so young as to have been born after America said *live free or die* in 1975. Before wondering how hard about what the Rainbow Family is up to, it's important to remember that Americans in general are sentimental about the past. There are elaborate societies of "creative anarchists" in which members dress up like medieval knights and damsels; there are the antique car enthusiasts who dress in elaborate regalia to the era of the cars they own; disco now holds "Saturday Night Fever" nights for their parents who like to dance and sweat in "the disco pavilion." In these such people take from the past whatever it is they feel the present lacks—glamour, simplicity, some romance. If what the Rainbow Family is up to, they meet to hold all-night drumming sessions, on or near full moons. Everyone, of course, is invited. Next Jordan, San Diego Rainbow Family: meet here will be holding each in event at regional people are, encouraged to bring drums, drinking water, snacks (no share, flashlight, food, "acid" and "positive energy" both south end of Torrey Pines State Beach. Although it's hard to say what the evening will consist of, Karn, one of the event's "facilitators," says that these gatherings are an opportunity for people to "create the world they want it to exist."

—Abie Oppenheimer



Rainbow Family members practice at Black Beach.

belonging to what, Rainbow folks seem mind to need.

Since then are Rainbow Family members scattered across "a variety of not surprising to find some in San Diego. Black's Beach is where they meet to hold all-night drumming sessions, on or near full moons. Everyone, of course, is invited. Next Jordan, San Diego Rainbow Family: meet here will be holding each in event at regional people are, encouraged to bring drums, drinking water, snacks (no share, flashlight, food, "acid" and "positive energy" both south end of Torrey Pines State Beach. Although it's hard to say what the evening will consist of, Karn, one of the event's "facilitators," says that these gatherings are an opportunity for people to "create the world they want it to exist."

—Abie Oppenheimer

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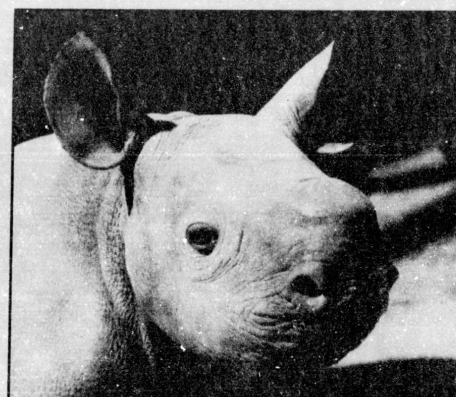
Stop Yemenite Dagger Handles

Bowling for Rhinos

Have you ever seen the bumper sticker that reads, "Kill a Yemenite while it's hot"? Disregarding its antiquity, it's a poke at the endless parade of issues we're taken up, and at the weird amalgam of causes that are sometimes created by well-intentioned but time-crushed activists. Among causes, big, adorable animals are, of course, especially popular. There are an almost-infinite number of animal preservationists at work today. There are probably more full-time activists than there are tigers left on this earth.

Don't get me wrong. I am certainly glad there are people to take on animal preservation. I say, "Go on, Greenpeace, with your bear-raising ways. Stop those fishermen from logging off sharks—just to make sure."

There's something viscerally wrong about trading any big form of life (Notice that nobody stands up for the billions of star-trampled each day.) The world's human population has more than doubled in the last 40 years. Other than eat, drink, and sleep, there seems to be nothing we humans won't do to the point of shame. Wild animals have nowhere to hide from us. We want their skin, meat, and bones, but we also want their land. And we'll clear-cut, kill, and steamroll



Billy Rhinoceros Ball.

ing black rhinos in a Kenyan sanctuary. Other than saving rhinos, relatives, this fundraiser is about fun. It's not a tournament, but there will be a grand prize for the highest-

scoring bowler. You can bowl in your own team of five people, or show up alone and be put on a team with four others. Baffles and a silent auction should appease the gutter-

ball bowlers and the less competitive. "Bowling for Rhinos" was started in 1987 by the American Association of Zoologists, to help

support the Ngorongoro Rhino Sanctuary. About 10,000 acres were originally set aside for the rhinos — and incidental elephants, antelope, and big cats that thrive in the same habitat. Poachers continue to kill rhinos for their horns. In Yemen, they make them into dagger handles. In Asian countries, the horn is thought to be an aphrodisiac, when ground up and ingested. "Bowling for Rhinos" raises money not only for upkeep of the Ngorongoro sanctuary, but also for the expansion of their successful breeding program. Last year the government of Kenya designated 135,000 acres surrounding the sanctuary as national forest, partly in recognition of their successful breeding program.

In a world where causes have proliferated and combined to the point that we lampoon them on bumper stickers, it's only fitting that we raise money to preserve the rhino while taking care of a 4-10 split.

—Robert Mirzachi

18th Annual AAZK Bowling for Rhinos
Saturday, May 24, 6:00 p.m. to 9:00 p.m.
Kearny Mesa Bowl,
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\$6 entry fee for each bowler
spectators free
279-1501

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Masonic Hall Lodge
3858 Front Street, San Diego
\$30 advance, \$40 at the door

Tickets for both events are available at EarthSong Bookstore, 1440 Camino Del Mar, Del Mar, (619) 755-4254; tickets for May 31 only are available at The Blue Door Bookstore, 3823 Balboa Ave., 208 North, and United Book, 835 W. Harbor Dr.
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1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

The Best Birthday Gifts

"After that, there is nothing more to say."

The La Jolla Chamber Music Society's Sherwood Auditorium season ended with a celebration truly worthy of the name. The Cleveland Quartet, which appeared in a program of Schubert and Beethoven, is celebrating its 25th anniversary, and so is the Chamber Music Society. At the end of the concert, the Chamber Music Society's brilliantly successful executive director, Neale Perl, congratulated the Quartet on its quarter century. The Quartet's last, Paul Katz, congratulated the Chamber Music Society and told some delightful anecdotes about the Cleveland Quartet's early years: a birthday cake was wheeled on, and its 25 candles were blown out by all four string players in unison; and there was a big reception for the audience in the courtyard outside the last reception for some time, for Sherwood will be closed while the Museum of Contemporary Art is being remodeled, and the chamber music concerts will move to Parker Auditorium in La Jolla High School.

All the jolly faddism would not have meant much if the concert preceding it had been in any way defective, or even merely mediocre. Fortunately, it was a sensational concert on all respects. The program alone indicates the grand impact the Quartet must have been aiming at: Schubert's "Death and the Maiden" and the Beethoven's C-sharp Minor, Opus 131, two of the largest, deepest, and most ambitious works in the string quartet repertoire (and written within two years of each

other, in the mid-1820s). The Beethoven was particularly welcome, for now San Diego's chamber music audience will have heard all but one of the late Beethoven quartets in recent concerts (only the final one, Opus 135, remains to be played here).

None of the other performances was as gripping and as enlightening as the Cleveland's Opus 131, a musical event as great as any we have experienced in San Diego. When the Cleveland Quartet began a quarter of a century ago, they were of (course) younger, the composition of the group was different, and their reputation was so rudimentary that their first concert here was in the Revelle cafeteria at UCSD (the Chamber Music Society itself rudimentary, was not in a position to sponsor them, even if it had wanted to). The most significant personal change since that time was the fairly recent substitution of William Preucil for first violinist Donald Wallerstei, a change that naturally altered the sound and character of the group. In its present state, as witnessed by the Sherwood concert, the Cleveland Quartet is without doubt one of the world's greatest — mature in the best sense, technically superb, with a breadth of vision and an expressive power characteristic of the supreme elite among musical artists.

The program offered them a great range, in spite of the chronological proximity of the two works on it. "Death and the Maiden" (Schubert's Quartet in D Minor, D. 810) is a masterpiece of

concentrated dramatic expression, and it was played with a charged intensity and in the slow movement variation on the song from which the quartet takes its cognomen) a rare poignancy. The Beethoven's C-sharp Minor, like its composer's other late quartets, moves into uncharted territory, boldly experimenting with a new type of structure, and in certain ways transcending drama in favor of a representation of emotional states lying far beyond music's normal expressive vocabulary. Here, it was the Cleveland's virtue to show the music's own idiosyncrasy and enigmatic meanings, by seeking and achieving a full realization of each of its moments, and in complete commitment to the new vocabulary that Beethoven was working out in the mysterious world of imagined sounds persisting through his death.

Dame Myra Hess, having finished a recital with a magisterial performance of Beethoven's final opus sonata, responded to the audience's vociferous demands for an encore with more to say. There is nothing more to say. The same comment would apply to the C-sharp Minor Quartet, especially when played as the Cleveland Quartet played it. There were, appropriately, no encores. Nevertheless, everyone found a lot to say, although in the language of thoughtful humorous reminiscence, not in the ineffable language of music. And that



Cleveland Quartet

The Cleveland Quartet (violinists William Preucil and Peter Saloff, violist James Dunham, cellist Paul Katz) Sherwood Auditorium (La Jolla Chamber Music Society, Sherwood Auditorium, 1210 La Jolla Village Drive, San Diego, CA 92037, Tel. 594-1311).

Calendar CLASSICAL MUSIC

CLASSICAL LISTINGS

Contributions to the Reader's Guide by mail no later than the Friday preceding the Tuesday event for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:00 p.m. Do not phone. The 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, a list of the pieces addressed where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to Reader's Guide. Send to: Reader's Guide, P.O. Box 8000, San Diego CA 92161-8000.

A Wide Variety of Music will be featured during the Spring Choral Concert by the Men's Chorus on Friday and Saturday, May 20 and 21, at 8:00 p.m. on the following: There will be Blues, pop, gospel, and classical on the program. Hear the music at the University Christian Church, at 1000 Cleveland Avenue, in Hillcrest. Admission is free.

Italo's "Plaster" is the new work by Tom Hain and George and Tina. Unaccompanied. Part Songs. "My Love Death in a North on Land" and "There is a Secret Man." The tape will be presented by the San Diego Symphony Orchestra.

"From Here to There" is the title for a program of music planned by the San Diego Men's Chorus on Saturday and Sunday, May 21 and 22. "Prelude" to the "Car and Lullaby" (arranged by Chorus). Soprano soloist: Maria W. will be the guest artist during the concert. Tickets are \$15 per person. Call 266-8000 for more information. Enter the singing at the First Unitarian Church, 4100 Front Street, across from the UCSD Medical Center, in Hillcrest.

One of Colin Bennett's Students, Keith Rodgus, performs classical guitar recitals at the Better World's Gallery on Saturday, May 21, at 4 p.m. and the Gallery at 4010 Goldfield Street, in Mission Hills, 260-8007. Admission is by donation.

"From Here to There" is the title for a program planned by the San Diego Youth Music Center on Saturday, May 21, at 7 p.m. in SDPA's South-Royal Hall. Choral works include Bach's "Missa" and there will be contemporary tunes and chorographed dance routines. The suggested donation is \$5 for adults, \$2.50 for children 13 years and younger. Call 483-1750 for more information.

Masterpieces of Musical Theater can be enjoyed on Saturday,

May 21, at 7:00 p.m., and on Sunday, May 22, at 2 p.m. in the Mission College Theatre. The South Coast Symphony and a band and the San Diego Music Center for a night of Broadway hits, operetta, and opera, included will be music from Les Miserables, The Phantom, and other well-known musicals. General admission is \$7, students and seniors \$5. Find the Mission College at One Barnard Drive, in Oceanside. Need more details? Dial 757-2121.

"The Promise of Music" is the title and theme for a concert in the Howard Busch Theatre on the Palomar College campus, planned for May 21 and 22. Featured on the program are the Palomar Chorus, and Chorus Singers, and the Palomar Community Orchestra. Paper works by Vaughan Williams, Elton John, and an African melody. Tickets are \$8 and \$5, call 743-0136 for information and reservations. Find the campus at 1140 West Mission Road, in San Marcos.

Take a "Sentimental Journey" when soprano Debra McLean and baritone Kingsley McLaren present an evening of art songs during the Opera Plus program at the Better World's Gallery on Saturday, May 21, at 8 p.m. They will be accompanied by Jane Prim on piano. Find the gallery at 4010 Goldfield Street, in Mission Hills, 260-8007. Admission is \$7 per person.

Soprano Virginia Soliman presents her mother's recital in Mandel's Hall on the UCSD campus on Sunday, May 22, at 3 p.m. The program features a variety of old and new hymns, prayers, and readings from the Bible. Sister Daphne, Ave Maria, and other songs. Tickets are \$5 and \$3, call 278-3000 for more information. Find the church at 2728 South Avenue, in Hillcrest. A free will offering will be received. Call 290-7201 for more details.

Parking permits are required on the UCSD campus and may be purchased at the Gittman Drive and Northside Drive information pavilions at the north and south entrances to the campus.

"With Heart and Voice" is the theme for the hymn festival planned at St. Paul's Episcopal Cathedral on Sunday, May 22, at 10 a.m. The program features a variety of old and new hymns, prayers, and readings from the Bible. Sister Daphne, Ave Maria, and other songs. Tickets are \$5 and \$3, call 278-3000 for more information. Find the church at 2728 South Avenue, in Hillcrest. A free will offering will be received. Call 290-7201 for more details.

Local Favorite Gustavo Romero presents a recital on Sunday, May 22, at 3 p.m. Tickets are \$10 to \$15. The theater is located at 210 East Main Street, in El Cajon. Call 444-2277 for information and advance tickets.

The Guitar Students of Colin Bennett plan a recital on Sunday, May 22, in UCSD's Erickson Hall, at 1 p.m. Admission is free. Call 534-5404 for more information.

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Gabriel Tauxe's Requiem will be presented by the New Covenant Chorus Chamber Ensemble and Chorus on Sunday, May 22, at 7 p.m. Hear the concert in the Point Loma Community Presbyterian Church, at 2128 Chatsworth, in Boulevard, in Point Loma. Used adults include soprano Karlene Bonales, baritone Michael Morgan, and organist Donna Ovi. Narys are will be available; a free will offering will be received. Call 228-1033 for more information.

Springtime is the theme for a concert by the Mid-City Community Orchestra planned for Sunday, May 22, at 7 p.m., at St. Charles Church. The program includes selections from Verdi's *Requiem*, the *Requiem*, and pieces by Handel and Bach. Admission is free, but donations will be accepted. Call 425-0242 for further details. Find the church at 2128 Chatsworth Boulevard, in Imperial Beach.

Classical Works, folk songs, and spirituals will be performed by the 15th Avenue and St. Diego Children's Chorus on Sunday, May 22, at 7 p.m. The chorus is located at 7715 Harper Avenue, in La Jolla.

An 18 Year-Old Student from Switzerland, who began playing the piano at age 4, performs his recital at United States International University on May 24 and 25. Patrick Rapold will play music by Beethoven, Chopin, and Rachmaninoff. The concert on both Tuesday and Wednesday begins at 7:00 p.m., in the Legler Performing Theatre on campus. Tickets are \$5 and can be received by calling 495-0007. USIU is located at 10400 Bonaventure Road, Scripps Ranch.

A Concert of Erik Satie in music of settings by Schumann, Vaughan Williams, Bartok, and others, is scheduled for Sunday, May 22, at 7 p.m., by the Legler Performing Theatre on campus. Tickets are \$5 and can be received by calling 495-0007. USIU is located at 10400 Bonaventure Road, Scripps Ranch.

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MAY 1994

Calendar ART

The featured artist at the Works of Art Gallery through Thursday, June 12. Also on display is "Expressions in Clay," an exhibit of made made by preschoolers at the East County Montessori School; there's a reception for the talented toddlers on Saturday, May 21, from 10 a.m. to 12 p.m. Art by members of the El Cajon Art Association is concurrently on view. Find the gallery at 780 Janss Road, in El Cajon, 92025. Hours are Wednesday through Saturday, 10 a.m. to 5 p.m., and by appointment.

"Emmella Southwest '94" is an exhibit that was open at all art centers throughout the U.S., view the winners of the juried show through Monday, May 30, at the San Diego Enamelled Guild, there's an artists' reception on Saturday, May 21, from 4 to 7 p.m. The jurors were John Tinner and Ray Rivera. Find the guild in gallery 21 in Spanish Village, found in the north-east corner of Balboa Park, off La Boulevard. Hours are 11 a.m. to 4 p.m. daily, 233-3672.

The Personal Voice as a Means to which to express the political is explored in "I Only Adam Stories," a series of multimedia works by Toni C. Jones, opening with a reception for the artist on Saturday, May 21, from 7 to 9 p.m., at South Performance and Visual Art gallery space, Jones, an African-American artist, focuses on her experiences with family and the internal struggle of her people while metaphorically delving into all African-American families. See this show through Saturday, June 11. Booth is located upstairs at 615 North Avenue suite 200, between G and Market streets, downtown.

Viewing hours are noon to 4 p.m., Friday and Saturday, 235-8406.

Four Realms Immigrant Children, all students of artist Yoko Kanda, have work on view at the Martin Wagner Gallery at the East County Jewish Community Center; the show opens with a reception promising ethnic food on Saturday, May 21, at 7 p.m. The work will be on display through Friday, June 1, at the East County Jewish Community Center, 6079 34th Street, East San Diego. Hours are from 10 a.m. to 10 p.m., Monday through Thursday, 10 a.m. to 4 p.m., Friday, 10 a.m. to 5 p.m., Sunday. For further information, call 481-5800.

The Mimir College Watercolor Students are having an exhibit and sale on Monday, May 23, from 7 to 9 p.m., most of the art is mixed and framed, with subjects ranging in subject matter. Find the college at 10400 Black Mountain Road, in Miramar, call 536-7800 for more information.

"Surrealism" is on exhibit in the Southwestern College Art gallery, continuing through Friday, May 20, and Southwestern College at 900 Clay Lakes Road, Chula Vista. Regular gallery hours are Tuesday through Friday, 10 a.m. to 2 p.m., and Wednesday and Thursday evenings, 6 to 9 p.m. For more information, call 482-6072.

The 1994 Student Exhibition at the Holy Family College Art gallery, continuing through Friday, May 20, and Holy Family College at 1000 University Avenue, in Hillcrest. The show closes on Saturday, May 21.

Photographs by Karl Richards are on view in a show entitled "20," at San Diego's Gallery 20, at 1000 University Avenue, in Hillcrest. The show closes on Saturday, May 21.

"The Functional Metaphor" is an exhibit of sculpture and photography by David Fobes on view at San Diego's Gallery 20, at 1000 University Avenue, in Hillcrest. The show closes on Saturday, May 21.

San Diego-based artist Stephen Curry has a solo exhibition at the gallery from Friday, May 20 through Saturday, June 2. The gallery is located at 1278 Grand Avenue, in La Jolla. 454-0455. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m., and by appointment.

Regular gallery hours are Tuesday through Thursday, 10 a.m. to 5 p.m., Friday 10 a.m. to 6 p.m., Saturday, 11 a.m. to 6 p.m., Sunday, by appointment. The Soma Gallery is located at 340 Fourth Avenue, downtown San Diego. For more information, call 432-3855.

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Hand-Fired Ceramics, Paintings by Kravis K. Smith are on view through May at Doreta's Coffee House, there's a reception for the artist with live music planned on Sunday, May 22, from 1 to 3 p.m. Find the coffeehouse at 987 Loma Santa Fe, in San Juan Capistrano. For information, call 481-8800.

The Preservation of the San Diego River Valley is the goal for "Moving Up the Valley," an event planned for Sunday, May 22, from 3 to 6 p.m., at the San Diego Sculpture Center. See this show through Saturday, June 11. Booth is located upstairs at 615 North Avenue suite 200, between G and Market streets, downtown.

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"The Functional Metaphor" is an exhibit of sculpture and photography by David Fobes on view at San Diego's Gallery 20, at 1000 University Avenue, in Hillcrest. The show closes on Saturday, May 21.

San Diego-based artist Stephen Curry has a solo exhibition at the gallery from Friday, May 20 through Saturday, June 2. The gallery is located at 1278 Grand Avenue, in La Jolla. 454-0455. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m., and by appointment.

Regular gallery hours are Tuesday through Thursday, 10 a.m. to 5 p.m., Friday 10 a.m. to 6 p.m., Saturday, 11 a.m. to 6 p.m., Sunday, by appointment. The Soma Gallery is located at 340 Fourth Avenue, downtown San Diego. For more information, call 432-3855.

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Michael Bolton
in San Diego, June 4, 1994, 8:00 p.m. (Show May 27, 28, 29, 31)
ATLAS TICKETS 222-7800

"moves beyond the realm of simple imagery," he identifies environmental concerns in his work. The gallery is located at 835 E. Street, downtown. Hours are 10 a.m. to 5 p.m., Tuesday through Saturday, 54-6444.

Distinct Yet Complementary in Style and Content, "Objects and Subjects" Michael Bishop and Lynn Crowell is the current show at the Athenaeum House and Arts Library. Bishop creates large-scale public works and smaller, free-standing sculptures. His pieces are inspired by specific ideas and "ready-made" components he scavenges. Crowell describes her jewelry-making as "essentially self-portraits that have become a series of personal metaphors." She employs three-dimensional techniques to her work. Enjoy this exhibit through Saturday, May 21. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m.

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Calendar

ART

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"Tales from the High Seas" is an exhibit of painting, sculpture, etchings, a gallery installation, and drawings from the '70s, '80s, and '90s by Elinor Silva at the Pioneer Ranch Gallery. 1000 visual arts professor Silva has been important in the revival of art museum in American painting. See this show through Monday, May 10. Regular gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m. on Saturday, and by appointment. Porter Randall is located at 1624 La Jolla Boulevard. Bird Rock 351-8044.

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Calendar MUSIC SCENE

your memory long after you have stopped listening.

As she sang, Hersh's gaze seemed transfixed on some point on the wall in the back, above the bar. This transfixed the audience as well, driving listeners into their own reveries. She howled "Sundrops" together with the self-deprecating "Me and My Chums," also from the new CD, almost the only time she didn't break between songs for some amusing story about motherhood, motorcycle boots, or music. If the show had a fault, it was that her stories were a little too amusing and tended to pull against the undercurrent started by her moody lyrics. At one point, after giving an autograph to a child in the audience, Hersh told a story about her fight to have her CD given the PM RC-inspired warning sticker. It would be no problem, she figured, because her material has plenty of the things that will get you stickered—drugs, suicide, and sex. Unfortunately, she never got a warning label, because the censors decreed that "her" swearing has artistic merit.

By this point, the crowd was laughing so loudly it was hard for them to hear the anguish in songs like "Close Your Eyes," "A Lion," or "You Ghost." As

the evening wore on, Hersh became more talkative and engaging, displaying a talent for dry comic timing that easily matched her musical ability. Perhaps this is how Henry Rollins got into the spoken-word gig: applause is no longer just for a person fully engaged in all parts of his life.

There's a certain unerring schizoidness in Hersh's personality, the way she changes voices within her speech, within her songs (especially "Tech" and "Close Your Eyes"), even within the inflections she gives certain words. It may simply be the result of living in two conflicting worlds: rock and motherhood have rarely been allowed to occupy the same space. Her son Rider (alternative names: Deenie, Cookie Zebra, and Three Bugs) figures centrally in her life and by extension, her performance. He doesn't appreciate her practicing and sabotaged her guitar by playing every guitar pick in the house into the instrument's soundbox. So she wrote a finger-picking tune. He also clearly notices both sides of Hersh's personality. She ended a story about shooting a video in Amsterdam by recounting a fearful intercontinental phone discussion she had with Rider. After cheering her with a two-year-old's version of a joke—"big fat dog butt"—he launched in with the observation that first Mom's said, then she's happy, then she's sad, then she's happy.



"Zen baby," Hersh correctly proclaimed.

Like anyone crazy in love with his/her kids and I count myself as one, Hersh's recognition of the primacy of her childbearing duties lightens the eerily paranoid that can energize the big people's world. If all the hoopla in rock circles

about rock girls and their ex-complexes is to mean anything more than increased record sales, it will be measured by how well artists like Hersh can integrate topics like motherhood into the lexicon of popular music. Her music alone isn't doing it, but combined with her personality, it

goes a long way toward making a healthy point about artists' responsibility. If nothing else, she makes a strong argument against ignoring her offspring; doing so, even for your art, is tantamount to committing psychological suicide. Hersh's encore was remarkable for its strumming

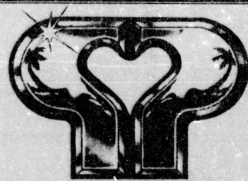
version of "Amazing Grace" and how she had the crowd laughing aloud during one of her songs. As she sang, "The more he likes me, the more I drink... I think the more I drink, the more he likes me," people just cracked up, which drew a smile from Hersh. This blurred the last faint lines between audience and artist. Hersh could have read a bedtime story to Rider, and the crowd would have been just as enthralled as they were listening to her music. Such conviviality is hard to find in the concert scene. More likely, it can be glimpsed in coffee houses and far-off bars, which lack the formality of paid tickets. If you're going to leap into the overpriced summer concert lineup, be careful to clear the dull rocks of giant sired personality. Or hell, wait.

One final note, about the opening act. Pooka, a young duo from Manchester, Ireland, are not nearly as polished as Hersh; however, their guitar arrangements and through-folk harmonies were sonically more interesting than the headlining soloist's sound. Pooka takes chances, risking cacophony to produce exciting overtones. Their stage presence could use a trim toward the audience; most of the time they seemed like two sisters sharing a private joke. Still, it's a good joke, and the bite they create with their mischievous aura (pooka is a Scottish term for bebop-like, they say) is sprightly fun.

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MUSIC SCENE

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Coach House, Saturday, June 4, 7 and
8:30 p.m., 3117 Camino Capistrano,
San Juan Capistrano, 220-TXSS.

The English Jack Murphy Stadium
Sunday, June 5, 7:30 p.m., 220-TXSS.

**Kildare, Freddie Bartholomew, and
Three Day Trippers**
Saturday, June 4, 8 p.m., 261 Ketter
Boulevard, 222-4555.

**"Open Jim Sander" hosted by the
Art Johnson Trio**
Cathedral, Sunday, June 5, 2 p.m.,
1643 University Avenue, Hillcrest,
342-6445.

Donna Wolfberg and Wayne Carter
Hampshire's, Sunday, June 5, 7:30
p.m., 2241 Shelter Island Drive,
220-TXSS.

The Pedestrian Sisters
Oceanside Pier
Pia Amphitheater, Sunday, June 5, 8
p.m., Oceanside, 220-TXSS.

Old Rock and Kiki-Miki
Jelly Up
Tavern, Sunday, June 5, 8 p.m., 143
South Calver Avenue, Solana Beach,
220-TXSS.

Lacy's Far Cost and Centro
Cathedral, Sunday, June 5, 8 p.m., 261
Ketter Boulevard, 222-4555.

Tuffie's Emancipate
Marina Park
South, Monday, June 6, 7 p.m.,
behind the San Diego Convention
Center, downtown, 220-TXSS.

Dustin, Fields, and Anderson
Jelly Up Tavern, Tuesday, June 7, 8 p.m.,
143 South Calver Avenue, Solana
Beach, 220-TXSS.

Ray Charles and Brother
Anderson Hampshire's, Tuesday and
Wednesday, June 7 and 8, 8 p.m.,
2241 Shelter Island Drive, 220-TXSS.

**Dunlap Island, the Mountain Men,
and Riverwalk**
Cathedral, Wednesday, June 8, 8 p.m., 261
Ketter Boulevard, 222-4555.

James Walker and the All Stars
Club 100 Avenue, Wednesday, June 8,
9 p.m., 835 100th Avenue, downtown,
220-TXSS.

Superchick, Puffy, and Chasen
Madison Center, Thursday, June 9,
8 p.m., 1843 Hancock Street,
downtown, 220-TXSS.

The Robert Cruz Band
Hampshire's
Thursday and Friday, June 9 and 10, 8
p.m., 2241 Shelter Island Drive,
220-TXSS.

Counting Crows and Sam Phillips
Monterey Hall, Friday, June 10, 8
p.m., San Diego State University
campus, 220-TXSS.

Countdown
Sullivan Open Air Theatre,
Friday, June 10, 8:30 p.m., 222 Bacon
Street, Ocean Beach, 220-TXSS.

**Sweetie Nipples and Professor's
Black Boxers**
Cathedral, Friday, June
10, 9 p.m., 261 Ketter Boulevard,
222-4555.

The Three and Odele
Cathedral, Saturday, June
11, 9 p.m., 261 Ketter Boulevard,
222-4555.

Black Hole 101
Jelly Up Tavern, Sunday, June
12, 8:30 p.m., 143 South Calver
Avenue, Solana Beach, 220-TXSS.

**"Smolder" featuring the Violent
Feminists, the Church, the Rollins
Band, and the Three Day Trippers**
Cathedral, Sunday, June 12, 8 p.m., 261
Ketter Boulevard, 222-4555.

William Hamilton and Ray
Hampshire's, Sunday, June 12, 7:30
p.m., 2241 Shelter Island Drive,
220-TXSS.

**The Striplings, the Dreamers, and the
Old Line**
Hampshire's, Wednesday, June 15,
7:30 p.m., 2241 Shelter Island Drive,
220-TXSS.

Lowercase Grandstand Stage
Del Mar
Fairgrounds, Wednesday, June 15,
7:30 p.m., 763-5555.

**Yamaguchi, Action Family, Fall
and Ray's Family**
Brothers, Wednesday, June 15, 8 p.m.,
261 Ketter Boulevard, 222-4555.

Terrence Stinson
Jelly Up Tavern,
Wednesday, June 16, 8:30 p.m., 143
South Calver Avenue, Solana Beach,
220-TXSS.

**Glen Tephrough and the
Landscape**
Cathedral Stage, Del
Mar Fairgrounds, Thursday, June 16,
11 a.m. and 2 p.m., 763-5555.

James Taylor
Friday, June 17, 8 p.m., 2241 Shelter Island Drive,
220-TXSS.

The Pretenders
Grandstand Stage, Del Mar
Fairgrounds, Thursday, June 16,
10:30 p.m., 763-5555.

Madison
Sullivan Open Air Theatre,
Thursday, June 16, 8 p.m., San Diego
State University campus, 220-TXSS.

**The Diet Fishermen, Well Strung in
Hanging, and Abolish**
Feminists
Cathedral, Thursday, June 16, 8 p.m.,
261 Ketter Boulevard, 222-4555.

Black 101
Jelly Up Tavern, Friday, June 17, 8:30
p.m., 143 South Calver Avenue, Solana
Beach, 220-TXSS.

Knappa
Grandstand Stage, Del Mar
Fairgrounds, Friday, June 17, 7:30
p.m., 763-5555.

The Violent Femmes
Hampshire's, Friday, June 17, 8 p.m., 261
Ketter Boulevard, 222-4555.

David
Hampshire's, Friday, June 17, 8 p.m., San Diego
State University campus, 220-TXSS.

Blackheads
Union, Alan Sage, and
the Heads of State
Wish Up Cafe, Friday, June 17, 8 p.m., 427 Park
Boulevard, Hillcrest, 374-4544.

The Southwestern
Grandstand Stage, Del Mar
Fairgrounds, Saturday, June 18,
7:30 p.m., 763-5555.

The Descendents
Cathedral, Saturday, June 18, 8 p.m.,
1843 Hancock Street, Midtown,
296-9354.

Michael
Hampshire and Collin
Dixon, San Diego Sports Arena, Sunday, June 19,
7:30 p.m., 220-TXSS.

NOTE

By Gina Arnold



When Kurt Cobain brought out the **Meat Puppets** Cris and Curt Kirkwood during Nirvana's December 16 episode of MTV's *Unplugged*, there was an element of surprise even for those who well knew who the duo were. The Meat Puppets' sound — cerebral boogie rock tinged with country color — not only doesn't jibe with what's now called grunge, it doesn't jibe with anything currently being played in rock. In the indie world, where hard mental rules and Veloc Undergroundisms are the norm, the Kirkwoods' fondness for country tropes, 22 Top and Hawk Williams songs, 32 bar blues, and fingerpicking has made the Meat Puppets one of the most uncommercial indie bands of the decade.

Yet when Cobain clearly recognized in the Kirkwoods' songs was a lyrical innocence and musical austerity that matched his own deeply charged but strangely aloof sensibility. The Meat Puppets' meter a restfully dispassionate landscapes, airbrushing with vibrant nature imagery and bright-orange horizons. Most punk rock's natural mood is that of midnight, but the Meat Pups always evoke daybreak on a perfect summer morning.

But 11 years on the road have taken their toll, and though the band's fierce individuality is what made it compelling to begin with, it has been its virtual disappearance over time. Happily, their latest LP, *Too High to Die*, shows a return to form and an irresistibly frothy atmosphere, which on earlier records had occasionally burst forth as unbridled whining ("The Whistling Song," "Madison's Milk"). Each song is encased in its own perfectly realized musical world, derived from blues or country or some Meat Puppets-sized hybrid of both, surreal, internal, and lightly humorous. "The sky above is aglow with evil love..." "We don't exist..." You get cobwebs on your face? And you shine... When the Kirkwoods are on, the best word to describe their lengthy reveries is, indeed, high. So go to their gig and get stoned on music alone. Open ears are the **Chalchicomula** **Kittens** and **Cat**.

MEAT PUPPETS, *Too High to Die*, Saturday, May 21, 8 p.m., 220-TXSS, \$10.

Levi
Rothwell, Coach House,
Saturday, June 18, 8 p.m., 3117
Camino Capistrano, San Juan
Capistrano, 220-TXSS.

Michael
Hampshire and Collin
Dixon, San Diego Sports Arena, Sunday, June 19,
7:30 p.m., 220-TXSS.

Baby
Cathedral, Hampshire's,
Sunday, June 19, 7 and 9 p.m., 2241
Shelter Island Drive, 220-TXSS.

**"Open Jim Sander" hosted by the
Art Johnson Trio**
Cathedral, Sunday, June 19, 2 p.m.,
1643 University Avenue, Hillcrest,
342-6445.

Earl
Knap and Cassandra Wilson
Hampshire's, Monday, June 20, 7:30
p.m., 2241 Shelter Island Drive,
220-TXSS.

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IN THE CARGO BAR
• Thursday, May 19 - LADIES' NIGHT
• Passion for Fashion Show & Auction 7 p.m.
• DANCE to the music of MAKAI, 9 p.m.
(No Cover Charge)

• Friday, May 20 - 5:30 p.m.
Jazz Happy Hour
PATRICK VANDALL
& "MATRIX"
playing songs from their
new CD "That Feels Nice"
featured on KIFM 98.1
1/2 Off Appetizer Menu



• Saturday, May 21 - 7 p.m.
Passion for Fashion Show & Auction

• Friday & Saturday, May 20 & 21 - 9 p.m.
DANCE TO THE music of MAKAI



• "SALSA" Sunday, May 22 - 8 p.m.
PABLO MENDEZ & AGUA E' COCO



• Tuesday & Wednesday, May 24 & 25 - 7 p.m.
—enjoy the music of **TERRY ARCHER**

IN THE PALM TERRACE
• Friday & Saturday,
May 20 & 21 - 8 p.m.
TERRY ARCHER



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Calendar MUSIC SCENE

The Velvet Room Coffee Co., 1325 First Street, Encinitas, 554-1347.
T-shirt, 8 p.m. original, acoustic music.
Friday: Steve Dovers, original
acoustic folk music. Saturday: The
music starts at 8 p.m. both nights.

Pala Mesa Resort, 1001 Old Highway
395, Fallbrook, 726-5843. Gong
Hartline, contemporary, blues,
country, and soulful reggae music.
8 p.m. to midnight. Thursday, and
9 p.m. to 1 a.m. Friday and Saturday.

Pasadena's 125 West Grand Avenue,
Encinitas, 738-1288. Open air
venue with live performance.
Sunday afternoon right starting at
5 p.m. Monday live rock and roll is
featured all other nights, call club for
information.

Pasadena's 7640 El Camino Real, La
Costa, 634-8490. Karaoke
entertainment, 8 p.m. Sunday open
air venue, Monday live music is
featured every night, call club for
information.

Ralph and Eddie's, 290 Grand
Avenue, Carlsbad, 726-2900. Green
Lips and Hips, classic rock and roll,
9 p.m. to 1 a.m. Friday.

Rancho Bernardo Inn, 7256
Bernardo, 277-2146. Dore Dore
& "MATRIX", contemporary,
blues, rock, and soul music.
8 p.m. to 1 a.m. Sunday through Saturday.

Red Truck's Restaurant, 510 Via
de la Valle, Solana Beach, 726-6000.
David T. Smith, piano variety with
acoustic, beginning at 8:30 p.m.
Tuesday through Thursday, and
8 p.m. Friday and Saturday.

Rex's Red Hot Saloon, 1448 South
Mission Road, Fallbrook, 738-9956.
Live country music, 8:30 p.m. to
1:30 a.m. Friday and Saturday, call
club for information.

The Sound Bar Cafe, 3878 Cathedral
Boulevard, Carlsbad, 726-3170. Live
Wipe and the Last Payments, classic
rock and roll. Thursday, the Hips
rock and roll. Friday and Saturday:
Louise Chang, blues rock, and the
Texas Twisters, rock, rhythm and
blues, 5 p.m. Sunday: the Mississippi
Mud Shakes, blues and rhythm and
blues. Monday: the Four Cows, rock
and roll. 11 p.m. Tuesday: Cheeb,
reggae, Wednesday.

Social Restaurant, 1700 Via de la
Valle, Carlsbad, 726-3170. Live
show, blues, classical, and pop tunes
performed on the piano, 7:30 p.m. to
1 a.m. Thursday through Saturday.

Sully's Entertainment, 119 East
Broadway, Vista, 734-0510. The Pier
Group, Top 40 and dance music,
8 p.m. to 1:30 a.m. Friday and
Saturday: karaoke entertainment,
8 p.m. to 1 a.m. Wednesday and
Thursday.

Sundowner Restaurant and Lounge,
221 Palm Canyon Drive, Borrego
Springs, 767-3677. The Doves Party
Band, rock and roll music featuring
saxophone, 8 p.m. to midnight. Friday:
the Doves Party Band, rock and roll
music featuring saxophone, 8 p.m. to
midnight. Saturday.

Suzette's Cafe, 15717 Bernardo
Highway, San Marcos, 784-0000.
4:00-5:00: Mary Ward, solo
acoustic jazz music, 7 p.m. to
10 p.m. Thursday. 5:00-6:00: John
and Rosewood, classic guitar music,
8:30 p.m. to 11:30 p.m. Friday.
Jim McElride Trio, jazz music,
8:30 p.m. to 11:30 p.m. Saturday. Jim
Stor, jazz guitar music, 11 a.m. to
2 p.m. Sunday.

Beaches
Avanti Restaurant, 875 Prospect
Street, La Jolla, 454-4288. Solo Cais,
live, rhythm and blues, salsa, and
Brazilian music performed on the
piano, 7 p.m. to 11 p.m. Sunday
through Thursday, and 8:30 p.m. to
1:30 a.m. Friday and Saturday. Live
upbeat Latin American music, 8 p.m.
to 1:30 a.m. Friday and Saturday.

Bala Hotel, 908 West Mission Bay
Drive, Mission Bay, 498-0571. In the
Moonlight Lounge, live music, variety
music performed on the piano, 8 p.m.
to midnight. Wednesday through
Sunday.

The Barefoot Bar and Grill, 1414
West Vacation Road, Mission Bay, 11
in the San Diego Princess Cruise
Resort, 274-4830. Live music, 7 p.m.
to 11 p.m. Thursday, 7 p.m. to
midnight. Friday and 8 p.m. to
midnight. Saturday, 8:00 p.m.
cayenne rock, 10 p.m. to 11 p.m.
Saturday and Sunday: karaoke
entertainment begins at 8 p.m.
Overtime, beginning at 8 p.m.
Wednesday.

**Beach Bar's Cantina and Sports
Grill**, 1123 Ocean Front Walk,
Mission Beach, 534-2497.
Rock and roll. Thursday: Saturday's
Guest and Stranger, rock and roll,
Friday, N. J. Reggae, reggae,
afternoon, 5:30 p.m. and Wednesday,
rock and roll. Saturday: The Great
and the Powerful, reggae music.
Sunday: Crown Jewel and Blue Heat
Soul, rock and roll. Tuesday: Crown
Jewel and Blue Heat, rock and roll,
Wednesday.

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OCEANSIDE
2216 El Camino Real
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THURSDAY JUNE 16 8PM

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locations. All the Pacific Beach, Oceanside and the other Center for the
contemporary city kind of the local beverage permitted on or around the
beach. To change the address call 226-1202.

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Los Lobos
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Thursday & Friday, June 2 & 3



The Neville Brothers
Thursday, July 14



Ray Charles
Tuesday & Wednesday,
June 7 & 8



The Robert Cray Band
Thursday & Friday,
June 9 & 10



**Milton Nascimento /
Zap Mama**
Sunday, June 19



Bobby Caldwell
Sunday, June 19



Dr. John / Leon Russell
Tuesday, June 21



Art Garfunkel
Sunday, July 31



Firesign Theatre
Sunday, July 10



James Brown
Monday & Tuesday,
July 11 & 12



HUMPHREY'S Concerts By The Bay

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JUNE

LOS LOBOS
with special guest **BEAU SOLEIL**
Thursday & Friday, June 2 & 3 (7:30)
RAY CHARLES
with special guest **ERNESTINE ANDERSON**
Tuesday & Wednesday, June 7 & 8 (8:00)
THE ROBERT CRAY BAND
with special guest **SEN HANSEN**
Thursday & Friday, June 9 & 10 (8:00)
MILTON NASCIMENTO / ZAP MAMA
Sunday, June 12 (7:30)
STYLISH / ORANATHICS / CHI-LITES
Wednesday, June 15 (7:30)
DAVID SANBORN
Friday, June 17 (7:00 & 9:00)
BOBBY CALDWELL
Sunday, June 19 (7:00 & 9:00)
RARE FLUSH
with special guest **CASSANDRA WILSON**
Monday, June 20 (7:30)
DR. JOHN / LEON RUSSELL
Tuesday, June 21 (7:30)
RICHARD ELLIOT
Friday, June 24 (7:00 & 9:00)
OTTMAR LIEBERT & LUNA NEGRA
with special guest **THE HELLECASTERS**
Sunday, June 27 (7:30)
MANHATTAN TRANSFER
Monday & Tuesday, June 27 & 28 (8:00)
THE RIGHTEOUS BROTHERS
Wed. & Thurs., June 29 & 30 (7:00 & 9:00)
GEORGE BENSON
Thursday, July 7 (7:00 & 9:00)
FIRESIGN THEATRE
Sunday, July 10 (8:00)
JAMES BROWN
Monday & Tuesday, July 11 & 12 (7:30)

JULY

THE NEVILLE BROTHERS
Thursday, July 14 (7:30)
PAULA FOUNDSTONE
Friday, July 15 (8:00)
JERRY LEE LEWIS
Sunday, July 17 (8:00)
ACOUSTIC ALCHEMY
Thursday, July 21 (7:00 & 9:00)
RITA RUSSER
Friday, July 22 (7:00 & 9:00)
SMOKEY ROBINSON
Sunday, July 24 (6:00 & 8:30)
TOWER OF POWER / KIRK WHALUM
Thursday, July 28 (7:30)
KIROSHIMA
Friday, July 29 (7:00 & 9:00)
ART GARFUNKEL
Sunday, July 31 (8:00)
AL WALKER
Tuesday & Wednesday, August 2 & 3 (8:00)
NORMAN BROWN / SONEY JAMES
Thursday, August 4 (7:30)
DAVID SCHUBERT / RAMSEY LEWIS
Friday, August 5 (7:30)
MICHAEL NISSMITH
with special guest **THE HELLECASTERS**
Sunday, August 7 (7:30)
KATHY MATTEA
Thursday, August 11 (7:00 & 9:00)
DAVID BENNETT / LAURA
Friday, August 12 (7:30)
BILL COSBY
Sunday, August 14 (7:00 & 9:00)
STRIUNZ & HAHN
Thursday, August 18 (8:00)
DENNIS MILLER
Friday, August 19 (7:00 & 9:00)
LEE RITENOUR
Sunday, August 21 (7:00 & 9:00)

JOAN BAEZ
with special guest **JOE HENRY**
Wednesday, August 24 (7:30)
GEORGE CARLIN
Friday, August 26 (6:30 & 9:00)
JOHN YESH
Sunday, August 28 (8:00)
MARTY STUART
Tuesday, August 30 (7:00 & 9:00)
SEPTEMBER
THE RIPPINGTONS
Sunday, September 11 (7:00 & 9:00)
GROVER WASHINGTON, JR.
Thursday, September 15 (7:00 & 9:00)
"An Evening With ERIC BOGOSIAN"
Friday, September 16 (8:30)
BOB NEWHART
Sunday, September 18 (8:00)
**LADY SMITH BLACK PANTHERS /
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ASLEEP AT THE WHEEL
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Thursday, September 22 (7:30)
DAME KAZ
Friday, September 23 (8:00)
HOWIE MANDIEL
Sunday, September 25 (7:00 & 9:00)
BULGARIAN STATE FEMALE VOCAL CHOR
Wednesday, September 28 (8:00)
PETER, PAUL & MARY
Thursday & Friday, September 29 & 30 (8:00)
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MAY 1994

Calendar MUSIC SCENE

Latin jazz, 5:30 p.m. to 9:30 p.m.
Thursday.
Ballroom Hotel, 1433 Camino del Rio South, Mission Valley, 560-0111. In the Intervenor Lounge: Michael Gares, contemporary blues, country, and salsa music for dancing, 8 p.m. to midnight, Friday and Saturday.
SOMA Live, 530 Metro Street, San Diego, 236-7662. Contemporary, folk, final warning, and psychotic blues, rock and roll, Friday, 8 p.m. to midnight, Saturday and Sunday.

Spille, 1130 Barnes Avenue, Bay Park, 278-3903. Unless otherwise indicated, all bands perform rock and roll music. **Blazin' Bays**, Triple XXX, and **Mission in Paradise**, Thursday, 9 p.m. to 1 a.m.; **Bombis**, Lockjaw, **Must Wagon**, and **Wild Tides**, Saturday, 10 p.m. to 1 a.m.; **Blazin' Bays**, 1433 Camino del Rio South, Mission Valley, 560-0111. In the Intervenor Lounge: Michael Gares, contemporary blues, country, and salsa music for dancing, 8 p.m. to midnight, Friday and Saturday.
SOMA Live, 530 Metro Street, San Diego, 236-7662. Contemporary, folk, final warning, and psychotic blues, rock and roll, Friday, 8 p.m. to midnight, Saturday and Sunday.

The Leo's, 6333 Mission Gorge Road, Mission Valley, 280-9940. Irish Williams, contemporary music, 8 p.m. to 1 a.m., Friday and 7:30 p.m. to 1 a.m., Saturday.
The Wellhouse, 10779 Terranova Boulevard, Terranova, 560-6677. Ray Corra, variety music performed on piano, 8 p.m. to 1 a.m., Friday and Saturday; **Jo Trueman**, sing-along piano entertainment, beginning at 7 p.m. Sunday and Monday.
Wagner's Room, 6608 Mission Gorge Road, Mission Gorge, 280-9363. Soul, country, country, Tuesday through Saturday.

Downtown
Blazin' Bays Pub, 307 Fifth Avenue, downtown, 233-8178. Joe Barnes, Irish and folk music, 7 p.m. to 1:30 a.m., Thursday through Saturday.
Bull's, 528 F Street, downtown, 236-8988. The Plumbies, the First Children, and Loper, rock and roll, Thursday, 8 p.m. to 1 a.m.; **Blazin' Bays**, 307 Fifth Avenue, downtown, 233-8178. Joe Barnes, Irish and folk music, 7 p.m. to 1:30 a.m., Thursday through Saturday.
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Café Italia, 1704 India Street (at Little Italy), downtown, 234-6767. New Orleans, original folk music, 7 p.m. to 11 p.m., Friday; the jazz duo, 10 p.m. to 11 p.m., Saturday; the Normal Heights Lounge, 10 p.m. to 1 a.m., Sunday.
The Cask, 2501 Kettner Boulevard, downtown, 233-4155. Blacksmith Union, Merry House, and the Offenders, rock and roll, Thursday, 8 p.m. to 1 a.m.; **Blazin' Bays**, 307 Fifth Avenue, downtown, 233-8178. Joe Barnes, Irish and folk music, 7 p.m. to 1:30 a.m., Thursday through Saturday.

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Mercury, 1000 17th St. NW, 525-1100 Traffic and guests, original rock and blues, 8 p.m.; Saturday, spaghetti rock and blues, 9 p.m.

Monty's Den, at Arts Center, SFSU, 954-6353 Fuzzy and the Bluebeams, 7 p.m.; *Rockin' the Blues*, 9 p.m. to 7 p.m., Friday.

New Dolphin Inn, 5863 Newark Street, 338-0100 Open, 264-08-00 Open, 264-08-00 *Rockin' the Blues*, 9 p.m.; Friday: *Lateblues and the Koko's Blues*, 9 p.m.; Saturday: *Koko's Blues* (live) hosted by Lafayette and the Koko Blues Band, 8:30 p.m. to midnight.

O'Hanley's, 2455 S. San Diego Avenue, Old Town, 258-6133 Save Lagniappe, 258-6133 Open, 258-6133 *Rockin' the Blues*, Wednesday through Sunday.

The Cool Soul, 5377 Adair Avenue, 525-1100 Open, 525-1100 *Rockin' the Blues*, O'Brien Brothers, international ballads, 9 p.m. to 1 a.m., Friday; *Rockin' the Blues*, blues and soul, 10 p.m. to 1 a.m., Saturday; *Country Blues*, 11 p.m. to Monday; *Texas Harmonica*, Irish folk music, Tuesday to 1 a.m., Wednesday to 1 a.m., Thursday.

The Polish Club, 3030 Imperial Avenue, Logan Heights, 496-7800 Open, 496-7800 *Rockin' the Blues*, blues and rhythm and blues, 9 p.m. to 1 a.m.; Friday: *Blues Plus*, blues and soul, 9 p.m. to 1 a.m.; Saturday: *Blues Plus*, blues and soul, 9 p.m. to 1 a.m.

2

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San Diego Reader May 19, 1994 10

A Void

Spike Lee knows enough camera tricks to keep you glued to the screen.

The almost simultaneous appearance of *The Inland* and *Crooklyn* is a bit of bad luck. Each of them intends to enter a void, and so each of them unavoidably diminishes the other. Not that two portraits of the black bourgeoisie in the 1970s — no criminals, no musical stars, no athletes, just Afro hairdos, bell bottoms, the funky chicken, etc. — could come close to filling that void. But perhaps it would be just as well to forget about the void altogether. Negative virtues are never very sustaining, and once you have noticed the absence of pimps and drug pushers, you have to start noticing the presence of something.

And *The Inland* is not only devoid of poverty and violence, but of interest and subtlety as well. Which is to say it is not devoid of all types of poverty and violence after all. The character and home environment of a Martha's Vineyard assimilationist (Glynis Tamm) are alone sufficient to scuttle the project. The cigarette holder, the beady-onfer, the emulsified blazer, the tennis toes, the ice-cream-parlor wallpaper, the happy-face stickers, the

now of Presidential portraits (Nixon's included), and above all the Foghorn Leghorn level of volume at which the man dispenses his philosophy ("This is America. Love it or leave it") — all this is a heavy load. And it's not just the one character; it's the director — as, for an unrelated example, in the teenagers' excursion to the swimmer-optional beach, where any of the opters-out might be easily mistaken for Moby Dick. And when the movie isn't going overboard, it's going nowhere. Stiffly, awkwardly, listlessly. True, its hero is coming of age, but that's no excuse for its director, Matty Rich, who was a mere nineteen when he made *Struggle for Brooklyn*, is in fairness not a lot older now, and he still has a lot of time to improve. A lot of room, in other words, for a better movie.

Meanwhile, Spike Lee, who has attained at least the postgraduate stratum if not the professional, knows enough camera tricks to keep you glued to the screen. Though not necessarily with pleasure. The sequence in

Crooklyn that most nearly approaches outright pain, in fact crosses well over the threshold of it, is the one that employs an anamorphic lens to compress the players into funhouse-mirror bendables, for no discernible reason other than the single line in which Anne describes her visiting niece as "thinner than a blade of grass." (Ann-

ie herself is thick as a flower stem.) This little experiment, allowing the unimpaired customer ample opportunity to yell at the projectionist, goes on and on, for the full duration of a summer holiday in Maryland. And then in addition to squeezing the people into stick figures, it squeezes the basic plot situation of *The Inland* into

thirteen minutes. Martin Scorsese, Lee's official mentor, never thought of this. Or he thought of it, he seen thought better of it. Apart from the journey in Maryland, the milieu in *Crooklyn* is rather lower middle-class than that in *The Inland*, and one of the principals is indeed a musician (albeit a serious

one, not one who goes in for "that rock-and-roll crap," and there is even an occurrence of crime: the shoplifting of junk food at the corner grocery. Still, the minutiae of black family life in the middle 1970s emerge as minute in the extreme: black-eyed peas, bounced checks, braids vs. buns, and so on. It must be big stuff to Lee, who himself wrote the script in collaboration with two of his siblings, Joie Susannah and Cinque. But this discursive ramble down Memory Lane, coming to an end and a belated focus with a death in the family, strikes its richest chords whenever it places a group of children in front of the TV and touches on matters about which the average viewer already will have memories and feelings of his own. *Soul Train*, *The Parting Family*, the New York Knicks (the long-haired Phil Jackson prominently featured, but much overshadowed by the super-cool Walt Frazier). The use of golden eddies for that purpose is a bit excessive, particularly so, in fact once again painfully so, in the several episodes in which Lee gets everybody on screen hollering at one another and then adds to the cacophony an overwrought pop song. Terence Blanchard, who composed the moody music for *Sugar Hill* earlier in the year, was the musical score for both *The Inland* and *Crooklyn*. Another unfortunate coincidence.

Even *Crooklyn*, for the Blues had been long postponed for additional editing, but not as it turns out, long enough. Or not additional enough. Say more like forever. More like all of it. The marriage of culty moviemaker Gus Van Sant and culty actor Tom Robbins has produced the monster that Mother Nature always warned about: deformed by self-indulgence, self-consciousness, self-congratulation. There will undoubtedly be some people — Amazonian, Lebanese, n-r-b-c, and Galactic Hitchhikers — who will feel an ideological obligation to see it and to enjoy it. Brief appear-

ances on screen by Ken Kesey and William Burroughs, and an off-screen one (a voice-over one, that is) by Robbins himself, might line up other obliging legions — or cults. As, too, might the musical score by K.D. Lang. (Sorry, but I could never go along with E.E. Cummings's lowercase pretensions, so I don't see how I can now go along with Lang's.) Those without a vested interest, however, are also apt to be without a clue.

The narrative recedes around one Sissy Hankshaw (there are supporting characters called Bonar za Jellbean and Delores Del Dubay: it's that kind of work), whose rubber-joke-shop thumbs, which are supposed to be real fish and bear thumbs, have uniquely suited her to the act, the art, the Zen, of thumbing rides. She does settle down long enough, together with a squadron of migrating whooping cranes, to witness the pivotal event of the plot, a revolt of hired conga or an Oregon dude ranch can-bush spa. (Angie Dickinson, one bright spot, is inspirationally cast as a walking-talking brochure of old-fashioned femininity.) The action is set in 1973, a few years prior to the publication of the novel, and the movie, alas, succed (it that's the word) in conjuring up a certain temper of the times. The same loosey-goosey, hippy-deppy, anti-frum one that accommodated such compatible cinematic monsters as *Mystic River*, *Candy*, and *Can't Buy Me Love*. It's a long, stupid, mindless.

I had no idea when I was watching it on Free HBO in my hotel room last October that *Red Rock West* (a title that can turn any speaker into Elmer Fudd) would one day be resurrected theatrically as "the best new American film of the year." (Siskel & Ebert — I don't know which one said so, I'm just reading it off the Ken Cinema calendar.) Admittedly I did keep

watching, even when I wasn't getting paid for it. The movie has a definite tug. But it's my impression that there are a lot of two-star thrillers like *Red Rock West*, this one, which never see the light of a 35mm projector. Carl Colclough's *Invasion* comes to mind, and Dennis Hopper's *Backtrack*, and Jim McBride's *The Wrong Man* (discussed in these pages a few weeks ago among a handful of straight-to-video movies), as well as John Dahl's *Kill Me Again*, an earlier effort by the director of *Wet Hot Summer* — er, *Red Rock West* — er, *Red Rock West*. It's easy to see, too, why reviewers have brought up the Coen brothers' *Blood Simple* for comparison. After all, this one also was co-written by two brothers and directed by one of them. And in addition, *Blood Simple* gets mentioned expressly in the press notes (though with the Coen name misspelled). The Dahl brothers' movie, a combustible compound of honest unemployed ex-Marine, professional hit man, unfaithful wife, and vengeful husband (Nicolas Cage, Dennis Hopper, Lara Flynn Boyle, and 177A-bb, respectively), is as much farce as thriller, and an art of cinematic hipness will have to stand in for the deeper kind of knowings of classical film noir. It looks well on the big screen, now that I've had a chance to see it on one: crisp, spare, airy. The extra dollars for a movie ticket over a video rental are a bargain.

The Garden Cabaret (1 Mission Hills), is revising its outdoor film screenings for the summer season: two, sometimes three nights a week, starting tonight with *Hawks' The Big Sleep*. The program makes room for a pocket of Hitchcock (*Vertigo*), *The Lady Vanishes*, *Nostalgia*, the 1956 *Man Who Knew Too Much* and of imitation-Hitchcock (*The Third Man*, *Chanelle*), a *Ran* (*El*), a *Saura* (*Coram*), two-and-a-half-hour *Truffauts* (*The 400 Blows*, *Jules and Jim*), and the twenty-odd-minute *Les Mammis en Courroux*.

Calendar MOVIES



Crooklyn



Boyz n the Hood

titled night of "The Best of the New Cinema," plus one of the top ghost stories ever told on screen, Robert Wise's *The Hunchback of Notre Dame* (shorn in Panavision?), and the quintessential blind-lady-in-distress thriller, Terence Young's *Went with a Wind* — in a word, repertory! In any other word, desultory. In eleven other words, a healthy supplement to the series at the downtown public library.

For more information, 295-4221. ■

MOVIE LISTINGS

All reviews are by Dennis Shephard. Preview are indicated by one to five stars. All movies are in English. Unrated movies are in parentheses.

Above the Rim — A jump ball for the soul of a high-school hopscotcher: bright prospects on one side, dark influences on the other. Stuporifically unimpressive and

unambiguously directed (Jeff Pollack), but *Love* — not *Love*, to his name — makes a good impression as the Young Saint Type. With Danny Martin, Tanya Shiban, Markon Warren. (Century Fox, 1994.)

■ CENTURY FOX, 1994. ■

Boyz n the Hood — An odd comic conceit: a network of housing units in a virtual Saint Francis to an illicit megaplex in Los Angeles. The main character, Jim Carrey, is still older, a spastic, rictus-afflicted, duck-billed crocodile from a Grove addition, whose mouth and sometimes even voice resembles Dan Aykroyd doing Dick Nixon. The physical comedy is quite inventive, or at least quite hard-working: the simple act of crossing a railroad track, to the beat of the *Mission Impossible* theme, is transformed into a private little cliffhanger multi-drama (quite child-like, too). The ending is severely racing, but it doesn't cancel all earlier rickles. With Sean Young, Courtney Cox, and professional footballer Dan Marino (in himself), directed by Tom Shady. 1994. ■ CLAREMONT STUDIOS PRESENTS

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TUESDAY, MAY 24, 7:30 PM

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FREE PASSES

TO THE FIRST 50 PEOPLE WHO SEND A SELF-ADDRESSED, STAMPED ENVELOPE TO:

BEVERLY HILLS P.O. BOX 85803, SAN DIEGO, CA 92186

ONE ENTRY PER PERSON. NO PURCHASE NECESSARY. WINNERS ARE SELECTED AT RANDOM. REMAINING S.A.S.E. WILL NOT BE RETURNED.

BEVERLY HILLS COP III... IT'S ON MAY 25 EVERYWHERE!

Paramount Pictures

INVITES YOU AND A GUEST TO AN ADVANCE SCREENING OF

BEVERLY HILLS COP III

TUESDAY, MAY 24, 7:30 PM

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TO THE FIRST 50 PEOPLE WHO SEND A SELF-ADDRESSED, STAMPED ENVELOPE TO:

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BEVERLY HILLS COP III... IT'S ON MAY 25 EVERYWHERE!

LASER GRUNGE

IN 3-D

Featuring the music of Pearl Jam, Nirvana, Smashing Pumpkins, Red Hot Chili Peppers, Stone Temple Pilots and more.

THE DARK SIDE OF THE MOON

IN 3-D

NOW PLAYING AT

SPACE

IN BALBOA PARK

HEADS

directed by He Yi

starring Jui Jiong Shi Ke & Tian Guobin

with English subtitles

China 1994 85mins

A rigorous exploration by one of China's renegade directors, of the ways in which human beings do or do not adapt to a world in incomprehensible flux.

MAY 24 - TUESDAY

MANDEVILLE AUDITORIUM

8:00 P.M.

UCSD BOX OFFICE

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SAN DIEGO FILM FESTIVAL

INTERNATIONAL STYLE 1994

MAY 1 1994

Who loves ya baby?

MONSTER PRIME RIB \$11.95
Includes soup or salad and dessert

Tues. Weds. Thurs. FOOD LOVERS' DREAM \$9.50
Filet mignon, shrimp, garlic bread and dessert

Fri. & Sat. LOBSTER CURRY \$9.95
Includes soup or salad and dessert

1001 N. 16th Ave., Suite 100, San Diego, CA 92101
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CHILD TOWN

The Italian Feast \$10.99 for TWO \$17.99 for FOUR

Includes Cheese Pizza • Spaghetti • Lasagna • Salad & Garlic Bread

Little Italy

231-4949 DEEP DISH SLICE 99c
Lunch specials from \$2.99

225-9900

TREMORS
A Fun, Casual Family Restaurant in Mission Valley

FREE ENTRÉE

When a second entrée of equal or greater value is purchased.

• PASTA • SALADS • FREE DELIVERY (Limited area)
• APPETIZERS • 1400 Camino Del Rio N. #100
• PIZZA • BURGERS • 203-7801
• DESSERTS • Open every day at 11 am

COUPON GOOD THRU 1994 - CLOSED MONDAYS

AWESOME RIBS & CHICKEN!

Our lean ribs and tangy chickens are specially seasoned, then redmarinated and cooked in our wood-fired brick oven!

RIB DINNER \$6.95 (13" value)
From the beef ribs or brisket, ribs, two homemade side dishes and deep-dish Cobbler

CHICKEN DINNER \$4.95 (13" value)
Baked, Cajun, Lemon Pepper, Spicy or Smoky Chicken, two homemade side dishes and deep-dish Cobbler

Becker's Rib Factory
7685 MISSION GORGE ROAD
SAN DIEGO, 257-9824
Cousins of the famous Becker's Rib Factory in Houston, Texas. Open 11 am to 11 pm. Open 11 am to 11 pm. Open 11 am to 11 pm.

Calendar RESTAURANTS

chicken dinners cost \$9.95 on Thursday and Sunday. The roasted potatoes are terrific. The spiced dining room offers an ocean view and a fine spot for Sunday's 4-6 pm brunch. Open daily 11 am-11 pm, brunch, dinner. Moderate to expensive.

RUNY PELCAN 1401 La Jolla Village Drive, 261-1866. Prices are affordable for almost everyone. The fish and seafood are fresh and the preparation is impeccable. However, the food in the dining room served daily between 4 pm and 8 pm is not as good as the food in the bar. Open daily 11 am-11 pm, brunch, dinner. Moderate to expensive.

SAMMY'S WOODFIRE PIZZA RESTAURANT 1401 La Jolla Village Drive, 261-1866. Prices are affordable for almost everyone. The fish and seafood are fresh and the preparation is impeccable. However, the food in the dining room served daily between 4 pm and 8 pm is not as good as the food in the bar. Open daily 11 am-11 pm, brunch, dinner. Moderate to expensive.

TRIANGLES 1401 La Jolla Village Drive, 261-1866. Prices are affordable for almost everyone. The fish and seafood are fresh and the preparation is impeccable. However, the food in the dining room served daily between 4 pm and 8 pm is not as good as the food in the bar. Open daily 11 am-11 pm, brunch, dinner. Moderate to expensive.

CLAIREMONT & KEARNY MESA

RACE RESTAURANT 1401 La Jolla Village Drive, 261-1866. Prices are affordable for almost everyone. The fish and seafood are fresh and the preparation is impeccable. However, the food in the dining room served daily between 4 pm and 8 pm is not as good as the food in the bar. Open daily 11 am-11 pm, brunch, dinner. Moderate to expensive.

CHINA-OLD CHINESE SEAFOOD RESTAURANT 1401 La Jolla Village Drive, 261-1866. Prices are affordable for almost everyone. The fish and seafood are fresh and the preparation is impeccable. However, the food in the dining room served daily between 4 pm and 8 pm is not as good as the food in the bar. Open daily 11 am-11 pm, brunch, dinner. Moderate to expensive.

THE GOOD BREAD 1401 La Jolla Village Drive, 261-1866. Prices are affordable for almost everyone. The fish and seafood are fresh and the preparation is impeccable. However, the food in the dining room served daily between 4 pm and 8 pm is not as good as the food in the bar. Open daily 11 am-11 pm, brunch, dinner. Moderate to expensive.

CHICKEN PARMIGIANA DINNER FOR TWO \$14.99

Chicken Parmigiana, spaghetti, garlic bread, salad, and dessert.

Da Nino's
4011 La Jolla Village Drive, 261-1866. Prices are affordable for almost everyone. The fish and seafood are fresh and the preparation is impeccable. However, the food in the dining room served daily between 4 pm and 8 pm is not as good as the food in the bar. Open daily 11 am-11 pm, brunch, dinner. Moderate to expensive.

ZINC

PLEASE JOIN US FOR BREAKFAST, LUNCH, DINNER OR DINNER AND DINNER. Complimentary drinks and appetizers.

THE BEACHES

GUAVA BEACH BAR AND GRILL 3714 Mission Boulevard, San Diego, 257-9824. Open daily 11 am-11 pm, brunch, dinner. Moderate to expensive.

ISLANDER AND GRILL 1401 La Jolla Village Drive, 261-1866. Prices are affordable for almost everyone. The fish and seafood are fresh and the preparation is impeccable. However, the food in the dining room served daily between 4 pm and 8 pm is not as good as the food in the bar. Open daily 11 am-11 pm, brunch, dinner. Moderate to expensive.

LAUNY STREET GRILL 1401 La Jolla Village Drive, 261-1866. Prices are affordable for almost everyone. The fish and seafood are fresh and the preparation is impeccable. However, the food in the dining room served daily between 4 pm and 8 pm is not as good as the food in the bar. Open daily 11 am-11 pm, brunch, dinner. Moderate to expensive.

OKYO House

4011 La Jolla Village Drive, 261-1866. Prices are affordable for almost everyone. The fish and seafood are fresh and the preparation is impeccable. However, the food in the dining room served daily between 4 pm and 8 pm is not as good as the food in the bar. Open daily 11 am-11 pm, brunch, dinner. Moderate to expensive.

STEAK & SEAFOOD

Here's a sample of our signature entrees at moderate prices:

- TERIYAKI STEAK \$12.50**
Marinated in soy and ginger sauce, served with fresh pineapple.
- SEAFOOD SALAD \$10.95**
Shrimp, crabmeat, scallops, whitefish, cherries and egg.
- LE COQ AU VIN \$11.50**
Roasted chicken hearts, baked in red wine, smothered in Boudin sauce and mushrooms.
- WHITE SEA BASS \$13.95**
Crispy fish, has a chicken-like flavor.
- LATE NIGHT DINING!**
Sun-Thurs. 10-2 AM, Fri-Sat. 10-2 AM, 3768 Mission Boulevard, Mission Beach. Reservations accepted 488-7111.

2 FOR 1 DINNER, LUNCH OR BRUNCH

For one dinner meals (\$11.00 minimum value) or lunch or brunch meals (\$5.00 minimum value) and get another equal or lesser value free. Valid through 5/24 with coupon. Not valid with any other offer. 15% gratuity will be added to the total before discount. One coupon per table. No to go orders.

GRILLED PORK CHOP DINNER \$6.95

Regularity 9-95. Sunday-Wednesday. Two main pork chops, chargrilled to perfection. Served with vegetables, mashed potatoes and warm garlic bread. Expires 6/1/94. With this ad, please.

CHEF BENITO
This wonderful evening will be accompanied by an exhibition provided by local artist **HEARJOUR KACHA**. This event will be held MAY 26, with the art exhibit and reception from 4:30 pm to 6:30 pm and the wine dinner starting at 7 pm. Reservations are required. Call us for more information.

BLUE COLLAR

4011 La Jolla Village Drive, 261-1866. Prices are affordable for almost everyone. The fish and seafood are fresh and the preparation is impeccable. However, the food in the dining room served daily between 4 pm and 8 pm is not as good as the food in the bar. Open daily 11 am-11 pm, brunch, dinner. Moderate to expensive.

PIZZERIA UNO 4401 Mission Boulevard, Pacific Beach, 257-9824. The menu has been expanded and you will now find lots of salads and low-calorie items as well as pizza. The shift has been to healthier offerings which include pasta with light sauces. Try it Open daily, continuous service, lunch and dinner. Low to moderate.

SHELDON'S CAFE 4711 Mission Road, Pacific Beach, 273-5875. All the old favorites are still on hand - chicken-fried steak, fried chicken, club sandwiches, appetizers to go, and more. The menu is still as good as ever. All vegetables are fresh, more fresh fish options daily, and the breakfast buffet offers lots of fresh fruit. Menu includes light Mediterranean, Italian, and French. Open daily 24 hours, brunch at 4:30 am through 10:30 am, lunch 11:30 am through 2:30 pm, dinner 5:30 pm through 10:30 pm.

YOSHIMATSU 4001 Camino del Rio South, San Diego, 257-9824. The menu is excellent here. At least 30 items are on the daily menu. These include hot and cold appetizers, soups, salads, and seafood entrees, as well as pasta. The seafood is from the East Coast. One of the best hot appetizers is the shrimp, lots of fresh fruit, and a heart-warming soup. Open daily 11:30 am to 11:30 pm, nightly. Low to moderate.

MIDWAY, OLD TOWN & MISSION VALLEY

BUCANER'S CLUB 2735 San Diego Avenue, Old Town, 257-9824. The menu is excellent here. At least 30 items are on the daily menu. These include hot and cold appetizers, soups, salads, and seafood entrees, as well as pasta. The seafood is from the East Coast. One of the best hot appetizers is the shrimp, lots of fresh fruit, and a heart-warming soup. Open daily 11:30 am to 11:30 pm, nightly. Low to moderate.

OLD TOWN MEXICAN CAFE 2409 San Diego Avenue, Old Town, 257-9824. The menu is excellent here. At least 30 items are on the daily menu. These include hot and cold appetizers, soups, salads, and seafood entrees, as well as pasta. The seafood is from the East Coast. One of the best hot appetizers is the shrimp, lots of fresh fruit, and a heart-warming soup. Open daily 11:30 am to 11:30 pm, nightly. Low to moderate.

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The City's Best Midwestern Choice PRIME RIB DINNER only \$9.75

Includes soup or salad, choice of potato or rice roll.

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4:00 pm to 6:00 pm. Dinner only.

MONDAY Beef Bones
TUESDAY Chicken Breast
WEDNESDAY Sirloin Steak
THURSDAY Baby Back Ribs
FRIDAY Catch of the Day
SATURDAY Prime Rib
SUNDAY Chicken & Ribs

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Money-saving coupon. One per person, no cash. Expires May 31, 1994.

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James Eric Smith, C.C.H.
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