

SAN DIEGO'S WEEKLY

Reader

Ramona Then, Ramona Now

Monday,
November 2, 1992. *La Noche de las Velas*. Can You Go Home Again?



Helen Hunt Jackson

I flew from Asheville, North Carolina, the town made famous by Thomas Wolfe's book *You Can't Go Home Again* and ancestral home of my maternal grandfather, Guy Clarke, of ScotsIrish-Cherokee descent, to Los Angeles, then drove to Ramona, my hometown in northeastern San Diego County, arriving after 1:00 a.m., November 3, 1992—

Election Day! At LAX I call Michael Ventura in Hollywood. "The Santana's here!" But first I take my first-ever rental car, a pretty shiny beet-red thing, south to Manhattan Beach to get a box I left at



From 1967 Ramona Pageant brochure

George's, my kids' father's apartment this summer, where we all met, staging ground for three family weddings. He's in the Hyperion Treatment with all the guys, *Monday Night Football*.



Sharon Edens and Ramon Rice at Edens' Drive-In, c. 1955

not a word for what actually happened, recorded or not?"
Neither of us can think of it.
(continued on page 16)

He's nice to me — you never know — pulling the key from his shorts. "Go ahead!"

Palm fronds littering the streets, the San Diego, the Santa Monica dust in my eyes. Ventura's third-floor apartment is in an old place a block off Sunset, his living-writing space. He says what everyone from Ramona hears all their lives, "Ramona? That's near Hemet, right?"

He says, "Memory is a record not of events but of their imprint on the soul ... an imprint that may bear little relation to what really happened." I say, "That's where we differ as writers. My soul seeks to know what really happened." He says, "History is the record of what happened. The recording," I say, "To record, *recordari*, to remember, to pass back through the heart, but is there



Karol Reed remembers

By Sharon Doubiago

JULY 1994

MOBILWORKS 0% 6 MONTH INTEREST

EVERY CELLULAR PHONE IS ON SALE!

WITH EFFECTIVE PRICING
Purchase any Cellular Phone. AirTouch Cellular and you'll receive PLUS \$100 Credit** on your first bill. Can also apply to your \$40 S.

EVERY HANDHELD, MOBILE PHONE, FLIP-PHONE, TRANSPORTABLE & MINI-HANDHELD IS ON

Uniden Car-to-Car Phone Designed to make your life easier, this Uniden phone features auto-answer, one-touch dialing, 30 number memory and comes with a 3 year warranty. (CP18000) \$85 Price of Phone -\$25 Instant Activation Rebate* +\$40 Service Establishment Fee -\$100 Free Cello Offer** \$0 Effective Cost to You!	Motorola Ultra-Classic This slim, durable Motorola handheld phone features 90 minutes talk time, 16 hours standby, 30 number memory, dual NAM, super speed dialing and auto answer. (F09NFDB494) \$85 Price of Phone -\$25 Instant Activation Rebate* +\$40 Service Establishment Fee -\$100 Free Cello Offer** \$0 Effective Cost to You!
Mitsubishi by DiamondTel Mobile Phone Outstanding features at an affordable price with 99 number memory, one-touch memory, automatic call answering and hands-free operation. (M14) \$184 Price of Phone -\$25 Instant Activation Rebate* +\$40 Service Establishment Fee -\$100 Free Cello Offer** \$99 Effective Cost to You!	Blackpoint Handheld Phone Featuring 215 alphanumeric memory locations, alpha search - 15 of them set up for travel mode, 40 minutes talk time, 8 hours standby time, signal strength indicator, and dual NAM. (TC143) \$184 Price of Phone -\$25 Instant Activation Rebate* +\$40 Service Establishment Fee -\$100 Free Cello Offer** \$99 Effective Cost to You!
DiamondTel by Mitsubishi Handheld A Cellular Phone, Answering Machine & Pager... ALL IN ONE! With 30 number memory and digital display messaging capability. (F09HLD6315) \$224 Price of Phone -\$25 Instant Activation Rebate* +\$40 Service Establishment Fee -\$100 Free Cello Offer** \$139 Effective Cost to You!	Motorola "3-in-One" Phone A Cellular Phone, Answering Machine & Pager... ALL IN ONE! With 30 number memory and digital display messaging capability. (F09HLD6315) \$231 Price of Phone -\$25 Instant Activation Rebate* +\$40 Service Establishment Fee -\$100 Free Cello Offer** \$146 Effective Cost to You!
DiamondTel by Mitsubishi Mini-Handheld Weighing at a mere 7 ounces, this fits easily into your pocket and your budget. It features one full hour of talk time, 10 hours standby, 99 number alphanumeric memory and pager function. (DT-22X) \$284 Price of Phone -\$25 Instant Activation Rebate* +\$40 Service Establishment Fee -\$100 Free Cello Offer** \$199 Effective Cost to You!	

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WITH EFFECTIVE PRICES AS LOW AS \$0!

Purchase any Cellular Phone at MobilWorks. Sign up with AirTouch Cellular and you'll receive a \$25 Instant Activation Rebate! PLUS \$100 Credit** on your first cellular phone bill, which can also apply to your \$40 Service Establishment Fee!

EVERY HANDHELD, MOBILE PHONE, FLIP-PHONE, TRANSPORTABLE & MINI-HANDHELD IS ON SALE FOR ONE WEEK ONLY!

Union Car-to-Car Phone
Designed to make your life easier, this Union phone features auto-answer, one-touch dialing, 30 number memory and comes with a 3 year warranty. (CP1900B)

Effective Cost to You!

\$0

CLOSEOUT!

Motorsola Ultra-Classic
This slim, durable Motorsola handheld phone features 30 minutes talk time, 16 hours standby, 30 number memory, dual NAM, super speed dialing and auto answer. (F06NF08494)

Effective Cost to You!

\$0

CLOSEOUT!

Union Numeric Pager
No more worries about that missed phone call or keeping tabs on your love ones with this affordable beeper that also has a silent vibration mode. (MicroXL)

Effective Cost to You!

\$49

CLOSEOUT!

Mitsubishi by DiamondTel Mobile Phone
Outstanding features at an affordable price with 30 number memory, one-touch memory, automatic call answering and hands-free operation. (M14)

Effective Cost to You!

\$99

CLOSEOUT!

Disruptant Handheld Phone
Featuring 215 alphanumeric memory locations, wireless search - 15 of them set up for travel mode, 45 minutes talk time, 8 hours standby time, signal strength indicator, and dual NAM. (TC143)

Effective Cost to You!

\$99

CLOSEOUT!

Union Handheld Phone
Featuring 90 number alphanumeric memory, quad NAM, 70 minutes talk time, 10 hours standby time, signal strength indicator, and dual NAM. (CP4600)

Effective Cost to You!

\$99

CLOSEOUT!

Motorsola Transportable
A full featured phone complete with carrying case and battery to provide a full 3 watts of power. Digital display, messaging capability. (1906WNASB)

Effective Cost to You!

\$119

CLOSEOUT!

DiamondTel by Mitsubishi Handheld
The phone weighs just 1.1 oz. and fits easily into your pocket as well as your budget. With 20 number memory, 60 minutes talk time, 10 hours standby, and dual NAM. (DT20X)

Effective Cost to You!

\$139

CLOSEOUT!

Motorsola "3-in-One" Phone
A Cellular Phone, Answering Machine & Pager... ALL IN ONE! With 30 number memory and digital display messaging capability. (F06HL08315)

Effective Cost to You!

\$146

CLOSEOUT!

DiamondTel by Mitsubishi Mini-Handheld
Weighing at a mere 7 ounces, this fits easily into your pocket and your budget. Features one full hour of talk time, 10 hours standby, 90 number alphanumeric memory and pager function. (DT-22X)

Effective Cost to You!

\$199

CLOSEOUT!

Motorsola Alpha-Star Thin Flip-Phone
Folds up to easily fit into a pocket, purse or briefcase. With digital display, messaging capability and 101 alphanumeric memory. (DPC-950)

Effective Cost to You!

\$199

CLOSEOUT!

*Standard prices include activation on most cars. Some cars may require parts and additional charges to complete installation. Some sale items limited to stock on hand. Inventory markdowns may have been taken on some items. With approval. Minimum purchase \$200. Third parties to be paid into a special account with the APR. (Upon activation for one year with AirTouch Cellular. Applies to Commerce and Advantage Plans only. Except for instant offer program, service activation not required for phone purchase. Cellular phone one per customer. Deal ends only. Not for resale. No cash in stores. **The \$100 of the call credit is provided as a first month bill credit against all cellular service charges and is valid 7/1/94 through 7/31/94 for new customers or existing customers who add a new number and sign up for one year on the Commerce, Advantage or First Annual Plan. If any customer activated on the \$100 free call credit promotion decides to switch to the Security Plan within 30 days of activating service, \$60 will be charged back to the customer. If a cellular number is deactivated during the one year period, a \$125 cancellation fee will be charged per number. Subject to CPUC approval. Service offers valid in San Diego area only.

SEE PAGE 1 FOR MORE GREAT CELLULAR DEALS!

LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 235-3000, ext. 460; address them to Letters to the Editor, Box 85803, San Diego, CA 92186-5803; or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

I Was Shocked

As I read the introductory paragraphs of "Mayor's Staff Gets Gold Carpet Treatment" in your July 7 issue ("City Lights"), I could feel my righteous indignation begin to rise. After all, what could be worse than government employees using their (alleged) influence with Mayor Golding to feather their nests at the expense of hard-working taxpayers?

I was shocked, however, to find that, of the six jobs singled out for your witch-hunt, only one paid an annual salary in excess of the mid-\$40s (thousands) — most cited in your article paid salaries in the low \$30s to low \$40s. Wake up and smell the coffee! So the mayor's office manager got a pay raise from \$30,000 to \$33,600. Big deal! Private-sector office managers for the chief executive officers of firms comparable to the size of the San Diego city government typically pull down salaries that are much higher. If the public wants their government to be run like a business, then they should expect to pay city employees wages that are comparable to the private sector. It appears to me that the self-appointed government-spending watchdogs such as Richard Rider and Mel Shapiro would prefer our government to be run by a bunch of incompetents!

I suspect the real reason for the ongoing exodus of Golding staffers is not due to any real or perceived failings on her part, but instead due to the fact that these talented city government employees can make more money, work less hours, and get a lot fewer ulcers outside of the political fishbowl of city government.

Peter Economy
Pacific Beach

I Smoke

Responding to Jamie Reno's article "Marlboro Man Rocks Navy's Anti-Puff Campaign" ("City Lights," July 7), one of the arguments given was that by selling cigarettes at discounted prices, the Navy encouraged smoking. This argument is not logical and employs shady rhetoric at best. I smoke. I don't smoke because the tobacco industry has glorified it, which it has. I wasn't forced to smoke. Eventually, I got hooked. The only person I have to blame for my habit is myself. Period. Saying that the

Navy selling cigarettes at discounted prices encourages smoking equates saying that Price Coster selling Advil at discounted prices encourages its abuse. People who smoke are the only ones responsible for their habit. The tobacco industry is selling a product: cigarettes. It will not boost its sales by showing pictures of tarred lungs. It is an individual's responsibility to weigh the consequences of smoking, not the Marlboro Man's. The Navy sells cigarettes at reduced prices; it may even give them away for free. Fine. That is absolutely no reason for people to smoke them. David Ottow
Terrasanta

My Life Does Not Revolve Around Movies

Duncan Shepherd's excess on the pros and cons of the video boom ("Movies," July 7) was vintage Duncan, once again implying that movies (or cinema as bourgeoisies like Duncan are apt to say) are such a complicated and artistic medium that the masses cannot possibly be expected to appreciate their intricacy, and, thus, we need saviors like Duncan to explain them to us. Although Duncan claims he was not born "with a lifetime free pass in my hand," he obviously has no appreciation of the average moviegoer's entertainment dollar. Duncan is revolted at having to see *Beverly Hills Cop III* for free. Try paying \$7.50 to watch such drivel and see how nauseous you feel, Duncan. Then maybe you can appreciate why we moviegoers are so outraged with home video. The VCR enables us watch the same drivel for about \$2.50, which is still \$2.50 more than you had to pay, Duncan.

Duncan then goes on about the endless distractions in the home that take away from the filmgoing experience. Yeah, I sure was pined at those pesky kids down the street for distracting me from my viewing of *Ace Ventura*. Perceptive? Those damn kids no doubt caused me to lose my concentration and thus miss all the subtle artistic nuances of that fine piece of cinema. Why, if I hadn't had my concentration interrupted, I'm sure I would have found the film to be an artistic tour-de-force for Mr. Carrey rather than a lackluster piece of shit vehicle for a marginally talented TV comic.

Duncan clearly makes our heart bleed with empathy for films like *Red Rock West*, which was sent directly to video, and vilifies the video revolution for relegating this film to the video bin before it could ever see a movie screen. But with the exception of *Red Rock West* (which did eventually make it to one of the Landmark theaters), when was the last time a film was re-

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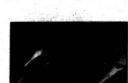
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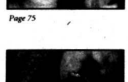
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JULY 1994

He didn't call Hoover a drug queen A San Diego defense attorney who gave a Nazi salute to illustrate his pique with the judicial system has been barred from speaking at federally funded training seminars on how to represent indigent defendants. **John J. Cleary** and a fellow lawyer from Kansas were removed from the speakers' list of the "Only the Strong Survive" lecture series by the federal court's Defender Services Division, which finances the touring talks for defense lawyers. The action came after a former federal prosecutor wrote a five-page letter of complaint to Chief Justice **William H. Rehnquist** about an Oklahoma seminar last April at which the pair spoke. **Douglas D. McMillan** assailed the speakers for being "scornful and contemptuous of law enforcement and judicial officials, much like professional criminals." He blasted Cleary for calling the criminal-justice system "sick" and giving the "Seg Heil" outstretched-arm salute "when he mentioned the Supreme Court, the 'Waffen' FBI" and other law-enforcement agencies. Cleary was subsequently taken off the roster of speakers for a July 7 seminar in Minneapolis. After the National Association of Criminal Defense Lawyers withdrew from the series in protest, the Defender Services Division said it would run the seminars on its own. Cleary could not be reached for comment, but his law partner, **Charles Sevilla**, calls the ban "censorship." They are saying if you say certain uncomfortable things, you will not speak at our seminars," he says. "That's unfortunate, and it's wrong."

Panther gets a new cage California prison officials have been chastised by a federal judge for transferring former Black Panther leader **Elder "Geronimo" Pratt** out of the R.L. Donovan Correctional Facility in Otay Mesa last December, allegedly in retaliation for Pratt going public with his claims of innocence. Pratt, at one time the black revolutionary group's deputy minister of defense, has served 22 years of a life sentence for the 1972 slayings of a white couple in Santa Monica, a crime he says he did not commit. After giving an interview to a Los Angeles TV station that led to the airing of an investigative series supporting his claims, Pratt was transferred from a single cell in San Diego to a double cell in Mule Creek State Prison in Amador County, which he had to share with another prisoner. His attorneys complained, and last week U.S. District Court Judge **Stanley Weigel** ordered Pratt's immediate return to a private cell so as not to "chill" his free-speech rights. "The timing of plaintiff's transfer, the irregular procedures employed, the treatment of [him] at Mule Creek, and the history of retaliation against [him] all point to a retaliatory motive in moving plaintiff to Mule Creek and placing him in a double cell," Weigel wrote. Not so, argues **Peter Siggins**, a deputy attorney general for the state of California. He says Pratt was only in San Diego for a 90-day diagnostic program and he was scheduled to be transferred to Mule Creek anyway. "I think the court engaged in the kind of speculation and innuendo that the plaintiff wanted it to engage in, and that was the basis of the judge's ruling," Siggins says. "We will appeal."

They don't waste a drop In the midst of one of the worst bouts of **Tijuana sewage** ever to plague South Bay beaches, majors and environmental officials from 14 Mexican cities will arrive in San Diego this weekend to study what else "to how to handle urban pollution problems." The part of the 100 Cities Program, an educational undertaking that is jointly sponsored by the U.S. Industrial Environmental Agency and the Mexican government's environmental regulatory arm. The meeting here will include a discussion of water pollution, solid waste management, and riverbed sanitation.

Stamping out crime, **Nora Starnes**, former assistant to ex-San Diego Police Chief **Bill Kolesder**, and now chief of his own police department in Seattle, says **Nancy McPherson**, manager of neighborhood police in San Diego, to fill a similar position up north. Police spokesman **Bill Robinson** confirms he's been offered the job. In San Diego, McPherson's Neighborhood Pride and Protection program got off to a rocky start two years ago, with delays in implementing walking police patrols and after-school youth activities.

—T.K.A.

Contributor: Thomas K. Arnold

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

Mental-Health Hotel Called Crazy By Critics

By Jane Repath

Last month, the Centre City Development Corporation made a move that has some local real estate experts shaking

their heads. The CDC, with the help of the San Diego Housing Commission, loaned more than \$1 million of taxpayer money to buy and restore the Mason Hotel—a project that some say should have cost half as much. At a June 27 housing commission meeting, officials vowed never to make this mistake again. "My basic concern is that we not repeat this," said Commissioner Greg Akli. "But I don't know at this point what else can be done."

The 94-year-old Mason Hotel will house "graduates" of mental-health-treatment programs and, supporters say, give them a boost toward healthy living. But critics argue that the \$1.2 million project is a foolish investment of taxpayers' money. The cost of the project is double the building's appraised value, the hotel does not have wheelchair access, and, according to mental-health professionals, the renovated hotel can not afford adequate housing for those recovering from mental illness.

—T.K.A.

Instead of calling it a grant, first they call it a loan, but eventually [the loan] is going to be dropped. Taxpayer funds totaling \$1.1 million are invested in the project.

A December 1993 appraisal of the hotel found that the renovated building would only be worth half of what the agencies were spending. The appraisal set the hotel's "as is" value at \$400,000, and estimated a renovated value of \$900,000.

Critics say that when the CDC realized how much the project would cost, it should have abandoned the deal. "Why pay that much money for a hotel like the Mason?" asks John Andrews, a downtown real estate expert with over 25 years' experience. "Why tax me...to throw my money away? It's not a good investment [spending a million-two for 28 rooms]."

Records show that each room at the Mason will cost about \$42,000—too much for such an old hotel, says J. Brockway Clark, another local real estate broker.

"In today's market, you can buy a two-bedroom apartment for somewhere between \$30 and \$33,000—complete apartments that are in good condition," says Clark. "I wouldn't be pouring money into [the Mason]. It doesn't make economic sense."

Recent property sales, listed in the San Diego Daily Transcript, illustrate what's available in today's real estate market.

In March, the 140-room Kings Inn Hotel in Mission Valley sold for about \$19,400 per room. It has a restaurant, coffee shop, swimming pool, and jacuzzi, and the rooms were recently renovated.

In May, the 202-room Inn Valley sold for \$21,600 per room package deal, which includes a liquor store, restaurant, and coffee shop as well as a health club and gas station.

When the CDC first selected the Mason as a potential redevelopment project, agency staff knew the hotel needed some costly repairs. The hotel needed reinforced walls to meet seismic codes, new electrical wiring, modernized bathrooms, smoke detectors, and heating units in each of the rooms. In November 1992, the hotel was appraised at \$550,000. CDC staff estimated that by project completion, the cost of the building plus the renovation would push costs to \$1.2 million.

Despite the expense of the project, both the CDC and the housing commission rushed to invest in the Mason. This January, \$420,000 to the developers of the project, a nonprofit group called Housing Opportunities Inc. (HOI). It was a 30-year loan with 3 percent simple interest. In June, the CDC loaned \$600,000. San Diego National Bank lent HOI another \$140,000.

Contracts require HOI to first repay the bank, then the housing commission, and finally the CDC. "Usually, these things wind up where nothing is going to be paid back," says Jovishoff.

—T.K.A.

The whole thing is just such a waste of public funds," says Hans Jovishoff, a low-income housing activist. "There was no real communication between [the housing commission] and the CDC. They didn't really consider very carefully what they were getting into and what they're really accomplishing with that kind of money."

The three-story Mason Hotel sits on Fifth Avenue, sandwiched between a parking lot and other downtown hotels. The Mason is called an SRO—single room occupancy—hotel. It has 28 rooms for rent on the second and third floors, and the first story is designated as retail space. The hotel has no elevator, only stairs. The rooms have no kitchens and most are without private baths.

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Hotel

CCDC staff say the purpose of this project is to find low-income housing for those who have left mental health treatment programs and are ready to live on their own. Agency reports say the

hotel is supposed to function as an apartment building—not a shelter, not a treatment program or a halfway house. Yet, even mental health workers question whether the "Mason" will be a good home for those with mental problems. "Mr. Al Di Ludovico [from a nonprofit housing

agency] and San Diego County Department of Mental Health staff advise that an unsupervised 1800 environment is unsuitable for people with mental health problems," says a December report from the Housing Trust Fund, a branch of the housing commission. "Twenty-four-hour

access to on-site professional help is needed." Despite these recommendations, there will be no professional counselors on-site at the Mason. Instead, strict rules will govern the tenants' lives. According to the hotel's management plan, visitors will be allowed between 8:00

a.m. and 9:00 p.m. only, picture ID will be required at the front desk, and guests will not be allowed upstairs in the rooms. Henry Tarke, central regional manager at the county Department of Mental Health, contends the project

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is a sound one. He says the recommendation for 24-hour, on-site professional help is unnecessary. "[It] seems excessive. These are most stable individuals," says Turke. "They are going to have access to services of the entire mental-health system."

But project critics say there is more at stake than just the lifestyle of the tenants. "It is not only a giant financial boondoggle at taxpayers' expense," says Jorishoff. "To top it off, it is a shabby excuse for housing for the potential tenants who deserve better, and who could receive much

more if the money were invested intelligently." He complains that the hotel won't offer adequate facilities for residents or visitors because there is no elevator, few private bathrooms, and tenants will be treated like inmates. The rooms at the Mason are inaccessible to wheelchair-

bound residents. San Diego city officials claim that the Housing and Urban Development (HUD) office in San Francisco (which regulates fair-housing laws) exempted them from installing an elevator, agreeing with the housing commission that an elevator at the Mason would be

too expensive to install. Instead of building an elevator, commission officials said, any wheelchair-bound person interested in renting at the Mason would be referred to another hotel. In addition, two units at the Mason are being converted for mobility-impaired tenants.

However, San Francisco HUD officials deny that they ever exempted the Mason from federal accessibility laws. "Our position at this point is that they really need to make at least one of the floors wheelchair accessible," says John Phillips, a HUD spokesperson. "There are several things they could do—they could install an elevator, or they could install a wheelchair lift that would go up from the first to the second floor."

As of now, there are no plans to install an elevator, according to commission officials. Renovations at the Mason have already started, and tenants are expected to move in by November.

Whatever the outcome, it's unlikely a similar project would ever be approved again. Betsy Morris, acting executive director of the housing commission, says the role controlling the committee that approved the loan for the Mason Hotel has changed. When the Rehabilitation Loan Committee approved the \$420,000 loan, the decision never had to go to the housing commission. "A loan of this size would today, under the new guidelines, require not only housing commission but housing authority [approval]," says Morris. "But those rules weren't in effect in January [when the loan was approved]."

Sewage

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kind of bottled up in the committee now. Unfortunately, we can't get our amendment unless the sewer

those other issues. If the house committee can't reach an agreement before the January court-ordered deadline, Filner says he and Boser will work on an alternative. As it stands now, Boser's amendment is part of the Senate's version of the Clean Water Act. Filner's idea is to extract the San Diego exemption and pass it as an individual bill. "It's a bigger challenge to do it this way, but this is a billion-dollar issue for San Diego."

One potential risk of putting so much emphasis into the exemption from the Clean Water Act is that San Diego will no longer be included in a special package of federal grants awarded to cities who are trying to comply with secondary treatment. For each of the past three years, San Diego has received a \$40 million wastewater-construction grant from the federal government. This year, the city won't receive a dime.

Filner explains, "What the committee argued to me was that [San Diego] is trying to get out of secondary treat-

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ment. We are going to help you, but that means you can't have it both ways. You can't have it in the bill that there is special money to get you secondary treatment, and also in the bill that you get out of secondary treatment. You've got your choice, Bob. I thought, 'One is worth \$40 million, and one is worth \$1 billion.' I think it's worth the risk."

At the same time, these Clean Water discussions have placed San Diego's chapter of the Sierra Club in the middle of a debate with national environmental groups over whether to grant San Diego's exemption. The local Sierra Club contends that the Boser amendment is a good environmental trade-off for San Diego, because it encourages water reclamation.

National groups, however, such as the Sierra Club and National Resources Defense Council (NRDC), worry that giving San Diego special treatment would set a bad precedent and encourage other cities to follow San Diego's example.

NRDC senior attorney Jessica Landman contends that Boser's amendment is too vague. The amendment barely touches on water reclamation for cities that don't upgrade to secondary treatment. "The Boser amendment is so broadly drafted," Landman says. "It just makes a nonspecific reference to water reuse. There's no gallon amount, no percentages. It's very open-ended."

"We have concerns about precedent," says Goddard. "It makes sense for San Diego because of water reclamation... but it makes us very nervous [from a national perspective]."

Goddard refers to a 1977 amendment to the Clean Water Act, which had far-reaching effects for the entire country—a fix known as the "301(h) waiver."

According to Blake Early, director of the Sierra Club's Environmental Quality Program, the exemption was proposed by an Alaskan senator who wanted an exemption from secondary treatment for Anchorage. He argued that the cold, deep waters protected the area from environmental sewage damage. The language of the amendment was supposedly worded so that only Anchorage and a few other cities would qualify.

Five years later, however, the EPA had received no less than 208 applications for 301(h) waivers from communities eager to avoid secondary treatment.

Early worries that the same rush could occur in San Diego wins its amendment to the Clean Water Act. "You're undermining the whole strategy [of the Clean Water Act] to say, not everybody's got to at least [achieve] secondary treatment."

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Will Union-Tribune's Gory Colosio Coverage Net a Pulitzer?

By Thomas K. Arnold

Joe Holley, who until the summer of 1990 was editorial-page editor of the *Tribune*, is stirring things up among the ranks of his ex-*Union-Tribune* colleagues. Now a freelance writer based in Austin, Texas, Holley wrote a lengthy article in last month's issue of the prestigious *Columbia Journalism Review* about American news coverage of the Mexican border, or *la frontera*. His review was not favorable.

"Most border papers are mediocre, at best," Holley wrote, with the only exception being "three medium-sized dailies in the Rio Grande Valley owned by Freedom Newspapers, the California-based company whose flagship paper is the *Orange County Register*."

Holley also had some words of praise for the *Los Angeles Times*, saying the paper's coverage of "the recent Chiapas rebellion and the assassination of presidential candidate Luis Donaldo Colosio was superb."

Holley didn't bother to

discuss the *San Diego Union-Tribune*, which is reportedly banking on its coverage of the assassination of Mexican presidential candidate Luis Donaldo Colosio to score a Pulitzer Prize.

The omission ranked Al Jacoby, who retired two years ago from the *San Diego Union* after a long stint as reporter, assistant managing editor, and most recently, ombudsman.

He dashed off a heated letter to the editor of the *Columbia Journalism Review*, pointing out several factual errors (Governor Ernesto Ruffo is not Mexican; only opposition party governor) before getting to his real gripe.

"More important, while burbling on about the *Los Angeles Times* and a bunch of Texas papers, Holley doesn't even mention the *San Diego Union-Tribune*," Jacoby fumed. "For the record,

the *Union-Tribune* has two full-time reporters covering



Richard Steiner

and even in Mexico, and by far the most sensational coverage was in the *Union-Tribune*," Sinkin says. "All it did was feed a lot of anti-Mexican sentiment in the community, and I don't think that's the role the paper should be playing."

Sinkin says he was particularly "appalled" at the bloody photograph taken of Colosio in the moments after the assassination. It ran in full-color on page one. "There's nothing wrong with running the photo, but the way it was run — it was a dangerous moment in Mexican history, and everyone talked to who saw it played up the way they did was really concerned."

Ray Ureta, director of the Chicano Federation, agrees. He says the *Union-Tribune's* allegedly shallow coverage of the Colosio assassination is evidence "that certainly when it comes to border issues, the media always looks at the negative."

"I think Tijuana is getting a pretty bum rap because of all the things that have been happening," he says. "You've got Colosio and the police chief getting shot and all this drug stuff. It's like Miami — you hear about all these tourists being robbed and kidnapped, but that's only a very small part of what is happening."

"Yet the media focuses on this for a while and it gives the area a bad name. Then things cool down — until the media focuses on the

continued on page 12

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CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

U-T

continued from page 10

next brotherly love to want to give attention to."

The Union-Tribune's attempts to get a Pulitzer for its coverage of the Colosio assassination may also be hampered by the fact that one of the follow-up stories, which tied accused assassin Mario Aburto to articles he submitted to a San Ysidro newspaper, was based largely on a Dallas Morning News story that had gone out over the wire.

The fact that the Dallas paper was not credited in the Samueli story, the Morning News's managing editor, "We would have preferred they specifically credit us, because it seemed there were a number of phrases that had Dallas Morning News

phrasing," he said at the time. But because the U-T did credit "wire service reports," albeit at the very end of the story, Samueli added, "We are prepared to treat this as a misdemeanor rather than a felony and get on with our lives."

Sinkin and Uetza's criticisms of the Union-Tribune's coverage of border issues go beyond the Colosio stories. "I think the in-depth reporting on the border issues has been really lacking, and has tended to focus more on the sensational and not provided much coverage of more substantial issues along the border," Sinkin says. "There are just so many issues, so much going on down there that does not get the coverage it deserves. I think, for example, that there should be much

better coverage of what is happening to the maquiladoras. This is a big story for San Diego, and they haven't really covered the difficulties maquiladoras are going to suffer under the North American Free Trade Agreement and the new U.S.-Mexican tax treaty.

"This is a complicated story; it's not too easy to put down in a one-liner or two, but it is certainly something that is going to have a major impact on San Diego."

Sinkin says he would also like to see more coverage of economic issues, such as the effect of Tijuana on San Diego's economy. "A lot of people are talking about how U.S. companies have invested in Mexico, and yet everyone was shocked when San Diego Dialog pointed out how many Tijuans

come to shop in the United States, particularly in the South Bay," he says. "Why is this a surprise? Everyone who lives along the border, and the reporters who cover the border, should have known that all along. Again, the focus too often is on the sensational. It sells papers, I guess."

Uetza agrees. "Why don't they do some stories on business development?" he asks. "Let's see some projections on what NAFTA is going to do in the long run. And what about the political reforms going on right now in Tijuana? You have this new mayor who is trying to initiate some reforms, and improve government service, but I have seen very little of that in the Union-Tribune."

He concludes, "It's really just characteristic of U.S. newspapers in general, even those along the border. This whole country is focused on what happens in Europe and Asia, and we have this stepchild south of the border that we traditionally ignore."

Ex-U-T ombudsman Jacoby says the critics are off-base. "The Union-Tribune's border coverage isn't all shoot-em-ups and Cinco de Mayo," he wrote in his letter to the Columbia Journalism Review. "A computer check shows Gross had 87 stories in the 126 days from January 3 to May 7, virtually all on Baja California. Coverage elsewhere may be, as Holley puts it, 'spotty,' but not in San Diego."

In an interview, Jacoby adds, "I think the Union-Tribune does a pretty good job of border coverage, and it needed to be said." He says that he was particularly upset by Holley's praise for the Los Angeles Times's coverage of the Colosio assassination last March in Tijuana. The Union-Tribune did a far better job — Pulitzer material, as far as he's concerned.

"I certainly hope so [that the paper wins a Pulitzer prize]," Jacoby says. "I thought the Colosio coverage was first-rate. I think Greg Gross's contacts there paid off tremendously, and day-by-day they were on top of the story. The depth of the coverage, certainly. The fact that they stayed on the story, day after day. The fact that Greg Gross and the other staffers were able to develop stories, while it was sort of a one-day sensation for other papers."

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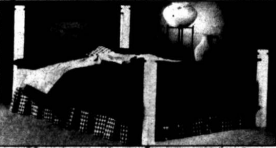
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STRAIGHT FROM THE HIP



Dear Matthew Alice:
My wife and I have noticed that several houses in our neighborhood have two or three jars of water on their front lawns. The jars are sealed with clear, colorless water in them. They aren't brewing sun tea, so what gives? This is not a new phenomenon, as we noticed similar goings-on in another neighborhood older and funkier than the one we're living in now. We suspect a scheme to energize drinking water or to focus astral vortices but thought you might have a better clue.

—Bob and Rex Haselbeck, Mira Mesa
Since the mystery seems to follow you from place to place, let me ask you a question. Do the Haselbecks own a dog? If so, is Fido often rampant in the neighborhood, fouling the landscape? The water-filled bottles are the canine equivalent of scarecrows, placed there by homeowners to keep dogs from using their lawns as a toilet. The legend of the lawn bottles probably belongs in the vast dumpster of urban legends, except there is a slim chance they might be temporarily effective. At any rate, enough people are willing to vouch for them to have kept the phenomenon alive from coast to coast for at least the last 30 or 40 years. No one seems to know where the idea originated.

Advocates of lawn bottles claim that reflection and refraction of sunlight through the clear-glass, water-filled bottles (often with added aluminum foil strips) somehow spook a pooch into bypassing the fortified yard in favor of one less menacing. Dog-behavior experts say that if the bottles work at all (and no one's actually studied them scientifically) it's because most dogs, like people and other animals, tend to be wary of new and peculiar situations. A familiar bathroom that suddenly sprouts big shiny things apparently qualifies as "new and peculiar." But if the bottles are left in the same places day after day, eventually the neighborhood dogs will get used to them and come to regard them as just another visual marker in the familiar, friendly landscape. At this point, the bottles probably lose whatever effectiveness they had when they first appeared. It's not too unusual to see a bottle-studded lawn that also includes a big, fresh dog dump. And of course the bottles are useless after sunset (unless they're placed near a source of bright artificial light), so night-roaming dogs are free to decorate on your yard unimpeded.

Using the "novelty" theory, perhaps any new and peculiar things scattered around your yard — living room furniture, old hub caps, your in-laws — might fend off dogs for a while. But the whole theory could hinge on the personality of the pooch habitually fouling your acreage. A bold, curious dog won't be stopped by much except, perhaps, a thoughtful, responsible owner.

Dear Matthew Alice:
Why do you have two first names?

—Vic, Cab #77, on the road
Guess I'm just twice as lucky as you are, Vic.

Dear Matthew Alice:
How come your name is not listed among the list of writers? Did they forget you or are you somebody else?

—Jack, San Diego
I used to be Duncan Shepherd. But after an aura realignment and a new pair of orthopedic shoes, I'm now the entire staff of the classifieds section. Actually, as long as my paycheck doesn't bounce, I don't care who I am.

Dear Matt:
I've got a question (obviously). I'm approaching 40, and I've noticed something unusual. While I've got gray or white hair on my head, I DO have two, yes TWO white pubic hairs. Why? My girlfriend said the places the white and gray hairs show up are usually where you first get hair. Most interesting.

—C.V., B.S. CA
And most peculiar. Anyway, the places white and gray hairs show up are usually where your follicles are crapping out. Hair pigment cells become part of the hair shaft at its point of origin, your below skin level in the base of the follicle. As we age, our follicles fatigue, hair growth and hair replacement slow, and fewer pigment cells are manufactured. Voilà: thinning gray hair. Scalp malfunctioning follicles are anomalies and you can look forward to an increasingly gray dome any minute now, though it will be harder to notice at first, given the relative hairiness of your cranium. Happy hunting.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 321-0489.

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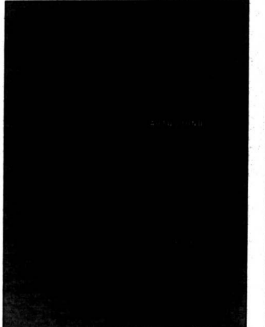
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JULY 1994

Ramona Then, Ramona Now

(continued from page 1)
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Then I'm off, 11:00 p.m., high on the wind — the negative ions turn me on — down the oldest road of my life, the south-north road I've escaped by in all my nightmares since high school. San Diego Freeway, I-5, 101, 395, Highway 1, El Camino Real path of the Fathers walking the missions, path of Junipero Serra, but path, really, progenitor of the Chamush, the Malinu, the Zuma, the Luisenos, the Gabrielenos, the Yokuts, the Mojave, the Yumans, et al., since time immemorial, so deep they are geology now in this cosmic land.

What did they call this hot witches' wind?
 One stop: just north of Oceanside, south of the San Onofre border check, Camp Pendleton Aliso Creek Roadside Rest Area. This being my fourth trip in less than a year, I'm prepared for the shocking, contradictory *Pedestrians Crossing* warning sign north and south of the 12 lanes at the border check stop — the black silhouette of the illegal family, a man, woman, and child flying from their terrorized hogeland, now from *La Migma* — but the pleading sign on the INFORMATION board just blows me away. *Por amor de Dios no cruce las autopistas. Mas de 135 han muerto.*

My Asheville host, the poet Thomas Raincrow, returned home in the late '70s from world travels, including a five-year sojourn in San Francisco, a time and place that inspired us both to be the poets that we are. Thomas wrote an essay then, which has been reprinted and quoted often. "You Must Go Home Again." I grew up hearing the story from my orphan-mother of her redheaded Irish-Cherokee father reciting *Look Homeward Angel* when he visited her in the school before he died. When Scribners was going to publish my first book of stories, they said I had to change the place names. I fought for Ramona because it is one of Southern California's rare literary names — there's Dana Point, but did Nathaniel West or Raymond Chandler or Aldous Huxley ever name anything? And because for me it's an archetype.

The presence of "Ramona," some form — male or female, sound, sight, smell, soul or flesh, has occurred at every important intercourse of my life. My hometown is Ramona, my first love was Ramona, my great soul sister there was Victoria Raymond, my sec-

ond, in married life, was Ramona Marie, I first broke the chain of my destiny, that is, my traditional marriage, in the Ramona Apartments on Ramona Boulevard in L.A. — etc., etc., up to the present.

Only very recently have I "seen" that the heart of the world is in my own middle name, Lura. Lu-ra. Moon-ray. Ramona breaks down to something like *ray of earth* (though it's a town in "the Valley of the Sun"). *Moon* is both moon and monde, earth — the moon came out of earth's side, is a ray, or rather *repas*. Dictionaries say it means *counsel/protection* — no doubt from the warm rays of the sun. Obviously Ramon/Ramona is my Muse.

"Words are erotic," there's no getting around the warm moon every time you say Ramon, nor the *hurrah/hurray* the whole cosmic range, moon and the sun, male and female in Ramona. Poets know the meaning of a word is carried in its sound — one's name, for instance, is instruction from/to the soul to follow the story line in the sound. Whenever the issue of cutting

"I'm just a drunk Indian who can't read. So I don't vote. I'm sorry."

California in half or quarters comes up, the name suggested for So Cal is often Ramona. Words are erotic, I argued with my publishers. To not use Ramona is to lose a true, dark, organic, Southern California eroticism. But when someone's soul and the actual facts have been at war, I have fictionalized Ramona to "Angel" — the singular out of this Land of Angelology, and an echo back to my ancestral Angel of Asheville, North Carolina.

When Ramona Marie and I were neighbors in the Pomona-Ontario area, I'd bundle up my babies and drive what seemed then all night "the back way" to Ramona, but which really was only a two-and-a-half-hour nonstop journey. In those days I never stopped. In those days I was so afraid. That backcountry, through night canyons and arroyos, still so "occupied" by the spirit Mary Austin wrote of in *Earth Horizon*, "a shocking expanse. Something — awful, cruel, ardent, something that rustled and fled from pursuit, and when you turned from it, leaped suddenly and fastened onto your vitals."

That Something the Egyptians called Ra; the Greeks

called *fams, satyrs, Pan*; and the French, the *elan vital*; and we, *Spirit of Place*; and I, *Life Force*. I didn't know then that in the 19th Century that back road was the main road between Ramona and L.A. One trip, daytime, probably Thanksgiving or Christmas because of the clarity of the memory, as in the clarity of the air and light there in late fall, we were coming that back way, 79 through Warner's, getting close to Santa Ysabel, when on a sharp turn, starting at us, stood an enormous white buffalo. This memory is so vivid, so fixed, that only now do I question it — a figment of my imagination? A dream image, an illusion? Or, most likely, an ordinary white cow (bull?). But when I told Danny of my Ramona project, he said right off, "Do you remember that white buffalo we saw?" This kind of thing will happen over and over while I'm there. I expect my memories, my personal myths, to prove to be just that, but amazingly, most of the "myths" will turn out to be, at the very least, verifiable.

When I loved the poet Michael Dadey from Boston, he sometimes used the expression, to answer my questions that bugged him, "Go Helen Hunt it." He didn't know if it was related to the Massachusetts woman who wrote the famous novel *Ramona*, just that it is a common New England expression used to get around swearing. *Go to hell and hunt it.*

Find out who Helen Hunt Jackson really was. Past Palomar, my alma mater, through San Marcos — following that teenage daughter of our Montel Street Spanish land-grant ancestor up the hill to her house, snarling, "I am Mexican. Not Indian." Following Ramon into the boulders, snarling, "I am Mojave. Not Mexican."

Through San Pasqual:

On November 16, 1835, eighty-one "desaffiliated" of the San Luis Rey Mission settled themselves in the San Pasqual valley, which was an appanage of that mission. [Helen Hunt Jackson, *Glimpses of California and the Missions*].

I bet their ancestral land. And Alessandro and Ramona here in exile, Temecula having been seized by the Americans — "Thieves! Rapists! Murderers!" — backed up by the guns of the sheriff of San Diego County. (San Diego County then extended to the Colorado River and included the current San Bernardino, Orange, and Riverside counties.)

Temecula is now just over the Riverside County line. San Pasqual is a long, narrow valley, "has hills all around like walls." [HHH, *Ramona*] where they birthed their first daughter, Mariell. Now the City of San Diego where the wild animals are zoned. Past the battleground of the soldiers, the white crosses, one of them. Kit Carson's — can this really be true? Past the big old barn that used to have JACK HALEY painted on it. Under the eucalyptus grove that fell on that Mexican family in the high winds of 1961, the unknown-

to-me dead young mother I grieved for so I thought I myself would die, over the Santa Ysabel Creek — "As Alessandro turned the horses into a faintly marked road leading in a northeasterly direction, Ramona said with a sob, 'Where does this road lead, Alessandro?'" [HHH, *Ramona*]

Pama. Mame Grande.

And over there, over and beneath and through the Seventh-Day Adventist Academy, the Santa Maria Creek Canyon mouth that Carson and the U.S. Army descended from Ramona the morning of December 6, 1846, the last important battle for the State of California — this I have seen since I was 12. Mama and I standing at the western window looking down on Montecito Ranch, seeing the army getting drunk, then Kit Carson leading them down the canyon to the Californians.

Armed with willow lances, the horsemen who charged invading Americans at La Mesa and San Pasqual seemed to gallop out of the pages of a medieval Spanish romance. [their] clothing suggesting values quite opposite those of American black broadcloth... knee breeches, long stockings, buckled shoes, sashes, embroidered vests, and quipped hair... Old Castilian court dress modified by association with savage life... [Kevin Starr, *America and the California Dream*]

Now up dark twisting Cleverger Canyon. (Find out who Cleverger was.) "To the east and northeast lay ranges of high mountains, their tops lost in the clouds." [HHH, *Ramona*], the road I learned to drive on, Daddy screaming at me, past Judy Ferguson's — haven't seen her in 30 years — the road we saw the mountain lion on, returning from the fateful eighth-grade trip to the Ramona Pageant in Hemet, when we stopped to let Claudia off at Weekend Villa Road, this road Vicki, Daphne, and I could make in 15 minutes — can this be true? — dying every minute, every mile, guys we'd flirted with at the drive-ins in Escondido chasing us, the danger worth it not to encounter Daddy's wrath if I got home one half minute past curfew, 12:31 p.m.: grounded.

This "deserted" road hardly changed. Dark, both sides of the canyon, and on top, undeveloped still. Who owns this land? Putney? I've never thought to wonder — assuming, I guess, that it's Cleveland National Forest. Something new tells me this isn't true. Find out.

"Ramona. Here it is, a long, winding valley, white as powder, circled by rugged mountains..." [Ramona Fair program, 1957]

"Ramona. The gateway to the heart of San Diego County... on the Pacific"



Flyway of migratory birds. ["Ramona, The Valley of the Sun," Ramona Chamber of Commerce, undated, 1960s]

Ramona. Their name: Pamo. Ramona: land of the car wreck. I have lived in many remote small towns since, accessible only by two-lane mountain roads and occupied by wildly intense personalities — Ojai, Plainfield, Mendocino, Port Townsend, Ashland, Florence. I don't know the statistics, but I know these towns do not have the car accidents or fatalities that Ramona has. Or had. Why?

Just thirty days after Father Serra planted the cross in front of the chapel [July 16, 1769], throngs of Indians armed with bows and arrows besieged the buildings... During the night pillaging the 4th of November, 1775, about one thousand Indians surrounded the mission. They looted the treasury and merchandise and then set fire to the buildings... killing and mauling Father Luis. [Luis, *California: A History of the Spanish Missions in the San Diego Area*, 1957]

Our Indians were very peaceful. "El Capitan de California," led the revolt. [Charles Lindbergh, *Ramona and the Indians*]

California to be killed by Indians... The most destructive of the tribes was the small but extremely well organized band living in what is now Pamo Valley... During the Spanish times Pamo was a refuge for Indians who felt no desire to be Christianized or Euro-peanized... a hide-out seldom penetrated by travelers... from the coast. [A Short History of the Valley of the Sun, *Ramona*, 1960s]

When we started living in 1944 the name of mission

into ruins. A silent, oppressive malaise lay over everything. Old shacks propped up against giant boulders. I saw a suburban tract house kid from South Central L.A. I thought it was the poverty. I thought it was the narrow-mindedness of the people. My spirit was trying to penetrate the past. William James defines religion or spirituality as "an attempt to be in harmony with an unseen order of things." But there was no past, no history to harmonize with. Now I think something awful happened here. Someone made sure this history and the unseen order of things could not be known.

Now this life-up entrance to Ramona — containers and storage units stacked up in the Santa Maria Creek bed — is as ugly as a computer screen.

The Santa Maria Valley is a highland basin, approximately six or seven miles in diameter, on the western slope of the Laguna Mountains in the Peninsular Ranges. Faulting caused the southern block of the Peninsular Range to be broken into smaller blocks, tilted and uplifted. Some of these blocks have been relatively depressed into valleys covered with residual soil and with granite hills rising above the surface remnants of the Quaternary peninsular. Ramona is situated on a plateau surface of this type; the surface of the Santa Maria Valley is formed by alluvium and decomposed granite, underlain by granite. [Lulu O'Neal, The History of Ramona, California and Environs]

I roll in, buy milk and pumpkin seeds at the 7-Eleven, pull the GRAN BAILE DE HALLOWEEN all-in-Spanish poster from the telephone pole. Sábado 31 de octubre en Ramona, so beautiful, I hear your mistral bells ringing... cruise down my second oldest Main Street, find the old Del Nido Motel Julia Riley's parents ran to be a complex of shops, and then the Ramona Hotel, an art gallery. Give up, check into the "new" Ramona Valley Inn.

Falling asleep, thinking of the men and women making love for eons, of the women giving birth, their babies crawling over the land, the unknown language spoken over it. Hearing the birds, the wildcats, the crazy blowing wind...

"Is there really a river that flows under Ramona?" the writer Victor Perera asked me in Virginia after reading my story "Ramona/Ramona... Find out. Find Ramona."

[I]n 1500 the world population is approximately 400 million, of whom 80 million inhabit the Americas. By the middle of the sixteenth century, out of these 80 million, there remain ten...

If the word genocide has ever been applied to a situation with some accuracy, this is here the case. It constitutes a record not only in relative terms (a destruction on the order of 90 percent or more), but also in absolute terms, since we are speaking of a population diminution estimated at 70 million human lives. None of the great massacres of the twentieth century can be compared to this hecatomb. [Trevan Todorov, The Conquest of America]

During the Mission period, from 1769 to 1834, about 80,000 Indians were baptized out of an estimated population of 150,000. More than half the converts died of European diseases that ravaged the native population. [Kevin Leary, San Francisco Chronicle, 9/19/88]



Ramona Turkey Queens contestants, c. 1935

[There were] ... more than eighty villages in prehistoric times throughout (present-day) San Diego County... [Then] ... eradication under the guise of democracy... [Carrico]

Pomo, as it was called by the Indians, found its name changed by the Spaniards to Valley de Pomo Santa Maria, meaning warm valley of St. Mary. Santa Maria was named after a woman whose reclining image the Spaniards thought they saw in the outline of two mountain peaks at the west end of the valley. The settlers of 1875 shortened the name to Santa Maria and gave the name of Nuevo, meaning new, to the small town that emerged in the middle of the valley. Nuevo was used until 1884 when a land speculator, Milton Santee, purchased 7000 acres in the southwestern area of the valley and changed the name to Ramona... [Ramona Pioneer Historical Society brochure]

The Indian population in the state had declined from approximately 150,000 in 1845 to a low of 30,000 in 1870. According to an 1882 government report, the Mission Indians living in Tulare, Santa Barbara, Los

Angeles, and San Diego Counties were estimated at about 15,000. Twenty years later their numbers had dropped to about 5,000, and in his 1881 annual report to the Indian Commissioner, Mission Agent S.S. Lawson estimated that the Indians under his charge numbered only 3,016. [Mathis]

California was under Spanish rule 55 years, under Mexican rule 24.

Helen Maria Vinal Fiske Hunt Jackson was the first surviving child born to the Bostonian Deborah Vinal and the Calvinist theology and language professor Nathan Welby Fiske, in Amherst, Massachusetts, October 14, 1830 — the same small town and less than two months before the now most famous 19th-century American poet Emily Dickinson. Helen and Emily knew each other all their lives. Helen was a difficult — creative, rebellious, nonconforming — child from birth. Her parents died of tuberculosis — her mother when she was 13, her father when she was 19. By her early 30s Helen had lost both her sons to illness, and her husband, the renowned Army physician Edward Bissel Hunt (brother of the governor of New York when they married) to a freak accident (he suffocated in his invention, a submarine). It was the third death, her nine-year-old son Remus (the day before Abraham Lincoln was assassinated), that catapulted her into something close to insane grief, and then, to writing.

She became associated with the intellectual/artistic community of Newport, Rhode Island, then at the heart of 19th-century American letters. Through the influence and inspiration of this group — Emerson, Hawthorne, Longfellow, Harriet Beecher Stowe, Julia Ward Howe, Henry James, Edgar Allan Poe, William Cullen Bryant, John Greenleaf Whittier, Oliver Wendell Holmes, George Bancroft, Margaret Fuller, Sarah Woolsey, to name just a few — she began publishing poetry, stories, novels, essays, and travel articles and quickly became one of the best known American writers of her time.

Ralph Waldo Emerson repeatedly named Helen Hunt (who published as H.H. Saxe Holms, and other pen names until A Century of Dishonor) "the best woman poet in America," a collection of her poems was known to always be in his breast pocket. As a fiction writer she used the only publishable form, now labeled "Women's Fiction," ("stories for young girls," one critic puts it). The extent of her travels and the quality of that writing — free of prescribed form — are impressive by today's severest standards.

Daughters of Amherst College professors, Emily and Helen shared the Brahmin, high-puritanical, near-gothic, religious/intellectual air of Amherst; later they shared the same literary mentor and agent, the famous abolitionist and promoter of women writers, Thomas Wentworth Higginson. (Contrary to popular thought, it was Helen, not Higginson, who was responsible for the reclusive Dickinson's first publication, one of seven in her life.)

(There is the controversial theory that it was Helen's husband, Edward Hunt, who was Dickinson's secret lover, her "mysterious repressed love.") In 1879, at the age of 49, Jackson attended a talk in Boston by two Pomoas, Chief Standing Bear and the young woman Wight Eyes, who were pleading for their tribe's lost ancestral land and other sufferings. All her writing life Helen had declared that women-with-a-cause were "droll." As is evident in her early writ-

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Chapman Canyon

H.H.'s first visit to California was in 1872 with the writer Sarah Woolsey, culminating in an arduous month-long journey through the Sierras, mainly Yosemite and Lake Tahoe. They were lost and guided by a part of the time. In 1881 Jackson was appointed "Special Commissioner of Indian Affairs to investigate the condition and needs of the California Mission Indians... and what, if any, lands should be purchased for their use" — one of the tangible results of *A Century of Dishonor*, despite her despair that Congress "failed to pay any attention to the book..." [Ode]

She then made two extended journeys through California, researching and writing her "Report to the Commissioner of Indian Affairs" and taking notes for the visionary novel, *Ramona* is visionary in its themes of the West, gender, mixed races, multi-cultures. She visited both times the Indian villages (or former sites) of San Pasqual, Temecula, Cahuilla, Warner's Ranch, San Ysidro, Los Coyotes (Jackson was the first Indian commissioner to visit Los Coyotes), Santa Ysabel, Mesa Grande, Capitan Grande, Sycuan, Conejo, Pala, Panchanga, Pauma, Soboba, and others. Her extraordinary accounts of these visits — the second accompanied by her young secretary Abbot Kinney, who later founded, among other Southern California significances, the canal-artist city of Venice — will someday be regarded as California classics, required reading of every Southern California student.

Jackson wrote *Ramona* from December 1, 1884, to March 9, 1884, at "lightning white speed," in the Berkeley Hotel in New York City, "keeping up the whole time a militant correspondence on behalf of the Saboba Indians" and others, collapsing twice from the effort. "It tracks me like a struggle with an outside power," she wrote Higginson about the experience. [Banning] *Ramona* was an instant success. First serialized in the *Christian Union* beginning in May 1884, it appeared in book form in November 1884 and sold 15,000 copies in the first year. Within months, the town of Nuevo was changed to Ramona.

Helen Hunt Jackson, then a resident of Colorado Springs, died of stomach cancer August 12, 1885, in San Francisco, nine months after *Ramona's* appearance. The great Sierra writer John Muir was at her door. Emily Dickinson wrote, "Helen of Troy will die, but Helen of Colorado, never. Dear Friend, can you walk, were the last words that I wrote her. Dear Friend, I can fly — her immortal (singing) reply. One day more I am defiled, was the only impression she ever left on my heart (House) she entered." [Rosemary Whitaker, Helen Hunt Jackson]

Tuesday, November 3, 1992. The Elections of Our Lives. In the a.m., an old guy digging in the trash behind my room. I stand up out of the shower on the bathtub rim to watch him. Find Karol.

When Columbus was in the Americas, he was not looking for a country called India. He was looking for the country India was in 1492. Columbus called the tribal people he met "Indians," from the Indian "Indo" meaning "to God." [Thomas Moore, in *Indians* (New York: Doubleday, 1968)]

The history of American Indians living in San Diego County has virtually been ignored by historians. The missions are dead. As many residents of the county have learned the Indians, so have historians. [Richard L. Gordon, *Strangers in a Strange Land: American Indians in San Diego, 1620-1880*]

Few people today have ever heard of Indians, let alone her historical novel, *Ramona*. This history is partially apparent during a trip to San Diego's Indian Village in the photograph and follow in her footsteps. [Helen Hunt Jackson, *Ramona*]

Atlix (Coyote and Indians) San Francisco (Eastern Oregon) Reservation, 1884. A. L. Kroeber. (The Indians of the Pacific Northwest and the Indians of the Northwest.)

All that I was taught of Indians is that they were a subject of death, and that it was a subject of death that I did not see in [Susan Griffin, *A Century of Ramona: The Private Life of a Novel*]

"Ramona, I heard your mission Santa Barbara." [From the 1927 movie *Ramona*, starring Dolores Costello and Warner Baxter.]

I heard Ramona sing And I heard everything. The speed they're turning. They are the only thing. Ramona. [Frank Black, *Elektra* (BarnesandNoble, 1993)]

Jackson's arrival in Los Angeles in the winter of 1881 profoundly affected the lives of the descendants of former Mission Indians from the Franciscan missions of San Diego de Alcalá (established 1769), San Gabriel Arcángel (1771), San Juan Capistrano (1776), and San Luis Rey de Francia (1781). Named by the Spaniards after the mission in which they had once lived, the Diegueño, Gabrieleño, Kumeyaay, and Luiseño Indians became beneficiaries of her reforming activities, as would other nearby groups including the Cahuilla, Sereno, Ipa, and Cahuilla. [Hartman]

In the motel office, coffee and "Free Papers." And a solid mayonnaise jar with a black spider. No air holes. I pick it up. "Oh," she says, blond, 30ish. "That's left over from Hal lowen. Black widow."

It's small for a black widow. I don't see the red houghs. Perhaps a male? Or a baby. Its long legs rearrange themselves. "Is that thing alive?" she asks.

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"Yes. And that's a terrible way to die."

"Gotta get David to kill it."

"Please hurry," I say, feeling confused — do not black widows have a right to live? — and grab my free papers, two cups of coffee, plunge out into the incredible Grandmother of Jesus early morning winds, the incredible November light.

Reading last Thursday's *Ramona Sentinel*, Serving the Valley of the Sun for 105 Years. Some things don't change — it's still a quarter. "Santa Ana Means Fire Season!" The *Ramona Water Board*... just like always, a controversy — Ramona became a town when the Santa Maria Land & Water Company was formed and they sold off lots. "Water Off For Man In Arroyo" — he owes

That homeless guy tapped me on the shoulder for some money and I gave him a dollar and they all came down on me like buzzards, and I'm screaming. "I WILL ALWAYS GIVE MONEY TO WHOEVER ASKS ME FOR IT."

\$100,000 on his water bill! (Let the avocados die, but send armed U.S. Marines into Somalia with food.)

Photo of Jan paid, from my sister's class, 1960: "Ramona High School Assistant Principal" ("Sheriff Roache All But Deputies Citizens For A Fight Against Crime" (now the have against the have-nots). "The El Cajon Border Patrol Station covers a 2,200 square-mile area and cannot have as many officers in Ramona as needed." On nearly every page of the *San Vicente News*: "PLEASE DON'T HIRE MIGRANTS OFF COUNTRY ESTATES STREETS" and "Border Patrol Warns: 'Hire immigrants; lose your car.'"

Two of my nieces, my daughter, mi nieto, y mi sister, Donna, in her car outside the Escondido Mall in September, two days before the third family wedding: Donna running in. From the car they watch the guy approach her for money, watch her as she digs in her purse for it. My two beloved nieces, in their 20s, still mostly supported by their families, go crazy in protest. When Donna returns, they con-

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front her, and she, wonderfully, explodes. "I WILL ALWAYS GIVE MONEY TO ANYONE WHO ASKS ME FOR IT!"

"Election News and Pitches": "There is a 21% registration advantage of Republicans over Democrats in the 75th Assembly District." "It's been fifty years since a resident of the unincorporated area of the County has represented the 2nd District on the County Board of Supervisors..."

"Taxes and fees keep going up, services and accountability keep going down..."
"Afternoon At The Castle" — a pleasant place for society gatherings. "The Castle, a major Ramona landmark, built into the boulder base of Mt. Woodson, was the home of my classmate, Pam Tippet. Her father had his dentist office there. 'The Zodiac' is painted on its ceiling..."

Amazing, that means I encountered astrology while still in high school!
"Whooooo Was — Or Will Be — In The McWhorter House?" A long Halloween feature on Jim and Margaret McWhorter's house being haunted. Slowly as I read I realize I know the house and I know who!

"First day that it rained when we moved in here in '62, the roof was leaking," Jim said. "I went up in the attic... I had a flashlight and I was crawling along the floor. I found a bunch of rags that were real stiff." The rags were blood-stained... "Later," a young woman knocked on the door and asked if she could see the house. She told me she used to live here. She went into the boys' bedroom, sat down on the bed and started crying. When she was a teenager, she disobeyed her father and went out to a dance. When she came back, he'd had a heart attack and died in that bedroom." Jim didn't ask the woman's name, and she never returned to the house.

"FLORENCE COLERICK" I shout to my motel walls. DECEASED it says now by her name on the reunion lists. Find

out what happened to Florence.

But the story that gets me is the main headline of the *Sentinel*: "Endangered Oaks In Ramona Have Emotional Roots. Olive Pierce Middle School students planted three endangered oak trees last week as a living memorial to Cara Knott, who was struck and killed by a California Highway patrolman in a canyon off Mercy Road three days after Christmas in 1986..."

Last year, as we pulled under the I-15 bypass, Kathi going into graphic detail how he pulled her off the freeway then strangled her.

About 90 percent of the world's few surviving Engimans are in San Diego County, and many of them are in Ramona... A canopy grove of Engimans on Black Mountain is one of only two such areas in the world...

"Law enforcement is the occupation of sadomasochists." I said to my Mormon friend. Now from the TV. "Daddy in Washington State wants to be hung, because, he says, he hung the four-year-old boy." "Course no one's going to point out what we all know: hanging is sexually exciting for sadomasochists."

"This is the time of year that the Indians would normally gather acorns..."

Joe Scieretta returns my call. "Didn't you think I'd know who Sharon Doublago is? Have you gone back to Edens? Actually, I'd recognize Doublago more than Edens."

Joe, from my class, is a lawyer in town. I tell him my project, "Ramona Now and Then."

"Are you going to mention Hemet, what happened to us in the eighth grade, when we went to the Ramona Pageant?"

1955. This is the primal story of my class! Every Ramona eighth grade travels the 80 miles to Hemet on a Saturday in spring to view the outdoor Ramona Pageant in

the Ramona Bowl. When our class went, a large percentage of the "Fifty-two" collectively shoplifted from the downtown stores. By the following Monday, most of the popular kids had been returned to Hemet with their stolen goods to face the merchants and to apologize. Though I didn't know the thievery was happening, a mortification in itself and confirmation that I was not one of the popular kids, I suffered the shock, the shame, the confusion of trying to understand how we could have done this.

"When I think of the old days, I think of Edens' Drive-In. Our social gathering place. For you, too? Not only because you met George Doublago there, but, well, it wasn't exactly like pulling into Jack in the Box or McDonald's. There was a mystique connected to Edens, maybe you could say it was a little more spiritual."

I am both delighted and paranoid with this talk. Spiritual? — doesn't seem like the Joe I know — though admittedly, I've never really known Joe. Now he's even remembering the Miramar sailors who were in the car with George the night we met our sophomore year! I'm sure he's heard how pissed I am at him.

That he wrote DECEASED by Ramon's name on the reunion list and then said he "just assumed it."

That Ramon's name had never been on the list before. It felt kind of like an old high school prank, the old Joe from high school. I changed my plans, didn't go to the reunion. Always the stories that Ramon's dead. Find out, once and for all.

And the phone rings again. My good poet friend, Judith Roche in Seattle. "Ramona!" she says. "It is about the legend!" "It's the source of the legend!"

Ramona, I Hear Your Mission Belle Ringing
I saw Loretta Young in Ramona when I was 15 or 16 in Virginia. I sang the song in school. I always wanted to live there."

It was 121 miles from 5903 Roosevelt, Hollywood (now South Gate, CA), to Ramona, February 13, 1954, by the old road, 101, El Camino Real, that first time we drove it in response to a want ad Mamma found in the *L.A. Times*: 2 Bedroom House For Sale On 14 Acres. Sunporch. View. \$11,500.

"I had always wanted to move, where I could see the sky, the mountains. Your dad thought we had the best of all worlds in Hollywood. But after his mother died in November, he went rabbit hunt-

ing out by Lake Elsinore with a couple of men from Douglas. He got lost, separated, spent the whole night in this canyon by himself. Walking, wandering around looking at the stars. He couldn't believe the stars, he had time to think, to reflect. He realized he wanted to see the stars. As soon as he said that, I jumped on it."

We drove up the hill from Olive Street, a blaze of color, California poppies, "a native aztec tree in yellow bloom, like fruit, so beautiful I couldn't believe it." A barn-red house, old but built in modern lines into the slanted hillside and boulders, windows all sides, a 365-degree view!

"Those farthest mountains, the purple ones, that's Mexico," Mrs. Whitmore said. "And out this west window the Montecito Ranch, the old winery where Kit Carson and General Kearny's army camped and got drunk the night before descending the canyon to lose the battle to the Californians. The officers stayed at the Stokes place, but the bulk of the army was right there. The Lemnians live there now. They believe that Ramona is the surviving fragment of lost Lemuria, the continent of Mu that sank in the Pacific a million years ago with its advanced civilization. They believe that Ramona will be the last place on earth, the only place to survive the next apocalypse."

I'm in the seventh grade, my sister is in the sixth, my

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brother in the fourth. In two and a half months I will turn 13.

The first night in Ramona, six weeks later, a nightmare: my head falls off, rolls down the Hollywood drive and ends up between the legs of my mother, sister, and brother. Then I'm across the street watching the four of us come out of the store. Me walking headless in the loving arms of my family.

To move here is to forget, is to become a silent, headless ruin.

"The sign said Ramona, population 1159. Must have been the 1900 census — 1164, I always added the five of us whenever I drove past it. There were 158 kids in the high school, almost 300 in the grade school."

Last night, by freeway, it was approximately 130 miles, deducting my two side trips to Manhattan Beach and Hollywood. The Chamber of Commerce Fact Sheet, 2/20/92, says Population: 35,000.

Dust in the eyes, dust in the teeth, decomposed granite all over my little red car. So much light! And Daddy in the geraniums by the pool, Mama and Daddy to be ash in this wind. That woman who jumped to her death out of the helicopter over Ramona in the '70s. Daddy and I both rushing to tell each other. Waving goodbye to her shocked pilot as she steps out, her birthday. Carrazos across the street. Find out about Karoll's life and death. Who was Carrazos? The Italian-Indian heritage of Southern California?

Past Iron Rose Welding, once I was married to a welder, bronze sculptor, rose maker. Second husband. A gifted young sculptor named Pymon was a woman-hater; he resolved to make the perfect woman. Past the Ramona Cleaners, where Erin works, maybe looking up to see his Aunt Sharon passing by.

At the post office a black woman in front of me. Tall — taller than my five-foot-seven — classically beautiful, but obviously — I'm not sure why it's obvious — a street person. She's clean, looks almost scrubbed, wears all red — red sweatpants, red sweatshirt, red tennis, black wraparound sunglasses like I first wore when I last lived here, early '60s.

Your check from La Mesa has not come in," the woman clerk says, sternly.

She leaves. They laugh. "I told her yesterday, the day before,

and the day before that, it's not here." "It's never coming," a man's voice in deepest scorn from the back. They tell me stamps of the homeless Mary and baby Jesus.

Out onto Main Street, against the wind, walking like I used to, in bright light and flying eucalyptus, strands of the Grateful Dead from somewhere, "don't tell me this town ain't got no heart." "That's right! Just got to poke around..." "I marched it too, in blue sequins, white tassel boots, twirled the baton and led

For Mama, being able to drive was the essential key to a woman's freedom; nothing could match her incensed indignation, her loss of respect upon encountering a woman who didn't have her license.

the girls in the Ramona Turkey Day Parades.

The chartrouse Gran Buile and Rosa Perot Wanted posters on every telephone pole — bet this town goes heavy for Perot. Conservative mavericks. Nothing quite like a Southern California redneck, so hip on the one hand, so ignorant on the other. Why? Past the Ramona Council of the Arts Unlimited — they run the Miss Ramona beauty contest. Past the window I painted the witch and black cat on her broom flying past the moon in the eighth grade, persi super nocte de Halloween. Past the Democratic headquarters, the Republican headquarters, the Rosa Perot headquarters, on this day, finally here, for which they all have worked so hard.

Past Riley's Cafe, or used to be, knotty pine lined with large black-and-white photos of the Ramona Pageant in Hemet, the long-haired Alessandro, the half white Ramona, in their Indian costumes from the '30s, the '40s, the '50s, '60s. "The

Ramona Pageant has been staged annually 65 of the last 70 years in Hemet, featuring a cast of 350." Los Angeles Times, 4/1/93.

In 1910, Mary Pickford starred in D.W. Griffith's film, shot on location. Eighteen years later Dolores Del Rio portrayed Ramona with Warner Baxter as Alessandro. This movie also featured the 1937 hit song "Ramona." The last adaptation of Jackson's novel was the 1936 (Darryl Zanuck) movie with Loretta Young and Don Ameche. (Maths)

Past the hotel, now The Gallery. Fourteen! My blue rhinestone choker Ramon gave me from Hemet, the coupon from the Sentinel: 99 cents. I walk from the drive-in down to the dilapidated, booze-smelling place, go up the flight of stairs, go into his little room. Sit on the bed before his camera.

Past Dr. de Cock's, his outrageous name no longer on the door. Past the barber shop — the sheared gold, brown, and black curls on the floor, Daddy, brother, boyfriends, husband, baby son. They look up, watch me stroll by, the barber, his customer, his waiting customer, just like always.

And at this corner, to the right, in a watchtower above the volunteer fire department, my little sister and Dorothy Hargraves watched for Russian planes carrying the nuclear bomb every Tuesday from 4:30 to 6:00 p.m. for two years for the Civil Air Patrol. And to the left, we both did Job's Daughters! And down there, one block, corner of 9th and D, remodeled but still there, then in a eucalyptus grove, Judy Ferguson did her nine months in 1961, alone. I'd drive past the one-room apartment at night, my baby boy in the seat beside me, my husband in his secret missile job in Sycamore Canyon and die die die for her. The only thing I could imagine worse than my situation was to be pregnant with no husband at all.

And here too: On the car hood with Shirley, I am Homecoming Queen, so amazed they elected me, girl pariah of the class. We're approaching Main, under the eucalyptus, when something happens, the warm engine purring beneath me, like approaching a

stage, that opens me. Suddenly I feel the power. I am their Queen. The Queen of Home, Ramona, and all Returning, all the exiles who've gone from here. (I can't wait to go myself.)

I ride this feeling through the right-hand turn, onto Main Street, and down the field that night to the crowning when we beat Mountain Empire 95-0, and sporadically, in flashes, for a month or so later. A sense of responsibility. Shirley has the flu. Pale-faced ash beneath her short red hair, sullen, not speaking to me. In the spring she becomes Miss Ramona, Miss Fairest of the Fair, and then, fourth runner-up in the Miss California contest. Then disappears for almost 30 years.

This last block of old town's been cleaned up. The apartments where Betty Hothorn lived, whose name is whispered among us in the showers / and hissed by you when we hide in the hills, this

town's heart was not always here. The Stokes Courts are completely gone, where Gae and Tiny first fucked. It went on for weeks, she told me every detail, my first learning of what goes on in marriage married sex. I couldn't wait. But then our honeymoon drive across the country to New York in three days with 80-year-old Bessie Stokes and the three Tozers, my groom not even talking to me.

And then at 10th, the intersection of 78 and 67, look up and see the astonishing buff-white, ancient-rust hills of Olive Street — "now I understand your blondism," Gae said when I brought him here, "you are the color of Ramona."

This intersection where — I can't remember which boy's mother — was decapitated that noon day we were in school. Riding the bus home past the stains. Stigmata.

Ha! In the newstand in front of Woodward's Market: The Ramona Sentinel: 504 This issue! "Due to increased cost of production our single copy rate has been increased..."

El Ranchito Taco Shop

Tot here, 10th and Main, intersection of highways 67 and 78, like a dehydrated queen: My father built this place! No one here knows or cares. I eat my burrito reading the newspaper *Hispanos Unidos* — ¡Immigre A Su Familia Hoy! — try to read the essay, "El mexicano, entre la vida y la muerte," with an epigraph from Nezahualcoyotl, 1472. Across the patio from me — did Daddy build this cement block wall? I think so — are gathered young Hispanic men — Indians. One is startlingly beautiful with very dark skin and sky-blue eyes, about 15. Hearing suddenly a

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JULY 1994



Ramona niece's racist slur from years ago. Then seeing these guys going berserk as she walks by...

The view from this spot, all those years. From inside the drive-in I can see Ramon waving down Main Street through the twilight eucalyptus. The same eucalyptus, but so many more people. The same three roads in and out of the valley, but a zillion more cars.

Men's hands coming through the window. Long, big knuckled, hairy, beautiful fingers wrapping around a Pepsi, handing me money.

That first summer Douhi back from Japan, we're with Gae and Tiny in Tiny's '54 Ford. Tiny! He was bigger than Douhi! Late Sunday night. High school boys start bombarding us with their hamburgers, malts, and fries, carrying "Whore!" "Sailors!" At first it's teasing, but then...

Peeling out of here. Terrified. No one's ever mentioned this since. I walk around the west side, studying my father's carpentry. Beneath this orange enamel cap is virgin redwood! Discover his plywood storage box along the side. Amazing! In the Northwest it would be long gone, as he is.

The Reeds' house back here is — gone. And the pepper tree, so large. Eucalyptus, oak, the Reeds, those little boys scampering everywhere under the windows, Nathan and Colin and Timothy and... Karoll, his 14-year-old hands through the service window, breaking and entering, juvenile Hall tattoos up the left arm, copper flesh and muscle, telling me exactly how, with his right hand, he cut, jab by jab, the cross into the thin whitish pouch between the forefinger and thumb, with lines vibrating out.

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Later, showing me the white scars of their removal, his probation woman trying to help him go straight, how he loved her, how much hope he had. He was so beautiful, the wounds subsumed into his beauty.

His white father around all the time, career navy, his mother, always pregnant, Catholic, full-blooded Santa Yabel — maybe Inaja! "The grandparents lived behind Brown Chevrolet when I was in high school. They were old. She called the Inaja language. Once I saw them together as sisters, Noreen Reed and Grace Carrisoza, at a baseball game on the Barona Reservation. Ooh-whooh! Big faces like the granite boulders everywhere leaning against the glory car in shorts and halter tops, guzzling beer, laughing, so sensual, so intently watching me walking up.

I was always careful not to look at Karoll. I would not aggress upon one so aggrieved upon. I just expected him to be there, at the windows, skittering down the alleys, always I was looking for him. I thought we would meet again. My brother through the years bringing me the news of him, you wouldn't recognize Karoll now, his hair is long, headband, thin gold-rimmed glasses. "Gone Indian."

Karoll's mother sitting under her big oak that time I pulled up in the late '70s, determined to overcome my passivity, find him. Propped in a chair, old blind fat Indian. I don't recognize her, I can't

believe what's happening, so classically mystical, Indian medicine, as if she's been waiting for me these 30 years. A million lifetimes, "Sharon Edens," she says, in the clearest tone, staring at me, as I come from my car, the way the light flickers through the pointed leaves, swarm of photons through space, like a spell she's putting on me. "Karoll lives on the reservation now, he just got fed up. He can hunt your round up there."

And then, Paris, during the Gulf War, after Ryan was born, Karoll came to me so strong I cried and cried a flood of water all that day, realizing only then, only there, that Karoll and I missed each other in this life.

My fidelity to Ramon, then George, to anyone so aggrieved upon. I've not cried since.

Edens' Heavenly Hamburgers

I was Paul Weldon's brilliant idea that we should open a hamburger stand, but Ramonans freaked when they got wind of our plans. Businesses don't last here. But, if you insist, rent one of the shacks between 9th and 10th. "Mama says, 'Failure.' We knew the folly of this, we intended a new building, a drive-in. Daddy designed it. The blue beauty of his blueprints laid out on the dining room table. He built it of redwood (the bluest of trees). Construction was started in the spring of 1955. All summer we made trips back and forth to L.A., checking out the hamburger stands, McDonald's, on Florence and Lakewood, in Downey near his parents' graves. I sat in the back of our '53 Ford pondering what golden arches have to do with hamburgers, and who counted each one.

"It was Mary's, a little hole-in-the-wall in Escondido, that we got our recipe from. She made the best hamburgers of all the places we tried. She grilled the onions. After flipping the patty over, pile high with raw onions, they steam with top of bun box. This is the reason you could smell us all over town; and why my parents got going to church — they couldn't get the smell of grilled onions out of their clothes, hair, pores of their skin.

We opened on a Saturday, August 5, 1955. The family joke has been ever since that I was worried no one would show up.

The jukebox! There's not one here now. Saved my skin, then, forever, working to all the great '50s tunes, *sha-dooie doo*. Music so new, so real, it knocked your breath out.

Which is, literally, what happened to my mother. "Little Richard gave me TB," she used to say. Screaming "Tutti Frutti" Which is how Edens' Heavenly Hamburgers ended. "Keep a-knockin', butcha can't come in! I've never eaten a hamburger since." Whap! bob a doo! LIT Richard was the most played

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record on the jukebox. (They stayed on the box by the number of times they were played.) Six years later LIT Richard was still screaming out to the terminus of Highway 67: *wop! wop! boom! wop! Belay ham boom! And a great giggle in his ooooo!* Flying to the eucalyptus, 78 to Julian.

4155. Walking back from the library against the wind through the huge luminous white trunks and traffic, stepping over the downed branches and leaves and caps and shredded bark. Porky Carrisoza has one of these eucalyptus so hard "there was nothing left of him."

Typically, I couldn't stay in the library, I don't know why. Claustrophobia. But there's a purple-and-white Ramona crystal in there on display that measures two feet across and 18 inches up, a foot-deep hollow inside. Find out about it! Crystals preserve a history of how everything is connected.

But now walking in this wind, I fear Christy driving by, seeing me.

Porky.
His name was Arnold. Germanic for "eagle power."

Instead of Voting I Write a Story

If the polls are right and we elect Bill Clinton, it [will] be because Americans don't think they're making enough money.... Bill Clinton knows this, they say, and he's going to try to fix it so more people make more money.

What does this mean at this moment in world history? It means that now the liberals join the conservatives in a re-dedication to retaining our grasp on a standard of living that dooms the rest of the world to

drastic imbalances. North Americans are less than 6 percent of the world's population, and we consume more than 60 percent of the world's resources — roughly 10 times more per person than is fair. When you factor Europe and Japan into this, you have roughly 15 percent of the population consuming roughly 90 percent of the resources. This imbalance causes chaos and suffering in the Third World beyond our capacity to imagine.

"Instead of a ticket, Sharon Edens, I am going back to Edens' right now and report you to your father."

Dramatically imbalanced, threatened peoples always overpopulate — Africa, the Americas and most of Asia did not have overpopulation before contact with the West. CNN reports that, at the present rate, world population will have doubled by 2050. That means 10 billion people, most of them grotesquely poor, drowning in their own waste and it means the end of wilderness and wild creatures everywhere.

Nothing can alter this but a fair distribution of basic resources. And that cannot be accomplished while the United States keeps its present standard of living — or keeps even half its present standard of living.

The difference between a liberal and a radical is this: a liberal wants American civilization to continue at least at its present level, no matter what the cost to the rest of the world.... A radical doesn't. A radical can't vote for Bill Clinton.

If I vote for Clinton, I'll be ashamed before the world. If I don't, I'll be ashamed before my country.... [Michael Ventura, L.A. Weekly, 10/30/92]

The first and last time I ever voted mainstream was in 1964. Washing dishes in the Pomona apartment, tears of rage as Goldwater gives his racist acceptance speech at the Republican National Convention. (In 1960 I was too young to vote, but like Jacqueline Kennedy, I was pregnant.) In 1968 I voted for Eldridge Cleaver, Reiz Tijerina, and the new Peace and Freedom Party I helped to organize. I was going to vote for Carter in 1976 just because he was from the South, that defeated, despised, depressed nation of my parents, and because he'd quoted Bob Dylan in his acceptance speech at the convention — I was by then far beyond taking the American elections seriously — but I got waylaid on my way to the polls in Mendocino.

I was going to vote in 1980, the idea of California's Ronald Reagan that horrifyingly serious to me, but Carter ceded to him three hours before the polls closed in Washington. What did we matter, we Westerners? At the Sea Gallery where I worked in Port Townsend, the on-duty bartender kept switching from the returns to the movie *The Deer Hunter*, one of the hippest choreographies I've ever experienced. Vietnam and our screwed-up, immigrant hunter values. We cried in our beer trying to imagine what President Reagan was going to mean. We did not cry hard enough.

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In 1984 I was considering the compromise again, was on my way to vote at 5:00 p.m. — they'd promised not to announce the winners this time until the polls closed in the West — when I encountered a sobbing friend. "I can't believe it, Reagan's been reelected!" Her sobs were from having to swallow that Americans are greedy, blind, hateful, stupid, selfish, racist, and sexist — hard for a working-class girl who loves the people. I went back to my trailer parked behind her house, and as the Chinook wind raged through the tall firs, wrote the story "Soon I Shall Be Released," about how I got waylaid by winds of rage on the way to the polls in Mendocino the Bicentennial year.

Every election year I have to fight the prejudice that I'm a bad American for not voting. "Democracy!" I say. "The only choice I have ever been given is to vote for the lesser of two evils — a betrayal of my country. I write a story instead, for a book in progress, *The Elections of Our Lives*. This is how I vote."

But this year, 1992, I voted, by absentee ballot, and voted mainstream, even though last spring I swore I would never, not ever vote for Bill Clinton. But by fall, with all my travels across the country, seeing how bad things really are, when Iann Wenner of *Rolling Stone* said to vote for the kids, otherwise a whole generation is down the tubes, I said, yeah, that's true, that's my kids. I voted for the kids.

The Election of 1992: Bar-hopping in Ramona — D'Carlo's

D'Carlo's is owned and managed by Carl and Lin Carnevale, RHS, 1960. Carl and Lin straggled out in his car in the cold dark winter nights of '58-'59 while I run the drive-in because Mama's in the TB sanitarium. They are only juniors and she is pregnant, but they are surprisingly open about it. They sit out there hour after hour till closing trying to figure out what to do. Or, maybe they can't go home. I haven't seen them since then.

4:30. Two screens, a small one over the bar, a big one behind us. Rodeo stars smiling and bronzing from the walls, mainly Casey Tibbs, with whom President Ford's son pal'd when he had horses out at Country Estates. Every stool is taken by mostly drunk, burnt, beer-drinking men of my generation. Workers. The returns are beginning to come in. Clinton's state I don't get. Bush is ahead in Indiana.

A sudden gust slams into D'Carlo's, but there's a sudden stillness in here. As if we know from that first news who's our next president. They are exchanging with each other, trunks, uppers, downers, explaining the side effects. There's nothing like a Southern California redneck, so hip, so screwed. The bartender switches to Oprah!

Now as the news returns — there'll be no escaping this story tonight — their little bottles are neatly lined up on the bar, unmistakably an altar.

"At 5:00 p.m., unusual turnout. The polls have closed back east. With 25 states reporting, Clinton has 25 electoral votes, Bush has 12. The magic 270 could be reached before California closes."

"Roswell, I'm the last Democrat to carry San Diego County."



Sharon and George Douglis, Jr. 1999

hair sitting absolutely still on my left asks me if I'm a writer. He's a writer, too, for the Naval Janitorial Service Organization. "It's jobs," he says. "Everyone in San Diego is dependent on the military, one way or another."

The five prescription-carriers on my right voted Perot.

"See my hat!" The one on the corner gestures to me. It's VIETNAM VETERAN, I'M PROUD OF IT. And stuck in it, the button: I VOTED.

"I have three Purple Hearts, one Bronze Star, and I served four years, 1974 to 1978, in the Iowa state legislature as a Democrat. But, even so, I could not vote for Clinton. I like Clinton, but still, I could not vote for him. Nor could I vote for Bush because of Quayle, who also didn't go. I have 17, 18-year-old kids. I'm military. I don't even care for the military, but I am. So are all of us sitting here. And so how could I vote for a president in charge of the troops who wouldn't serve in the troops?"

I ask him his name. "Terence Clancy, Irish, you can tell. My first cousin is — you're a writer, you should know — Tom Clancy, who wrote *The Hunt for Red October*." He explains that he got into the legislature as a pawn of the Republicans, who backed him knowing that after Watergate they'd come bounding back.

"Stockdale," he says, "may be dyslexic, but he addressed the one issue better than any other candidate: a woman's body is her decision. He said, 'We can't get into this, let's go on.'"

The writer on my left says, "It doesn't matter who wins, nothing's really gonna change. I wouldn't mind Perot, but, Jesus, he might get mad, change his mind again."

He gets up to leave. "Line-dancing lessons at the Teepee. Interested?"

"Yeah, maybe. In a while."

In June, after Christy and Barry's wedding in El Cajon, I came up here, came in here. In her wedding gown (in his Marine uniform) she is selling me how to take the Barona Indian Reservation road out of Lakeside, the only way she comes. I use to take it from San Diego State in the '60s, but it'd been so long and there are so many new roads and freeways and towns on that end, she had to direct me.

Perot had withdrawn from the race, meaningless to me since I hadn't tuned in to the circus yet. But there was a silver-haired man sitting at the opposite end of the bar, hand to his mouth, heavy-lidded, looking very dejected, in a deep sorrowing trance. A typical Ramonnan, I thought, a total kinephrenic. The only other person in here was a glass blower with whom I had a great conversation. "There's more gold and precious jewels mined between Ramona and Julian than anywhere south of the Mother Lode. Now you tell me why."

Then, nodding down the bar, he says, "That's the guy who would have been Perot's running mate if he hadn't quit."

So I tell this story now, how I saw Stockdale in here in June. How I've been all over the country since, seeing him everywhere in the media, but it was only after the debates in Virginia, where, to me, he spoke beautifully, poetically, that I realized that it was the guy drinking in D'Carlo's.

"Really? He was in here?" "Yeah, it was in the *Sentinel*. Retired Vice Admiral James Stockdale in Town," speaking to some group or other."

But, like always, like the myths I'm here to run down, I doubt myself. At first I didn't recognize him in the Richmond debates, which I saw with a bunch of high-class, articulate, intellectual artists, New York Jews mostly, in Lynchburg, Virginia, but I loved him, through their hee-hawing. I mean I'm not talking about good politics or voting for him, I'm talking about the guy has it. Yes, they said, it's because he was tortured as a P.O.W.

"Gore voted in Carthage, Tennessee. Quayle voted in Bloomington." — the guy says Idaho, but it has to be Indiana — Bush in Houston. Clinton took his daughter into the booth with him in Little Rock. (Is this legal?) — Little Rock, Fall 1958, my senior year in high school. Federal troops brought in to de-segregate the schools. The girl escorted through faces and guns of hate — "Perot in Dallas, and Stockdale voted in Coronado."

"Coronado?"

"Yeah, he lives here."

"Well, then that's why he can't talk. Most Southern Californians, especially San Diegans, especially Ramonans, are nonverbal. It's a statistical fact, there are more dyslexics here than anywhere on the planet. No one knows why. The Santana blowing the words back down our throats, all those boulders, negative ions! All the precious jewels, crystal-overdose, chemical erosion, the light moving under our feet."

"The weather had had the voters back," the TV stops me.

Is there a more ironic coincidence than the one against those who don't facile talking? The Indians say the white man talks crooked. I could teach Stockdale some very simple exercises and he'd talk straight, but not lose contact with his soul. "The Santa Ana, or the Santana, if you prefer." "Wow! This is the first time I've ever heard that correction, officially. "These hot desert winds out of Four Corners — today is the first day of skiing at Colorado resorts. The temperature in San Diego at 5:30 is 79 degrees."

The five Perot voters on my right are paying up, pocketing their hats.

"Room 209, Ramona Valley Inn," Clancy announces. Then to me, "Come on by. A few beers, watch the suckers come in. The Turkey! Don't go in there. Trouble for sure."

Now, the inevitable: I'm feeling sorry for Bush, the man for whom I have least feeling (the negative) of any human on earth. He who caused the Gulf War, killing 200,000 young men in the final 48 hours and untold Iraqis. A lot of shreds, low eyes, the anachronism. A loss of energy in the voice of Peter Jennings. In all of them. Showing their colors. Or maybe like me, just simple human compassion. I feel for the loser, no matter who.

"He's in his room," Ted Koppel is saying from Little Rock.

"He's coming out to me. Talk, damn, maybe 30, my son's a, a truck driver. He doesn't take no for an answer. Do I party? He knows I do. Says something about my making money the day I begin to feel the mean edge."

6:00 p.m.: On the big screen, Clinton up close, bigger than I've ever seen him. Can see his disease. I can almost name his medication.

"The Turkey!" the bartender says to me, concerned. "Look, There's a Cheers bar two miles out of town, on 67. Better to go there. She sort of glares at it at me."

"If I voted," guy who had the last stool is saying paradoxically as I leave, "I sure would have voted for Perot before Bush."

"Me, too!" I laugh. To the north, Mesa

Grande, Palomar Mountain, Cuyamaca under starlight rinsing off the raw, the burnt, the burnt, the crucifixion, that creep's plan to buy me. Then, remembering, I did vote, I'm a '60s radical come home.

I walk the line of blowing eucalyptus blue, the blinding car lights coming at me on 67, trying to figure how I became a radical and a poet from this town. Trying to remember the 1948 election of the second grade in Hollywood, the extreme weirdness in discovering "you're the only one for Truman, Sharon Lara Edens." They already had the newspaper printed: DEWEY WINS!

The Teepee

The Naval Janitorial Services writer is here, one of the few in this place painted institutional green that's seen better days. "They've cancelled the line-dance lesson. Only two showed."

Ross Perot is partying, "doing the right thing." "Alabama, 9 for Bush! Perot holding at 17 percent."

"There's a reason," the writer says, "he still has zillions of dollars."

The guy two stools down my other side says, "During the time I went from \$30,000 a year to \$5000, Perot made two million. I don't know how he can brag about it. I don't know why he's such a hero to the working man."

"He's known to tell the truth always, but even so he's his own reporter, say he's not the right person to be president." "He's just delivering a message." "That's all I'm in." "An electrifying presence."

"Yeah, he can read credits across all the other people, fuck him."

"He said terrorists were running across his lawn."

"There'll be no slow dancing here tonight," the little man who's all ears gloats. "Now, for you!" He points to us. "When the Saints Go Marching In! This is just what you want! Play our campaign song. Sam! Willie Nelson wrote it, I'm crazy." Dancing with his women — wife, sisters, mothers, daughters. The cock crows. "We'll keep going as long as you want to." It's not me that's running this. It's you. I'm just a helpless kitten in your hands. "We still got time to kill, so how about 'Down Yonder in New Orleans,' that's where voodoo comes from! I've been your grain of sand in the oyster. The American people have spoke. They have chosen Governor Clinton!"

Wow. I look around. No one seems to take notice. Ross Perot has said it.

As I leave, a woman at the end of the bar, bitter into her bitters, "I'll tell you, if I hadn't voted, I wouldn't have."

Walking in the dark east wind — Truman! Three years after he dropped the Bomb. And this was called good — down the alley past Christy, my brother's beautiful daughter, I think Barry has left on his seven-month tour, sweet girl bride who took my letter of love, that I was going to get her the new book *Feminism for Military Wives*, as a curse on her wedding. "Why do you think they showed the fliers SECM porn films. Crystal, before they took off on the bombing raid!" Brad crawling across the Kuwait oil fields deflating the bombs so the troops could follow.

PEROT on the bumper sticker of his car!

A Mesquite again, overhead, on you, your husband, your marriage.

Down Main Street, against the hot blasts. How painful the dishabonments that lead to third-party voting.

Then the losing, always losing.

A Daughter of Job

Approaching 9th, I see a light on in the Masonic Temple, the Star of David on the side door. Lodge #550. Daring myself, I climb the stairs, the same I climbed every other Tuesday for two, three years back then, up to the level where the queens still reign, their photos lining the wall since 1948. The drone of Eastern Sashes carrying on the ritual in the inner sanctum comes through the walls.

The daughters of Job. Sadomasochism. Trying to prove under the pepper tree that we have no Catholics in our family tree. Getting in because

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our uncle in Tennessee, a man we'd met once, is a Mason. We were recruited — by who? Judy McDonald! I dug the mystery and music, getting out of the house at night, the sexy, silky white gown — the cord twisted three times between the breasts (each twist symbolic for something), then back around the waist to dangle on the belly, between the thighs when you walked to the East, to the West, to the North, to the South, the piano playing, fulfilling the symbols, seeking the mysteries.

After a year or so I was voted as *Honored Guard* of the Door, meaning I was on the automatic two-year track to becoming Honored Queen. I quit then. I'd made the point, the rest just boring me. The pitch of the Eastern Stars suddenly rises. America and her cults! Job's Daughters is a cult! (Which was why I dug it! Once the mystery was gone....)

I find my sister in the row of queens, her photo the only one with a black background — leave it to us to do something oddball — her 16-year-old feet spread out in front of her. And the time I fainted in there, oh, was there ever a more unhappy teenage girl than I?

I pick up a newsletter. WHO WERE THE FREEMASONS? Flying back down the stairs to the dark wood 42nd Election of the American Night, I read aloud like ritual up Main Street the 14 presidents of the United States who were Freemasons.

The Turkey Inn
Crowded. Really packed. I take a seat on the bar corner between a black guy, an Indian, and a long-haired (to his waist) hippie. Some shuffling around the video game machine to make room for me. "Who ordered this turkey taco?" the bartender screams.

8:10 p.m.: San Diego, with 13 percent reporting, Bush: 46 percent; Clinton: 31 percent; Perot: 20 percent.
Barbara and George come out. No one in here — maybe 70 people — could give a shit. The bartender turns the sound off. The Eagles standing on the corner in Winslow, Arizona. The long-hair on my right is a Berkeley hippie graduate who voted for Bush! We're jumping out of the trying pan into the fire, he says, shaking his mane. "Perot might have, could have, saved us."

The bartender, whose name is Sharon, comes over and turns up the sound, nodding at the four of us. So over the strains of "your lying eyes," Bush is making his speech. "I just called Clinton. We'll get behind this new president, we'll start up America. It is the majesty of the democratic system."

"Are you doing a paper on this?" the black guy asks me.



Ramón and Sharon, San Diego's Hottest Dance, c. 1993

"When we were in high school, the Mexicans were happy as blazes to be here. Now they're not so."

"Unprecedented," Bush is saying, if I read his lips correctly. "I'm talking of course about Jim Baker and ... with special emphasis on a woman named Barbara."

The young Indian — he looks about 15 — is very drunk. His face is classic, wrapped in a blue and white bandana headband. My body is diminutive. Maybe five-two, maybe 90 pounds.

"I'm just a drunk Indian who can't read. He's in finance, I'm sorry. He's a firefighter, just out of jail, never went to school. A Mesa Grande Indian. I had to work for my grandmother."

I recognize the last name. 1880s: the children of this family were indentured slaves. I ask him about several families. "Their son got shot in the head. BAM! In Escandido for shooting up." He pushes the needle into the crook of his arm. "I'm sorry I can't read or write. I'm just a drunk Indian. Timmy Reed, Nathan! They all died in a car accident. Flew off Cleverly Canyon, BAM! Both their parents are still alive, though."

Beyond him a young woman, maybe Indian, is quietly sobbing. I never find out who the black guy voted for — I'm afraid to ask and he doesn't offer — but he's not drunk, he's friendly and generous. "You notice not only am I the only black person in here but I'm the only person wearing a tie." He's in finance, grew up in Pebble Beach, California.

"What does that mean, finance? I mean, how do you spend your days?"

"I go into restaurants. Kmart, I tell them what they're doing wrong in terms of their profit. I tell them what to do."

"Are there many blacks in Ramona now?" Seeing the one family of the '90s, Bill Bower in Donna's class. She asked him to the Sadie Hawkins Day dance, the whole town flipped out. Daddy wouldn't let her go. His mother, the tennis teacher, I can see now was Indian too. There was also Archie Moore, the light-heavyweight champion of the world, with his training camp out by the Castle, but he was hardly a typical citizen.

"Oh," he says nonchalantly, chuckling deep in his chest, "there are a few." Then he is telling me about his \$200,000 home on Ramona Street, his five-month-old daughter who has changed his life.

I'm growing alarmed about the prospect of her growing up in racist Ramona — a guy's in bad denial. I think. Makes money, yeah, the means by which anyone can obtain class in America, and so money, in itself, seems moral, good, but... What of knowing yourself in the mirror as the reflection of their hate? But he is saying, "I'm already worried about how to teach my daughter how to have compassion for those less well-off than her. Her name is Reina."

"That's hardly the problem," I start to object. But then I remember my niece in the car at the Escondido Mall And August in Pacific Beach, before the first wedding, when that homeless guy tapped me on the shoulder for some money and I gave him a dollar and they all came down on me like buzzards, and as I'm screaming, "I WILL ALWAYS GIVE MONEY TO WHOEVER ASKS ME FOR IT, if I have it," somehow knowing in their collective jump that they've been TAUGHT this is the

right way to handle the homeless problem, even as Robin starts to tell me *you know he's only going to buy booze with it!* And I'm saying *have a good one on me, even as the cops behind us are busting the guy for panhandling, putting him in the back seat, and I'm holding it to keep from screaming at them and being arrested myself in front of my niece and nephew and ruining the wedding* — even then, really, I don't understand, and really, my disappointment, my despair is too great, my own flesh and blood brainwashed to *Jesus! Christians, all!*

So then I'm grateful for this man, Ivan, for his wisdom, for being concerned, informing me, yes, I guess it's true, you have to teach compassion for those less well-off than you. Though really I know it's the other way around. You have to teach children to hate, to not feel compassion. It takes a lot to make a human being racist, sexist, fascist.

The TV is summing it up. "California appears to have two female senators, Feinstein and Boxer."

I'm watching Clinton and Hillary, Gore and Tipper, and all of Arkansas going crazy. So many blonds, so many short skirts. Tipper, no doubt, would get hit on as a prostitute too in D'Carlo's.

Has there ever been a bleached blond in the White House? At the Ramona Valley Inn, the door to 209 is ajar, pick-ups pulled up. Inside 221 I grab my Gideon. "And in all the land were no women found as far as the Daughters of Job, and their Father gave them inheritance among their brethren."

I consider my voting for Clinton just about the most conservative thing I've done in my adult life. But here in Ramona, I'm still a radical.

Why?
Arkansas, 1959: our honeymoon across the country with the

Tozers and their old grandma, so alien, think I'll die for the heat and crickets, my heart that's breaking for my groom who hasn't spoken to me since the wedding, his jokes and laughs, his carrying on with them, the dark swampy air rising from every dismal creek, raped girls, hung black men.

Mississippi, 1964: the three Civil Rights guys missing. They drag the lake, pull up parts of 16 different female bodies, who are not "political," not important to the Cause, the three missing males. San Diego, 1975: during this night, a thousand swarmed down out of here to repulse the Spaniards.

"Between here and the airport, all of Montecito, that area, James Cagney owned — the movie star. He sold it to Chevron."

The Church, the Military, the Landed Aristocracy/

"the harpies of civil power"
Francisco Ortega, a Spanish military officer, accompanied Junipero Serra and Gaspar Portola to Monterey in 1769 — the expedition responsible for coastal California's Santa Ines — and is credited with being the European who discovered San Francisco Bay.

In March 1778... it was reported the people of Pano were getting ready to attack the Spanish again. Jose Francisco Ortega, commandant at the San Diego Presidio, sent a warning to the Pano ranchera. This mes-

sage was met with contempt by their chief, Aasra. Ortega followed by sending eight leather-jacketed soldiers under Sergeant Guillermo Carrillo, to enforce his warning. The Pamos had the help of four neighboring bands.

But the Indians were surprised by the soldiers, who killed two and burned several who refused to come out of a hut. The rest were bogged while 80 bows, 1500 arrows and a large number of clubs were confiscated. The chiefs — Aasra, Aschil, Ascalito, and Taganai — were convicted of having plotted to kill Christians and condemned to death by Ortega.... [LeMessurier]

Bancroft (in *History of California*) says this is the first execution in California. (O'Neal)

His grandson, Don Joaquin Ortega, was born and raised at El Refugio, 20 miles north of Santa Barbara — the land granted to his grandfather by the King of Spain. In 1821, at the age of 20, he was married at Mission San Diego to Maria Pico, sister to Pio Pico, the last Mexican governor of California, and Andreas Pico, the future victorious leader of the Californios at San Pascual.

Joaquin Ortega not only played a significant role as the first San Diego Mission administrator during the traumatic period (that followed Secularization Act of 1834) but was a major player in the territorial politics leading to it. From 1834 to 1839, he was a member of the elite Alta California Disputation, a seven member junta

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	50-59	\$113	\$145	\$223	\$153	\$153
	60-64	\$144	\$186	\$212	\$274	\$257
Subscriber & Spouse**	Under 30	\$65	\$105	\$165	\$208	\$177
	30-39	\$114	\$148	\$225	\$243	\$229
	40-49	\$127	\$186	\$247	\$306	\$280
	50-59	\$137	\$194	\$289	\$349	\$312
	60-64	\$259	\$345	\$413	\$523	\$499
Subscriber & Child	Under 30	\$71	\$86	\$126	\$168	\$140
	30-39	\$87	\$105	\$166	\$191	\$167
	40-49	\$98	\$130	\$182	\$222	\$198
	50-59	\$143	\$178	\$227	\$286	\$240
	60-64	\$174	\$216	\$264	\$326	\$304
Family**	Under 30	\$123	\$164	\$250	\$330	\$238
	30-39	\$166	\$217	\$304	\$371	\$279
	40-49	\$175	\$251	\$326	\$438	\$304
	50-59	\$185	\$263	\$437	\$529	\$357
	60-64	\$311	\$375	\$460	\$628	\$456
Subscriber & Children	Under 30	\$107	\$128	\$191	\$250	\$188
	30-39	\$132	\$155	\$222	\$278	\$228
	40-49	\$143	\$168	\$247	\$324	\$279
	50-59	\$173	\$208	\$289	\$350	\$297
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Raquel Welch, c. 1959

by Governor Alvarado, who was moved by the many Indian complaints about conditions at the missions. "But then in 1843 and 1844 he was granted, along with his son-in-law, Edward Stok, Rancho Santa Ysabel and the Rancho Valle de Pamo, later renamed Valle de Santa Maria, by Governor Micheltorena. Ortega "served as major domo of the Mission San Luis Rey, 1843-5 [and] appropriated to himself nearly all the mission cattle ... left the Mission stripped bare, making an end of everything, even to the plates and cups." Eight years after California became a state, with San Diego as its first county, he served as a county supervisor.

Raquel Welch played Ramona in the Hemet Pageant in 1959.

visor for two one-year terms (1858-60).

"During their sunset years, Don Joaquin and Doña Maria Casimira resided on the Rancho Santa Margarita and helped manage it for her brothers, Pio and Andres Pico. This rancho is now Camp Pendleton." [LeMenger]

Edward Stokes, a British merchant sea captain, married into a California family by way of Joaquin Ortega and Maria Pico's eldest daughter, 19-year-old Maria de Refugio at San Diego Mission June 12, 1840. Then, as Don Eduardo, with Maria in tow, he took up residence in what is today Ramona and Santa Ysabel, developing vineyards, grazing horses, and sheep, maintaining his wife, birthing babies, and in more ways than one becoming the Euro-American Ramona prototype. "Stokes complained about his confinement on the ranch and referred to himself as a prisoner."

When Kearny's army came through late 1846, Edward Stokes was living in the Santa Ysabel Asistencia chapel. He proclaimed himself a neutral, giving all the information he had — "rendering aid to the Americans," LeMenger says it — on the military situation in San Diego, despite the fact that the very man who commanded the Mexican forces was no other than his wife's uncle, Don Andres Pico. Race, the pure blood, no doubt, is thicker than marriage, even land grants.

Stokes died suddenly of unknown causes two weeks after the Battle of San Pascual, at a banquet table in Los Angeles. In June 1852 his widow, Refugio Stokes, age 31, with her three Santa Maria-Pamo-born sons, Alfredo (1840), Adolfo (1843), and Eduardo (1846), was remarried to the widower Agustín Olvera, Los Angeles County judge and grantee of Rancho Cuyamaca, which joined the Santa Maria and the Santa Ysabel, Refugio

and her new husband, Don Agustín, raised their family, including the Stokes boys and Olvera's three daughters from his former marriage, at the Olvera Street home in Los Angeles. Agustín Olvera is the man for whom the famous Olvera Street in Los Angeles is named.

For at least the first two decades of statehood, land titles and established rights to property throughout California were in chaos. Stokes's heirs were required to spend vast sums of money for Yankee lawyers and witnesses and for travel expenses to attend commission hearings in Sacramento. In the end — an exception to the rule for the original Spanish land grantees — Refugio Pico Ortega Stokes Olvera managed to preserve for her children the land rights in Ramona.

Wednesday, November 4, 1992, 7:30 a.m., Ramona Valley Inn "For the first time since the '70s," Judith Delaney tells me, "there's going to be sex in the White House."

"For the first time since 1964, California Democrats helped their party reclaim the White House by delivering California's electoral votes to Democratic Bill Clinton."

How contrary this is to the liberal California myth. "There will be six women in the Senate."

Her brother, papa, what a landslide.

Getting my coffee, the spider undoing her legs. "David! you're going to have to do something about this black widow!"

Do it yourself, lady. Out the door, do it yourself, Sharon.

"Massive Setbacks In County Jolt GOP." "For the first time since World War II, the county went Democratic in a presidential election. However, '80s county voters bucked the national trend by helping to elect Republicans to several local offices."

HOW DID RAMONA VOTE PRESIDENTIALLY?

Mama calls, tells me what I've heard since the early '70s, when Pete Wilson, now governor of California, was mayor of San Diego. "The county flooded Ramona with low-income properties. But the thing is, there's no work there and it's too far from San Diego to travel to work. The low-income people have to stay on welfare. The biggest mistake Ramona ever made was not incorporating. Why didn't Ramona incorporate?"

"The old-timers, the ranchers, didn't want to lose their influence. It would have meant more taxes. Everyone thought Pete Wilson was a crook. Californians in Oregon of all persuasions are amazed he's the governor."

Back in the office, black widow is gone. I get another cup of hot black water, drink to her.

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Go to Hell and Hunt It

As early as 1772, Father Luis Jayme [the only California priest killed] bore witness to a series of rapes that took place in nearby coastal and inland villages. Jayme wrote that rapes and sexual abuse of native women was commonplace, although soldiers were repeatedly warned and punished. [Carrico]

Acts of violence against Indians in San Diego took many forms. [T]he most violent ... and ... with the farthest reaching implications, was the rape of Indian girls and women. [Carrico]

At San Pasqual, one Indian agent noted "the practice of selling young girls to white men prevailed to an alarming extent as the Rancheria." [Carrico]

The effects of sexual abuse through rape, prostitution, and short-term marriages is a common way for a white settler to acquire a tribe's land, as happened in the case of Rancho Buena Vista, today's Vista, California. are very difficult to assess. American Indian cultures were devastated by several diseases, population decline, and the loss of self-esteem. Competition among Indian males for the limited number of women caused jealousy, violence. [Carrico]

Section 3 of the 1850 statutes legalized the already widespread practice of whites assuming custody of Indian children. [Carrico]

Oh, just to know his mother's name...

Driving
My parents came to California in a getaway car. Five men and Mama, the driver having shot and killed a friend in a pre-Ranchero midnight duel on the McCarville bridge over the Ocoee River, the border between Tennessee and Georgia. They chewed bubble gum all the way / to plug the holes in the radiator, / to quiet the hunger pains.

Cecil Frederick Edens and Audrey Garnet Clarke shared one profound fact in common: both were from English and Scots-Irish families who came to America more than a hundred years before the Revolution, some members on both sides arriving as early as the 1620s. The Clarke men tended to marry Cherokee, Choctaw, Shawnee, and Seminole women, thus rooting the

family in the most ancient American tree. Mama's grandfather's great-grandfather was William Rogers Clark of the Lewis and Clark expedition and brother of George Rogers Clark, "Revolutionary general and conqueror of old Northwest." Daddy's seventh great-grandfather was John Hancock, the first signer of the Declaration of Independence.

The Civil War brought untold loss, infamy, and disintegration to these Southern families, and by the 20s, when Mama was a child, most of the surviving Clarkes and Simmmons were dead from the 1918 flu and the subsequent tuberculosis epidemic. The escape to California for her was the enormous escape from disease, from the class consciousness of Danville, Virginia, and from the grief of her orphanage. For Daddy, the baby of his large family, it was from starvation, the Ducktown copper miners having lost the strikes that lasted all of the '30s. They lost the strike / when the killing was over. / Grandpa was too old to work, / the hope of a pension gone.

It could be said, as they have always said, that the love of freedom (desperate), independence, and exploration was in their blood — that I, born in Long Beach, California, a year to the day they left Ducktown, Tennessee, was born to drive.

With their horses, they bridged unbelievable miles in their endless search for amusement. For the horse was a part of their lives. Children learned to ride as soon as they could walk, and from that time on spent most of their waking hours in the saddle. Walking was unheard of, a Californian's first act in the morning was to saddle a horse which stood the day long in the front door, ready to be mounted even for a visit to a friend a few doors away. Everything was done on horseback, it a Mexican had to bring in firewood, he lassoed a horse to drag it to his door; if he was driven to murder (a rare occurrence), he shamed knife or gun but would rope his victim and drag him to his death.

And what horses they were! They rode always at full gallop, no matter how short the distance, and if necessary could keep that speed up all day long. A Californian thought nothing of riding 50 miles a day, passing every few miles to catch a fresh mount in some neighbor's field, releasing his worn beast to find its way back to its owner. Gay young blades might ride all day at such a pace, done all that night and day, and through the next night, then ride home again at a full gallop on the day following. [Ray Allen Billington, The Far Western Frontier, 1880-1886]

For Mama, being able to drive was the essential key to a woman's freedom; nothing could match her insensed indignation, her loss of respect upon encountering a woman who didn't have her license.

Daddy taught me, an emotionally blackmailing older, No one ever needed to learn more than I.

I can't coordinate quickly enough the shifting of the years with the forework of the clutch — that precise place where it engages without jerking or revving — while simultaneously steering the hairpin curves up or down Cleveland Canyon, the hilly dirt Olive with its 90-degree turns at the tips, while he races at me from the side that I want to drop the transmission just to get back at him. It's our most volatile, violent period. I am 12, 13 years old. The tortuous lessons seem his main opportunity to pick a fight with me, they go on for years, 14, 15, until I get my license on my 16th birthday.

When they buy the new '57 two-tone sea-green Ford, they arrange for me to buy the old one. I make payments of \$8 a month on the newly repainted two-tone baby-blue '53 four-door V-8 with dual pipes — cheaper than any car the boys have — until I sell it to Richard Smith the week before I marry.

And I'm off! "All you wanna do is drive around, drive, Sally, drive!" Flying out of the front door of the high school, engaging the clutch and gear in the acceleration to salvation, rapping my pipes and peeling out, leaving them in my dust, their pants riles, their obscene codes, their withered souls, Ritchie Valens screaming back at me, only the music saving my soul, only the road powerful enough to meet me, the tears blinding at high speed so that I learn to drive kinesthetically, feeling the asphalt, the dirt, the mountains, the canyon, only the speed clearing my eyes of the water that pours out, only the rock in roll, only that flying down in the valleys, around the cliffs just enough on the wind to catch the thing they are killing all the world in their and they call good, to the places no one can see me, accuse me of the infinite things I have always been accused of, or think their nasty thoughts, or judge me their condemnations, or tell me for my own good what I ought to do, what I am doing wrong, but if they could see me now taking this blind curve on the wrong side of the road and I'd be could care less, at least things will change, though I care about killing someone else about that. It is Dick Bray, my sailor friend from Indianapolis who teaches me how the indie drivers take the curves — by speeding up when you're halfway into them.

When George is transferred from Miramar to "sea duty" at China Lake Naval Air Station in the Mojave Desert, 232 miles north of Ramona, he drives the 464 miles roundtrip every week

end he gets off, a testimony of his great love for me he writes in his long beautiful daily letters — our correspondence the origin of my writing — but developing in those almost two years when we are not allowed to see each other his own relationship to Ramona that by the wedding takes precedence over me.

Several times, when he has duty, I dare to secretly drive to dry China Lake by myself, steep convoluted 395 north out of Escondido, where, in three years, another (former) Sharon Edens of San Diego will drive off and be killed on her honeymoon, through Temecula, beneath Mt. San Jacinto, Riverside, San Bernardino, high over Cajon Pass, down into the Mojave, turning northwest at the bottom, having convinced my parents that I'm overnight at a girlfriend's. Finding him on the base, coming and coming for a half-hour, sea duty — organs will always seem a breakout from the prisons women are put in — then racing back, the second half of the eight-hour night journey to beat the sun, driving at high speeds alone into time warps, parallel worlds, the endless line of Giants marching the power lines across to civilization, to George's and Edwards's Air Force bases, the rock and roll from Tijuana and Salt Lake City, 100,000 miles of power, the happiest, the highest, the most spiritual, the most meaningful all-night flying across the earth where no one (but my Love) has the slightest idea where I am and I drive beyond their junk, their small minds and big laws until I can think for myself. Sharon Lura Edens. Until I encounter my Self before and beyond all names.

And arrive back, up and across 395 to the sun rising over the Fault of San Andreas, 78 to Ramona, into Valle de Pamo into the Santa Maria Valley into the Valley of the Sun.

Driving Now

Out at 67, past Stephen Leul's, his mother advising me not to tell anyone "Doubtless" is Russian. Now, he's a Republican representative in ... Arkansas!

Up Mt. Woodson, Rockhouse Road. The purple land. Flashes of old domestic violence in those houses, guys in my class, somehow I knew it even back then, their fathers beat them, though you couldn't say such words, one didn't violate the privacy of a man's home, though his brutal energy lingers still.

One night I'm stopped on my way to China Lake, just three miles out of Ramona, approaching Cleveland Canyon going 90 mph.

"Instead of a ticket, Sharon Edens, I am going back to Edens' right now and report you to your father."

I creep down to Judy Ferguson's, where I've told them I'm staying, hopeful for at least the night's reprieve.

My mother has always said teenagers are crazy; it must be hormonal; she can't believe now some of the things she did as a teenager.

Teenagers are "crazy," but not because of hormones. They are crazy for the heinous task of becoming "adult," of having to fit themselves into the evil of society.

The blackmailing parental rules set up the dangerous scenario: the child must disobey. This is the most simple of warnings; any parent who denies it is lying. POWAY CITY LIMITS. Way up here! No way!

In the 4th San Diego needed more water. San Vicente dam was built where Forters used to be. San Diego joined the Metropolitan Water District, which has immense aqueducts from Havana Lake on the Colorado River. San Diego aqueducts were built by MWD, emptying into San Vicente. The San Diego ducts pass through Poway. In '58 the Ramona Municipal Water District was formed; it joined the San Diego County Water Authority and the MWD. A reservoir was built at Mount Woodson; a pipe line from Poway to lift the water to higher elevation and distribution lines over an extended area were installed. [Bowen]

How well I remember that. There are movies San made of the dam, the first water pouring in. There are pictures of us up there while they're building it, in E! Ads.

Incredible expanse of ocean! The entire San Diego County coastline! Beyond that ridge, Sycamore Canyon where my young husband worked on the Apollo. And couldn't I speak. Miramar, October 4, 1957: Driving back from San Diego

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POWAY at Petco 2305 Poway Road 2:30pm - 4:00pm
RANCHO BERNARDO at Petco 11965-A Bernardo Plaza 12:00pm - 1:30pm
SANTEE at Petmart 9710 B. Mission Gorge Road 12:00pm - 1:00pm
TEMECULA at Petco 27576 Ynez Road H-3 9:00am - 10:30am
Sunday, July 17th
ENCINITAS at Petco 208 El Camino Real 2:00pm - 3:30pm
OCEANSIDE at Petco 2227 El Camino Real 11:00am - 12:30pm
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where we've secretly bought our wedding rings, 395 past his base, the news breaks the rock and roll. The Soviet Union has sent Sputnik into space.

San Diego, 1966. Lenny's husband — Bill Fouché — is San Diego's premier six o'clock news anchorman. My sister brings me to her apartment, and Richard Smith's here, four people that I love, but I am dysfunctioning forever in the carnage running across the screen of my mind and his body and soul in whom I am knowing civil, like Germany. "The news comes on in the wires from Vietnam. My station censors it."

"I thought this country was based on freedom of the press."

"So did I."

Mix of that innocence the child brings to the world, then what "the world" teaches it. "You want to eat?" So you cave in — as we cave in to speaking correctly. To learning our manners. To controlling our body functions.

Coming back, the Poway Road sign on 15, old 95, doesn't even say Ramona. There's still prejudice against Ramona. Why?

Friday night in November 1957, Sputnik II carrying a live dog launched and George transferring to China Lake to work on the Sidewinder. Daddy and Sam catch us making out on the living room floor. "Did he come, Sharon, did he come?" Daddy screaming at me locked in the bathroom where I've barely escaped. "Did he come inside you?" The first time I hear that term, as sickening as my terror and humiliation and not knowing where my Love has fled. It's still the most painful memory. I've never been able to speak of it. I'm grounded for months, for months my parents confronting me about it. We are forbidden to ever see each other again.

And so until I graduate we have to do so secretly, parked in our cars out in the hills and boulders.

Now the setting sun on the eastern hills turns them gold and pink — the boulders pink, the sage a rosy brown. Traffic! The boulders on Mt. Woodson are really... awesome. They must have had a whole mythology about the rocks. Do they contain their souls like the stacks on the coast? Now stopped at Poway Road and 67: the two sides right in front of me are almost opposite. On the right side long low slung granite slabs, as if volcanic, poured out. On the left: huge rugged boulders. As if risen up.

San Diego State, 1963, my geology professor: "To tell the truth, no one really understands the boulders in the Ramona area." 1992, still: "The least known and the most poorly understood of... rocks..." [Meyer]

"The rock Indians," some still call them.

"The girl up in the rocks," the sailors used to call me.

The Garden of Eden's Boulders, my parents' real estate

company was known as in L.A. Daddy's stories of being lost out in the rocks trying to find the survey lines.

What is their name for Mount Woodson? Oh, find it, I bet it's worthy of it!

The Santana clearness of the mountains, range behind, range.

The Lennium Fellowship. Closed to Visitors, But Mark and I visited, mid-'70s, given the tour. Sixty acres, a correspondence school, mainly black students in Africa — "they need to learn."

Past El Rancho Wino, the memorial IN MEMORY OF AMERICANS WHO DIED IN VIETNAM FROM RAMONA. ("Contact John Schwesedall, he saw Platoon and was so affected he built the memorial himself.")

The two flee, eventually making it to San Diego, where they are married by Father Gaspara. Then they journey to the San Pasqual Valley, where Ysidro, "a cousin of Alessandro's, was the head man."

Descend into the Santa Maria Valley, all the world aglow with the gold and red sunset, past old Building Hall where we danced every Friday and Saturday, the Quonset hut now Elton Hay & Cream.

Court kept a thorough diary describing the Santa Maria valley in 1849 when he led the military escort protecting the party of the U.S. Boundary Commission. "From Santa Monica (El Canon today) to this place, Santa Maria, about 14 miles, the road is very bad for wagons, and we have been four days of hard work getting through." (LeMénager)

No wonder I became a poet. I grew up expiating such sensations daily!

From a Classmate Who Wishes to Remain Anonymous

"People come up here for a lifestyle change. They don't want to go to meetings. They want to build their own little cañon. They don't want to be bothered about incorporating."

"Ramona is unincorporated, so the ultimate destiny of the community is controlled by the San Diego County Board of Supervisors. It's the best of a bad situation, to be unincorporated. If Ramona was incorporated, things you take for granted — road maintenance, police protection, planning and building permits, et cetera — we'd be responsible for. The thing is, there's no tax base in Ramona, not a large enough one. If we incorporated we'd have to pay higher taxes. A bedroom community like Ramona can't support itself. Ramona has not wanted to develop an industry, which you need."

"Poway, for instance, is incorporated. They have an entire mountain zoned industrial. San Marcos, when it incorporated, developed several large manufacturing companies, furniture, vending machines, et cetera. Ramona could attract clean industries, electronic firms, computer firms like Silicon Valley, but now, Sony isn't going to come in here because the access is so hard. If Ramona never attracts industry, it won't be able to incorporate."

"The unincorporated areas of San Diego County are all book. Palomar, Borrego, Julian, Warner Springs, Alpine, Ramona, and Valley Center."

"The only governing body we have in the Ramona Water District is Ramona's largest political entity. Under it, you have paramedics, ambulance service, water, parks and recreation, fire fighting — remember we used to have a volunteer fire department? RWD, the Ramona Water District, is the only existing organization capable of taking this power."

"Low-income housing — it's subsidized, so those people gravitate here. This is how it works: the federal government gives local government money — funds — to establish low-income housing. If the local government doesn't use it, they lose it."

"The low-income housing properties are developed by private developers. Then the county gets property taxes from this housing they've constructed. So they need places, unincorporated areas like Ramona, to construct them. A significant portion of the rent comes from the county, say the county pays \$250, the tenant \$150. This means the developer-owner landowner has a fixed cash income, he knows it won't be late. So he'll tend to keep lowering rents to fill the vacancies. There has to be a tenant in the facility for the landlord to get the money. All of this is good for the developer — there's always a carrot of course — because after they've fulfilled their obligations to the county,

they can sell for profit. The buildings revert back to the private sector."

"The low-income housing business doesn't go to Rancho Santa Fe because they have money to fight it, they have extreme wealth, they have clout. Joan Kroc, who owns McDonald's, she'll call her local congressman. We've donated this much to you, to here and there, to stop this.... No one in Ramona has political clout."

"These people get up here," his wife interjects, bitterly. "Then have no way of getting off welfare." Her bitterness is against the poor, not the political clout of the rich or the machinations of San Diego County.

"The low-housing population impacts the school system. Free lunches, free buses, free Head Start, free schools in summer. If the kids of the immigrant community are born here, they're bilingual, but the parents don't speak English, so of course they can't work with them or the schools."

"They go to Palomar Hospital to have their babies, drug babies. They don't see a doctor till seven months, then all sorts of problems. They overburden Palomar. They go to North County Health Services for their health needs, to get their birth control."

"Throw it in the trash," his Catholic wife barks. "There's been a large influx from Guatemala, they're all related. We're in a recession here, there's a lot of empty low-income apartments...."

"Isn't that a contradiction?" I interject. "No. They are privately owned, subsidized by the federal government. So they will allow two or three families in one apartment. Landlords, because they can't get the high rent now, would rather charge \$800 a month with three families — rather than \$500 a month for a single family."

"When we were in high school," he sighs — his parents immigrated here from Southern Europe in the '40s — "the Mexicans were happy as blazes to be here. Now they're not so. You can see Mexicans congregating in large groups. If you ask the average Ramona citizen, they'll say they resent them now. They'll tell you they are here to sponge off the system. They'll say this in much stronger terms. Both Lucky's and Sun Valley Market got rid of their benches because of immigrant loitering. To survive, these people have to either suck the system or commit crimes."

"Contact the police department, San Diego County, they will tell you that over 50 percent of the crimes are committed by the immigrant community. They'd give you the statistics."

"So," I interject, "back to the incorporation issue. Ramona's like a ward of the county." Like a great big welfare baby, I think

to myself.

"Yes," he says, evidently not seeing his glaring contradiction in his argument that Ramona should continue to sponge off the county and his disdain for low-income people who sponge off the county. "You would have more control over your destiny. Now, people in San Diego are calling the shots on the way you live. But it doesn't make sense to incorporate if you don't have the wherewithal to pay for services."

I ask about the undeveloped land on either side of Cleveland Canyon.

"Most of the undeveloped land mass is not owned by private owners, but corporations. Between here and the airport, all of Montecito, that area, James Cagney owned — the movie star. He sold it to Chevron. In all, there are four to five large land-mass owners. Someday they hope to develop it. Drive out Highway Valley Road, the largest development of undeveloped land in Ramona — only two entities own it, Miramar — massive land owned by one company. In a way, they were here in the '50s, but they've become larger and larger. Go to Jim McWhorter. He was instrumental in the Cagney property. He had carte blanche in developing the acreage — he'd buy 20-, 30-acre parcels. Chevron has had a program for buying all of it. They were willing to buy 10 acres, if it fit into their program. It might be interesting follow one deal. Old McWhorter might be willing to tell all the inside scoop on how these things were done."

"Few people realize Chevron has a real estate department. And what's scarier, someday they will develop it all. I have always felt that the Corps would rather see Ramona stay unincorporated, where they can pull their political clout with the San Diego Board of Supervisors rather than with a small, independent city. Take Miramar. The City of San Diego allowed them to put in those houses, without schools, the amenities needed. The county is inclined to give greater density to an unincorporated area, because they don't have to live here and because the more households the more money they get. Though now Ramona drains them a lot, and they'd just soon be incorporated."

You mean, get off welfare. While we talk, his wife looms dark and hostile over us and through the large house, taking care of the three children, sending him extremely pointed, menacing looks.

After a period of sexual abstinence, the American sailor came into a society where women as a matter of culture were uninhibited in language and manner and where all classes and types associated democratically with a sparse population. As a matter of class and race, Ameri-

can bourgeois travelers resented such mixing. Sexually anxious themselves, they resentfully called all California women whores. Significantly, they likened this alleged lack of virtue to bad politics. The California female, like California herself, was a tarnished prize, awaiting the saving grace of American possession.... [Star]

In *The Emigrant's Guide* Lamsford Hastings, who later served the Confederate government, indulged in ferocious racist abuse of California. Settlers guiding themselves overland with Hastings' book arrived incultured with a racist mythology with which to justify hatred of the rightful owners of the lovely land they desired for their own. [Star]

D'Carlo's, 8:40 p.m.

The bartender's brother is on a Greenpeace boat, the Solo, that's trying to stop the 180,000 pounds of plutonium being shipped from Japan to France. The people in the town it's to be dumped in contacted Greenpeace.

"What if it sinks?" the shrieks. No one talks about the election results. So it goes in America, its media dramas. On to the next one.

Three fliers from Miramar come in, their T-shirts announcing who they are. So young, their brows so furrowed. Glass of white wine instantly in front of me. "Bought for you by Mr. Cesna." Of the famous Cesna aircraft. He lives in Country Estates.

There's a lot of money in low-income housing," a guy named Ringcamp, whose son plays for the Texas Rangers organization, is saying. "A couple of my friends in Fallbrook made a fortune. There's more money in it per square foot than private home-building."

"Who's Chevron?" "Standard Oil."

"No, I mean who? What are the names?" "Stockholders. No one person benefits singly. Lots of people do," Mr. Cesna explains.

"But who's the president of Chevron? Why is he not 'famous' for this? In *People* magazine?"

"I understand it," the guy on my right says. "But it's not in my speech pattern yet."

The Brown family money is Chevron, "Ringcamp offers. After Pat retired as governor, he became an executive for Chevron."

There's a board of ten people. The corporate heads all are paid, say, \$20,000 a meeting to meet eight times a year. All are

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Edward L. Schechter, M.D. is an experienced ophthalmic microsurgeon who has been in practice in San Diego for over 21 years. He is also Assistant Clinical Professor, School of Medicine, Department of Ophthalmology at the University of California, San Diego.

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employed by other corporations."

"La Costa, for instance, is Mafia, the land itself is owned by Chevon. La Costa itself was built on retirement funds from the AFL/CIO, which is Mafia. All those workers' retirement funds."

"You mean, the workers who died didn't collect?"

"Yes."

"Was there ever a suit?"

"No. It's not called La Costa for nothing."

"Was Cagney Mafia?"

"Dunno, but those pretty flower nurseries in Leucadia, next to La Costa? All that's his."

Behind their heads the bronco champ Casey Tibbs tips his hat.

"Lemurian, too," someone from the other end says.

"Isn't this what you all hate about communism? No central person, but vast secret powers, censorship, and riches?"

Before I leave I've told them what I'm writing, "Ramona, Now and Then." I can't deceive them, though I know this will change their openness to me.

"You're a bulldog!" Mr. Cesena gasps.

Midnight, Lucky Market

I get dressed, go back to the market for something, fragile from sleep, the lingering dream images.

A woman is sitting out front at a card table taking signatures for a petition to save the forests.

"We need some wilderness," she snaps.

"Yes, I agree. Do you have any literature?" I'm writing an article about the area.

She jerks from my eyes, turns halfway from me, starts counting aloud something on her petition.

"It's late."

"Well, could you tell me which forest it is?"

"Lo-o-o-o-o!" Most angry, most hostile sigh. "I am very busy. The deadline is tomorrow. If you wanted to write an article about it, you should have done so earlier."

As I'm hurrying across the parking lot, trying to keep it together against the rejection and humiliation—several people standing around witnessed our exchange—she's shouting at my back, curses I feel raining off it.

I have at my many petition tables outside of markets. I am giving my life to saving the forests and other endangered species. Right now, I could not possibly be mistaken for a prostitute or a floozy—my face devoid, like hers, of all makeup or day pretense. What is it that has so turned her off to me?

This kind of thing happened to me over and over when I was

a young woman here. This kind of thing does not happen to me in other places, not even in L.A. At least not commonly.

Maybe she was a Lemurian.

Maybe I am.

The Lemurians

A night from my bed I looked down on their little cluster of lights.

The Gateway. Always I could see Kit Carson leading his men through it.

The long-submerged continent of Mu occupied what is now the Pacific Ocean. Its northeast coast was North America's Continental Divide, including Baja California and Alaska. Its southwest coast is Australia's west coast today, its northwest all of the east coast of Asia. On this continent, 78,000 years ago, thrived the Mukulian (Lemurian) Empire, the greatest civilization ever known. The great city of Hanakula was its capital. Christ, in his first incarnation as Medhilezek, was its centuries-long emperor.

Crime was a great rarity. 12,000 years passing before the first theft. The one problem that was never resolved was that of crimes of passion between men and women. Then, as today, the majority of crimes against society were based upon the desire of men and women to appear masculinely or femininely great in the eyes of one another. Punishment for criminal behavior was harsh: the offender's family and neighbors were exiled with him to the outer limits of the continent, such as the Rhu Hut Plains of Incalua, now California. (Family left behind would naturally be resentful of the State.) After exiles—this was the big mistake of Mu—the plans were greatly popularized by the exiles, who warred on the Empire, corrupting the Lemurians. With the aid of the Lords of Mercury and Venus the Elders managed to move all their priceless records to prepared, solid granite archives under the Asiatic mainland. Then the Motherland of Mu succumbed to a series of terrible cataclysms and the vast continent submerged beneath the ocean.

Fifty thousand years later, a similar pattern manifested within the Atlantean Civilization. This time the Great Archangel Christ ruled Atlantis as Poseidonis.

September 16, 1936, is inscribed at the entrance to the King's Chamber within the Great Pyramid of Gizeh, where the Master Plan for the coming New Order of the Ages was concealed for centuries by the Elder Brothers, the Advanced Egos who have been with the Great One since the beginning. On this date the Lemurian Fellowship was inaugurated. The Lemurian Brotherhood, the oldest of the Mystery Schools, was commissioned by unanimous consent of all the Brotherhoods, each with its own unique task, to compile from the vast reservoir of data—the Akashic

Record is the complete history of human events—the information essential for the integration of a New Age civilization.

The establishment of the Lemurian Fellowship, the one and only mundane channel of the Lemurian Brotherhood, was entrusted to one who then as well as now guides the Work, arriving as the Direct Emissary of the Lemurian Brotherhood. He is a highly advanced Ego whose preparation and training have been conducted through many incarnations.

Guidance of Fellowship activity emanates from two higher sources: 1) from a council of Elder Brothers representing the Lemurian and other world Brotherhoods (my emphasis), and 2) from the advanced Ego who has been designated by these Great Ones to act as their Direct Emissary. It is to this authority that the Fellowship defers and often turns for advice and counsel.

The forthcoming New Order will not fail, for citizenship will be granted only to those who are properly trained and prepared. There will be no lesser segment of the population to disrupt the progress of the New Age society such as there was in the Mukulian and Atlantean times (my emphasis). Every factor which contributed to the decline and downfall of all previous civilizations will have its checkmate, and any who seek to disrupt—the handwork of God and noble men will find all doors closed to the New Order. Citizenship will not be inherited; it will have to be earned. . . . (Into the Sun, the Lemurian Fellowship)

The coming New Order is at hand. The cataclysm will be through this time. The Advanced Egos who have been with the Great One since the beginning are now available as teachers to the genuine seeker. The Study with the Lemurian Fellowship is of Reincarnation—find out who you have been through Time, a non-conformist or one of the followers—and enables one the opportunity for the one chance, the only chance, to be a part of the New World Order.

"Is it not significant that the words 'Novus Ordo Seclorum,' which mean 'New Order for All,' is [sic] incorporated into the Great Seal of the United States of America?" (Into the Sun)

The Gateway's Kit Carson became an Advanced Ego when he went through September 16, 1936! Isn't this part of Hitler's rise to power? The New Order is George Bush a Lemurian?

Thursday, November 5, 1992

Traps, Crash Leaves Community In Shock: Four

Ramona High School female track stars returning from

a county meet in which they took most of the honors hit an oak on San Vicente Road last Friday. The driver, 16-year-old Karma McCallister, the school's top female athlete, was killed, her sister Abba, 13, is in critical condition. Two other girls, Lene DeYoung and Nicole Moore, were seriously injured.

The Ramona Sentinel coverage and photos are done by Larry Littlefield, "sports writer." He has a column too, "Behind the Front Page," in which I learn that Raquel Welch was back in town last week making a movie for TV called *Tainted Blood*, "about the sins of the fathers visited upon the children."

It's been a while since I've seen her. The first time was on the sands of Windansea in La Jolla: the last probably when she was on the arm of Don Diego (Tommy Hernandez) in Del Mar when she was Fairest of the Fair. We're talking late '50s here. She was Raquel Triada of La Jolla then, and I was a Pacific Beach friend of Jim Welch, who quipped years later that "she never looked like that when I was married to her."

The last time I saw her was right here in Ramona. She was a judge in the Miss Ramona contest in which I came in last place. It's a toss-up whether "Ramona" or "Raquel" is my best-known story, but it's a little uninteresting to drive back into town 35 years later and pick up the same story, just a chapter or so missing.

Raquel played Ramona in the *Honey Pagani* in 1959. ("Ramona, A Story of Passion and Protest," Los Angeles Historical Project video)

Ramona: The Story

Pity me. I have finished Ramona. Would that like Shakespeare, it were just published. (Emily Dickinson, quoted in Whitaker)

Angus Phail, Ramona's father, was a wealthy Scottish captain of whaling and merchant ships, who like other men of his

country plied the Pacific rim for his trade and the California coast for the daughter of a rich Spanish land grant family. Angus Phail had the unfortunate luck of falling in love with Ramona Gonzaga, whom he first saw at the Presidio in San Francisco, who though she clearly did not reciprocate his feelings, "after his stormy and ceaseless entreaties . . . did finally promise to become his wife."

Before the marriage he was obliged to set sail for San Blas. Returning eight months later he found that his betrothed had married Francis Ortega just the day before at the Presidio. Angus Phail fell off the deep end, from San Francisco, to Monterey, to Santa Barbara, to Los Angeles, "feeling about, tipsy, coarse, loud, profane, dangerous," "ship after ship sold for a song, and the proceeds squandered in drinking or worse," and finally the ultimate degradation, going "out to the San Gabriel Mission . . . living with the Indians," "marrying a squaw with several Indian children."

Twenty-five years after his heartbreak, the new Ramona is born to the Gabrieltero woman. Angus Phail presents the infant to his old love, the barren Ramona Ortega, "purity in vengeance," evidently having stolen it from her mother, never named. ("She" is nothing. She has other children, of her own blood. This is mine, my only one, my daughter. I wish her to be yours; otherwise, she will be taken by the Church.")

The well-known Francis Ortega has never loved his wife, has never given her children, is infamous far and wide for his dissipated ways. He now curses the Indian infant, Ramona.

Angus Phail disappears, soon dying, as does Francis Ortega. At the age of four, Ramona, along with her father's treasure chest—"the jewels Angus had bought for his bride"—is delivered to Ramona Ortega's sister, Señora Moreno, last holder of the remains of the once almost incalculable Moreno Ranch. General Moreno was "killed in the last fight the Mexican forces made."

The señora raises the girl, despite her abominable "alien and mongrel blood," in high Castilian aristocracy with "her son, Felipe, sparing the child nothing—but her love. 'If the child were pure Indian, I would like it better,' she said. 'If like these creatures. It is the worst, and not the best of each, that remains."

The treasure is hidden in a secret panel of the hacienda walls, to be saved for Ramona on the condition she marry a worthy white man approved by Señora Moreno—the father's efforts to correct the racial deviation he's made.

Ramona, with her "olive tint . . . her hair . . . like her Indian mother's, heavy and black . . . her eyes like her father's, steel-blue," grows up pondering not racial issues, but like girls everywhere, gender ones, why her brother, any son, "is more than a daughter."

Ramona is 19 when the 21-year-old Temecula, Alessandro Assisi, arrives at the Morenos' hacienda with his band of herders for the sheep-shearing season. The Temeculas had been of the San Luis Rey Mission; Alessandro's father, Pablo Assisi, is their beloved chief. Alessandro's natural nobility and beauty is like Ramona's, and soon the two have fallen in love. Unlike Ramona, Alessandro is hip to the immense taboo this love entails, until the hacienda foreman reveals to him what Ramona herself does not know: she too is Indian. Señora Moreno, in an effort to thwart the romance, reveals to Ramona her treasure if she marries a proper man. But, in love, money is meaningless to Ramona. She gives up everything to go with Alessandro, who then informs her of her maternal heritage.

At the exact moment they are pledging their love to each other, Alessandro's village, Temecula, is destroyed by the San Diego sheriff—a "fair," "kind man," who "knew all about us," who "said he'd rather die, almost, than have had to do, but if we resisted, he would have to order his men to shoot"—and his father, Chief Pablo, dies of heartbreak. Besides the shock, fear, and grief—he is now chief of a homeless, disinherited people—Alessandro has no home to take his bride.

The two flee, eventually making it to San Diego, where they are married by Father Gaspara. Then they journey to the San Pasqual Valley, where Ysidro, "a cousin of Alessandro's, was the head man." They build a house, Alessandro farms, they have a daughter, Majella, sometimes Majel—Alessandro's name for his wife—he refuses to call her Ramona—meaning "Lower?" "Here," "Lower," which is the call of the majell, Calabilla for dove. When of course is the judas-Christian symbol of peace. (When he is angry at her, he says, "Majella talks like a dove, and not like a woman.")

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In time, the worst happens. A white man, Dr. Morrison, appears with his "angel" count provided papers and claims their land. Alessandro, who suffers "mental spells" dating from the destruction of Temecula and who has withdrawn from Ramona emotionally, gives up without a struggle. They flee north, first to Soboba where the little Mañita dies because the government physician won't come to the house to attend her, then up the highest mountain of Southern California, the 10,000-foot Mt. San Jacinto, where they set up house again. Far below all the Indian villages are undergirding the geological terrain that he experienced firsthand in Temecula and San Paequal. "There is no other but the black side. Mañita, strain my eyes as I may, on all sides all is black."

Another daughter, Ramona, is born. Alessandro's mental condition continues to deteriorate. The villagers, typical of such people from time immemorial, are wise and protective of him when he descends, but one day, he mistakes the wrong horse for his own, rides it home. The white owner tracks Alessandro to the remote mountain camp and kills him.

Ramona witnesses the murder of her husband, manages to get down to the village with the body and her baby before capture. In extreme shock, unable to eat, she is not expected to live.

Meanwhile, Señora Moreno has died, and Felipe, suffering the guilt of having allowed his mother to turn the couple out, has been combining the state in search of them. In his visit to San Paequal, we learn of the destruction that followed the late-in-a-departure.

He found the village in disaster: the fields neglected, many houses deserted, the remainder of the people preparing to move away to the lands of Indians. Alessandro's remains, with living a white man, the family of a man who had pre-empted the greater part of the land on which the village stood, I went, I had set out with all his goods and chattels for Mexico.

Finally, eventually finds Ramona in the San Jacinto village but her death. He carries her and "Alessandro's daughter" — the two Ramonas — back to the hacienda where Ramona is restored to health, and eventually "saves" — that is, repatriates to her intended destiny. She marries the proper, brotherly Felipe. They travel to Mexico City where they have many children, and Alessandro's daughter, Ramona, now "the beautiful young Señora Moreno becomes the theme of the city."

"There's Prejudice Against Ramona" Getting back, on my way to Julia Riley's "Hell is for Children" from the radio. Three-way movie rising still in Pikes, postgraduates leave on the trees, like Christmas bulbs, the sweet smell of chicken skin as I turn around in the white road.

sheep in that pasture, eucalyptus and lemon groves vibrating on my right. These days before I came here, Ramona died. The old one question: How does a parent survive the death of a child?

Up and down Ramona Street, looking for the numbers. "Across from the grade school" — the new grade school to me. Her husband flung me down.

"Julia said go out there and flag Sharon down. She can't find us."

"Well, I said, 'It's been 22 years. How do you know that's her?'"

"Oh," she said, "I'd recognize that big hair any day, anywhere."

And like it was yesterday, we flow into each other's arms. "God, Julia, you haven't changed at all."

She hasn't. Not a gray hair, not dried — "The Indian. My Dad's mother came in off the reservation, French Canada" — not a wrinkle. "Well, I was overweight for a while."

And I'm startled again by how easy it is to be with her. How much we seem to understand — and forgive — and even each other.

There's prejudice against Ramona.

How much she just grooves with me, like always. Morrison and I. I'd forgotten that, nothing fazes her. Nothing passing her by.

"My eyes are fine," she says. Her eyes "exploded" almost 30 years ago due to the experimental high dosages of cortisone. UCL A gave her for eczema. "From being allergic to her first husband," my mother remembers. One of my first poems was about her eye transplants. I spent a weekend with her waiting for someone to do the first one, which turned out to be a woman in a 200 a.m. collision outside of Los Angeles.

She catches me up on the stories, the births, the marriages. We're still alive, still in town, and the grand plans. "Cleverer Carmen is going to be filled up with water."

"Pam Tippet's son was killed when he was eight, just walking on the road outside going home for lunch. She's never been the same. Ramona now and then? The best story I know about that is Mackie Queen and Judy Ferguson. Do you remember she got pregnant in 1961, but he soaked the air force. They never saw each other again until the 1980s reunion. (Dante) wanted to meet her father, wanted him to meet his grandkids."

talked Judy into calling him in New Mexico, his address was on the list, got him to come to the reunion. They were remarried six months later."

"I sure miss your dad," Tony says, startling me. "We played poker together. Me and him and Ronnie Rodolf, Fred Harsler, and George Gardner, Judy's father. Down in the basement of your house. We played once a month."

Tony ran a P.O.W. school at Warner's during the Vietnam War. "I was the bad guy. The students were the prisoners. One guy escaped 12 times, then went to Vietnam, escaped. Stockade went through my school."

"Yeah," he responds to my question. "We had to be checked out every six months by the psychs. You understand..." He is standing across the room, leaning against the kitchen counter, addressing me, it seems, in direct acknowledgment of who I am. "Right or wrong, that wasn't where we were at. We had this job to do."

Julia's 29-year-old daughter, Carolyn, arrives.

"Do you know who this is?"

She stares a minute. "Sharon Edens." Then adds, "You were a free spirit."

Looking into her face, I remember her as seen. She took Red Cross swimming lessons in my parents' pool. Children learn from their parents, her Ramona, Morrison, navy, blinded mother has taught her respect for time. She works in the auto service industry in El Cajon, is proud and hopeful for her future. She's the age her mother was the last time I saw her. And she has a daughter and son as Julia did them. It did.

"There's prejudice against Ramona," she laughs, a little. "People don't know what to think of the place. No one knows where it is. It's that place on the way to the apple stand! People know San Diego Estates, they know where the Castle is with its two — three million-dollar homes and golf courses. But Ramona? Do you have electricity? Oh, that's where you still have outposts, right?"

"The Board of Supervisors," my father snarls, "made Ramona the county dump."

"And your little boy?"

"Allen died eight years ago. A drunk driver in a big truck on the wrong side of the Power Creek hit him in the Datsun. Tom had just retired one month after 20 years in the navy, he had a hard time because he'd told Allen to take the Datsun to save on money. Went down to the beach on a date. Went out the door, roller skates over his shoulders. Don't wait up for me." The next morning the coroner pulled up, Allen's wallet and jewelry in his hands.

"Are these your son's?"

"He's dead, son's he."

Returning to town, late and hungry. I go to El Nopal, one of seven Mexican food places. I want to name a quality in my old high school friend that I remember now from before but

had forgotten. Openness. Non-judgment. Despite so much of her painful story, an adjective she would not use, she seems to me a miracle. She, in the school maintenance department, has "watched our kids go through the schools and now I'm watching our grandkids." (Tony's a custodian for all the churches in the area.)

Gossip means gossip, good spell, good story. In Julia gossip serves the same function poetry and story does in me: it weaves the spell, or rather acknowledges the Godspell-weaving. "Story" is an organic, functional need. It's why we dream, and why we lie, to fulfill the need to tell a story. I'm a storyteller in part because I grew up here, gossip the ethic, the norm, and initially, holy. "Marilyn Bisher, 47, died of an aneurysm this summer on second base doing what she loved best," Julia repeated this three times, in love with it, somehow. She knew about my cousin, his destitute family, how they can't control his 16-year-old daughter. "Can't control" were the exact words used this summer in Julian about them.

John Berger says, "The village's knowledge of an individual is not much less than God's — though its judgment may be different." I once met a 20-year-old Balinese man getting off the plane in Portland, Oregon. "In my village they know how you will die 500 years before you are born." But the Puritan's interpretation of this is not the only one. "In Bali children are loved, never reprimanded. They're considered gifts straight from God. They're not laid down, anywhere, for a certain period of time. Someone is always holding them. The whole community is a part of this holding. Because they are from God."

It's the murderous judgment that gives small towns bad reputations, but in the artist/counter-culture Third World-influenced towns I've lived in since Ramona, there is not this inhumanity. The citizens strive to be protective of each other's privacy, which is known as each's freedom. The Sacred.

What happens here is to do with the hegemony of the imposed codes and lies of the social "order." "I'm military. I don't even care for the military, but I am," and the innate truths known inside. I watch old friends come undone effortlessly from their rigid notions to relate to me. "You understand, right or wrong was not where we were at." This is stunning in its sophistication, it's intuitive understanding. But to act from this understanding is nearly impossible because the old forms have them. Southern California rednecks so hip, so screwed.

HHH: The Real Estate

I want an accurate account of two things that have happened in San Diego County... I think the legal records of both cases (Temecula and San Paequal) are in San Diego, and if I am not mistaken Sheriff Hummer (Rothsack) was engaged in both matters... (Odele)

The novel *Ramona* is exquisite in its details of California life of the 19th Century. Despite the critics' blanket dismissal of the book as "sentimental," the realism "always threatens to dominate the romance," which, according to Jackson, "was the last part of the story added."

Everyday rancho life — the complex details of shearing sheep, making lace, and other labors and pleasures of mid-19th-century California historical facts — the fall of Mexico and the missions from the point of view of the Californios and Indians, the fall of Temecula, San Paequal, et al., from the point of view of the Indians; intimate, personal stories and other information — architectural, economic, social, political, religious, botanical, geographical — are recorded for posterity. "For many of her facts she searched faithfully through the Equalization Board of Statistics and presented details on the production of citrus fruits, olives, walnuts, grapes, wine, honey, cattle and sheep in five counties properly comprising Southern California." (Odele) The historical and geographical details of California are often breathtaking, as is the writing itself.

All the incidents and settings and persons in *Ramona* are based on actual ones Jackson researched or encountered personally on her visits to the haciendas and Indian villages; all are documented and most of the incidents are in her government report. Most notable of these are the destructions of San Paequal and Temecula, the ongoing threat to Soboba and all the other Indian villages, the death of the baby due to the government physician's refusal to go to an Indian home, the murder of the "laced" Cabulla whose wife's name was Ramona (coincidence, as Jackson did not know this when she wrote the book), the Soboban woman who was raised "with a Castilian family of gracious manners and great hospitality" — Ramona herself was founded on several women "woven into one" — and most importantly, the Bandini-Couts family and their Guajome Rancho near San Luis Rey as the model for the Morenos, and the marriage of the runaway couple.

Yabel Couts was the daughter of Don Juan Bandini, so colorfully portrayed in Dana's *Two Years before the Mast*. After a three-week stay at Guajome, Jackson was kicked out by Mrs. Couts when it became clear that she was taking notes for a novel about a mixed-race "elopement in the neighborhood," with sympathies toward the Indians. Subsequently, to obtain architectural details for her novel, Jackson visited Camulos Rancho near Pinn, north of Los Angeles, for "two hours," with only servants present, "and never before or afterward did Mrs. Jackson see Camulos Rancho (or meet the owners) made famous on two continents — as 'Home of Ramona.'" (Odele)

The minimal truth is Camulos commercially exploited the thin connection, and San Diego County was left off the book. (The hypocrisy of the superior critics Gary McWilliams and Kevin Starr getting "blaming" the real estate development of South-

ern California on Jackson is classic patriarchal reversal. Starr's continuing projection, particularly in his influential *Inventing the Dream: California through the Progressive Era* and as historical consultant in the 1993 Los Angeles Historical Project "Ramona, A Story of Passion and Protest," which portrays, without qualification, Camulos as the model for the Morenos and their rancho, is especially reprehensible since serious researchers have always debunked the Camulos "myth.")

Father Ubach's repeated assertion that the marriage described in *Ramona* took place... is unheeded. The fact that the author of *Ramona* corroborated his assertion makes no difference either... She suppressed the names of their families (a precaution she did not always take) in order to avoid unpleasant notoriety.

This veiled allusion to a mysterious elopement bobs up again and again in various succeeding accounts... The persons involved were the beautiful high-born daughter of a proud old Spanish-American family and an Indian herder. In most variants the lovers were apprehended, brought back, and the Indian brutally flogged or dragged to death. The young woman was later happily married off to a worthy member of her own race and class and fulfilled her manifest destiny of providing him with numerous progeny... (Odele)

Jackman wrote *Ramona* so realistically that even readers have been searching for the real town, hacienda, grave, trail, marriage place, Alessandro, Ramona, padre, baby, tribe, the real estate.

But the critics collectively dismiss *Ramona* as "romantic," "sentimental," "mythical." They collectively gloat *Ramona* failed in causing Indian reform — an outright, enormous fail — and instead was used to sell Southern California real estate.

They assume this attitude because of the enforced lies of the reigning social order. (They lie to be one with the hars over them.)

They promote this attitude because they are the realtors. (They lie to redeem the ones who led to them, to deny they were led to — abundant children of abusive parents desperate to redeem them.)

They assume a similar dismissive attitude toward Ramona, the town. The political and social malaise Ramona has always suffered is the direct result of this "prejudice."

There was, and continues to be, a massive cover-up of the true story of Ramona.

(This is part one of a five-part story that will be continued next week.)

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Jennifer and Dean Sipes

I LOVE BAJA, camping, SCUBA, exploring beaches and the mountains. I'm 5'3", 29 with brown hair and green eyes. You: 30-40, professional, sincere, adventurous. ☑

Jennifer: I moved back to San Diego after graduating from UC Davis, and I didn't really know anybody. Some friends told me that Phone Matches™ was a good way to meet people.

Dean: About a year and a half ago, I ran a couple of ads myself. I met some nice people and made some friends, but nothing more.

Jennifer: I got about 70 responses to my ad. Dean stood out because we're both in medical professions—he's a paramedic and I'm a veterinarian.

Dean: When we met I already had a trip planned to Mexico with a group of friends. Jennifer's ad said she liked camping, so I asked her to come along.

Jennifer: One whole week on a beach in Mexico with no showers. We saw each other at our grubbiest.

Dean: We went out one day on a sailboat that capsized. It took us three hours to tip it back over. This was Jennifer's first sailing

trip and she handled it fantastically. I thought, "If she can make it through a sinking..."

Jennifer: As we were floating in the water he said, "See, I told you there'd never be a dull moment with me."

Dean: What really did it for me was Jennifer's truck. It's bigger than mine.

Jennifer: We got married about a year later, on January 17.

Dean: We were planning a big wedding that cost thousands of dollars, but one rainy afternoon we decided to use the money to buy a house instead.

Jennifer: So we called our families and our friends and said, "Can you meet us in Las Vegas tomorrow?"

Dean: Everybody dropped what they were doing and went. They spent the whole weekend with us.

Jennifer: Now we're working on the house together. We've plastered, painted, sanded...

Dean: We're both ambitious. We're doers.

Jennifer: Some day, we'd like to retire and sail a boat around the world. Some day soon.

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Reader

Calendar

Wow! Look at That!

"Summer Sizzler" Custom Car Run

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Old hot rodders never die, they just — well, if you're Ted Berrian, you adjust your sights and join a car club. In his case, it's Street Masters, a local group mildly obsessed with restoring, customizing, and showing off their street rods.

(vehicles made before 1948). Says Berrian, "In the '50s and '60s, a hot

rodder was somebody who built up an engine. He had a car with an engine that was just mean. It didn't matter what the car looked like. It just had to run."

Street rodding is about something other than speed, he says. "Of course, my '35 Ford pickup will scoot. It'll pick 'em up and put 'em down. But it doesn't go very fast 90 percent of the time. Why? Because I want people to look over at it and say, 'Wow! Look at that!' And that's what street rodding is all about. There are a lot of fine street rods out there with little four-cylinder engines in them or V-6s. So speed isn't as paramount as it was back before the

gas shortage, when everybody put big mongo engines in their rods and went down the road leaving 40 feet of black rubber. Don't get me wrong, I've done that. But it's not the protocol of today. Times have changed."

Before Berrian rescued the decaying Ford pickup he now drives, it had sat in a grove of trees for about 15 years. "It was basically just parts, junk parts. A few people take absolutely



Big Red

cherry restored vehicles and street-rod them, but the great majority of them start out as junk." From there on, he says, it's purely self-expression. "Anybody can do anything they want with their vehicle. It's individualism."

There's no right and wrong, although there are some of us who think some things are a little more right than others. Some build their own; others have them built to their specifications. But everybody's personality or taste is different. Some are chopped, channeled, sectioned, have a variety of different power plants in them and a multiplicity of different accessories on them."

Berrian paid \$3800 for his junker, with a trailer and a rebuilt flathead engine. He sold off the trailer, engine, and other parts, took the \$800 profit and began the restoration. After three years (and more dollars and man-hours than he cares to add up), Berrian's ride boasts a 302 V-8 engine from a '77 Ford Granada, the (shortened) rear end from an '84 Lincoln Continental, front suspension components from a '77 Mustang II, steering column from a '79 Chevy van, plus automatic transmission, power windows, all-around disc brakes, and is finished off with a heavy metallic-gray epoxy enamel finish, "smooth as silk." Berrian did the work himself, and "everything on the truck is new and fresh and rebuilt. You take an old, beat-up rust bucket and you turn it into something real pretty. I have a T-shirt that says it real well: 'Street Rodding Is America's First Recycler.'"

Berrian's pickup, he says, "looks 100 percent original, except it has more modern wheels and tires, which give it a little bit different stance than it had once upon a time." The same can't be said for his second street rod, a bona fide head-turner, that he claims has even caused

a couple of fender-benders between gawking motorists. "My second vehicle is a 1934 Dodge humpbacked delivery truck that has been shortened four feet into a king-cab truck. It was put on a ton-and-a-half Chevy chassis,



'35 Ford head ornament

and the fenders have been widened two inches to accommodate the frame. It's unique. A custom. Painted candy-brandy wine. A friend of mine actually built it, I just bought it. He didn't want to sell it but had to. I couldn't afford to buy it but had to. I couldn't let it pass by. It's one of a kind."

Berrian expects he will have "Big Red" at this weekend's "Summer Sizzler" car gathering at Bates Nut Farm, a gathering of Berrian estimates 70 or so custom cars (street rods and other customs), sponsored by Street Masters. All local car clubs hold these informal gab-and-brag fests during the year to raise money for each club's favorite charity (the

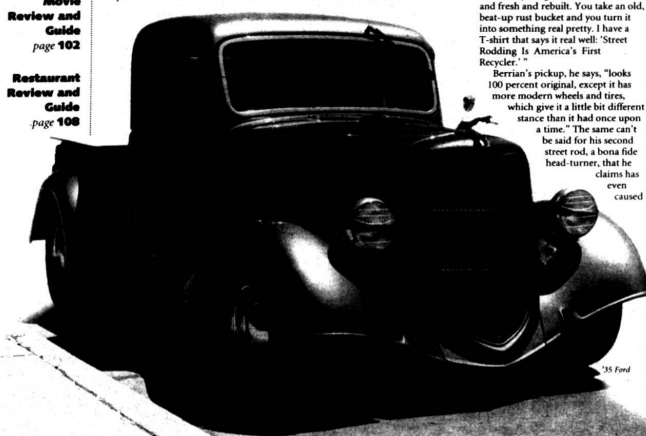


Under the hood of Big Red

YMCA's stress-reduction center for kids, in the case of Street Masters). There are raffles and other amusements, and a meal, and dash plaques for anyone wanting to show off his or her ride. "That's why we build 'em — so everybody will come by and oogle and ogle and say, 'Oh, look at that! Isn't that bitchin!'"

— Linda Nevada

"Summer Sizzler" Custom Car Run, hosted by Street Masters car club
Sunday, July 17,
8:00 a.m. to 3:00 p.m.
Bates Nut Farm, 15094 Woods Valley Road, Valley Center
To show a car: \$15.00
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'35 Ford

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San Diego Reader July 14, 1994

Calendar
LOCAL EVENTS

They Don't Smoke

The Society Club's Chardonnay 1994

While post-mort rack San Diego singletons, the Society Club's annual Chardonnay-by-the-Bay had achieved, by 1993 — its tenth year — an annual promise unparalleled among yuppie-oriented events. The wine, and food-tasting, a fundraiser for the American Cancer Society drew thousands of twenty- to forty-something professional persons, most of whom appeared to be unattached, heterosexual, and white. Packed elbow-to-elbow between tables of hard-core and California wines were nervous groups of men in suits, crying women, who also stood about in nervous groups, but wearing some of the skimpiest cocktail dresses this side of a Zelman King production.

Other than the dresses, the most important component of Chardonnay-by-the-Bay's success has been its venue: the patio at Shelter Island's Kona Kai Club, on a warm summer night, lights glimmering on the water of the bay, the scent of gulf cheese pizza, heavily applied cologne, and desperation mingling with diesel fuel and beige chemicals wafting over from an adjacent marina.

This year, however, "Chardonnay" moves from its euphoric locale to the gitty Hyatt Avenue in La Jolla. While the Michael Graves-designed building may seem the perfect spot for a haute yuppie mating ritual, the host's selection was a fluke. "We basically outgrew the Kona Kai," says event co-chair Sandra Fleck. "We ended up at the Avenida because other hotels we approached either weren't available in July or wouldn't allow us to bring restaurants in."

The restaurants in question — 20 local hot spots from Kiva Grill to Buffalo Joe's — will offer subsets buffet-style around the Hyatt Avenue's cabana'd pool area, accompanied by live jazz. The food should help guests safely metabolize bits of vintage from 60 wineries; it will be important to remain steady on one's feet for the silent auction, then dancing and cocktails inside later on. By that time, the evening's

real business — flirting, exchanging business cards, making dates — will be well under way.

The party is hosted by the American Cancer Society's Society Club, a single group whose members include many medical professionals. They don't smoke.

prised of tanned babes, often with alisoned and lipsoncapped bodies. They set off their assets with short cotton-lycra or sequined tank dresses, high-heeled sandals, and helmets of perfect hair. Many of the dresses were backless, others were slit to the thigh, or contoured closely around curves — very

close.

Pop quiz: Guess which group of women collected the most business cards?

By 10 o'clock or so, things had degenerated. The food tables, picked clean as a wildebeest's carcass on the Serengeti, were cleared away. The dancing, to a rock-and-roll cover band wearing Hawaiian shirts, became lawder, less coordinated. People had paired up, and you could see new couples retreating to quarter corners to talk. Lonely men became more desperate, and tongues loosened, tried their more manly lines on the few remaining unclaimed women, or merely walked up smiling, pressed a business card into a reluctant palm, and mumbled, "gimme a call."

Hard-core drinkers scuttled from empty wine table to empty wine table, seeking that one, last but not least, having secured an unexpected advantage from a lesser Sonoma County vineyard, braced it against a table and attempted to remove the cork with a plastic knife, then a key. Clinging to each of his arms was a giggling male creature in a cotton-lycra tank dress, struggling for balance atop spindly, straggly heels. "I promised both of ya I'd share it with ya," the man said, while the woman's gonna be the most grateful.

— Mary Lang

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EVENTS LISTINGS

HOW TO SEND US YOUR LISTINGS: Contributions to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to **READER EVENTS EDITOR**, P.O. Box 85803, San Diego, CA 92186-5803.

BAJA

A Japanese Festival featuring martial arts, koto music, dances, film, shinto, and ikohana runs from today, Thursday, July 14, through Sunday, July 17, at the Tierras Cultural Center through Sunday, July 31. The show is also in celebration of his 60th birthday. The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-84-11-11 x302.

One Hundred Paintings (from 1990-1994) by Mexican painter Jose Luis Cuevas are on display at the Tierras Cultural Center through Sunday, July 31. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For further information, call 011-52-66-84-11-11 x302.

Quadrant Films, The Discoveries (Los Descubrimientos) is now showing in Spanish in the dome theater at the Tierras Cultural Center daily at 5, 5, 7, and 9 p.m., with additional showings at 11 a.m. and 1 p.m. on Sunday and Sunday. Ring of Fire screens (in Spanish) weekdays at 4, 6, and 8 p.m. daily, with an additional showing at noon on Saturday and Sunday. People of the Sun continues to be shown in English on Friday, Saturday, and Sunday, at 2 p.m. The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information and ticket prices, call 011-52-66-84-11-11 x302.

A Jazz Concert featuring the bands Sunset, San Taz, and Los Héroes de Sancho can be enjoyed tonight, Thursday, July 14, starting at 8 p.m., at the Casa de la Cultura, Avenida Paris #1, in Colonia Alhambra. Admission is \$5 U.S. For additional details, call 011-52-66-84-11-11 x302. Admission is free.

Battlegrounds continue in the downtown Tierras building every Sunday at 4 p.m. on the southern end of Avenida Revolución, through the summer. Tickets are available at the downtown Tierras ticket office, located next to the Hotel Caesar, or by calling 232-5049.

4 x 4 is an exhibition of work by four artists in four galleries through Sunday, July 17. The four exhibits feature eight recent works in each gallery, by José Pastor, J.R. Alemán, Lourdes Campos, and Alfredo Ruiz. Participating galleries include Fotofuturo — Galería El Puente, at 1236 4th Street E, in downtown Tijuana; hours are 11 a.m. to 6 p.m. daily; Galería 7, at 4294 Avenida Revolución, downtown Tijuana; hours are 10 a.m. to 5 p.m. Monday through Saturday; Galería 10, at 4294 Avenida Revolución; Campos y Alfredo Ruiz, at 4294 Avenida Revolución; and a special Friday through Sunday, at 4294 Avenida Revolución.

"Bride de Amor" is a play suitable for the whole family, performed Wednesday and Thursday, July 20 and 21, at 8 and 7 p.m. each night, at the Tierras Cultural Center, found at Paseo de los Héroes and Mina Street in the Zona Rio, in Tijuana. Admission is \$10 U.S. per person. For more information, call 011-52-66-84-11-11 x302.

The Encarnación Summer Fair continues through Sunday, July 24, on the grounds of the Hotel Riviera. Look for an industrial expo, arts and crafts, music, food, and entertainment, a planned during the Fiesta de Marcha, Fair, scheduled Monday, July 25, at the Parque Los Encinos in Tecate. For more information, call 011-52-61-78-39-09.

Another Industrial Expo, accompanied by arts and crafts, music, food, and entertainment, a planned during the Fiesta de Marcha, Fair, scheduled Monday, July 25, at the Parque Los Encinos in Tecate. For more information, call 011-52-61-78-39-09.

information (in Spanish), call 011-52-66-54-15-22.

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"Bride de Amor" is a play suitable for the whole family, performed Wednesday and Thursday, July 20 and 21, at 8 and 7 p.m. each night, at the Tierras Cultural Center, found at Paseo de los Héroes and Mina Street in the Zona Rio, in Tijuana. Admission is \$10 U.S. per person. For more information, call 011-52-66-84-11-11 x302.

The Encarnación Summer Fair continues through Sunday, July 24, on the grounds of the Hotel Riviera. Look for an industrial expo, arts and crafts, music, food, and entertainment, a planned during the Fiesta de Marcha, Fair, scheduled Monday, July 25, at the Parque Los Encinos in Tecate. For more information, call 011-52-61-78-39-09.

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Quadrant Films, The Discoveries (Los Descubrimientos) is now showing in Spanish in the dome theater at the Tierras Cultural Center daily at 5, 5, 7, and 9 p.m., with additional showings at 11 a.m. and 1 p.m. on Sunday and Sunday. Ring of Fire screens (in Spanish) weekdays at 4, 6, and 8 p.m. daily, with an additional showing at noon on Saturday and Sunday. People of the Sun continues to be shown in English on Friday, Saturday, and Sunday, at 2 p.m. The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information and ticket prices, call 011-52-66-84-11-11 x302.

A Jazz Concert featuring the bands Sunset, San Taz, and Los Héroes de Sancho can be enjoyed tonight, Thursday, July 14, starting at 8 p.m., at the Casa de la Cultura, Avenida Paris #1, in Colonia Alhambra. Admission is \$5 U.S. For additional details, call 011-52-66-84-11-11 x302. Admission is free.

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OUTDOORS

July is San Diego's Desert Month, according to precipitation data compiled since the year 1850. Only four hundredths of an inch of rain falls on average this month, compared to almost two inches in January — the wettest month. July also marks the beginning of a new rainfall year, according to local meteorological convention.

Native Lifes, such as the Humboldt Lily, are blooming this month in widely scattered locations throughout San Diego County's higher mountains. To find them, take a walk on the Noble Canyon Trail in the Laguna Mountains, or explore the pine woodlands of Palomar Mountain and Cuyamaca Rancho state parks. The large, nodding flowers of the lilies — orange or yellow with brown spots — grow in clusters on stems two to eight feet tall.

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Calendar LOCAL EVENTS

of Contemporary Art, Downtown, near Thursday, July 21, at 7 p.m. Ovario is currently a professor of art history at the University of Rhode Island. Hear the talk on the second floor of the America Plaza Office Tower, at 1001 Ketter Boulevard, adjacent to the museum. Admission is \$5 for members, \$4 for students and seniors, \$5 general. For more information, call 234-1001.

IN PERSON

The Gay and Lesbian Bar Scene in San Antonio in the early 1960s is recreated in Carolyn Weathers' book, *Shitkickers and Other Tales* from Stages. Tonight, Thursday, July 14, at 7:30 p.m., Weathers will read from and sign her book at Obelisk Bookstore, 1029 University Avenue, in Hillcrest, 297-4171. She will also read from her memoir-in-progress about being a Texas Baptist preacher's lesbian daughter. The reading is free.

Create an Improved Play with Laughing at Life Theatre's improv comedy group, based on your suggestions, at Owings, 5091 Santa Monica Avenue, in Ocean Beach, tonight, Thursday, July 14, at 8 p.m. Tickets are \$1 and \$5. Call 234-5119 for more information.

Kicks and Giggles, the Stephen Sagal Show (made up of Stephen Buirows and McNally Sagal of the Groundlings) continues offering sketch comedy at Offbeat Live tonight through Sunday, July 17. Showtimes are nightly at 8 p.m., with extra shows on Friday and Saturday at 10:30 p.m. Find the club (formerly the Improv) at 832 Garret Avenue, Pacific Beach, 483-6322. Regular admission is \$5 Sunday through Thursday, and \$4 Friday and Saturday.

More Laughs, Heather Carter, Dave Fulton, and headliner Willie Kandrapp perform at Comedy Nite tonight through Saturday, July 16.

Hypnotic Sassy Susan Rosen entertains on Sunday, July 17, from Wednesday, July 20, through Saturday, July 23, enjoy Baby Tinsell and Melissa Maroff warming up for headliner Peter Berman.

Comedy Nite is located at 2216 El Camino Real, Suite 104, Oceanview. Showtimes are 8:30 p.m. Tuesday, Wednesday, Thursday, and Sunday; 8:30 p.m. and 10:30 p.m. Friday and 8 p.m. and 10 p.m. Saturday. Call 757-2177 for ticket information.

Poetry Reading, miners will read from her work at the Porter Randall Gallery on Friday, July 15, at 7 p.m. The gallery is located at 5624 La Jolla Road, in Bird Rock, 551-8884. This reading is free; seating is limited.

A Series of Readings by poets and prose writers continues at the Writing Center throughout July, from 7:30 to 9:30 p.m. On July 15, expect work by Jim Milner, Michelle Esquilan, and Matthew J. Pallamary. Find the center at 416 Third Avenue, downtown. It's free. Questional Call 230-9670 for more answers.

The Coach and Lover of Olympic runner Billy Swir, assassinated by a sniper at the 1976 Olympic games, was Harlan Brown, protagonist of The Front Runner, by Patricia Nell Warren. On Friday, July 15, at 7:30 p.m., Warren will read from and sign her new book, *Harlan's Race*, at the Blue Door Bookstore. Read the sequel to *Front Runner*. Find the store at 3823 Fifth Avenue, in Hillcrest, 298-8010. The reading is free.

Run on Friday! Head to Obelisk Bookstore on Saturday, July 16, when Warren will read from and sign her book at 8 p.m. Obelisk is located at 1029 University Avenue, in Hillcrest, 297-4171. The reading is free.

Improvised Comedy, featuring members of the Grumions and other local improvisation troupes, is being featured for the opening of Twigs Green Room, stories and musicals are created on the spot as the audience challenges the players. Find the fun every Friday at 9 p.m. at 4390 Park Boulevard, in University Heights, call 465-SHOW for information.

Admission is \$8 (which includes up to \$4 in snacks from the coffee shop). All ages are welcome. **A Summer Comedy Jam**, an interactive, fast-paced improvisational sketch comedy show suitable for all ages is performed by the comedy troupe Santa Clara at 9 p.m. every Thursday night (through September 11) at the Metaphor Collective. Find the coffeehouse at 258 East Second Avenue, in Inlandville. For information and ticket prices, call 236-1312.

Sketch Comedy by the Fulltime Players can be enjoyed at the Better Worldwide Gallery on Friday, July 15, at 11 p.m. Find the gallery at 4010 Goldfield Street, in Mission Hills, 260-8007. Admission is by donation.

Bring Successors, a Batch of Poetry, and a picnic lunch to the third annual beach poetry and politics hosted by the Poet's Tree, planned work by Jim Milner, Michelle Esquilan, and Matthew J. Pallamary. Find the group on the north side of the Santa Clara Point Recreation Center, 1008 Santa Clara Place, on Mission Bay. An open reading will ensue at 5 p.m. For more information, call 477-5945.

"Poetry in Young Minds" will be the theme at Barnes and Noble Bookstore on Saturday, July 16, at 3 p.m. Scripps Ranch High School Students and San Diego poet Joe Milink will appear; the students will read poetry generated through a free-day poetry seminar aimed at exposing the nature of poetry. Students will read finished original work. Find the store at 3823 Fifth Avenue, in Hillcrest, 298-8010. The reading is free.

Start Saturday Night Laughing when Planet Mirth performs at the Better Worldwide Gallery on Saturday, July 16, at 7 p.m. The gallery is located at 4010 Goldfield Street, in Mission Hills, 260-8007. Admission is by donation.

"Late-Night Comedy Kitchen" promises local stand-up comics Karen Kintowski, Ralph Waxman, Randy Tigert, Robbman Coyote, Scott Schultz, Kathy Foley, Lamont Ferguson and others live music by the Paul Miles Express, and a spoken-word performance by Beat

Cray. Catch the show on Saturday, July 16, at 11 p.m. at Better World, 4010 Goldfield Street, Mission Hills. All ages admitted. Admission by donation, 260-8007.

You're Invited to Speed 'A' at Vantage Theatre, which plans a staged reading of three plays for a production at the New Works Theatre on Sunday, July 17, at 4 p.m. Admission is \$6. See the show at 3500 Park Boulevard (at Zoo Drive), near Balboa Park. Call 338-8505 or 262-6162 for more information and advance tickets.

The Real Green On at the Arboretum, with open-floor poetry and short story readings every Sunday from 6:30 to 8 p.m. Copies of work will be collected for mental publication. Find the coffeehouse and gallery at 2911 Rosewood Street, in Carlsbad, 730-0270. Free.

Aspiring Writers and Poets are encouraged to attend the Poet's Circle at the Old Loma Theatre Bookstore set for Sunday, July 17, at 7 p.m. Guests from the Reader Venice program will be in attendance; bring your own poetry to read, or just plan to listen during this free event. Call 225-0485 for more details. Find the bookstore at 3150 Rosemead Place, in the Midway area.

"Summer Voices" is a spoken word performance by the Poet's Circle, continues on Monday, July 18, from 7 to 9 p.m. Hear poets Susan E. Luzzato and Lora A. Quintana reading from their work. The readings will be followed by discussion based on the poets' work and perspective, and book signings. "Summer Voices" is being staged at the Poet's Circle, 430 Third Avenue, downtown. The cost is \$7 per single event, or \$15 for the series for Writing Center members. \$18 for the series for non-members. Future readings are scheduled by Diane Budick Cragg and Fred Moramarco.

Male-to-Female Transsexual Lesbian Kate Bornstein, the author of *Gender Outlaw: On Men, Women, and the Rest of Us*, will read from her book at Obelisk Bookstore on Monday, July 18, at 7:30 p.m. Bornstein writes about gender from a perspective of someone who has been

both. Find the bookstore at 1029 University Avenue, in Hillcrest, 297-4171. The reading is free.

The Coffee Talk and Symposium sponsored by the La Jolla Playhouse continues on Monday, July 18, at 7:30 p.m., with a talk by director Lisa Peterson, who will discuss staging classic plays in contemporary context and the production style of Marvian's *Triumph of Love*. Peterson will talk at Twigs, 4990 Park Boulevard, in University Heights, it's free. Call 550-1070-1121 for more information.

Author Tina Barbara-Polis will discuss and sign her book, *The Sun Is Always Shining Above the Clouds*, on Tuesday, July 19, from 7 to 8 p.m., at Barnes and Noble Bookstore. The bookstore is located in the Del Mar Highlands Town Center, at 12835 El Camino Real, in Del Mar, 881-4038. Free.

Drawing Demonstrations by Hyacinthe, a Marcel Duchamp protégé, are taking place Monday through Saturday through July, from 11 a.m. to 2 p.m. at the Drawing Room, 7801 Herschel Avenue, in La Jolla, 551-2089. She is a draftsman, painter, and sculptor; these demonstrations are taking place in conjunction with a recent exhibit of her work at the gallery.

Poetry Reading, Roger Apon was the managing editor of *Cherry mag*azine for 20 years and has published two books of poetry. On Thursday, July 21, at 7:30 p.m., Apon will read from his book at Book Works, in the Flower Hill Center, 2670 Via de la Valle, in Del Mar, 735-3735. Free.

Don't Be Shy, every Thursday is open mike night at Megaphone, and all are invited to play, sing, dance, speak, or just watch others. From 8 p.m. to 1 a.m. Admission is free. Find Megaphone at 4121 Farmington Avenue, in the Kensington area. Need more details? Dial 584-7000.

TV

The Terror of Responsibility, far more interesting than it sounds, 1982's *Diser* is the story of five

chased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

Chandler's Choice is the theme for a ride hosted by the Torrey Pines Ski Club on Saturday, July 16, starting at 10 a.m. It will be an easy 13-mile outing, with the need at Annapolis's trails. Join up with the other riders in the vicinity of UTC, at 8600 Genesee, in La Jolla. The ride is free, the meal

is not. Call 483-1973 for more details.

Over Hill and Dole, a 10K Mud Run is slated for Saturday, July 16, at 10 a.m. (with registration beginning at 8 a.m.), in the Lake O'Neill area of Camp Pendleton. The race is open to civilians as well as military personnel. For more information, call 725-6836.

The Bud 10K, promising the Nascar Southern Tour cars, is slated at Cajon Speedway on Saturday, July 16.

The 3/8-mile track is located next to Gillette Field in El Cajon. Race time is 7:15 p.m., with qualifying runs at 5:15 p.m. and practice runs at 2 p.m. To reach the track, take I-8 to Highway 67, and get off at the Bradley exit. Go left two blocks to Wing Street, then right one block to the track entrance. Adult admission is \$8 or \$7; kids 6-12 \$3; children under 6 free when accompanied by an adult. Advance tickets are available through Ticketron outlets.

Head to the Beautiful Blue Pacific with Keizerbikers bicycles on Sunday, July 17, beginning at 9 a.m. This 35-mile ride for intermediates begins at the Torrey Pines Ski Resort at 9021 Valencia Circle, in Rancho Santa Fe; call 796-8302 for more information. Admission is free for spectators.

Navigable Unfamiliar Terrain on Mount Laguna at the Laguna Campground on Sunday, July 17, during a San Diego Orienteering Meet. Registration and instruction

SPORTS

The Padres are in New York for a four-game series against the Mets Thursday through Sunday, July 14-17, with games at 4:40, 4:40, 5:05 p.m., and 10:40 a.m., respectively. The team heads to Montreal for games with the Expos Monday through Wednesday, July 16-20, at 5:05, 4:35, and 4:35 p.m.

The games on July 14, 15, 17, and 18 will be broadcast on KUSF-TV, channel 31. All of the games are broadcast on KFMB-AM (760) and in Spanish on station XEXX-AM (1420).

Ride 'em, Cowpunks, the Lakeside Rodeo Arena hosts the Optimist Rodeo July 15-17. Events include a wild horse race, bare-back riding, calf roping, saddle horse riding, steer wrestling, barrel racing, team roping, team penning, and bull riding. Showtimes are at 7:30 p.m. on Friday, 7 p.m. on Saturday, and 2:30 p.m. on Sunday. For the performance on Friday and Saturday, general admission is \$6, and children 5 and under are \$3. Advance tickets are \$5. Call 390-1454 for more information.

The Really Grouchy Public Spirited Citizens who make up the Old Mission Beach Athletic Club are hosting their 40th annual team championship Over the Line Tournament on Fiesta Island, in Mission Bay, continues on Saturday and Sunday, July 16 and 17, beginning at 7 a.m. and ending at sunset each day. There is no public parking on the island, but there is a bus transportation from Pacific Beach locations. Admission is free; call 275-1040 or 299-2900 for more information. The club's traditional rules are in place: no bottles, no alcohol, no babes, no bikes on the playing fields.

Head to the North Side of the Ocean side Pier on Saturday and Sunday, July 16 and 17, to watch the Bud Light Ocean Surfing professional and amateur board competitions. Surfing should begin at 8 a.m. both mornings, and it's free for spectators. For more information, call 714-941-3364.

Ride to the Point Loma Lighthouse via a nice route with American Youth Hostel's bicycles on Saturday, July 16, at 8:45 a.m. It's a 35-mile ride over rolling hills. Meet the leader at the De Anza Low parking lot on East Mission Bay Drive at the stop sign on half mile north of the Veterans Information Center, on Mission Bay. The ride is free; call 470-3467 for more details.

Beginning Mountain Bike Riders are Reckoned to the bike ride planned for Saturday, July 16, starting at 9 a.m. in the parking lot across from Hernandez Highway Restaurant, 19328 Lake Drive. It will be a moderately paced ten-mile ride, along the northern edge of Lake Hodges. The ride, hosted by the bicycle section of the Sierra Club, is free. Call 875-1547 for more information.

Bring Two Cases of Food for admission to the indoor three-day AA Basketball, Inc., set for Saturday and Sunday, July 16 and 17, from 9 a.m. to 3 p.m. each day. USCT's main gymnasium. Hoopers will compete in eight divisions of players older than ten years. Shooting contests include a three-point shootout, long-distance shootout, and free throw challenge. The team entry fee is \$100. For more information, call 310-287-8493. Parking permits are required on the UCSD campus and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

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Calendar LOCAL EVENTS

5 to 7 p.m., in the Del Mar Highlands Town Center Amphitheater, located at Del Mar Heights Road and El Camino Real, in Carlsbad Valley. This week, listen for 56th and 60th rock and roll as performed by the Carlsbad. Interested? You're invited to bring a maraca or beach chair and a picnic dinner to the free concert; call 681-1339 or 681-0993 for more information. The series continues (at one of three locations) on Sundays through August.

Coronado Tennis, the ongoing concert in the park continues this week, Sunday, July 17, at 6 p.m. The event is the Swing '60s. The event is held at the garden in Spreckels Park, on Orange Avenue, at Sixth Street. Free. 437-0384.

The Music at Dusk concert series in the outdoor amphitheater at Westminster Presbyterian Church continues on Monday, July 18, at 8:30 p.m., with an appearance by Mike's Distorted Band. Find the church at Canon and Tabor streets, in Point Loma. Bring a picnic to enjoy before the music; a free will of bring will be received. Call 221-1585 for more details.

Starving Writers, the Writing Center hosts a Brown Bag Writers Group every Tuesday; participants

begin gathering at noon and by 12:15 they're writing on assignments that range from creating stories inspired by postcards to reminiscences. At 1 o'clock, they pack up their notebooks and head back to work. All levels of writers are invited to participate, and the fee is \$5 per person. Find the center at 414 Third Avenue, downtown. Call 230-0670 for more information.

Marguerite, or Vesper Decoration, is a complex art whose beauty is widely appreciated but whose manufacture is not widely understood. In conjunction with the Tinkler Museum of Art's current exhibit, "The Age of Elegance: France in the 18th Century," Patrick Edwards will present a series of demonstrations on the art of marguerite. Edwards, a native San Diegoan who attended Ecole Boulle in Paris, offers these demonstrations on Tuesday, July 19, at 2 p.m., at the museum, located in Babcock Park. Admission is free. Call 239-544 for more information. The demonstrations continue through August 2.

Bring a Few Songs to Share at the Neighborhood Old-Time Blues and Gospel Jam on Tuesday, July 19, at 7 p.m., at the Neighborhood Church, 1000 Country Club Lane, in Escondido. Call 743-3190 or 743-8407 for more information. The jam is a new and open to the public; they're held on the third Tuesday of each month.

Yet Another Concert Series, this one held at the San Diego School Amphitheater, 9545 Canyon Street, in

San Diego, continues on Thursday, July 21, at 6 p.m., featuring a Beatles retrospective by Day Tripper. There will also be dancing, face painting, and children's activities. For further information, call 238-4184. Free. Attendees are encouraged to bring blankets or chairs.

"Crucy for Gerardo" is the theme when the Manhattan Rhythm Kings headline the San Diego Symphony's Summer Pops concert set for running Thursday through Saturday, July 21-23, at 7:30 p.m. each night. The conductor will be Matthew Carbutt, who will be joined by pianist Jacqueline Silver; the program promises Garibaldi's Cuban Overture, Rhapsody in Blue, and selections from Gershwin. The Kings have established a style with close harmony singing, instrumental work, and song dancing.

The concert can be heard at Imbarca del Marina Park South, on Harbor Drive, adjacent to Seaport Village. Many subscription packages are available. For subscription and ticket information, call the symphony ticket office at 699-4205. Individual tickets range from \$10 to \$37.50.

The Spirit of '76 Train Showcase celebrates its 10th anniversary, as set to run through July at the Imperial Beach Library, 410 Imperial Beach Boulevard, in (where else?) Imperial Beach. Showtimes are 11 a.m. to 7 p.m. Monday, 10 a.m. to 6 p.m. Tuesday, Wednesday, and

Thursday, 10 a.m. to 4 p.m. Friday. Call 272-5223 for more information; admission is free.

FOR KIDS

Storytelling is planned at White Rabbit Children's Books today, Thursday, July 14, from 10 to 11 a.m., when Michael Rosen, the author of *We're Going on a Bear Hunt*, is in the store. Find the store at 7755 Grand Avenue, La Jolla. Free. For more details, call 454-3518.

The Self-Proclaimed Greatest Show on Earth, the 14th edition of the Ringling Brothers and Barnum and Bailey Circus begins its San Diego Sports Arena for shows daily through Sunday, July 24. The production is showing on various nights through Sunday, July 24. The production is performing and technically crewed by Junior Theatre students aged 8 to 18 and can be enjoyed in the Casa del Prado Theatre in Balboa Park.

Shows are scheduled for 10 and 7:30 p.m. Thursday and Friday, July 14 and 15, on Monday, 4 and 7 p.m. on Saturday, July 16, and 1:30 and 5:30 p.m. on Sunday, July 17. Tickets are \$10 to \$12.50, and \$14.50, take two dollars off for kids under 12 for those first three shows. For information and advance tickets, call 220-7355.

The Author and the Museum and *The Tale of the Rabbit and Corvino*, Tony Robinson will read from and sign her books at White

Rabbit Children's Books, 7755 Grand Avenue, La Jolla, today, Thursday, July 14, from 2:30 to 3:30 p.m. For more details on this free event, call 454-3518.

"Jemima Puddleback" will be performed by the McIntire Puppet Players on Friday, July 15, at 10 and 11:30 a.m., and on Saturday and Sunday, July 16 and 17, at 11 a.m., 1, and 2:30 p.m. Enjoy the shows in the Marie Hinckley Puppet Theatre, located near the Aerospace Center in Balboa Park. Ticket prices are adults, \$1.50; children, \$1. For more information, call 685-5045.

The Ridge of Charlemagne is a full of surprises in the San Diego Junior Theatre presentation of *Pippin*, opening on Friday, July 15 (and continuing on various nights through Sunday, July 24). The production is performed and technically crewed by Junior Theatre students aged 8 to 18 and can be enjoyed in the Casa del Prado Theatre in Balboa Park.

Shows are scheduled for 10 and 7:30 p.m. Thursday and Friday, July 14 and 15, on Monday, 4 and 7 p.m. on Saturday, July 16, and 1:30 and 5:30 p.m. on Sunday, July 17. Tickets are \$10 to \$12.50, and \$14.50, take two dollars off for kids under 12 for those first three shows. For information and advance tickets, call 220-7355.

Snorkel with a Marine Biologist and learn about the local near shore environment during "Saturday Snorkeling," a class hosted by the Birch Aquarium. Shows are 10 a.m. to 11:30 a.m. on Friday, July 16, from 9 to 11:30 a.m. on

Saturday, July 17, from 10 to 11 a.m., and on Sunday, July 18, from 10 to 11 a.m. and 1:30 to 3 p.m. Participants will also make a tidepool craft. The fee is \$25; call 534-7523 for information and the required advance registration.

Snuggled Rides on the Wells Fargo horse-drawn stage are being offered at the Eastlake Public Library from 10 a.m. to noon on Saturday, July 16. There will be four painting and refreshments while you wait the rides are free. Find the library at 1120 East Lake Parkway, on the campus of Eastlake High School, in Chula Vista. Call 456-0314 for more information.

The Summer Programs at the North Claremont Public Library continue on Tuesday, July 19, at 10 a.m., with a performance by storyteller Ruth C. Allan. Find the library at 4616 Claremont Drive, Claremont. Free. 581-9931.

Heard a Tale at the story time for youngsters, aged three and up, is held at the La Jolla Branch Library on Tuesdays at 10:30 a.m. The series is free, and registration is not required. The library is located at 7555 Draper Avenue. Call 552-1657 for further information.

A Patriotic Show entitled "America's Most Wanted Kids" will be performed by "T" during the Kids Club at Plaza Camino Real shopping center on Tuesday, July 19. Snuggled Rides are at 10 a.m., with the show at 10:30 a.m. Find the shopping center at 2525 N. Camino Real, in Carlsbad. Call 729-7827 for more information.

"Wet Detective" is a class for those 9 to 11 at the Birch Aquarium museum running Wednesday through Friday, July 20-22, from 9 a.m. to noon each day. Students will learn how marine biologists and oceanographers study the oceans. Call 534-7523 for the required reservations and information.

Stories About Trains will be presented by Tracy Fager during the preschool story time at the Salada Public Library on Wednesday, July 26, at 10:30 a.m. The library is located at 981 S. Tomas Santa Fe. Call 534-7523 for more information.

What Was Life in the Sea Like when Dinosaurs Ruled the Earth? Study answers of the great white shark and participate in a simulated dinosaur dig at the Birch Aquarium museum on Thursday and Friday, July 21 and 22, from 10 to 4 p.m. each day. The class, entitled "Jurassic Sea," is for ages eight to ten. The cost is \$41. Call 534-7523 for reservations and information.

"Have You Ever Seen a Dragon Fly?" is the theme on Thursday, July 21, during the family program from the Tijuana River National Estuary Research Reserve Visitor Center; mini-workshops for kids run from 9:15 to 10:45 p.m. each Thursday. Children are welcome to come with or without an adult (parents are required for preschool-aged children). Free. Call 575-8613 for information and reservations. Find the center at 801 Canyon Way, in Imperial Beach.

Thru a Vase, ventriloquist Joe Goldstein will be the spotlight at the Lemon Grove Public Library on Thursday, July 21, at 5:30 p.m. The library is located at 8073 Broadway, Lemon Grove. It's free. 463-9819.

Boulevard, just west of I-5 in Chula Vista, will be the site of a

Sign of the Times, a page tournament is planned at Mission Valley Center on Saturday, July 16, from 2 to 5 p.m.; registration starts at 11 a.m. in the Robinsons Mall. The entry fee is \$2 per person, which includes a free dinner. For more information, call 262-6375.

"Seedie Stories" is a class for kids aged four and five being offered by the Birch Aquarium Museum on Monday, July 18, starting at 9:30 a.m. and 1:30 p.m., where participants will have a hands-on encounter with a marine creature, play with puppets, and hear dramatic readings. Admission for this class is \$15, and participants must be accompanied by an adult. Call 534-7523 for information and necessary reservations. This class will repeat on various dates through August.

The Summer Programs at the North Claremont Public Library continue on Tuesday, July 19, at 10 a.m., with a performance by storyteller Ruth C. Allan. Find the library at 4616 Claremont Drive, Claremont. Free. 581-9931.

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MUSEUMS

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

Antique Gas and Steam Engine Museum, the museum's activities include locating, collecting, documenting, and preserving historical gas, steam, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam-operated saw mill, and 1/3 scale train. The museum is open daily from 10 a.m. to 4 p.m., at 2000 North Santa Fe Avenue, Vista. Admission is free; donations are accepted. For further details, call 941-1791.

Barcroft Beach House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The house, built in 1863, was registered as a National Historic Landmark in 1962. Located in a spot where Kumeyaay Indians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9050 Memory Lane, Spring Valley. Hours are 10 a.m. to 4 p.m. Friday through Sunday, and group tours are available during the week. Call 469-1480 for more information.

Bonita Historical Museum, this museum features many photographs, artifacts, tools, and farming implements. The district's 1933 for engine and bound copies Star No. 1936 at the Chula Vista National Historic Site. Find the museum at 4035 Bonita Road, in Bonita. Hours are 10 a.m. to 3 p.m. Thursday and Saturday, and by appointment. Dial 262-5141 or 262-0678 for further details. Admission is free.

California Surf Museum, a show honoring Tom Blake and John "Doc" Ball, legendary surfboarders, features authentic, wooden boards, antique photographs, personal memorabilia, and artifacts in currently on display. Blake was known as "the conceptualizer of the modern surfboard" and created the first surfboard to receive a patent. Ball documented early surf history on film. See the show through summer.

The museum features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "L" Richards, and Peter Johnson, and that way-cool megastar from Hawaii, Duke Kahanamoku. The museum is located at 308 North Pacific Street, Oceanside. Take I-5 and exit at Mission Avenue. Head west approximately one mile, and turn right on Pacific Street. Hours are 10 a.m. to 4 p.m. Monday, Thursday, and Friday; 10 a.m. to 4 p.m. Saturday and Sunday. Admission is free. 721-6876.

Carlsbad Children's Museum, the museum is designed as an educational environment for children through art, science, and social activities, targeted for children 2 through 12. Look for a medieval castle, a magic mirror, mini-city, and children's marketplace. A Carlsbad Public Department patrol car will be installed soon. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday, 10:30 a.m. to 5 p.m. Saturday, and 11:30 a.m. to 5 p.m. Sunday. Find the museum at 350 Carlsbad Village Drive, suite 103, in Carlsbad. Admission is \$3.50. 726-0737.

Chula Vista Museum of San Diego "The Box Show," an installation of nine experimental environ-

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Calendar

LOCAL EVENTS

has been practiced in many parts of the world. The ancient Peruvians used obsidian blades, alternative stone drills, and the tumi, a bronze knife with a curved blade; some patients did not survive, but many skulls show partial or complete healing. Visitors may observe the skulls and try to determine why cranial surgery was performed. See this exhibit through December.

"Sedons from Our Coast" is a show featuring artifacts from around the world revealing information about ourselves and the past. Visitors see evidence of genetic, environmental, and cultural influences on skeletal development and remains through the displays of actual bones, skeletons, and mummies, photographs and illustrations, and "hands-on" learning activities. See this exhibit through February 1995.

"Life and Death on the Nile: Sun Gods and Mummies in Ancient Egypt" is an ongoing exhibit that includes coffin and mummy masks, sacred animals, falcon shrines, mummified falcons, and a human mummy of the Ptolemaic period, along with art and artifacts of daily life in the Amarna Period, from 1868 to 1551 B.C.

The museum is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$4, teens \$3, children 6-12 \$2, free for all on the third Tuesday of each month, 12/9, 1994.

San Diego Natural History Museum, one of the most pressing and important environmental issues of our time is addressed in "Global Warming: Understanding the Forecast." The exhibit seeks to increase public awareness about global warming and to present possible actions to prevent its potentially devastating consequences in four sections: examples of past climates, the causes of global warming, its potential impacts, and choices to make to reduce the risk. Interactive computer and multimedia displays, models, artifacts, photographs, and

hands-on exhibits make up the exhibit. See the exhibition through Monday, September 5.

Paints by Northern California artist Eric Fielder are displayed in "Life on the Edge: Preserving Our Coastal Wetlands" at the museum. The art and text were developed to educate visitors about the wildlife and natural habitats in preserves along California's 1100-mile coastline. This show continues through Sunday, August 14.

The museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology. The museum, located in Balboa Park, is open daily from 9:30 a.m. to 5:30 p.m., open Thursday until 6:30 p.m. with half-price admission from 5:30 to 6:30 p.m. Regular admission is adults \$6, seniors \$5, children 6 to 12 \$2, under 6 free. 232-3821.

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

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

The La Mesa Depot, 4605 N. Camino del Rio South, is a historic depot restored by volunteers. This wooden structure is the community's oldest building and served as passenger depot for the San Diego Arizona Railroad from 1894 to 1927. Exhibits include photos and history of the Arizona Railroad, artifacts, and memorabilia of the Southern Pacific line, alongside a 1920s locomotive and caboose, and

a 1940s diesel engine. The depot is open 1 to 4 p.m. Saturdays and Sundays. For more information on either location, call the main office at 595-3000.

San Diego Heritage Museum, the museum celebrates the heritage of old and new Encinitas, Carlsbad, Olivenhain, Encinitas, Rancho Santa Fe, Solana Beach, and Del Mar. Find the museum in West Village Center, at the corner of Manchester Avenue and Encinitas Boulevard in Encinitas. Hours are Wednesday through Sunday, noon to 4 p.m. Call 432-9711 for admission and other information.

San Pasqual Battlefield State Historical Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoons, led by soldiers and volunteers from San Diego, and California militia. A narrated slide show screens throughout the day, telling the story of the war in Mexico and California. A self-guided tour recounts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The museum is located at 13008 San Pasqual Valley Road, Escondido. Admission is free. Hours are Friday through Sunday, 10 a.m. to 5 p.m. Call 238-1586 for additional details.

Stephen Birch Aquarium Museum, an aquarium and museum under one roof, is an educational component of the Scripps Institution of Oceanography at UCSD. The facility has 35 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico's Sea of Cortez, and the South Pacific. One highlight is the La Jolla Kelp Tank, a two-story tank with giant kelp plants and nearly 50 species of local marine life.

The tanks highlight local topics, dating from the 1880s to the present, depicting agriculture, recreation, and travel, are on display at the museum. A majority of the objects were created before World War II and provide a history lesson in the advancement in America industry and leisure, including military, shipbuilding, merchant marines, traveling, and fishing. Enjoy "Waves in

HELL.A.

Places of Magic and Wonder in Smogland By Adam Parfrey

Bloody mask, bloody glove... bloody bone. Forget Court TV. The real show is taking place outside the courthouse. It's a mad scene of self-portraits, shit disturbers, entrepreneurs, and books.

The Jewish Defense League's Irvin Rabin is here to demand the gassing of O.J. Simpson as retribution for the murder of his co-reignitor, Ronald Goldman.

A dignified-looking black gentleman peddles specially formulated "O.J. 1000 sense" incense.

Estherwise magazine candidate Mercedes Lary Green wants everybody to know that O.J. is guilty and Howard Stern is God.

Gang guys throw signs to the news cameras and yell, "The white bitch deserved it!" T-shirts, caps, posters sell briskly to the pro-O.J. partisans.

Amidst the hubbub, an artist quietly paints the gruesome image of Nicole Simpson belatedly by a white and bleeding like a stuck pig. A Hispanic trophy and football jersey are artfully integrated into the blood and gore. The surrounding white space is given over to the Magic. Marked screams of passers-by.



Ronald Vanworth

The paintings are the brainchild of Ronald Vanworth, who was initially drawn to the courthouse as a way to expose the suburban epidemic of domestic violence. The artist was himself very nearly beaten by O.J. sympathizers who felt the paintings projected guilt on their hero. What began as a personal art project quickly became a public record of the confused, impassioned, and conspiratorial opinions surrounding the trial. The toilet stall profanities are often more disturbing than Vanworth's depiction of the death scene.

"What Hitler does to Jews what today is done to black people. We got the killer outside in front of the courthouse. Street warriors without shirts."

"O.J. Simpson bought a knife (Gae) Ronald Goldman forty swipes. When he saw what he had done he gave Nicole forty-one."

"If the war thick, the soaps would still be on." "Right on Gae, Tragners!" "Sabath Bloody Sabath 666." "Jesus saves but Moors overkill." "Mike Tyson, Michael Jackson, Marion Barry. Now O.J."

Mr. Vanworth vows to produce a major painting for each day of the trial. He plans to display the visual epic chronologically, in order to document the shifting moods and opinions of the maddening crowd.

Exhibition through April 1995. The apartment is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive). La Jolla. Hours are 9 a.m. to 5 p.m. daily. Regular admission is \$6.50 for adults, \$3.50 seniors, and \$1.50 for 12 and under. \$4.50.

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Mainly Mozart Goes Just a Bit Weird

How different Mainly Mozart is from SummerFest!

The last concert of this year's Mainly Mozart Festival was distinctly quirky. To say this is not to denigrate the overall quality of the series or of the musicians taking part in it. But, quirky!

Well, even bad. That I, afraid, would be a word for much of the concert devoted to chamber music. The two Mozart works that filled the first half of the program were scoldy disappointing, and the fault was not with Mozart. In the Quintet for Horn and Strings in E-flat, K. 407, things went awry because of the very different attitudes (or talents) of the string players on one side and the horn player on the other. The strings were played by the principals of their section: violinist William Preucil, violists James Dunham and Cynthia Phelps (they are co-principals), and cellist Ronald Thomas. Confident, suave, and well matched, they turned in what sounded like a more than respectable job. But horn player Gregory Hatusis was a bad state, playing in a hesitant and abrupt manner that continually fragmented the horn part's lyrical line—and after all, it is the horn part that gives this piece its particular tone. *Hamlet* with a macebat Prince.

The defectiveness was more evenly distributed in the Quintet for Piano and Winds in E-flat, K. 452, which followed. Certainly, a good deal of the responsibility lay at the feet (and in the hands) of pianist Joanne Pearce-Martin, whose energetic and small-scale playing undermined the energy of this masterful composition. But the wind players, too, seemed in something of a trance. There was a bit of expressiveness by about Richard Kilmer, and a smooth lyricism (very welcome after the Horn Quintet) in the horn sounds of David Jolley. But clarinetist Sheryl Noren and bassoonist Nancy Goeres, while having no trouble with the letter of the score, had no contact at all with its spirit. The result was—quite incredible for Mozart, and for a work of such supreme quality—a consistent dullness.

Things improved somewhat in the Beethoven

Septet in E-flat, Opus 20 (although anyone with an accurate sense of pitch must have been getting awfully tired of E-flat by that time). But the pall that had been laid over the program could not be easily thrown off. Since an earlier performance of chamber music (the Mozart Wind Serenade, K. 375) had been similarly som-

olent, I had to conclude that without the inspiring presence of David Atherton, the musicians of the Festival—such as so many of them are—regularly found themselves at sea. How different Mainly Mozart is from SummerFest, which comes along in August. At the latter festival is devoted to chamber music, a repertoire in which the musicians (of quality similar to that of the Mainly Mozart players) seem to be the main born. The occasional small-orchestra concert, although led by a conductor, is usually a dud: these first-class chamber-music players do not have sufficient rehearsal or performance time to come together as a first-rate orchestra. Mainly Mozart, on the other hand, is essentially an orchestral series (five out of the six programs this year), with a small orchestra of astonishing unanimity, character, and aplomb, under Atherton's authoritative direction. But as for chamber music, even by Mozart—Well, one can always wait for SummerFest.

Atherton and the orchestra took over for the final Mainly Mozart concert, in which, however, there was something peculiar about every item on the program but one. That exception was the Mozart Symphony No. 29 in A, K. 201, performed with the vigor, expressiveness, and grace that had characterized the orchestral portions of the festival throughout. Of course, the whole program was played this way, but in the other works the effect was less unambiguous. Mozart's Two Quadrilles, K. 463, which opened the program, were too brief and isolated to make much impact. The Sibelius *Canzonetta*, Opus 62a, is a strange, shadowy, atmospheric, but ultimately revealing little, in which—in spite of Atherton's conducting—it was often hard to discern

Calendar

CLASSICAL MUSIC

the musical shape; and for a long while, at the beginning, I actually had trouble distinguishing the downbeat. The Dvořák *Notturmo* in B, Opus 40, is a more substantial composition. But although it is now performed only in its string-orchestra version, the *Notturmo*'s chamber-music origin remains inherent in the material and the way it is treated, so that played with the greatest delicacy (as here) it nevertheless seems not completely at home with itself.

The remaining work on this curious program was Mozart's Violin Concerto No. 5 in A, K. 219. This concerto has its own oddity: the unmotivated—but delightfully zesty—section in the third movement. Otherwise, it is a standard Mozart violin concerto—polished, tuneful, full of spirit and sentiment, utterly perfect in its balance and shapeliness. Yet what an unusual performance Atherton, the orchestra, and soloist William Preucil gave it! Preucil's rather sticky sweetness of tone is simply a trait of his musical character, and in any case this is music that can stand a bit of sentimentalizing without losing its integrity. But how to explain that ghastly, wandering, pseudo-Romantic cadenza (as bad, in its own way, as the cadenzas David Jolley had penned for the Haydn Horn Concerto, on a previous program)? And the "Turkish" section surely has never been performed with such bizarre exaggeration, an interpretive choice that at first seemed refreshing, but which soon revealed itself as distorting Mozart's playfulness by grossly underlining it. (Or did I miss

some brilliant intention here?) There is no word for it but quirky: a quirky ending to an otherwise treasurable series of concerts. Still, for lovers of quirkiness (and there are not a few), this final concert must have been highly treasurable too. ■

Mainly Mozart Festival (Spreckels Theater): final concert. Chamber music: Mozart, Quintet for Horn and Strings in E-flat, K. 407, and Quintet for Piano and Winds in E-flat, K. 452; Beethoven, Septet in E-flat, Opus 20. Orchestral music: David Atherton, conductor; William Preucil, violin soloist; Mozart, Two Quadrilles, K. 463; Symphony No. 29 in A, K. 201, and Violin Concerto No. 5 in A, K. 219; Sibelius, *Canzonetta*, Opus 62a; Dvořák, *Notturmo* in B, Opus 40.



William Preucil

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Calendar CLASSICAL MUSIC

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday issue for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 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, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for

public information to Reader Classical Music, P.O. Box 85803, San Diego CA 92186-8003.

"Mozart's Greatest Hits" are in store during the San Diego Symphony's Summer Pops concert tonight, Thursday, July 14, at 7:30 p.m. James Sedars conducts, and Igor Gruppman is the guest violinist. Music on the program includes Eine Kleine Nachtmusik; the Violin Concerto No. 4 in D Major; and "Jupiter."

The concert can be heard at Embarcadero Marina Park South, on Harbor Drive, adjacent to Seppelt Village. Many subscription packages are available. For subscription and ticket information, call the symphony tickets office at 699-4200. Individual tickets range from \$10 to \$57.50.

African American Gospel and Spirituals can be heard during the con-

cert on Friday, July 15, at 7 p.m., in the San Diego City College Theater, located at 14th and C streets, downtown. The San Diego Civic Chorus, Mt. Sinai Baptist Church Sanctuary Choir, and the winning choir of the 1994 San Diego McDonald's Gospel Fest will all perform numbers from their specialized repertoires. Jacques DelDea, a professor of ethnomusicology at UCLA, will host and provide commentary throughout the evening. Tickets are \$10 general, \$5 students and children. Call 235-4155, 232-7931 x181, 239-2001, 230-2512, or 232-4203 x109 for additional information. This concert is being held in conjunction with the series of Smithsonian Institution events in town this week.

A Romaine Carnival Overture by Berlioz, Concerto No. 1 for Cello and Orchestra, with guest soloist Felix Fan on cello, by Shostakovich, and

Mahler's Symphony No. 1 will be performed by the San Diego Youth Symphony on Saturday, July 16, at 8 p.m., at the College Avenue Baptist Church. This program is a preview of the repertoire the orchestra will take on tour to Spain. Find the church at 417 College Avenue, just north of El Cajon Boulevard, in San Diego. Tickets are \$8 general, \$4 for students, call 235-5252 for additional information.

Summer Organ Festival, the Speeches Organ Society's summer-long series of concerts continues on Monday, July 18, at 8 p.m., with a performance by Alan Morrison, the director of music and organ of the historic First Baptist Church of Philadelphia. The recital will be held at the Speeches Organ Pavilion in Balboa Park and is free. The series continues each Monday night through August 29. For more information, call the society at 226-0819.

July 17, at 7:30 p.m. Players will include Claire Lamm on recorder; Randy Benson on violin; Peter Farrell on cello; harpsichordist Stefani Valenzuela on organ; and soprano Wendy Green. Find the recital at the University Lutheran Church, 3995 La Jolla Village Drive, La Jolla. Dial 491-2473 for further details. Admission is a suggested \$10 donation.

Sparkling Baroque Gems, enjoy music by Bach, Scarlatti, Telemann, and Telemann when the M.U.S.E. Concert Series continues on Sunday,

Russian Pianist Vladimir Feltsman opens the San Diego Symphony Orchestra's First Interstate Summer Classics—The Great Performers Series, on Wednesday, July 20, at 7:30 p.m. Expect to hear the Prokofiev Piano Concerto No. 2, with the San Diego Master Chorus performing along with the symphony. Other pieces on the program include Mozart's Eine Kleine Nachtmusik, and the overture and Polovetsian Dances from Prince Igor. Renowned classical pianist Nicolas Evlavi will deliver "Words on Music" before the concert, at 6:30 p.m.

Enjoy the concert in Caple Symphony Hall, 1245 Seventh Avenue, downtown. Tickets range from \$18.50 to \$55. The box office reopens Monday through Friday, 10 a.m. to 6 p.m. For the recommended advance tickets and more information, call 699-4205.

Let's Not Ask for Michelangelo, Jerry—We Have the Sacramento Monstrance!

... legs of great dramatic force and expressiveness, legs with character, legs with a history, legs suspended and flying, heroic legs, Baroque legs.

In the San Diego Museum of Art's splendid "Gold and Grandeur: The Age of the Baroque in Portugal," there are a few lovely examples of a highly attractive sculptural style that most art lovers are scarcely conscious of. It is found widely in Europe and Latin America, but no names of worldwide importance are associated with it.

histories of art refer to it only peripherally if at all, and it is not often that major artistic exhibitions pay any noticeable attention to it. If you are alerted to its charm, you will find delectable examples of it hidden away in provincial museums and (especially) churches; but tourists looking exclusively for masterpieces tend to glance only briefly at examples of this style, and then to pass on. The special advantage of the SDMA Portuguese show in this respect is that it gives dramatic prominence to some select examples of the style, bringing them out of the darkness of obscure monasteries (as it were) and into the light of sober artistic contemplation.

To get the flavor of such sculptures, we need only look at—for instance—the two life-size statues of angels that were meant to function in a church as candle holders. They are made, characteristically, of carved wood, elaborately painted and gilded to give a vivid impression of flesh (the faces and bits of the arms and legs), hair, leather (the military braccapiles), gorgeously embroidered fabric (the layers of clothing swirling about the figures from shoulders to feet), and gilded bronze (the architectural base, above which the angels serve as columns). The effect is of an enhanced, idealized, but sensually realistic physical presence—of beings more than merely human, yet embodied in the palpable material substances

of this world, flamboyantly decorated. The mixture of the spiritual and the sensual pervades every element of the statues. The swirling garments seem agitated by angelic energy; but their textures, their folds, the lights and shadows and gleaming colors of the draped fabric—all create the illusion that we are seeing the real thing, at once earthly and very expensive. The postures are theatrical, balletic, exquisitely artificial, but what with its knee, chin, and boof

theatrical, balletic, exquisitely artificial, but what with its knee, chin, and boof

The pose, the treatment of the robes and the limbs, the musically graceful grasping of the candle holders themselves, with their upward spiraling forms—it seems at first to be the height of dazzling refinement, with the impression of sculptural virtuosity magnified by the pervasive radiance of gold paint, highlighted here and there by swatches of crimson. But at the same time, there is an unmistakable naïveté about these angels, to be seen principally in the pretty, innocent, androgynous, doll-like faces, but also present in the virtuosity itself, the gratuitous (that is, decorative rather than dramatically meaningful) agitation of the draperies, the ostentatiousness of the gilding, the sculptor's evident pride in his ability to render so many different materials convincingly in painted wood. The plumes topping the heads, so impish, so playful, so silly, are quite literally—the crowning revelation of what we might take to be the statues' lack of ultimate seriousness.

To perceive the particular naïve decorativeness of these angels, all you need do is compare them with the little sculpted figures on the torchère (which I wrote about two weeks ago) or the large sculpted figures on the Marquês de Fontes's coach



Angel Candle Holders

"Gold and Grandeur: The Age of the Baroque in Portugal" San Diego Museum of Art Through September 6

(which I described last week). The torchère and the coach are Italian (specifically, Roman). Their inspiration is Baroque. They are consummately dramatic, with interior impulses of spiritual passion outwardly expressed in facial expressions and dynamic gestures. Where they are naturalistic (as in the musculature of the torchère's Church fathers or the entire exotic figures of the coach's enchainé beathens), they are nobly so. The com-

position is daring, breaking out of boundaries. The gilding is applied indiscriminately to architecture, faces, bodies, hair, draperies, trumpet, crown, cornucopia, vegetation, book, lion, dragon, idealizing everything, and distancing the sculptures from the natural world of varied colors and textures.

In contrast, the candle-holding angels are of native Portuguese workmanship. They were made

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Calendar ART

Eclectic Color Landscapes

(reminiscent of work by the English "proto-impressionist" Turner) by Massimo Hecur are on display in "Genesis" at the B. St. Gallery. Crui is a painter and muralist from Chihuahua, Mexico. Gallery hours are Tuesday through Friday, 11 a.m. to 6 p.m.; Saturday, 11 a.m. to 4 p.m. Find the gallery at 641 B Street, downtown. 239-5882. See the show through Saturday, July 16.

New Artists, et al., formal abstracts by sculptor painter Cynthia Whilliams and impressionist-style work by David Moss can be seen through Saturday, July 17, at Rigg Galleries, 7463 G Street, La Jolla. Also are new works by gallery artists Fitz Maurice and Claudia Dyer. Hours are 11 a.m. to 7 p.m., Wednesday and Thursday, noon to 9 p.m. Friday and Saturday, and noon to 5 p.m. Sunday. 454-3070.

Abstract/Realism: Francisco McCormack has an exhibit of new oil paintings on display at the R. Stevenson Gallery, 7427 Grand Avenue, La Jolla, with hours from 9:30 a.m. to 5:30 p.m., Monday through Saturday, 454-0392. The show continues through Saturday, July 23.

"On Chalked Grounds" is the first painting at the Simpaty Gallery, look for Italian landscapes by David Merick, oil and was painting abstracted from the background landscape of religious paintings of the medieval and Renaissance periods. Greg Riser is represented in the show by a selection of paintings using classical techniques of surface construction and preparation. The gallery is found at 833 G Street, downtown. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday, 544-6444. See this show through Saturday, July 23.

Mixed-Media Sculptures by Jim Wintermeyer are on display in the windows at Tiffany & Company, courtesy of Susan Street Fine Arts Gallery through Tuesday, July 26. His work is and "present moments" of various societal and environmental issues. Find the store at 777 Front Street, downtown, call 793-4442 for more information.

Bus Stop Billboards: the Brush works Gallery, MFC Advertising, and Street Outdoor Advertising have collaborated with Brushworks artists and students at SDSU to produce a series of bus stop shelter billboards, which are being installed around the county and remain on view through July 27. The

work will be suspended at the gallery in August. A map on each billboard will give the locations of the others and show to a message that can be deciphered by viewing the series. (The message begins at the shelter at the gallery at 232-7329.)

Rainbow Works inspired by "nature's endless variations" rendered in oil and painted by Carol Leach are on view at the Art Scene Gallery through Thursday, July 28. Also on view is the monthly show of painting, sculpture, collage, ceramics, jewelry, photography and wearable art by Catechism Art Guild members. Find the gallery in Presidio Plaza, at 2802 Juan Street #12, in Old Town. Regular gallery hours are 10 a.m. to 6 p.m. daily. 482-2740.

Abstract Prints, Paintings, and Drawings are on display in "Top end: A Dorrity Station Retrospective" in the Founders Gallery at the University of San Diego through Friday, July 29. Gallery hours are 12:30 to 4:30 p.m. Monday through Friday; call 260-2280 for more information. USD is located at 5998 Alcala Park, in the Linda Vista area.

Calorist Yvette Sturges has paintings in an Impressionist style on view at the First Street Gallery, 454 G Street, La Jolla, through Saturday, July 29. Find the gallery at 7933 Grand Avenue, in La Jolla, 456-9506. Hours are 10 a.m. to 6 p.m. daily, except for Saturday and Sunday, when the gallery is open until 9 p.m.

Colored Pencils Provide the Sharp point precision and intense water colors evident in "Recent Work: Landscapes, Still Life, and Botanical Drawings by Irma Gronberg," an exhibit at the First Street Gallery, 454 G Street, La Jolla, through Saturday, July 29. Regular gallery hours are 10 a.m. to 5 p.m. Monday through Saturday. Find the gallery at 820 First Street, in Encinitas. 755-6518.

Paintings Combining Italian History, folklore, and voodoo imagery in a heavily political context are featured in the paintings of Edouard Dore at the Porter Randall Gallery. His imagery is called from the Haitian storytelling tradition. Gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m.; Saturday, 5 p.m. to 9 p.m.; and by appointment. Porter Randall is located at 5624 La Jolla Village Road, Suite 511, 451-8884. See this show through Saturday, July 30.

Yellow and Pink Flare-ups in Laguna are part of the United States piece by Dan Flavin on view at Quince through Saturday, July 30. Find the gallery at 1631 West Lewis Street, in Mission Hills. Hours are 11 a.m. to 8 p.m. Wednesday and Thursday, 11 a.m. to 6 p.m. Friday and Saturday, and

by appointment. Call 295-1122 for further information.

Summerize Plus is the theme for a group show of work by the artists of the Old Ramona Hotel Gallery Co-operative at the Old Ramona Hotel Gallery, an display through Saturday, July 30. The gallery is located at 845 Main Street, Ramona. Regular gallery hours are from Tuesday through Saturday from 10 a.m. until 4 p.m. 789-5882.

"Eden Inc.," A Bedroom Environment" features a collaboration of three local artists on display at Gallery Eight through Saturday, July 30. Metal sculpture Jeffrey Lundengren, textile artist Susan Hart Henegar, and glass artist Dean Senegack all contributed to the bedroom installation at the gallery. Find the gallery at 7444 Grand Avenue, in La Jolla. Hours are 10 a.m. to 5 p.m. Monday through Saturday, 454-9781.

Connections Between Physical and Psychological Opposites through the symbolism of Celtic mythology are explored in "Equilibrium: The Balance of Opposites" an exhibition of work by Lynette at the North County Art Co-op. Currently, works by co-op artists are collected in Gallery 11 with a theme entitled "Adaptations." Find the gallery at 218 East Grand Avenue, suite 201, Escondido. Regular hours are noon to 5 p.m. Thursdays through Saturdays, and by appointment. 741-0622. See this show through Saturday, July 30.

Percher and Sen, two man show by Constantine and Alexander Percher can be seen at the Santa Ysabel Gallery. Russian-born Constantine is an award-winning artist now living in Santa Monica, and his work is influenced by the light and colors of the Western U.S. This is the first public exhibition of the artist's work. Gallery hours are 10 a.m. to 5 p.m. Wednesday through Sunday. 755-6518.

"Southland Landscapes" rendered in watercolor and acrylic by Mauro Riser are on display through Saturday, July 31. Hours are 10 a.m. to 5 p.m., Tuesday through Sunday. 452-3634.

Recycled and Natural Materials, including telephone cable wires, were from car tires, old fibers, and raffia, have been woven into the handwoven baskets, with a variety of forms and patterns in "Basket Case" the show at Africa and Beyond through Saturday, July 31. "Common Thread" runs concurrently. It is a show featuring the history of handwoven and hand-dyed African textiles, demonstrating a wide range of weaving techniques, as well as applique, embroidery, print, dyeing, stamping, and stenciling. See this show through Saturday, October 31. Find the show at 1250 Prospect Street, in San Diego. Hours are 11 a.m. to 8 p.m. Wednesday and Thursday, 11 a.m. to 6 p.m. Friday and Saturday, and by appointment. 459-4788.

"Chairs, Chairs, Chairs: Fun, Functional, and Fantastic," is the theme of the show at the Traci Gallery. The featured artists are David

Cover, Alberts de Matheis, Phil Evans, D.W. Goggy, Kenneth Morgan, and Art Perini. See the show through Sunday, July 31. Gallery hours are 11 a.m. to 5 p.m. Tuesday through Saturday, 11 a.m. to 5 p.m. Sunday. Find the gallery at 130 South Calver Avenue, in Solana Beach. 793-6060.

Bronze Sculptures of Mexican Women by Armando Amara are featured at the Art Collector through July. Find the shop at 4151 Taylor Street, in Old Town. Hours are 9 a.m. to 5 p.m. Monday through Saturday, 9 a.m. to 4 p.m. Sunday through Saturday, 459-5490.

"Chairs to Last People and Places," it's the time for an exhibition of mixed-media work for artists on view through July at the K. Nathan Gallery through Sunday, July 31. Find the gallery at 7723 Fay Avenue, La Jolla. Gallery hours are 11 a.m. to 6 p.m. Tuesday through Saturday, 459-5490.

"Painting from the Past and Other Places" includes works from France, Germany, Mexico, Scotland, California, Wyoming, Hawaii, and Connecticut, by a variety of artists, on view through July at the Jones Gallery. The gallery is open from 10 a.m. to 5 p.m. Monday through Saturday, and noon to 10 p.m. Sunday. 454-9781.

"A Village Value" is a 10-year retrospective exhibition of drawings, lithographs, and paintings by Hylacine on this show through July at the Drawing Room, 7841 Herchel Avenue, in La Jolla. 551-2089. Hours are Monday through Sunday, 10 a.m. to 6 p.m.

Water-Media Art by Carol Hendrix is on display through July at the Skippy Art Gallery, located in the Church of Religious Science, 1260 Morena Boulevard, near Park. Hours to view the show are Monday through Thursday, 9 a.m. to 3 p.m. Tuesday through Saturday, 10 a.m. to 5 p.m. Sunday. 286-1891.

"Agassi '86" means "ale art" in the Agassi family. Dale given this name in China are often carved in the shape of a fish. The artist's work is carried during the girl's normal tasks, as a living child, teaching female responsibility from an early age. "New Beginnings: Maternity Figures and Perseus Falls of Water" currently are on display at the International Gallery. Also on view is "Spirits of the Ancestors," a collection of African and Malian traditional sculptures, including mortuary figures, ancestor figures, wooden stools, and vessels. Concurrently at the gallery, view "Revel and Control: Folk Dances of the Bedouins," highlighting costumes in a series of Egypt, Syria, Israel, Tunisia, and Yemen.

All three of the exhibits continue through Monday, August 15. Regular gallery hours are Monday through Tuesday, 10 a.m. to 6 p.m.

David Dwyer, Polly Jacobs Giacchino, and Don Weitz: Each of the artists shows sculpture as a foundation, a show of their work at the Ann Rigg Studio and Gallery continues through Saturday, August 6. The gallery is open from noon to 5 p.m. on Friday and Saturday, and by appointment. The gallery is found at 369 Bird Rock Avenue, in Bird Rock. 456-1930.

"An of the Past" features collage by Lloyd Kilpatrick, on view through Saturday, August 6, at the Art Store, 599 A 16th Street, downtown. Hours are 9 a.m. to 7 p.m. Monday through Friday, 9:30 a.m. to 5:30 p.m. Saturday and 11 a.m. to 5 p.m. Sunday. 233-9544.

"Summer in the Desert" is the theme for an exhibit of work by Reed Green at the Circle Gallery through Monday, August 15. The show endeavors to capture the romantic mood of summer in a vibrant and colorful exhibition. Gallery hours are Sunday to Wednesday, 10 a.m. to 6 p.m.; Thursday through Saturday, 10 a.m. to 7 p.m.; and Sunday from 11 a.m. to 6 p.m. The Circle Gallery is found at 2501 San Diego Avenue, 232-0306.

"The Phoenix for the Soul" series by Kristin is a series of paintings showing a show of her black and white photographs at Country Down, which through Saturday, August 21. The series documents architectural details of churches and houses in Mexico, Mexico, and Del Mar. Find the store at 1302 Camino del Mar, in Del Mar. 451-2156. Hours are 10 a.m. to 6 p.m. Monday through Saturday, and 11 a.m. to 5 p.m. Sunday.

"Rough Wagon" a show created by James Hilly and Monica Canzani, can be seen at the San Diego Art Institute through Sunday, July 31 through Saturday, August 27. The press release asserts that "the student of contemporary art, as well as the professional photographer, is an artist in his culture." You make the call at 548 First Avenue, downtown. Gallery hours are noon to 8 p.m. Tuesday through Saturday, and noon to 11 p.m. Friday and Saturday. 338-8153.

"The Alphabet Series" by J.L. Thorne, a recently completed series of 26 oils on paper depicting various ordered or chaotic patterns using the letters of the alphabet as shapes or glyphs, is on view at the Susan Street Fine Art Gallery through Wednesday, August 31.

The artist states, "Used in untold ways, these letters may be seen as conveying more than their original meaning." Regular gallery hours are Monday through Friday, 9:30 a.m. to 5 p.m. Saturday and Sunday, and by appointment. Find the gallery at 444 South Camino Avenue, suite 100 (between Via de la Valle and Lomas Santa Fe), Solana Beach. 793-4442.

"Surrealism," celebrating "San Diego by Design 1994," is on display at Simpaty: Design, the San Diego narrative continues by Jeff Levine architectural drawings by Teddy Cruz and Hector Pietri; bath by Gene Brown; furniture by David Bove and Todd Pietri; and photography by Susan Yoshida. Find the gallery at 817 G Street, downtown. Regular hours are 10 a.m. to 5 p.m. Friday and Saturday, and by appointment, with most of the work visible in the windows at 817 G Street, downtown (the former Java Coffeehouse space). 544-0442. See the show through August.

"California in a New Light:" watercolors and Mixed-Media Works by Bro Hall are on display at the Simple Gifts Press Gallery, 3033 Fifth Avenue (at Quince Street). Hours are 11 a.m. to 8 p.m. Friday and Saturday. See the view of recent watercolors of California, visual poetry, posters, mixed-media

art, sculpture, and artist's books by Half, Galleries are Monday, Wednesday, and Friday, noon to 5:30 p.m., and by appointment, 688-2438. See this show through Wednesday, August 31.

"Jenny" is the subject for the exhibition of work by photographer Michael Sewald at the Valerie E. Wong Gallery. The photographs were taken while traveling through Israel in May 1993, made with a medium-format camera. The gallery is located at 1555 Camino del Mar, suite 114K, in Del Mar. Hours are Monday through Saturday from 10 a.m. to 9 p.m., and Sunday from 11 a.m. to 6 p.m. 239-6241. The show continues through Wednesday, August 31.

Read Water Lily Paintings in acrylic by Irene Dunn and small sculptures by selected ceramic artists are on view at the Brown Gallery through the summer. Find the gallery at 535 Fourth Avenue, in the Gaslamp Quarter. Gallery hours are noon to 6 p.m. Tuesday through Sunday, with extended hours on Friday and Saturday nights, 232-0306.

Seven Sculptures by Bob Blumstein are on view at the MRS Sculpture Gallery, a show sponsored by COVA. Blumstein focuses on maintaining pieces of the stone and in natural imperfections as a part of the overall design; his work is influenced by experience from living on three continents, including five years spent in Japan, where he lived during World War II. See this show through Thursday, September 8. The courtyard is located at 744 G Street, downtown, and is open daily from 9 a.m. to 5 p.m. Call 234-0928 for additional information.

Recent Art by local artists is being featured at Solana Beach Art and Frame, 111 South Coast, #400, in Solana Beach, through the Del Mar racing season, ends on Wednesday, September 14. Hours are 10 a.m. to 5:30 p.m. Monday through Saturday, noon to 4 p.m. Sunday. 793-1343.

"Discontinuous Unfinished," works by local and national sculptors can be viewed through Friday, September 21, at the Signature Gallery, 3693 Fifth Avenue, Hillcrest. Kenetic dragon sculptures by San Diego Robert Fering, plus masks, wall relief, mobiles, and furniture in a variety of media are featured. Gallery hours are 11 a.m. to 6 p.m. Tuesday through Saturday, 297-0430.

Everyday Life: Modern Realism, lesser-known, historic sites, and scenes along the old road are among the collection of 88 black and white and color images collected in "Baia Calceola, 1967-1992." Photographs by Harry Crosby, on view in the second floor exhibition gallery at the 3833 campus and near Museum of Art at UCSD through Friday, September 30. For information and hours, call 534-3837.

Parking permits are required on the 3833 campus and near Museum of Art at UCSD through Friday, September 30. For information and hours, call 534-3837.

Flax Art Pottery by Michael Novack Lamps and Art Pottery, view the work Friday and Saturday, from 10 a.m. to 6 p.m. Find the shop on the second floor at 7455 Grand Avenue, #9, in La Jolla. 454-2783.

"New Art," digital paintings and photography images, featuring original prints in multiple, original photographs, and multimedia

images, are on display at the David Robman Gallery on an ongoing basis. Gallery hours are Thursday through Saturday, noon to 6 p.m. Find the gallery at 363 Fifth Avenue, downtown. 238-8065.

ART MUSEUMS
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Cross-Examinations of the Soul

... nothing seems to happen and yet everything does.

Depending on who's describing Oilean Draochta, an island off the coast of Ballybeg, Ireland, it's shaped like a perfect circle, a rectangle, even a triangle. The island takes those shapes, that is, when you can see it through mists and fogs that make it shimmer like a mirage. Angela says it's a "destination of wonder." Berna agrees, calling it a "Island of Otherness... of Mystery." Terry, who has brought wife Berna and friends to celebrate his birthday on Oilean Draochta, says it was once an enchanted, floating island that, like Brigidon but more frequent, only appeared every seven years. Then fishermen lit a fire and the spell was broken. That's one legend. Another claims it was a "pilgrimage island," where believers brought votive offerings to Saint Connell. Like John Kent's "Grecian Urn," however, the island also has a more primitive, ferocious side, as rumors of a ritualized human sacrifice in 1912 have yet to abate.

Terry and Berna, George and Trish, and Frank and Angela have come to a place that is, literally, neither here nor there. It's the dilapidated Ballybeg pier, four hours in Charles's minibus from beg pier, four hours in the pier's minibus from Oilean Draochta. The pier hasn't been used since before the three couples, all in their late 30s, early 40s, were born. They wait for an old ferryman, Carlin, to take them to the island. And they wait and wait, because Carlin is as punctual as Godot.

Although all the locales in Brian Friel's *Wonderful Tennessee* have realistic-sounding names, none of them exists. The three couples are actually in Friel Territory. Now 65, the Irish playwright's most recent work locates his characters in in-between realms. As in Friel's *Dancing at Lughnasa* (1990), they are outside of civilization, on the verge of the mysterious, the pagan, the indescribable. In the course of these plays, the characters experience something wondrous. It's never a Cecil B. DeMille spectacle, or a Gonzo light show in the heavens, or pink Disney cherubs plucking lilies. It's something you might miss if

you weren't paying attention: like a song sung heartily or a dolphin skimming across the spume of a wave.

In *mar y waws*, *Wonderful Tennessee* recalls *Waiting for Godot*. But unlike Beckett's broke hobos in bowler hats sipping on a turnip, while Friel's people wait for Carlin, they sing, tell stories, and dine on delicacies so gourmet

as to be prohibitive — venison and apricot compote, anyone? As they pass their time (their lives?), private tragedies emerge: Berna suffers depression from being childless; Frank is nowhere near the writer he wanted to be; Terry and Angela are probably having a guilt-edged affair; and George, who plays the accordion, has but three months to live, which is killing wife Trish inside. Although they have come to an in-between territory, the characters experience highs and lows but no middle. The songs elate, and set free feelings that would go unexpressed otherwise. The tales and legends they relate, like children sitting around a campfire regaling each other with ghost stories, awaken them to the possibilities of mystery (they also constitute a mini-history of mystery), and the passage of time reduces expectations. Somewhere along the way the three couples share an experience. Unlike *Dancing at Lughnasa*, however, where the five sisters have their collective epiphany on pages 21 and 22 of the Faber and Faber edition, you can't point with certainty to where the experience took place. Something mystical happened. All six fixed it, and they even commemorate the event with a ritual and a modest shrine.

When *Wonderful Tennessee* appeared on Broadway in 1993, it breezed into a buzzsaw of critical reaction. Possibly because they praised *Lughnasa* a mile too highly, the New York pundits carved up *Tennessee* for having the very qualities they lauded in *Lughnasa*. They labeled it the Faber and Faber edition, you can't point to *Tennessee* (static, chatty, phloose, obscure, and inorganic quite a passel of old Modernist assumptions, by the way, for our Postmodern



George Deloy, Tim Chung

Wonderful Tennessee by Brian Friel
Old Globe Theatre, Lowell Davies Festival Theatre, Simon Edison Centre for the Performing Arts, Balboa Park
Playing through August 7; Tuesday through Sunday at 8:00 p.m. For information call 239-2255.

era). Overall the critics indicated a nervousness about not being able to pin *Tennessee* down and explain it in a sentence or two. They deemed it a lesser work than *Lughnasa* and said it was at times awkwardly — i.e., unconventionally — written. I beg to differ. Though I like *Lughnasa* a lot, I

think *Wonderful Tennessee* arrives where the one narrated, often manipulative *Lughnasa* was one headed. *Tennessee* is a richer, deeper, more textured work, and far from being obscure, if playwright goes to almost too many lengths, show us the core of its mysteries.

Friel has packed the play with hints and suggestions. In Greek mythology, for example, Charon was the ferryman who rowed dead souls across the River Styx to Hades. Friel's ferryman is Carlin, and the minibus driver is Charlie, so the characters are encircled symbolically by life and death. For those to whom symbolism is as moldy and old hat as the cry for organic works of art, Friel situates his characters between the civilized and the wondrous in various other ways. He has Berna talk about feeling "about to be happy," when "the real thing is almost within grasp." Angela, who wants to "celebrate the passions that refuse to be domesticated," invents a game with stones. She lobes them at a bottle. The point is to have the nearest miss, to come as close as possible without hitting the bottle. Hit it and you lose a point. And Frank, near the end of the play, sums it up when he alludes to the uncharted territory between "the rage for the absolute" and "the acceptance of what is."

To his credit, Friel doesn't pound home his points. They often appear as asides and throwaways, and his real emphasis is on forging an experience that words can't surround. To Old Globe director Craig Noel's credit, he also refrains from the shorthand of simplistic explanations and knows exactly how to make Friel's undramatic drama tease us out of thought. At the Low-

ell Davies Festival Theatre's outdoor stage, *Tennessee* is a huge tapestry. If you inspect its individual threads — people singing, talking, standing around, waiting, ho-hum — they don't make much sense. But in *Tennessee* nothing seems to happen and yet everything does. And the whole, a deft amalgam of moods from sunny revelry to pre-dawn, cross-examinations of the soul, is splendidly done.

Greg Luca's fog-shrouded set, the dark, dilapidated pier crawling with mosses, lichens, and rusty fishing gear, is an appropriate netherworld — or, what Trish calls "the back of nowhere." Both Kent Dorsey's ethereal lighting and Jeff Ladman's seashore sounds contrast sharply and effectively with Andrew V. Velusich's sprightly summer's day costumes. And it's hard to see how the cast, who perform almost as many songs as in a full-length musical, could be stronger. Robin Pearson Rose and George Deloy, as Berna and Terry; Deborah May and Tim Donoghue, as Frank and Angela; and Deborah Taylor and Thomas's Clemens (who plays the substitute lover has taken many guises over the years. Here it's a modest assertion training seminar for the Alkitab Sarah, who begins to fall for her own self) don't se-

parate stripping on someone else. *Focus* isn't understanding summer fore, a comedy of situation with some good lines but not much more. The Lamb's Players Theatre, currently on one heck of a roll, is staging the play for all it's worth. Director Kerry Mead keeps the pace lively and knows how to frame the jokes for best effect. As Miriam and Abe, Sarah's parents, Trish Kaplan and David Mann keep the show from dwindling into stereotypes (the jokes are on both, fumbling with the unfamiliar, not on them). Cynthia Peters gives whole musical scales to the moping Sarah, essentially a one-note role. Peter and Mike Buckley — who also deserves credit for a nicely detailed set: Sarah's living and dining room in the small Lamb's space — work well together. Steve Gallon's Joel, who has to say so for most of the evening and then becomes the

THEATER LISTINGS

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

An Afternoon With Us
As an introduction to its new home, Vantage Theatre presents a staged reading of three short plays by Timothy Gerald Ash.
Vantage Theatre, 3366 Park Boulevard, San Diego, Sunday, July 17, at 4:00 p.m. For information call 338-8505 or 262-6162.

Beau Jest
Sarah Goldman's "Beau," Chris, a gentle, fearful Jew, Jewish parents will object, Sarah hires Bob Schroeder, an escort from the Heven Sent Escort Agency, to play her boyfriend, Dr. David Sterling, at a family dinner. It all sounds simple enough. But Bob, as an acting actor, finds himself in the Act's Nightmare. He must play the doctor without a script and figure out his role as he goes along. James Sherman's light comedy has a dose of "peak for yourself, John Alden" quality. The most of the substitute lover has taken many guises over the years. Here it's a modest assertion training seminar for the Alkitab Sarah, who begins to fall for her own self) don't se-



Bruce Jett

voice of reason, is capably done as well. Lighting designer Rick Meider and costume designer Monica Hefter, both relatively new to Lamb's, make useful contributions to the show.

Worth a Try
Lamb's Players Theatre, through August 13, Wednesday, Thursday, and Sunday at 7:30 p.m. Friday and Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

Betty Carter's Very Black Men
The Community Actors Theatre is staging the local premiere of Bonnie Steward and Tom Bradley's drama about survival in an African-American family. Steward and Bradley have also directed.

The Comedy of Errors
The Beau-Marche Theatre presents Shakespeare's early comedy of "errors" (i.e., mistaken identities). Christopher B has directed. Admission is free.

Community Actors Theatre, through July 23, Friday and Saturday at 8:00 p.m.

Breaking Legs
The Palomar College Performing Arts Department presents Tom Dula's comedy about a Stratford loving restaurant owner and his "business associates." Pat Lerner has directed.

Howard Rebeck Theatre, Palomar College, through July 24, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

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Directed by Craig Noel

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SAN DIEGO READER JULY 14, 1994 73

Calendar THEATER

background lit nicely by Douglas Gable—makes up in intimate scenes some changes what is lacking in detail. The latter is supplied by Allen Ogden's costumes and Marty Eklund's sound design, part of which is and '70s disco music that catches the period (Chicago, 1978) and causes cringes of musical memories at the same time. The acting is solid. In particular, Bryan Reilly's Danny is just right, moving from a form of single-verse innocence to the bitterness of James Walkin's Bessie in believable stages. Lisa Vetter's Deborah, caught in the switches like Danny, is often most eloquent when she doesn't say a word and simply shows us how repulsive Bessie is and how, were it not for two very angry singles solists (and boy, this is an angry play, in the characters and in Martin's anger at the conclusion), she and Danny might have turned out together just fine.

(Note: Several cast changes have occurred since the show opened in April 1992.)

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Calendar MUSIC SCENE

Hey, Dude, Can I Interview Ya?

I couldn't have any losers, druggies, or bimbos representing my publication.

As a budding journalist at Mesa College, I was itching to do more than just interview the head of the art department or write a piece about the school's increasing population. I wanted to write about one of my interests — hard-rock music. But how many articles could I turn in to the Mesa Press about thrash metal? That's when I got the idea to get an interview with a national band and submit it to a "real magazine."

LOCALS
TAMMY METZ

While vacationing in Phoenix, I visited a local music store and obtained the home phone number of Dan Wexler, at that time a member of the band Iron, who had had a contract with Capitol in the mid-'80s and then signed to Megadeth in the late '80s. Their third album, *Right Between the Eyes*, was already out. I called Dan in the morning, waking him up, and asked for an interview for my college newspaper. He agreed and said he would meet me at my hotel the next day. He never showed, but I didn't let being stood up stop me. I tried again. I called Dan the next day, scheduled an appointment at his management's office, and got my first interview with a national recording artist. That was the easy part.

Getting my article published was another story. Most magazines have their own staffs and divvy up assignments among their writers. Freelance work is rare, unless you have a reputation. I didn't. Meanwhile, I was busy scoring my second "major" interview. It's really easier than you might think. Artists recording artists Babylon A.D. were coming to town in support of their self-titled debut album and were going to do an in-store at Mega Records in El Cajon. I went, talked to the band's manager, and ended up interviewing the singer, Derek, out in front of the backhall.

Not every band will have the time to do a spur-of-the-moment interview, but the key to getting one is all in acting in a professional manner. You're not going to be successful if you say, "Hey, dude, can I interview ya?" If you explain who you are

and why you would like to do the interview, chances are, if the band has the time, they will give it to you.

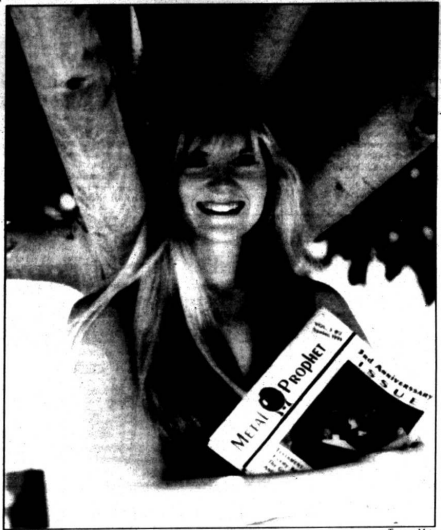
At the same time, I was talking to record companies and receiving copies of new albums for review. But I was still trying to get my articles published. I didn't realize it, but I already had the foundation to start my own fanzine — contacts at record companies, a couple of interviews, and most important, determination. Ultimately, that's exactly what I did, and *Metal Prophet* was born.

I started planning the "zine" to be a quarterly 24-page publication in art and would exclusively feature metal in all its forms. I had a friend who had similar tastes in music and also writing ability, so I asked him to be on my staff. Then he recommended a friend of his, and it wasn't long before I had enough writers to create my maiden issue. My high school yearbook experience came in handy when it was time to do the layouts for *Metal Prophet*. In that first issue, I featured three national bands, two local groups, and a bunch of album reviews.

You have to start off small but not too small. I printed 1000 copies. Anything less than 500 and you'll barely be taken seriously. And don't expect your first interview to be with Guns 'n' Roses either. Even with a fanzine you have to prove yourself. Record companies like to know that you have a legitimate publication before setting up interviews with even unknown bands.

I gave a copy of volume 1, number 1 to Babylon A.D. the next time they came to town and said, "If there's anything I can ever do for you, let me know." A few months later, I was writing the newsletters for their fan club. This is the time to make contacts. You never know where one might lead.

The second issue of *Metal Prophet* hit the streets and I realized that it was growing, fast. In the third issue, I placed an ad requesting additional writers. I selected three permanent staffers and



Tammy Metz

it was my job to weed out the bad candidates for 32 pages and 1500 copies, which were distributed to record stores, clubs, and at concerts, mostly in Southern California but also nationally and in Tijuana, Vancouver, London, and Norway.

When adding to your staff, you must also be

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Calendar MUSIC SCENE

leery of people who say they can do a lot for you. This usually means they want to ride on your coattails and reap the rewards you've worked so hard for. I had several individuals who wanted to join forces with me to, in their words, "create a better publication." It would be a shame to pass up a talented writer or designer, but unfortunately, I was approached by people who wanted to write about such topics as "the state of mental health." I politely said that I preferred to remain on

my own. And Metal Prophet increased its circulation to 2500 copies.

Operating a fanzine can be an experience and a challenge. I've had the opportunity to photograph Kiss, Metallica, Jon Maiden, and the Scorpions and interview Anthrax, Soundgarden, Armored Saint, Testament, W.A.S.P., and Y.B.T. among countless others. I've had Layne Staley of Alice in Chains break wind into my tape recorder and the guys in Cold Sweat look up my skirt the whole time I was interviewing them. The way I found out was that one of them commented on the color of my underwear. And one of my writers was propositioned by Lemmy of

Motörhead. I've had to be at my most professional when being treated like a bimbo by the all-been and no-brain bouncers at various venues.

While magazines such as Circus and Metal Edge were printing articles on and pinups

of them in the studio while they recorded their second album. Nothing Sacred, and got my first "in studio" exclusive. At the same time, I also had the honor of meeting and interviewing Tom Werham, producer extraordinaire, who has worked

for what you are doing. If you have all that, the rest will come naturally, even if not always smoothly. Begin by narrowing your focus; decide what content the magazine will have, how many pages, what size circulation, etc. Next, acquire a staff, and be sure to screen candidates carefully. Remember, they will be representing your publication. Once you have material for the first issue, begin designing your zine. Keep the layouts simple; while it may be true that a boring fanzine might get passed over, one that is too cluttered will be trashed just as fast. Experience on your school's yearbook or newspaper will teach you the basic principles of design. After all, the creative elements are in place, you must think about financing. Hit up your local music record, liquor, or even yogurt

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I've had Layne Staley of Alice in Chains break wind into my tape recorder.

of Poison and Warrant. Metal Prophet was busy featuring some of the hottest up-and-coming bands, Alice in Chains, Pantera, and Mother Love Bone/Pearl Jam all appeared before they hit the big time. And because of the early connections I had made with Babylon A.D., I was able to visit

with such artists as Ted Nugent, Mötley Crüe, Cheap Trick, Poison, and Steelheart. Metal Prophet has provided me with experiences I could have gotten in few other places.

Starting a fanzine isn't as difficult as it might seem. Most importantly, you have to have drive, determination, and a love

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Calendar MUSIC SCENE

11. behind the San Diego Convention Center, downtown. 220-TXES.

"Unofficial San Diego Blues Party"
SOMA Live, Friday, August 12, 8 p.m., 1200 Metro Street, Bay Park. 239-SOMA.

Lacy's Bar and Band SOMA Live, Saturday, August 13, 8 p.m., 1200 Metro Street, Bay Park. 239-SOMA.

Black Males, Crows, and Bards
Westfield Center, Saturday, August 13, 8 p.m., 910 Broadway Circle, downtown. 492-4441 or 417-4774.

"Sals" Night featuring **Mez**
Auditorium and Stage, Saturday, August 13, 8 p.m., 910 Broadway Circle, downtown. 492-4441 or 417-4774.

Superstition, Chained, and
Ganderson Dream Street, Saturday, August 13, 8 p.m., 2228 Bacon Street, Ocean Beach. 220-TXES.

The Dave and Debra Combo, the **Shi**
Gals, and the **Reminders** (Cubans), Saturday, August 13, 8 p.m., 2228 Bacon Street, Ocean Beach. 220-TXES.

Harlem Clayton Bay View Hotel, Sunday, August 14, 4 p.m., 660 K Street, downtown. 220-TXES.

Beats (Cubans) Street, Sunday, August 14, 4 p.m., 1300 Bacon Street, downtown. 220-TXES.

A Fleck of Soulfuls and Natchals
The Fleck and Natchals, Sunday, August 14, 4 p.m., 10475 San Diego Mission Road, Mission Valley. 220-TXES.

Mexican (Cubans) and **Beats**
Street, Sunday, August 14, 4 p.m., 1300 Bacon Street, downtown. 220-TXES.

Steve Miller Open Air Theater, Wednesday, August 17, 8 p.m., San Diego State University campus. 220-TXES.

Stratus and **Parish** Humphrey's, Thursday, August 18, 8 p.m., 2241 Shelter Island Drive. 220-TXES.

"The Best Former Band" Humphrey's, Thursday, August 18, 8 p.m., 2241 Shelter Island Drive. 220-TXES.

Big Dill Can Can, Thursday, August 18, 8 p.m., 2501 Ketterer Boulevard. 220-TXES.

The Blues (Cubans) and **Beats**
Street, Thursday, August 18, 8 p.m., 1300 Bacon Street, downtown. 220-TXES.

East, Friday and Saturday, August 19 and 20, 7 p.m., 210 Main Street, El Cajon. 440-2277.

22 Top and the San Diego Blues
San Diego Sports Arena, Friday, August 19, 8 p.m., 2241 Shelter Island Drive. 220-TXES.

Social Distortion SOMA Live, Friday, August 19, 8 p.m., 1200 Metro Street, Bay Park. 239-SOMA.

"Rock-Off: Live CD Release Party"
featuring **Rock to the Beat** and **Let's Go**
Humphrey's, Friday, August 19, 8 p.m., 2241 Shelter Island Drive. 220-TXES.

Triforce and **Bill Miller** (Cubans)
Simpson's Hall, Sunday, August 21, 7 p.m., 750 K Street, downtown. 220-TXES.

The Spirit (Cubans), the **Shi**
Gals, and **Wendy** (Cubans), Sunday, August 21, 8 p.m., 2241 Shelter Island Drive. 220-TXES.

Joe (Cubans) and **Bill Miller** (Cubans)
Simpson's Hall, Sunday, August 21, 7 p.m., 750 K Street, downtown. 220-TXES.

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The Indigo Girls Humphrey's, Thursday, August 19, 8 p.m., 2241 Shelter Island Drive. 220-TXES.

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NOTE

By David Stampone

If you know about **Sepultura**, then you already know that there is more to Brazilian head-banging than that skull-fracturing elbow that Brazil's Leonardo drummed American medievalist Tab Hammer with back in their fourth of July World Cup "knockout round" match. It'd be quite a long shot, however, to find many state-of-the-art aficionados of Brazilian music who are down with Tab's quick "chunchy" post-death-metal game plan. Communal percussive workouts, sleek samba and uninhibited tropicalisms, copy Brazil—surely these are the sounds that most to mind, most not the disturbing ones made by four long hairs from Belo Horizonte bashing out musical commentary on a fabled planet. But how hard is it to imagine updated (and plugged into a great pop culture) versions of the dry-faced urbane in *Phantasmagoria* to dark, visceral speed metal? (If you need further proof that such stuff plays well in the "third world," note all the street kids with Metallica [don't join to the most underground bands] T-shirts next time you're in T.J.)

Continued with the decade-old *Sepultura* now based in Phoenix ("national hoodlums"—not national heroes' back home, they maintain), the band's fifth LP, recorded last year in Wales, has more Brazilian elements than its previous. After the studio-recorded heart-of-the-rhythm guitarists *Blas* and *Chase* A.D., brotherly works some homegrown Brazilian flourishes into his drumming on lead-off track "Explosão/Reação," while the later "Kawano" is an acoustic mood piece inspired by a Brazilian matriarch who chose mass suicide over government-forced exile from their rainforest home. Other songs feature an international blend of conspiracy-theory lyric contributions by *João* *Blas*—as well as *Sepultura*'s usual competent tempo shifts, a convincing, original enough package to finally lay to rest the "Brazilian Slayer" label and transcend any limited death-metal categorizations.

The boys from Brazil play the Sports Arena Tuesday along with NYC's *Powder* (now including two ex-members of English proto-industrial metal band Killing Joke) and another foursome with a guttural slant: brother-combo, headlining Texas metal hellions *Pentagram*. Speaking of whom, that STP's latest material, friendly well was immediately sold into its current top-album spot is no surprise, but it shocked when *Pentagram's* *Far Beyond Driven* LP doubled at number one in April, finally booting *Sepultura's* *Ace of Base*.

SEPTUPLA, San Diego Sports Arena, Tuesday, July 18, 7:30 p.m., 220-TXES, 625-86.



SEPTUPLA

SEPTUPLA (Cubans) and **Bill Miller** (Cubans)
Simpson's Hall, Sunday, August 21, 7 p.m., 750 K Street, downtown. 220-TXES.

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Simpson's Hall, Sunday, August 21, 7 p.m., 750 K Street, downtown. 220-TXES.

SEPTUPLA (Cubans) and **Bill Miller** (Cubans)
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Flame, 3700 Park Boulevard, Hillcrest. 295-4183.

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The Back Room Confined Lounge, 2677 Vista Way, Ocean Beach. 721-5400.

Thursday through **Saturday**, 8 p.m., **Amnesia**, contemporary. **Sunday**, 8 p.m., **Amnesia**, contemporary. **Monday**, 8 p.m., **Amnesia**, contemporary. **Tuesday**, 8 p.m., **Amnesia**, contemporary. **Wednesday**, 8 p.m., **Amnesia**, contemporary. **Thursday**, 8 p.m., **Amnesia**, contemporary. **Friday**, 8 p.m., **Amnesia**, contemporary. **Saturday**, 8 p.m., **Amnesia**, contemporary. **Sunday**, 8 p.m., **Amnesia**, contemporary. **Monday**, 8 p.m., **Amnesia**, contemporary. **Tuesday**, 8 p.m., **Amnesia**, contemporary. **Wednesday**, 8 p.m., **Amnesia**, contemporary. **Thursday**, 8 p.m., **Amnesia**, contemporary. **Friday**, 8 p.m., **Amnesia**, contemporary. **Saturday**, 8 p.m., **Amnesia**, contemporary. **Sunday**, 8 p.m., **Amnesia**, contemporary. **Monday**, 8 p.m., **Amnesia**, contemporary. **Tuesday**, 8 p.m., **Amnesia**, contemporary. **Wednesday**, 8 p.m., **Amnesia**, contemporary. **Thursday**, 8 p.m., **Amnesia**, contemporary. **Friday**, 8 p.m., **Amnesia**, contemporary. **Saturday**, 8 p.m., **Amnesia**, contemporary. **Sunday**, 8 p.m., **Amnesia**, contemporary. **Monday**, 8 p.m., **Amnesia**, contemporary. **Tuesday**, 8 p.m., **Amnesia**, contemporary. **Wednesday**, 8 p.m., **Amnesia**, contemporary. **Thursday**, 8 p.m., **Amnesia**, contemporary. **Friday**, 8 p.m., **Amnesia**, contemporary. **Saturday**, 8 p.m., **Amnesia**, contemporary. **Sunday**, 8 p.m., **Amnesia**, contemporary. **Monday**, 8 p.m., **Amnesia**, contemporary. **Tuesday**, 8 p.m., **Amnesia**, contemporary. **Wednesday**, 8 p.m., **Amnesia**, contemporary. **Thursday**, 8 p.m., **Amnesia**, contemporary. **Friday**, 8 p.m., **Amnesia**, contemporary. **Saturday**, 8 p.m., **Amnesia**, contemporary. **Sunday**, 8 p.m., **Amnesia**, contemporary. **Monday**, 8 p.m., **Amnesia**, contemporary. **Tuesday**, 8 p.m., **Amnesia**, contemporary. **Wednesday**, 8 p.m., **Amnesia**, contemporary. **Thursday**, 8 p.m., **Amnesia**, contemporary. **Friday**, 8 p.m., **Amnesia**, contemporary. **Saturday**, 8 p.m., **Amnesia**, contemporary. **Sunday**, 8 p.m., **Amnesia**, contemporary. **Monday**, 8 p.m., **Amnesia**, contemporary. **Tuesday**, 8 p.m., **Amnesia**, contemporary. **Wednesday**, 8 p.m., **Amnesia**, contemporary. **Thursday**, 8 p.m., **Amnesia**, contemporary. **Friday**, 8 p.m., **Amnesia**, contemporary. **Saturday**, 8 p.m., **Amnesia**, contemporary. **Sunday**, 8 p.m., **Amnesia**, contemporary. **Monday**, 8 p.m., **Amnesia**, contemporary. **Tuesday**, 8 p.m., **Amnesia**, contemporary. **Wednesday**, 8 p.m., **Amnesia**, contemporary. **Thursday**, 8 p.m., **Amnesia**, contemporary. **Friday**, 8 p.m., **Amnesia**, contemporary. **Saturday**, 8 p.m., **Amnesia**, contemporary. **Sunday**, 8 p.m., **Amnesia**, contemporary. **Monday**, 8 p.m., **Amnesia**, contemporary. **Tuesday**, 8 p.m., **Amnesia**, contemporary. **Wednesday**, 8 p.m., **Amnesia**, contemporary. **Thursday**, 8 p.m., **Amnesia**, contemporary. **Friday**, 8 p.m., **Amnesia**, contemporary. **Saturday**, 8 p.m., **Amnesia**, contemporary. **Sunday**, 8 p.m., **Amnesia**, contemporary. **Monday**, 8 p.m., **Amnesia**, contemporary. **Tuesday**, 8 p.m., **Amnesia**, contemporary. **Wednesday**, 8 p.m., **Amnesia**, contemporary. **Thursday**, 8 p.m., **Amnesia**, contemporary. **Friday**, 8 p.m., **Amnesia**, contemporary. **Saturday**, 8 p.m., **Amnesia**, contemporary. **Sunday**, 8 p.m., **Amnesia**, contemporary. **Monday**, 8 p.m., **Amnesia**, contemporary. **Tuesday**, 8 p.m., **Amnesia**, contemporary. **Wednesday**, 8 p.m., **Amnesia**, contemporary. **Thursday**, 8 p.m., **Amnesia**, contemporary. **Friday**, 8 p.m., **Amnesia**, contemporary. **Saturday**, 8 p.m., **Amnesia**, contemporary. **Sunday**, 8 p.m., **Amnesia**, contemporary. **Monday**, 8 p.m., **Amnesia**, contemporary. **Tuesday**, 8 p.m., **Amnesia**, contemporary. **Wednesday**, 8 p.m., **Amnesia**, contemporary. **Thursday**, 8 p.m., **Amnesia**, contemporary. **Friday**, 8 p.m., **Amnesia**, contemporary. **Saturday**, 8 p.m., **Amnesia**, contemporary. <

Elephant Bar, 17051 West Bernardo Drive, Rancho Bernardo. 487-7181. Thursday, 6:30 p.m. to 10:30 p.m., *Gary Seiler and Buffed Out*, contemporary and the music of Jimmy Buffet. Tuesday, 6 p.m. to 10 p.m., *Laguna Light*, contemporary.

El Estable Restaurant/Contino, 5580 South Mission Road, Bonsall. 758-0310. Thursday, 7 p.m. to 11 p.m., *Loose Change*, blues. Tuesday, 7 p.m. to 11 p.m., *Night Train*, blues.

Epazote Restaurant, 1555 Camino Del Mar (in the Del Mar Plaza), Del Mar. 259-9966. Wednesday, *Patrick Yandall and Matrix*, jazz.

Mother Tongue, Friday, July 15, SOMA Live

First Street Bar, 656 First Street, Encinitas. 944-0233. Thursday, 1 St. Blues blues. Friday, Semi and End.

and the Night Crawlers, blues. Sunday
4 p.m. to 8 p.m., Camille and the
Hurricanes, blues and rhythm and

485-1262 or 566-2400. Wednesday through Saturday, *Laguna*, classic rock and roll.

on"

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**DOOKIES
LIVIN' IN A ROOZY.**

THURSDAY, JULY 14
BATTLE OF THE BANDS
SMD
SKY HOUS
ZSA ZSA
SILENT KIND
COLOR CIRCLE

FRIDAY, JULY 15
...ALL THE MAD MEN
(from L.A.)
SHOVELOYER
SWING THIS
ANSIEL DAMA

SATURDAY, JULY 16
BRC presents:
**BLACK MALE
BACKLASH**
(from L.A.)
(H.R. backup band)
CRANK
BOZAQUE
From Daddy Longlegs
"McStodman"

SUNDAY, JULY 20
FANATICS
EMOTE

4125 El Cajon Blvd. • 283-6581

BATTLE OF THE BANDS

**FREEDOM/
GUITAR**

and

**Dookie's
Living Room**

present

BEACH HOUSE BAND SEARCH

MAY 1994

Beach House Band Search

Play in with WHN!

GRANDPRIZE
A Recording Session

Pick up entry forms at Freedom Guitar
4328 N. Elgin Street • 904-677-
1025 1000 AM • Open House Sun. Days:
E35-0664

Su Casa
Award-winning cuisine since 1967 is offering the

\$1.95 Best Happy Hour in La Jolla
Mon.-Fri. 4-8 pm, in the Cantina

DRINK SPECIALS

HOUSE GOLD • MARGARITAS • HOUSE WINE • WELL DRINKS • DRAFT BEER
DRAFT PITCHERS \$4.95

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MUSIC TRADER

2 new stores in Pacific Beach & SDSU College Area

**FREE
COMPACT
DISCS!**

"Trade in:
6 cassettes, get 1 free used CD"
or 2 CDs, get 1 free used CD"

*On approval. No limit! (add \$2 for new CDs)

**100,000 Used
\$8.99 each**

**New CDs
\$11.99**

NEW MUSIC REGION

Music Trader pays up to

\$7 Cash for import and gold CDs
(Mobile Fidelity recordings)

\$5 Cash for used CDs

WE PAY MORE!

COLLEGE AREA	PACIFIC BEACH	EL CAJON	SPORTS ARENA	MIRAMAR	CHULA VISTA	OCEANSIDE
5600 El Camino Drive (N. Arroyo Zone Center)	1084 GARNET AVENUE (AT DAVIES)	447 BROADWAY (N.B.I.S. BOG CENTER)	2112 Market Dr. (N. Wharton Zone Center)	7094 MIRAMAR RD. (AT DOMINGUEZ)	481 DRAKWAY (NEAR I-5 - N. The River's Center)	2210 EL CAMINO REAL (BLOOMERS CENTER)
468-2274	278-2274	444-2274	223-7777	693-1469	585-3472	439-4433

LISTENING ZONES ■ 7 CONVENIENT LOCATIONS ■ HUGE SELECTION! ■ MON.-THURS. 11-8, FRI.-SAT. 11-8:30, SUN. 12-6

485-1262 or 566-2400. Wednesday through Saturday, *Laguna*, classic rock and roll.

on"

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"You're My Best Friend" • "Tippy Tappy With A Song In My Heart" • "Oh My" • If you can't get us in your house, but you can get us in your car, move us to your car.

Now • The "National BA ... ★ @!★ #*69\$#! ... SKETBALL Association"

**DAVE, SHELLY,
"CHAINSAW"**

STOLEN!

**NOW MORNINGS
6:00-10:00
ONLY ON
ROCK
102.1**

**Dave Richards
Shelly Dunn
Cookie "Chainsaw" Randolph**

Now • The "National BA ... ★ @!★ #*69\$#! ... SKETBALL Association"

WITH SPECIAL GUESTS
REV. HORTON HEAT
YOU AM I
SAUL LOEB
TICKETS ONLY
\$**19.00**
SATURDAY, JULY 16TH - 7:15PM
O'BRIEN PAVILION DEL MAR FAIRGROUNDS

ROCK 102.1

FAR BEYOND DRIVEN
WITH SPECIAL GUESTS

SEPULTURA & PRONG

BY OVERWHELMING DEMAND!
ADDITIONAL FLOOR SEATS HAVE JUST BEEN ADDED.

JULY 19 • 7:30 PM SAN DIEGO SPORTS ARENA

METALLICA

SPECIAL GUESTS
ALICE IN CHAINS
CANDLEBOX
SUICIDAL TENDENCIES

JULY 31 • 5PM
BROWN FIELD
TICKETS GENERAL ADMIS

**TICKETS STILL
AVAILABLE!**

DOE TO CONFERM * TICKETS - ONLY AUTHORIZED TICKETS PURCHASED FROM TICKETMASTER OUTLETS WILL BE HONORED

Tickets available at all Ticketmaster outlets including Tower Robinsons • May Music Place • Wherehouse • Blockbuster Video • Music Vacations. Subject to service charge. To charge by phone, call 202-735-1835. For more information, call the Bill S. & Associates concert hotline at 570-1222.

BSD
BILL S. & ASSOCIATES

US WEST Cellular Concerts at Summer Pops



DWIGHT YOAKAM

WITH SPECIAL GUESTS
**ALISON KRAUS &
UNION STATION**

JULY 24TH • 7:00PM

YES

JON ANDERSON • TONY KAYE
TREVOR RABIN • CHRIS SQUIRE
ALAN WHITE

yes

Featuring the songs of YES:
 "Owner Of A Lonely Heart"
 "Hold on"
 "Roundabout"
 "Changes"
 ...AND OTHER CLASSICS

JULY 26TH • 7:30PM

SUMMER POPS

ALAN JACKSON

with special guest
Charlie Major
August 7
7:30 P.M.
San Diego Sports Arena

**TICKETS
ON SALE
NOW!**

Tickets available at all  ticket centers including Tower Records in May, Mass., Boston, Washington & Boston, and in May, Mass., Boston, Washington & Boston, and in May, Mass., Boston, Washington & Boston. To change by phone, call 212-714-1111. For more information, visit the BSP.com website or call 1-800-745-7455.

BACK BY POPULAR DEMAND



EXPERIENCE THE DIVINE. RETTÉ MILLER

SEPTEMBER 7th - 8:00PM
SAN DIEGO SPORTS ARENA

TICKETS ON SALE SUNDAY 10:00 A.M.

Tickets available at Ticket centers including Tower Records, Robinson's May Music Plus, Wherehouse & B's, Kinetic Video, Music Warehouse, Subject to certain restrictions and the Sports Arena box office. To change by phone call (212) 1145. Random priority seats for the night will be available at 10 AM. No exchange policy. © AM

THE MUSIC IS LIVE AT

BANX

WEDNESDAY
20
D.J. RAGE
 8-10 pm

THURSDAY
14
TREVOR JAMES & the Dread Cats
 9 pm

FRIDAY
15
CLUB BANX
 9 pm

SATURDAY
16
COMMON SENSE
 9 pm

EVERY NIGHT... SAN DIEGO'S BEST FREE PARTY HOUR!

\$4.99 LUNCH SPECIALS EVERY WEEKDAY

GREAT PASTAS • SALADS • GOURMET PIZZAS • SANDWICHES

OPEN MON-FRI 11 AM-2 AM • SAT & SUN 4 PM-2 AM

299-3059
2828 CAMINO DEL RIO SOUTHWEST
SAN DIEGO, CA 92108

Calendar MUSIC SCENE

Beaches
Beaches Restaurant, 1750 Prospect Street, La Jolla 92033. Sunday, 8 p.m. to 1 p.m. *Kiss Keith with Peter Matranga*, best guitar and bass.

Carlos Murphy's, 4303 La Jolla Village Drive (at University Transit Center), La Jolla 92037. Thursday, David Hovav acoustic classic rock. Friday, the Vipers rock. Saturday, Timbers Nite rock.

The Commonsense Bar, 1999 Mission Boulevard, Mission Beach 92051. In the Caribbea Bar. Thursday, *Billy and the Red Hot*, blues. Friday, the *Steady Diamond* rock and roll. Saturday, *Beulah*, classic rock and roll. Sunday, the *Shepherds*, reggae.

Rain's Red Eye Saloon, 1448 South Mission Road, Fallbrook 92028. Friday and Saturday, 8:30 p.m. to 1:30 p.m. *Sue Salome and Raff Cut*, country.

The Sand Bar Cafe, 3878 Carlsbad Boulevard, Carlsbad 92008. Thursday, 7:30 p.m. to 1 a.m. *N-Z*, reggae. Monday, the *Mississippi Mud*, blues and rhythm and blues. Tuesday, the *Enzo Twisters*, blues. Wednesday, *Chase*, reggae.

Scalini Restaurant, 3780 Via de la Valle, Del Mar 92014. Thursday through Saturday, 7:30 p.m. to 1 a.m. *Joel Nash*, show tunes, classical, and pop tunes performed on the piano.

Sunley's Downtown, 119 East Broadway, Vista 92081. Friday and Saturday, 10 p.m. to 1 a.m. *North Star*, vintage rock and roll. Wednesday and Thursday, 9 p.m. to 1 a.m. karaoke entertainment.

Yankee, 300 Carlsbad Village Drive (outside the Carlsbad Village Post Mall), Carlsbad 92008. Friday, 7:30 p.m. to 10:30 p.m. *Sechs*, jazz.

Spazzy's Cafe, 15717 Bernardo Heights Road, Rancho Bernardo 92045. Thursday, 7 p.m. to 10 p.m. *Color and Remixed*, classical and contemporary guitar duo. Friday, 8:30 p.m. to 11:30 p.m. *Jan McBride*, jazz trio. Saturday, 8:30 p.m. to 11:30 p.m. *Merry World*, light jazz. Sunday, 11 a.m. to 2 p.m. *Color and Remixed*, classical and contemporary guitar duo.

Chatham, 10820 N. Torrey Pines Road, La Jolla 92037. Friday, 7 p.m. *George Swoboda*, guitar. *Frank Brucchi*, jazz guitar. *Frank Givich*, 12-string blues, and *Roger Gagne*, backup guitar.

Calvin's, 910 Prospect Street, La Jolla 92037. Friday, 5 p.m. and Sunday, 2:30 p.m. *William County*, variety music performed on piano. Tuesday, 9 p.m. *Bob MacLeod*, piano strings featuring showtunes and standards.

The Daily Planet, 1208 Carner Avenue, Pacific Beach 92109. Monday, 9 p.m. to midnight, *Lanoko*, entertainment with *Fabulous Frankie*. Wednesday, 9 p.m. to 1 a.m. *Joe Byrnes*, acoustic pop music.

Dona Marie's, 850 West Mission Bay Drive, Mission Beach 92038. Thursday, 9 p.m. to midnight, *John Tapella* and *Randy*, guitar and vocals. Friday through Monday, 9 p.m. to 9:30 p.m. *John Tapella*, guitar and vocals.

Dream Street, 2228 Bacon Street, Ocean Beach 92031. Thursday, 8:30 p.m. *Whisper of Chance*, barbershop.

Chatham, 10820 N. Torrey Pines Road, La Jolla 92037. Friday, 7 p.m. *George Swoboda*, guitar. *Frank Brucchi*, jazz guitar. *Frank Givich*, 12-string blues, and *Roger Gagne*, backup guitar.

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Dream Street, 2228 Bacon Street, Ocean Beach 92031. Thursday, 8:30 p.m. *Whisper of Chance*, barbershop.

CALLING ALL FANS!

BRUCE DALLAS' GOING AWAY WEEKEND!

A ROCK 'N' ROLL REUNION

FRIDAY • JULY 22

BOLTON/DALLAS

with very special guest **TOM COLLINS**

SATURDAY • JULY 23

BRUCE DALLAS

with former Dallas/Collins Electric Violinist **Chris Villas**

ALL FANS MUST ATTEND!

THIS FRIDAY, JULY 22, Performing Live: **POORN BARRY BRADY**

Preferred seating is available. 2051 Shafter Island Dr. with donor reservations. Please call for further information. **223-2572**

TOPLAMOS

UNDER THE PINK TOUR

WITH SPECIAL GUEST **Bill Miller**

AUGUST 21ST • 7:00 PM
COPLEY SYMPHONY HALL

ON SALE SATURDAY 10:00 AM

EMERALD

WEDNESDAY & THURSDAY 10:00 PM

\$2 JAGER SHOTS BOTTLED BEER (DOMESTIC ONLY)

FRIDAY NIGHTS PARTY IN PROGRESS!

SATURDAY NIGHTS **SEX IN THE CITY**
All Sex Shots \$2 all night

SUNDAY NIGHTS **The Third World**

NFO 483-9920

CLUB TREMORS

WEDNESDAY & THURSDAY 10:00 PM

\$1 DRINKS / \$1 COVER B4 10pm \$3 COVER AFTER 10pm

WEEKEND BEACH PARTY
FRIDAY & SATURDAY NIGHTS
OUTDOOR PATIO DANCING
EXPLOSIVE SOUND & LIGHT INSIDE

SUNDAY NIGHTS **92.5 FLASH PARTY**
GUEST DJ BANDY DENTON PRIZES & GIVEAWAYS
\$1 DRINKS ALL NIGHT

WORLD CUP SOCCER FINAL...SUNDAY 17th
LARGE SCREEN TV 17 FULL SCREEN TVs

Beaches
Award Restaurant, 875 Prospect Street, La Jolla 92033. Sunday through Thursday, 8 p.m. to 1:30 p.m. *John Cash*, jazz, rhythm and blues, salsa, and Brazilian music performed on the piano.

The Reverend Bar and Grill, 1404 West Vacation Road, Mission Bay (in the San Diego Province Cruise Resort), 274-6630. Call for information.

Beach Bar's Casino and Sports Grill, 3121 Ocean Front Walk, Mission Beach 92037. Thursday, Rick Gaudy, rhythm and blues. Saturday, 1:30 p.m. to 3:30 p.m. *N-Z*, reggae. Karaoke entertainment, 8:30 p.m. Sunday.

Beach Cafe/Bar, 9035 Towne Center Drive, University City 92032. Friday, 10 p.m. to 11 p.m. *Alan Rogers*, folk. Saturday, 11 p.m. to 1 a.m. *Porter*, folk.

Billy Beane's, 999 Hardsfield Street, Pacific Beach 92109. Call for information.

Blind Melons, 710 Carner Avenue, Pacific Beach 92109. Thursday, *Jackie Campbell*, show rock and roll. Friday, 5:30 p.m. *Billy Thompson*, blues, and the *Willie Jay Band*, blues. Saturday, 1 p.m. the *Mississippi Mud*, blues and rhythm and blues, and the *Travel Agency*, music of the Grateful Dead. Sunday, 1 p.m. the *Shepherds*, reggae, and Rick Gaudy, rhythm and blues. Monday, *Willie Jay*, blues. Tuesday, the *Mississippi Mud*, blues and rhythm and blues. Wednesday, the *Line One*, rock and blues.

Cafe Camino, 1001 Carner Avenue, Pacific Beach 92109. Thursday, 8 p.m. to midnight, *Sherry Neal*, variety. Friday, 9 p.m. to 1 a.m. *Frank*, jazz. Saturday, 9 p.m. to 1 a.m. *Carl Robinson*, variety.

Cafe Papaya, 1787 La Jolla Village Drive, La Jolla 92037. Monday, 9 p.m. *Patty and the Bluebirds*, blues.

FINE LINE entertainment

SATURDAY • JULY 30 • 8:00 PM

CARCASS

with special guest **Santa Claus**

LIFE OF AGONY

Plus special guest **MEALICA**

Register to win MEALICA tickets, CARCASS tour hats and MORE! Entry forms available at the show.

FRIDAY • AUGUST 5 • 8:00 PM

KORN

(ALL AGES WELCOME)

In association with **GRU MOSS JACOBS PRESENTS**

WORLD BEAT CENTER

1646 Hancock Street • 235-5534 (Between Old Town exit & Washington St.)

TUESDAY • AUGUST 9 • 8:00 PM

toad the wet sprocket

with special guest: **WASTED TAPE**

Montezuma Hall • SDSU (All ages welcome)

In association with **GRU MOSS JACOBS PRESENTS**

FINE LINE entertainment

FRIDAY • AUGUST 19 • 8:00 PM

SOCIAL DISTORTION

plus special guests

TICKETS ON SALE FRIDAY AT 3 PM

\$200 MEALICA SDU (All ages welcome)

Tickets available at all GRU MOSS JACOBS outlets (Robinson-Mey, Tower, Music Plus) and Off the Record, charge by phone, or call 235-5534.

TACO BELL Concert Series

STEVE MILLER BAND

WEDNESDAY
AUGUST 17 8PM

ALSO ON SALE AT THE **OPEN AIR THEATRE**
2051 Shafter Island Dr.

Including Robinson-Mey, Tower Records, Music Plus, select Warehouse locations, Arts Tri, Petros Book Worm and the Asian Center Box Office. No returns of any kind or exchange. Reservations permitted on or around the facility to change by phone call 223-7153.

TACO BELL CROSS THE BORDER

JEFF BUCKLEY

Jewel

July 27, 1994
on sale now

Hahn Cosmopolitan Theatre

ON SALE SATURDAY 10:00 AM

BSP

Calendar MUSIC SCENE

Zanfirar Coffee Bar and Gallery,
970 Canyon Avenue, Pacific Beach,
272-4762. Thursday, 7:30 p.m. to
10 p.m., *Radio Head*, blues.

San Diego North
Manana Blues Pub, 1617 Balboa
Avenue, Chatsworth, 279-5453.
Wednesday through Sunday, 9 p.m. to
1 a.m., *Mike O'Brien*, Irish folk and
pop music. Tuesday, 7 p.m. to
midnight, *the Corner Boys*, Irish
music.

Corpus Uno, 8023 Chalmers Mesa
Boulevard, Chatsworth, 279-5453.
Thursday through Saturday, *Chor
Correll and the Longhorn Band*,
country.

Donna's, 8779 Mira Mesa Boulevard,
Mira Mesa, 693-0352. Friday and
Saturday, 7 p.m., *Robert San Juan*,
karaoke entertainment and piano
playing featuring the music of Elvis
Presley.

The Fleck Cafe and Niteclub, 10475
San Diego Mission Road, Mission
Valley, 563-0824. Thursday, *Nine
Hopes*, rock. Friday, *Adam Hayes*,
rock. Saturday, *Brenda Rose*, *Merry
Honey* and *the Silver Kind*, rock.
Sunday, *China Lake*, *Crying Out Loud*,
Talman, and *Bloodstone*, rock.

The Common Lounge, at the Town
and Country Hotel, 500 Hotel Circle
North, Mission Valley, 291-7131.
Friday and Saturday, 7:30 p.m. to
11:30 p.m., the *Variations*, light jazz
trio.



Be Turner Review, Wednesday, July 20, Club 5th Avenue

Harbinger Band, 950 Hotel Circle
North, Mission Valley, 298-0511. The
Innovated Lounge. Tuesday through
Saturday, 8 p.m. to midnight, *Art*.

Forme, variety music performed on
piano.
Inshore Lounge, at the Hawsel Hotel,
2270 Hotel Circle North, Mission

Valley, 297-1181. Friday and
Saturday, 8 p.m. to 1 a.m., *Bo Top*,
Top 40 music.

Karl Brown Brewery, 9675 Scripps
Road, Scripps Ranch, 587-2728.
Sunday, 1 p.m. to 4 p.m., live jazz.
Call for information.

Kelly's Restaurant and Irish Pub,
284 Hotel Circle North, Mission
Valley, 294-2131. Piano Bar. Monday,
Wednesday and Thursday, 8 p.m. to
7:30 p.m., Tuesday, 5 p.m. to 8 p.m.,
and Friday, 5 p.m. to 7 p.m., *Paul
Grog*, piano music. Thursday, 8 p.m.
to midnight, Wednesday and
Thursday, 7:30 p.m. to 1 a.m., and
Friday and Saturday, 7 p.m. to 1 a.m.,
Club Porters, piano music. Sunday,
7 p.m. to midnight, *Paul Grog*, piano
music. Monday, 8 p.m. to 11 p.m.,
karaoke entertainment.

The King Link Inn, 5125 Linda Vista
Road, Mira Mesa, 291-4275. Thursday,
8 p.m. to 11 p.m., *John Garcia* on
piano and *Middle of the Road*. Friday,
Dr. J and the Punks, jazz. Saturday,
9 p.m. to 12:30 a.m., live jazz. Call
club for information.

Le Pavillon Lounge, at the Town and
Country Hotel, 500 Hotel Circle
North, Mission Valley, 291-7131.
Tuesday through Saturday, 8:30 p.m.
to 1 a.m., *Show B Co.*, contemporary.
Top 40, swing, and easy listening.

Melody's Restaurant, 5215 Ashlar
Fall Road, Mission Valley, 265-7188.
Thursday, 7 p.m. to 11 p.m., the
O'Brien Brothers, Irish folk music.

The Musician Club, 1717 Miramar
Boulevard, Bay Park, 275-7283. Every
first and third Sunday of the month,
7 p.m. to 9 p.m., the *Ray Bar*.
2-2 *Peer Big Band*, dance music from the
big band era for dancing.

The Nevada Inn, 8515 Miramar Road,
San Carlos, 465-1750. Thursday,
Friday, and Saturday, 9 p.m. to
1:30 a.m., *Serve*, guitar, rock,
Monday, Tuesday, and Wednesday,
9 p.m. to 1:30 a.m., *Monette*, rock.

O'Connell's Pub and Niteclub, 1310 Miramar
Boulevard, Bay Park, 275-7283. Every
first and third Sunday of the month,
7 p.m. to 9 p.m., the *Ray Bar*.
2-2 *Peer Big Band*, dance music from the
big band era for dancing.

Pal Joey's, 5147 Waring Road, Allard
Gardens, 286-7873. Friday and
Saturday, 9 p.m. to 1:30 a.m., *Pro Bishop's*,
Presbyterian Band, Christian jazz,
swing, and oldies.

Projeo Restaurant, 1709 Fraser Road,
Mission Valley, in the Hazard Center,
294-4700. Thursday, 5:30 p.m. to
9:30 p.m., *James Vail* and *Ripston*,
Latin jazz.

Radness Hotel, 1431 Camino del Rio
South, Mission Valley, 260-6111. To
the Interzone Lounge. Friday and
Saturday, 8 p.m. to midnight, *Michael
Gandy*, contemporary blues, country,
and older music for dancing.

SOMA Live, 5181 Miramar Street, Bay
Park, 279-7662. Friday, *Standing
Wormed*, *Martin Tramp*, and the
Process, rock. Saturday, the *Vandoo*,
Gleadow, *Rock 90's*, *Blind*, and *Agent*,
G.D.C. rock.

Spells, 1150 Buena Avenue, Bay
Park, 276-9815. Video otherwise
indicated, all bands perform rock and

Entertainment On Mission Bay Hilton

IN THE CARGO BAR
• Thursday, July 14 - LADIES' NIGHT
DANCE to the music of MAKAI, 9 p.m.
\$1 Champagne • No Cover Charge

• Friday, July 15 - 5:30 p.m.
Jazz Happy Hour
PATRICK YANDALL
& "MATRIX"
playing songs from their
new CD "That Feels Nice"
featured on KIFM 98.1
1/2 Off Appetizers Menu



PATRICK YANDALL



MAKAI

• Friday & Saturday, July 15 & 16 - 9:00 p.m.
DANCE TO THE MUSIC OF MAKAI
• "SALSA" Sunday, July 10 - 8 p.m.
PABLO MENDEZ & AGUA E' COCO



• Tuesday & Wednesday, July 19 & 20 - 7 p.m.
enjoy the music of **TERRY ARCHER**

IN THE PALM TERRACE
• Friday & Saturday,
July 15 & 16 - 8 p.m.
TERRY ARCHER



San Diego
Beach & Tennis Resort

1775 L. Mission Bay Drive
OHL'S & Sea World Drive, 276-4019

roll music. Thursday, *Cosmos*,
Triffid, *Clown Fish*, *E. Moss*, and *Piano*
Valley. Friday, *Knuckle Girl*, *Sullivan*,
Pam, *Ally Bat*, and *Art*. Saturday,
Reggie, *Peter*, *Cris*, *Frank*, *Shane*, and
Chadman. Wednesday, *Dominican*,
Therapy, *Roberts*, *Essex*, and
Intense.

The Law's, 3302 Napa Street (at
Miramar Boulevard), Bay Park,
542-1462. Thursday, 8:30 p.m.,
Wed. Art, reggae. Friday, 9 p.m. to
2 a.m., *Fuzzy* and *the Bluesmen*, blues.
Saturday, 9 p.m. to 2 a.m., the
Mississippi Mud Sharks, blues, and *Hot*
Red Louisa, rockabilly. Wednesday,
8 p.m., *Walt*, *Dave*, *Flow*, vintage rock
and roll.

The Law's, 3333 Mission Gorge Road,
Mission Valley, 260-9940. Friday and
Saturday, 8 p.m. to 11 p.m., *Jonah*,
Williams, contemporary music.

The Wellness, 10789 Terranova
Boulevard, Terranova, 560-8777.
Tuesday through Thursday, 8 p.m.,
Ray Corra, variety music performed
on piano. Friday and Saturday, 8 p.m.,
Ray and *Laine Corra*, variety music.
Sunday and Monday, 7 p.m., *Jo*,
Traverse, sing along piano
entertainment.

Wrenger's Room, 608 Mission
Gorge Road, Mission Gorge,
260-8653. Wednesday through
Saturday, *Steve Gray*, country.

Downtown
Blarney Stone Pub, 502 Fifth Avenue,
downtown, 233-8519. Thursday
through Saturday, 9 p.m. to 1 a.m., *Joe*,
Shore, *Josh*, and *folk* music.

Reddy's, 528 F Street, downtown,
236-8988. Thursday, the *Madhouse*,
the *Lonely Soul*, and *Lopez*, rock.
Friday, *Mandragora* and the *Final*
Long Vind, rock. Saturday, *No*,
Katie, *Submarine*, *Fluke*, and *Nickel*,
rock. Sunday, *Swing This*, *Hybrid*,
Soul, and *Concussion*, rock.

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<p>JOHN McLENNAN</p> <p>11.99 CD 7.99 CS</p>	<p>JOHN McLENNAN</p> <p>11.99 CD 7.99 CS</p>	<p>JOHN McLENNAN</p> <p>11.99 CD 7.99 CS</p>
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KEZAS FERRAR BAND

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TONIGHT, THURSDAY, JULY 14
California Reggert!

CITIZEN X

\$1 bottled beer



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THIS FRIDAY, JULY 15

ALISON MOYET

SATURDAY, JULY 16

BRONSKI BEAT

plus with guests
MERCY HOURS, SILENT KING



SUNDAY, JULY 17

**ORIGINAL
 HEDDIE
 CRUSADE**

**CHINA LAKE
 CRYIN' OUT LOUD
 BLOODSTONE
 TALISMAN**

MONDAY, JULY 18

DI CHURCH RODGERS

\$1.50 beer, wine, well

TUESDAY, JULY 19

HIP NIGHT

Extended Happy Hour Night

IN CONCERT

FRIDAY, JULY 22



San Diego's own...

BEAT FARMERS

with Robert Vaughan &
 the Head First Angels

SATURDAY, JULY 23

SPIRIT

with **ARTHUR LEE & LOVE**
 plus **The Fontaines**





THURSDAY, JULY 28

NINA HAGEN

"New York, New York"

**FRIDAY & SATURDAY,
 JULY 29 & 30**

BIG MOUNTAIN

"Baby I Love Your Way"



ALSO ON SALE:

KARL BONDHO

MICHAEL BIEBER, THE CURE

THE PETER DINKLAGE

MISSING PERSONS

DAVE ROZZO

DIANE BRYCES

BACK & SILENT


RECORD, SNAKE AND TEARS

23 The Flash



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karaoke

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Calendar MUSIC SCENE

Killing Floor, blues, Tuesday, Brian Whelan, variety.

The Living Room, 5900 El Cajon Boulevard, College Area, 280-8434. Call for information.

Madhouse, 6179 University Avenue, East San Diego, 582-8730. Thursday, the Smiley Blue Band, blues, and the Holligans, rock, Friday, the Clevelanders, River Run Band, Spanish Flamingo, and the Albino Peppers, rock, Saturday, Smiley's Swing, rock, Monday, River Run, rock, Wednesday, Island and the Fourmen, reggae.

Masi's, 1299 Camino del Rio South, Mission Valley, 299-1544. Thursday, 9 p.m., Popper and Vic's, reggae.

New Dolphin Inn, 5861 Market Street, Encinitas area, 264-9618. Friday, 9 p.m., Tantalus Country, blues music, Sunday, 8:30 p.m. to midnight and Saturday, 8 p.m., Lido and the Kofka Blue Band, blues and rhythm and blues.

O'Hanley's, 2437 San Diego Avenue, Old Town, 298-0133. Wednesday, 7 p.m. to 10 p.m., Friday, 8:30 p.m. to 10:30 p.m., and Saturday, 7 p.m. to 10 p.m., New London, country.

Top 40, rock and roll.

The Old Red, 3373 Adams Avenue, Normal Heights, 284-0284. Friday, 9 p.m. to 1 a.m., the O'Brien Brothers, international ballads, Saturday, 8 p.m. to 2 a.m., karate entertainment.

Monday, 7 p.m. to 11 p.m., the Carver Boys, traditional Irish music, Tuesday, 9 p.m. to 1 a.m., Tony Camacho, Irish folk music.

The Pulse Club, 3030 Imperial Avenue, Long Heights, 284-7907. Sunday, 4 p.m. to 7 p.m., live blues and jazz band. Call club for information.

Rancho El Nogal, 4016 Wallace Street, Old Town, in the Bazar del Mundo, 295-0884. Friday and Saturday, 9 p.m. to midnight, Charlie Marie, variety folk pop music.

Rebecca's, 3023 Juniper Street, Golden Hill, 284-3663. Saturday, 9 p.m. to 10 p.m., Kimi Reik, solo jazz guitar, Wednesday, 7:30 p.m. to 9:30 p.m., Elizabeth Flannel, folk.

Romance's, 4105 Taylor Street, Old Town, 295-5111. Friday, 9 p.m., Latin Soul, Latin rhythm and blues, Saturday, 9 p.m., R&G Latin rock.

Rene O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7906. Thursday, 8 p.m., rock, Friday and Saturday, the Cotton Pickers, rock, Wednesday, 8 p.m. to midnight, karate hosted by Carrie, Thursday, the O'Brien Brothers, Irish folk.

Seven Seas Lodge (Best Western), 411 Hazel Circle South, Mission Valley, 291-1200. Tuesday through Friday, 3 p.m. to 7 p.m., Rauli Bender, piano variety.

Tapas Pizzeria Restaurant, 2923 Fourth Avenue, Hillcrest, 294-9661. Live music, Friday and Saturday, call for information.

Taylor Street Grill, 2362 Taylor Street, Old Town, Friday and Saturday, 7 p.m., Marvin Hayes, acoustic guitar variety, Monday through Thursday, 8 p.m., karate entertainment.

Tom Hain's Light House, 2150 Harbor Island Drive, Harbor Island, 261-9110. Thursday through Sunday, 9 p.m. to closing, Melissa King hosts a karaoke sing along.

Tuba Man's, 2551 University Avenue, North Park, 295-9426. Friday and Saturday, 8 p.m. to 1 a.m., the Blue Blues, rock and roll.

Village's Restaurant, 1515 Hotel California, Mission Valley, 291-0530. Tuesday through Saturday, live blues, contemporary music.

Whiskey Cafe, 6147 Park Boulevard, University Heights, 574-6454. Friday, 9 p.m., rock, Saturday, Wednesday, reggae, jazz. All shows start at 9 p.m.

East County

Bandstand's Restaurant, 8320 Parkway Drive, La Mesa, 445-3660. Thursday, 7:30 p.m. to 12:30 a.m.

Salmon House

LIVE ENTERTAINMENT NIGHTLY!

The Salmon House is now proudly pouring live microbrews on draft!

THURSDAY 5-9 pm MELISSA 8-10 pm SMOKESCREEN	FRIDAY 5-9 pm PETER HALL 8-10 pm FISH & THE SEAWEEDES
SATURDAY 5-9 pm PETER HALL 8-10 pm FISH & THE SEAWEEDES	SUNDAY 1-5 pm MELISSA 5-9 pm PETER HALL
MONDAY 5-9 pm STEEL DRUMS 8-10 pm BOB LYONS	TUESDAY 5-9 pm JIM MOORE
WEDNESDAY 5-9 pm JIM MOORE	

HAPPY HOUR DRINK SPECIALS

TABLE
LUNCH 11:30-1:30 pm daily
DINNER 5:30-7:30 pm daily

BAR
LUNCH 11:30-1:30 pm daily
DINNER 5:30-7:30 pm daily

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FRO DOUGLAS PRESERVATION BAND
Jazz club - New Orleans style

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PERFECT BALANCE
"Rock 'n' Blues featuring song stylist Kim Chivette"

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"Rock 'n' 80s Light Show"

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RICH & KRIS' SUMMER SOIRE
on the Bahia Belle and in the Cannibal Bar
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Friday, July 15
THE STEELY DAMNED

Saturday, July 16
ROCKOLA

Sunday, July 17
THE SHEPHERDS

Wednesday, July 20
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Happy Hour featuring Adrian & The Sunburns
Reggae/Rock with complimentary Buffet Monday thru Friday 4-7 pm • \$1.50 drink specials

Tonight, Thursday, 7/14
CRYING OUT LOUD
Friday, 7/15
TREVOR JAMES & The Dread Cats

Saturday, 7/16
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7 pm
CITIZEN X
KARAOKE

Monday, 7/18
"Monday Night at the Movies"
8:30 pm
PINK FLOYD - THE WALL & HEAVY METAL
11 SAMUEL ADAMS

Tuesday, 7/19
\$1 U-CALL-IT
8-10 pm
LIVE REGGAE BAND

Wednesday, 7/20
TREVOR JAMES & The Dread Cats
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3125 Ocean Front Walk, Belmont Park
General Admission \$5.00
Breakfast & Live Entertainment
Sofisticated sports on our 137 LED screen TV and 13 monitors
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Andy Aronoff, piano variety, Friday, 5 p.m. to 7 p.m., Joe Cromwell, piano variety, and 7:30 p.m. to 1 a.m., Paul Grogg, piano variety, Saturday, 7:30 p.m. to 1 a.m., Andy Aronoff, piano variety, Sunday, 7:30 p.m. to 12:30 a.m., Andy Aronoff, piano variety, Tuesday and Wednesday, 7:30 p.m. to 12:30 a.m., Joe Cromwell, piano variety.

Bonito Country Western Restaurant
Salmon and Dancer Hall, 3405 Avenida Boulevard, La Mesa, 470-3545. Friday through Sunday, 9 p.m., Linda Rae and Breakfast Pans, country.

Cal Mesquitas, 7894 Broadway, Lemon Grove, 465-0506. Thursday, jazz night, Friday, Green Thoughts, the Doves, and God is Broad, rock, Saturday, Universal Cues, the River Bottom Nightmen Band, and John Conger Concentration Camp, punk.

Carles Murphy's, 5500 Grossmont Center Drive, La Mesa, 498-9757. Thursday, First Choice, jazz, Friday, Wednesday Nine, rock and roll, Saturday, the Cadillac, vintage rock and roll, Wednesday, Rockin' Joe and GT, rock and roll.

Carlson Oaks Country Club, 9200 Inwood Drive, Sanate, 448-0242. Friday and Saturday, 9 p.m. to midnight, Rock, Tap, pop music.

The Cheesecake House, 5606 Murray Drive, La Mesa, 465-7050. Thursday, 9 p.m. to 1 a.m., jazz, Saturday, 9 p.m. to 1 a.m., jazz, Sunday, 9 p.m. to 1 a.m., jazz, contemporary music.

Crow's Cocktail Lounge, 1956 Field Avenue, Chula Vista, 948-0242. (Street) 263-0258. Call for information.

Dick's Hawaiian Lounge, 7664 Broadway, Lemon Grove, 469-6344. Friday and Saturday, Emergency Live, rock and roll, Sunday and Wednesday, 7 p.m. to 10 p.m., karate sing along with Baby Huey and the Screamin'.

Dick's Landing, 1185 East Main Street, El Cajon, 443-0234. Thursday through Saturday, 8 p.m. to 2 a.m., karate entertainment hosted by Bill Dugg, Sunday through Wednesday, 9 p.m. to 2 a.m., karate, entertainment hosted by David Q.

Dick's Place, 13321 Business Highway 94 at San Marcos Road, El Cajon, 443-2444. Friday, 9 p.m. to 1:30 a.m., Rocker Horse, country, Sunday, 3 p.m. to 10 p.m., karate, entertainment hosted by Keith Conner.

Expensive Coffee, 1709 Avenida Boulevard, La Mesa, 470-9669. Thursday, 7 p.m. to 9 p.m., open mike, Friday, 8 p.m. to 10 p.m., jazz, Saturday, 8 p.m. to 10 p.m., David Strauss, rock and roll.

Frankie's, 9143 Campo Road, Spring Valley, 498-2204. Friday and Saturday, Collette, rock.

Flan Springs Inn, 15505 Highway 94 at San Marcos Road, San Marcos, 443-3015. Friday, Saturday, and Sunday, Smith and Western, country, Karate entertainment, 7 p.m. to 9 p.m., Saturday and Wednesday.

The Greek Samos, 12991 Highway 94, Imperial, 469-1979. Friday, 9 p.m. to 1 a.m., Jennifer Karatzis, contemporary.

International Coffee Shoppe, 144 San Juan Street, El Cajon, Thursday, 8:30 p.m., the Karamage Band, rhythm and blues, Friday, 8:30 p.m., the Karamage Band, rhythm and blues, Saturday, 9 p.m., Johnny Ace, originals, Sunday, 9:30 p.m., the Karamage Band, Brothers, rhythm and blues, Tuesday, 9:30 p.m., open mike, Wednesday, 8:30 p.m., the Karamage Band, rhythm and blues, Thursday, 8:30 p.m., the Karamage Band, rhythm and blues, Friday, 8:30 p.m., the Karamage Band, rhythm and blues, Saturday, 8:30 p.m., the Karamage Band, rhythm and blues, Sunday, 8:30 p.m., the Karamage Band, rhythm and blues.

Joe N' Andy's Hole in the Wall, 5144 La Mesa Boulevard, La Mesa, 443-2444. Thursday, Newmarket, rock and roll, Tuesday, A.K. Strips, acoustic, Wednesday, the John, rock and roll.

Kash's Restaurant and Cocktail Lounge, 401 West Main Street, El Cajon, 442-7568. Wednesday, July 19, 8 p.m. to 1 a.m., Karate contemporary music, Karate contemporary music and live music every night. Call club for information.

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\$1 drink • \$1.50 champagne cocktails
Ladies - no cover before 9 pm

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ALL-YOU-CAN-EAT CRAB FEAST \$15.95
Includes Maryland steamed crabs, Maryland crab soup, corn on the cob and watermelon.

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FRIDAY, JULY 15

THE MONSTERS
COME & PARTY WITH THE "GOLD RUSH" GIRLS!

SATURDAY, JULY 16

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THE ROCK AND ROLL
HALL OF FAME
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Calendar MUSIC SCENE

Jazz / Big Band
Acoustic Allstars: The Coach House
The All Stars: Billy Up Tavern
Downtown: Anderson's Cafe La Maza
The Berry Crisp: The Hotel del Coronado

Piano / Classical
David de Abreu: La Cienega
Randy Boudreau: Villa Pines, Seem
Sue Lodge: (New Western Hotel)
Fred Boudreau: Better World
Garcia

Folk / Ethnic
David de Abreu: La Cienega
Randy Boudreau: Villa Pines, Seem
Sue Lodge: (New Western Hotel)
Fred Boudreau: Better World
Garcia

Country / Country Rock
A Taste of Country: The Country Club
Cher Carroll and the Durrance Band
Carmen Lee
Cute as a Cheese: The Country Club
Joe Taramino: The Country Club
Kenny and the Country Club
Linda Bar and the Country Club
Linda Bar and the Country Club
Linda Bar and the Country Club

Blues / R&B
The Back Street Blues Band (B's)
Tavern, Pines
The Blues: The Blues Band (B's)
Tavern, Pines
The Blues: The Blues Band (B's)
Tavern, Pines

Rock
The Back Street Blues Band (B's)
Tavern, Pines
The Blues: The Blues Band (B's)
Tavern, Pines
The Blues: The Blues Band (B's)
Tavern, Pines

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STABBING WESTWARD
MOTHS TO THE FLAME
88 • 8:00 PM

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AGENT G.D.C.
87 • 8:00 PM

CHAOS U.K.
EYEWATER
88 • 8:00 PM

LEMONHEADS
POSSUM EDITION
\$10.00 ADVANCE
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The changes in tone begin to approximate the personality profile of the certified psychopath.

REVIEW
DUNCAN SHEPHERD

of his Back to the Future, Who Framed Roger Rabbit, and I Wanna Hold Your Hand. But he is essentially a flippant, a cold-blooded sensibility, and his efforts here to deepen it and warm it ought by rights to arouse less in the way of support than in the way of suspicion. His sentimentalism over the body-forgiveness of *Boys in the Rain Man*, his glowing *Heavenly Creatures*, *Bugs*, his "concern" about the cycle of abused-child-battered-woman (Robin Wright, not so much a character as a makeup-and-hairstyles model), his "awareness" of the great events of our times — all these give

Forrest Gump

mode of, albeit better written and acted than, *Gomer Pyle* (with an especially engaging performance by Mykelti Williamson, boasting the most protrusive lower lip since Stepin Fetchit, as the hero's shrimp-on-the-brain army buddy). The tearjerking bits are mere technical exercises — strenuous

but more productive of sweat than of tears. The obvious and the conventional — synonyms of the unthinking — are everywhere: if someone is going to San Francisco in the late Sixties, we'll get Scott McKenzie's "If You're Going to San Francisco" on the soundtrack; and if someone's run-

on the mo, Kelly goes "Kiss me and window trim, ladies" ("Oh, sweet, sweet!"). The lone bomber, a freelancer with no affiliations to known groups, turns up in a janitor's uniform to eavesdrop on strategy sessions at police headquarters. He's a little off-kilter, a new bride and stepdaughter go into hiding (after the murder of the hero's dog, Boomer), the bomber finds them, not by any fathomable track, but simply by accident. The movie is a little off-kilter — it's that kind of movie. And his final "masterpiece," a planned display of Fourth-of-July fireworks, is given a triggering mechanism of Ruben's own making. The movie is a little off-kilter — it's that kind of movie. The amusement of himself and the privileged spectator. More probably just himself. Only when the movie closes the don't-touch-the-brakes automobile accident of *Speed* does it seem comparatively sane. *Knock* seems, comparatively. And talking of closes, this is, unless I missed one, the third movie thus far this summer, after *Married with Children: Hills Cop III*, to crank out an Amazing Movie. *Knock* is. Whatever because of "Rock of Ages."

I Love Trouble. Star vehicle. More precisely, a bicycle built for two, and pedaled across two types of terrain, George Cukor's and Alfred Hitchcock's. To put it as dauntingly as possible: Nick Nolte and Julia Roberts, in the roles of rival reporters on a train-wreck story, are required to be Tracy and Hepburn and at the same time, or alternating times, Grant and Kelly. They come up a bit short. But they do come up with a lot of hair and smokes cigars; Roberts has legs (some length as always) and picks pockets. Among the things they lack are a Cukor and a Hitchcock. Their actual director, Charles Shyer, and his producer and co-writer, Nancy Meyers, reveal a reverence for old cinematic forms (cf. Ryan O'Neal's lecture on Lubitsch in their *Irreconcilable Differences*) without revealing any mastery of them. The result is really more subtle, as, *inconspicuous*.

MOVIE LISTINGS

Angels in the Outfield — Baseball fantasy starring Christopher Lloyd and Danny Glover, directed by William Dear.
(CARTEL MOUNTAIN; CAROUSEL CINEMA 6; CLAIROMONT; DEL MAR HIGHLANDS; FASHION VALLEY; GROVE 9; MIRRA MEDIA 4; NICKELODEON 8; NICKELODEON GALAXY 6; NICK-
ELOODEON 10; OCEANSIDE 8; PLAZA BONITA; POWAY 10; SOUTH BAY DRIVE IN; SPORTS
ARENA 8; UA ESCONCIDO 8; FROM 7/15)

● (FASHION VALLEY; GROVE 9; LA COSTA 6; NICKELODEON GALAXY 6; NICKELODEON 10; SANTEE VILLAGE 8; SWEETWATER 6; TOWN AND COUNTRY; LA ESCONDIDO 8; UNIVERSITY TOWNE CENTRE)

Blown Away — Reviewed this issue. With Jeff Bridges, Tommy Lee Jones, and Suzy Amis; directed by Stephen Hopkins.

● (CAROUSEL CINEMA 6; CINERAMA 6; DEL MAR HIGHLANDS; GROSSMONT MALL; MIRA MESA 7; NICKELODEON 8; NICKELODEON 10; OCEANSIDE 8; PLAZA BONITA, POWAY 10.

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La Poloma Theatre • 471 1st Street in Encinitas

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ENCINITAS

San Diego Reader / July 14, 1994 7

San Diego Reader July 14, 1994

Open Wide

If I had to stand around for that long I would expect to see Marlene Dietrich singing. "See what the boys in the back room will have."

I'm always reluctant to dine at chain restaurants. The preparation has to be the same at each location, and cooking by numbers is not my idea of gastronomic heaven. However, I had heard so much about Claim Jumper that I finally rented. Almost everyone who mentioned the size of the portions used a tone and phrasing that had sexual connotations. "You never saw anything so big." "It was so big I almost fainted." So all right, I thought, let me faint too.

On a Monday night when thousands were pouring into the Del Mar Fair, we drove in the opposite direction to the Claim Jumper located on Grossmont Center Drive, in La Mesa. We were a party of six adults and a year-old child and arrived at 7:35 p.m. Even on Monday, usually the slowest restaurant night of the week, people were waiting outside. Our hearts sank at the prospect of not getting a table soon. In fact, when we managed to make our way through the crowds in the lobby, we were told we had a 38-minute wait. We asked if breaking up our party into two would help, but our attempt at flexibility came to nothing. Thirty-eight minutes was our assigned waiting period.

In case you think that I ever beat the lines or announce myself in order to get special treat-

ment, I don't. The truth is that I would have left immediately but couldn't because of my friends, who wanted to stay.

The Claim Jumper in La Mesa can seat 246 people, has four seating areas plus a bar named

The Saloon. When you make your reservation, you are given a "cute" frontier name (the hostess's phrase). Ours was Monterey Mining Company. Those customers

who could sit in the lobby, others stood; many waited outside or walked around the parking lot marking time. One woman remarked that at the Carlsbad location they had board games for those who wanted to play, but this place offered only coloring pages for children. The observation was made good-naturedly. Everyone accepted the long wait as part of the ritual, as if endurance would lead to a truly heavenly experience.

Exactly 38 minutes later we were led to a table that had been empty when we came in. All of us were frazzled. Our waiter told us cheerfully that on Mother's Day the wait was three hours and on Sundays at least two. If I had to stand around for that long, I would expect to see Marlene Dietrich singing. "See what the boys in the back room will have." Instead we got the incessant wail of kid cries (as well as the others), lots of noise, including cots and ale at the sight of the food,

Calendar RESTAURANTS



The Restaurant: Claim Jumper
The Location: 5500 Grossmont Center Drive (across from Montgomery Ward), La Mesa (469-3927)
Type of Food: American: steaks, ribs, barbecued chicken, sandwiches, salad bar
Price Range: \$3.95 to \$19.95
Hours: Open daily, Sunday and Monday, 11:00 a.m. to 10:00 p.m.; Tuesday through Thursday, 11:00 a.m. to 1:00 p.m.; Friday and Saturday, 11:00 a.m. to midnight

and the waiters singing some jazzed-up version of "Happy Birthday" or "Happy Anniversary." So at last to the menu. My friends selected salad bar plus soup (all you can eat, \$7.95), spinach

lasagna (\$7.95), baby back pork ribs (\$11.95), and chicken quesadilla (\$6.95). I wavered between turkey dinner and beef stew. Because no one was ordering the slabs of steak which

Claim Jumper is famous, I decided to try a beef dish, namely the stew (\$8.95).

The food arrived fairly quickly, and I believe the waiters got their jolts from hearing people gasp at the huge platters. The tortilla for the quesadilla is 16 inches across, and since Claim Jumper's version consists of two tortillas with a filling in between (some restaurants flip them over in half like an omelette), it could easily satisfy a half-dozen people. My beef stew was enough to feed everyone at our table.

I was served over what looked like a half loaf of bread (one of those breads in the shape of a bowl), and chunks of beef hung over the plate. The question is whether the quantity has any relation to the quality. I don't think the people there had any complaints, because they were so entertained and so thrilled at the prospect of getting as much for so little money. The salad bar was good but in no way amazing. I wondered why my friend, who lives in Del Mar and could find one locally, would take such a long trip just for salad. My slice of quesadilla was tempting, but I had to pick out most of the black olives; it could have easily been named black olive quesadilla. The spinach lasagna was fresh with

out being memorable or exciting, and my beef and vegetables were overcooked and soggy. The barbecued baby back ribs were the best thing at the table, meaty with a splendid sauce and flavor. They were good as any ribs I've had recently.

The hit of the evening came last. At the entryway was a case filled with desserts. As soon as I spied the six-layer chocolate concoction called Mother's Day Cake, I knew I would order it. A whole cake cost \$40 for take-out, but one slice was \$5.95 and served all of us. It really redeemed the night for me. We enjoyed the creamy chocolate filling, the deep chocolate taste, and the bargain price, about a dollar per person.

In one sense, an evening at Claim Jumper is a typical American experience: stoicism combined with greed. You need a temperance other than mine to endure the so big quality of everything, including the press of people around you. Every Friday, Saturday, and Sunday, Claim Jumper serves 29 ounces of prime rib plus potatoes, salad, steamed vegetables, and cheese toast, for \$19.95. Only you can decide whether the end justifies the means. ■

THE MOOSE IS LOOSE AT TOM MOOSEY'S RESTAURANT/BAR

\$2.00 Mooseheads ALL DAY!
FRIDAY, JULY 15

Meet the "Moosehead Girl" from 7-9 for Moosehead prize giveaways.
Come join the fun! - See ya there, Eh Hoser?
3750 Sports Arena Blvd. • 222-1411 (5333)

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. Low: below \$6; moderate: \$6 to \$15; expensive: more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

NORTH COAST

BULLY'S NORTH 1404 Camino del Mar, Del Mar, 755-1660. Especially during summer, this beach to the most colorful and is adorned with the sports crowd which makes the place exciting. Food is the same as at other Bully's, but the high intensity carries it. Service is continuous and breakfast and lunch are served until 4:00 p.m. Breakfast items include steak and eggs, prime rib and eggs, and wonderful omelets such as one with real cash. On Saturday and Sunday there is a special for breakfast. Steak and prime rib are favorites. Hamburgers and fries remain a best bet with good quality meat. Open daily 10:00 a.m. to midnight. Moderate.

IL FORNARO CUCINA ITALIANA 1355 Camino del Mar, Del Mar, 755-8876. Il Fornaro offers a stunning understated view of the ocean and indoor seating are gorgeous. The grilling items tend to be uneven, but the stuffed flounder, angel hair pasta, soups and salads are always good. Some menu lunch

and dinner. Always crowded. Lunch and dinner daily. To midnight Friday and Saturday. Sunday brunch is a la carte from the menu from 10:00 a.m. to 3:00 p.m. Moderate to low expensive.

KHATYAM CUISINE RESTAURANT 437 Highway 101, operates in the mall, Solana Beach, 755-8343. The best Middle Eastern cuisine is to be found here, prepared by a woman chef who combines Lebanese recipes with French cuisine. Every item here is seasonal, but don't leave without trying the hummus, ground beef wrapped in filo dough, the grilled eggplant, the stuffed vegetables with date sauce; and the chicken and rice presented as a "cake" and surrounded by raspberry sauce. Not to be missed. Every night except Saturday, soup or salad plus one entree from the menu, \$9.95. Closed Monday-Lunch, Tuesday through Sunday. Low to low moderate.

LA BONSSE BOULIF Town and Country Shopping Center, 471 Encinitas Boulevard, Encinitas, 436-3081. Beef Bourguignon, rack of lamb, frog legs (when in season), and real Normand are among the French provincial staples of the house. Duck in peppercorn sauce and Doree sole in lemon butter and mushroom sauce are also offered. Diners are a la carte. A charming room and smaller wine list add to the festivities. Closed Tuesday through Sunday. Moderate to expensive.

NORI JAPANESE RESTAURANT 11315 Highway 101, Solana Beach, 755-0113. A gourmet Japanese restaurant, the menu offers 60 sushi items, 14 steaming and unique appetizers and a long list of entrees which include miso, veal, chicken, and seafood, some in rich sauces. While the antique looks and setting, it's best to start with a gourmet pizza (cheese), a Caesar salad, and one of ten pasta dishes, especially pasta stuffed with ricotta and spinach, and garnish with hot peppers. Fresh fish and seafood fare well here. Impassioned sur-

rounding famous chicken requits with spinach lettuce. Very tasty vegetable sandwiches. The place is open daily, so you can drop by for a light meal in casual but contemporary surroundings any time. Same menu, lunch and dinner. Open daily, 11:30 a.m. to 10:00 p.m. Sunday through Thursday; Friday and Saturday to 11:00 p.m. Low to moderate.

THE ENCINITAS CAFE 531 First Street, Encinitas, 432-0919. If you are searching for a place that serves American breakfast from opening to closing, try this low-cost cafe which is open from 5:30 a.m. to 9:00 p.m. The Encinitas Special offers omelets prepared with honey and almonds plus either bacon, sausage, or ham and two eggs for \$4.95. Egg dishes are served with biscuits and gravy. Children's menu are \$1.95 for breakfast and \$3.50 for dinner. Sandwiches and salads as well as breakfast for lunch. American entrees (chicken, roast beef, turkey) for dinner. Fast, excellent service. Open daily, breakfast, lunch and dinner. Low to low moderate.

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THE ENCINITAS CAFE 531 First Street, Encinitas, 432-0919. If you are searching for a place that serves American breakfast from opening to closing, try this low-cost cafe which is open from 5:30 a.m. to 9:00 p.m. The Encinitas Special offers omelets prepared with honey and almonds plus either bacon, sausage, or ham and two eggs for \$4.95. Egg dishes are served with biscuits and gravy. Children's menu are \$1.95 for breakfast and \$3.50 for dinner. Sandwiches and salads as well as breakfast for lunch. American entrees (chicken, roast beef, turkey) for dinner. Fast, excellent service. Open daily, breakfast, lunch and dinner. Low to low moderate.

LA BONSSE BOULIF Town and Country Shopping Center, 471 Encinitas Boulevard, Encinitas, 436-3081. Beef Bourguignon, rack of lamb, frog legs (when in season), and real Normand are among the French provincial staples of the house. Duck in peppercorn sauce and Doree sole in lemon butter and mushroom sauce are also offered. Diners are a la carte. A charming room and smaller wine list add to the festivities. Closed Tuesday through Sunday. Moderate to expensive.

NORI JAPANESE RESTAURANT 11315 Highway 101, Solana Beach, 755-0113. A gourmet Japanese restaurant, the menu offers 60 sushi items, 14 steaming and unique appetizers and a long list of entrees which include miso, veal, chicken, and seafood, some in rich sauces. While the antique looks and setting, it's best to start with a gourmet pizza (cheese), a Caesar salad, and one of ten pasta dishes, especially pasta stuffed with ricotta and spinach, and garnish with hot peppers. Fresh fish and seafood fare well here. Impassioned sur-

Offers Good Be True!

\$13.95 Fajitas For Two
Includes:
• choice of beef or chicken
• fresh guacamole
• shredded cheese
• sour cream
• warm flour tortillas
• rice & refried beans

\$1.99 Lunch Special Monday-Friday
Enjoy any entree or salad from our lunch menu for just \$1.99* when you order one at regular price!
Valid Monday through Friday only.
Offer expires 8/18/94.
*\$1.99 valid for menu items with a \$6+ value or less.

Carlitos
2525 El Camino Real
5500 Grossmont Center Dr.
La Jolla
4393 La Jolla Village Drive

Carlitos
2525 El Camino Real
5500 Grossmont Center Dr.
La Jolla
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2525 El Camino Real
5500 Grossmont Center Dr.
La Jolla
4393 La Jolla Village Drive

THE MOOSE IS LOOSE AT TOM MOOSEY'S RESTAURANT/BAR

\$2.00 Mooseheads ALL DAY! FRIDAY, JULY 15

Meet the "Moosehead Girl" from 7-9 for Moosehead prize giveaways.
Come join the fun! - See ya there, Eh Hoser?
3750 Sports Arena Blvd. • 222-1411 (5333)

PETRO'S PLACE

GREEK BUFFET

Over 20 salads, dips and desserts, including ice cream

LUNCH \$5.35
SUNDAY BRUNCH \$5.35
served 10 am to 2 pm

Featuring the Highest Quality & Lowest Price

9810 Mission Gorge Rd. (8. Zone) San Diego • 280-4888

EARLY BIRD SPECIAL \$7.95

1/2 PRICE DINNER

Dinners 7.95-11.95
Dinner and drink
Buy one drink and get the second of equal or lesser value for half price.
*\$1.00 off the bill

Lunch Specials \$4.75
2555 Rancocas St. in Highway 101-4002
Family owned & operated
All Major Credit Cards, Visa, Amex, Discover, Mastercard

MOONDOGGIES

LATE SUMMER NIGHTS
Mon-Thurs 10 pm - midnight

99¢ Fish Tacos
2-for-1 Appetizers
\$1.50 Margaritas
enjoy our heated outdoor patio

LA JOLLA'S

Calendar RESTAURANTS

OUNDINGS AND EXCELLENT SERVICE. Open daily, lunch Tuesday through Friday, dinner nightly. High moderate to expensive.

TARTIN'S AT THE TRACK 514 Via de la Valle, Del Mar, 461-8300. This charming fish, seafood, and beef restaurant offers California-style cuisine marked by individual service. The best bet is the sunset dinner served Tuesday through Sunday 5:30 p.m. to 7:00 p.m. It offers salad plus choice of King salmon, filet steak, baby back ribs, shrimp, pasta dishes, chicken, and fresh fish, all with vegetables. Wonderful wine. Open Tuesday through Sunday, diners only. Low to moderate.

WHEEN IN ROMEO 1801 Leucadia, 949-3771. Through the wide-ranging menu offers such Roman specialties as fish and veal, the glory of the house is in its pasta, the best mantecato to be found anywhere and outstanding ravioli. The grilled chicken is not to be missed. All entrées include salad. Lovely dining room, excellent service, great desserts. Closed Monday, lunch Tuesday through Friday, dinner Tuesday through Friday, Sunday. Moderate to expensive.

NORTH INLAND

ANTHONY'S RANCH 1801 Leucadia, 949-3771. This new chef has completely revamped the menu which offers California specialties with French influence. The best entrée is a filet of halibut with asparagus and thyme sauce, tenderness of beef in wine truffe sauce, rack of lamb with white herb sauce. The Sunday

ASHOKA THE GREAT 9474 Black Mountain Road, 949-3771. Through the wide-ranging menu offers such Roman specialties as fish and veal, the glory of the house is in its pasta, the best mantecato to be found anywhere and outstanding ravioli. The grilled chicken is not to be missed. All entrées include salad. Lovely dining room, excellent service, great desserts. Closed Monday, lunch Tuesday through Friday, dinner Tuesday through Friday, Sunday. Moderate to expensive.

BERNARDINO 1257 Rancho Bernardo Road, 725-1100. This charming French-California eatery for its exquisite food combined with low costs. You may make a meal from the French cuisine plus a glass of wine accompanied by a small appetizer. The French-California eatery for its exquisite food combined with low costs. You may make a meal from the French cuisine plus a glass of wine accompanied by a small appetizer.

LA PALOMA 116 Encinitas, 725-1100. This outstanding gourmet Mexican restaurant deserves its reputation for its preparation, presentation, and service. The menu includes a variety of dishes, from appetizers to main courses, all prepared with the finest ingredients and served with exceptional service.

LA JOLLA 116 Encinitas, 725-1100. This outstanding gourmet Mexican restaurant deserves its reputation for its preparation, presentation, and service. The menu includes a variety of dishes, from appetizers to main courses, all prepared with the finest ingredients and served with exceptional service.

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Buy 1, Get 1 FREE!

Valid at these locations only:

- Escondido 2401 Valley View
- Mission Rancho 1801 Leucadia
- The Mercado 1801 Leucadia
- La Costa 1801 Leucadia
- San Marcos 1801 Leucadia
- Poway 1801 Leucadia
- Carlsbad 1801 Leucadia
- San Diego 1801 Leucadia

Buy one small, medium or large cup of frozen yogurt, receive a small cup of frozen yogurt FREE.

IT'S FROZEN YOGURT!

FEAST ITALIAN-STYLE \$9.95 FOR 2

Choice of Lasagna, chicken parmesan, tortellini, manicotti, spaghetti, cannelloni or eggplant parmesan. Offer includes Garlic bread, wine or salad. \$12.50 for 2 (12 line of house wine with special) Dining room only.

2-FOR-1 EARLY BIRD SPECIAL 5-7 PM

Any entree, pasta, pizza, salad and dessert. 2nd entree 50% off. Excludes pizza and salad.

EXTRA! Any Pizza

pick up or dine in. Excludes pizza and salad.

VENETIAN ITALIAN RESTAURANT

1412 30th Street, San Diego, CA 92104. Tel: 234-3230. Hours: 11:30am-11:00pm.

Cucina Fresca

fine Italian Dining

25% Off Lunch & Dinner

Monday-Sunday 11:30am-10:00pm. Excludes pizza and salad.

With this coupon deduct 25% off your lunch or dinner bill (excludes drinks). Must present coupon when ordering. Not valid on other offers. Chalkboard not included. Not valid on Mondays. One or only \$5.00.

1851 Bacon St., Ocean Beach • 924-9470 or 924-9490

\$8.95

Sucasa

La Jolla since 1967

Presents a Spectacular

UNLIMITED SUNDAY BRUNCH BUFFET

Serving 10am-2pm

- Complimentary champagne
- 8 hot entrées
- Create your own omelette
- Belgian waffles
- Carving & taco bar station
- Fresh fruit & salads
- Array of desserts
- Agua frescas

6738 LA JOLLA BLVD. • 454-0369 • AMPLE PARKING

Not valid with any other offers. No take-out, please.

A FUN, CASUAL FAMILY RESTAURANT IN MISSION VALLEY

TREMORS

PASTA

FREE ENTRÉE

SALADS

BURGERS

DESSERTS

FREE DELIVERY

Minimum purchase

Every day

AT 11 AM

When a second entrée of equal or greater value is purchased. Maximum value \$7.00.

Good at Mission Valley location. Not good with deliveries. Expires 7/28/94.

1400 Camino De La Reina Behind Mission Valley Ctr. 293-7861

JULI SCAM BARBEQUE BLUES BREWS

GO! HALF SLAB O' BABY BACK RIBS \$9.95

HALF BBQ CHICKEN \$9.95

PIG OUT

BLOW EVERY SUN & MONITE IN JULY

SOUL MATE TONIGHT! THE SOUL PERSUASERS

NO COVER • NO DRESS CODES • NO RESERVATIONS • NO CLASSES!

300 Bk 5th BETWEEN 3 & 4 Sts • 231-9100

CABO CABO

GO AHEAD... MAKE MY MARGARITA!

HAPPY HOUR 4-7 AND 10-11 MIDNIGHT

When Has Dining Out Sounded This Good?

It's Sunset Jazz at Victor's on the Bay, at Mission Bay Golf Resort. Victor's features live "Jazz on the Green" every Friday, and Saturday starting at 6pm. Sunset dining on our heated patio creates the perfect setting. Enjoy our patio Barbeque featuring delicious, thick cuts of top sirloin, halibut or chicken. Dinners start at a surprisingly low price of \$7.95.

Enjoy Victor's anytime. Our dining room is open for breakfast, lunch and dinner. Available for banquets.

It's the best dining value you've ever heard.

VICTOR'S Restaurant

Call now: 490-3380

2702 N. Mission Bay Drive • De Anza Cove, Mission Bay

CALIFORNIA WOOD-FIRED

2.00 OFF ONE PASTA OR PIZZA

AND

D'Lish GOURMET

3514 Grand Avenue, La Jolla (underground parking) 459-6118

Friday-Sunday 11:30am-10:00pm. Monday-Thursday 11:30am-9:00pm. Closed on Tuesdays.

Large & Small Salads

Carrot, Cucumber, Tomato, Onion, Avocado, Dressing

Large & Small Salads

Carrot, Cucumber, Tomato, Onion, Avocado, Dressing

Large & Small Salads

Carrot, Cucumber, Tomato, Onion, Avocado, Dressing

1
9
9
4

CRAPOLDO
11 am-10 pm
PIZZA, PASTA, RAVIOLI, CALZONE & SALADS
LIVE MUSIC WED., FRI. & SAT. 7:30 PM

LUNCH FOR 2 \$7.95
Includes 2 dinner salads plus 2 non-alcoholic drinks. Dine-in only. Expires 7/21/94.

DINNER FOR 2 \$9.95
Includes 2 dinner salads plus 2 non-alcoholic drinks. Dine-in only. Expires 7/21/94.

1792 GARNET AVE., PACIFIC BEACH (BEHIND STARBUCKS COFFEE)

2 FOR 1
BY THE BEACH OF THE BEACHES
FREE
Expires July 15, 1994

A SAMPLE OF OUR MENU:
Cajun Pasta
Honey Mustard Chicken
Honey Mustard Eggplant
Honey Mustard Shrimp
Honey Mustard Salmon
Honey Mustard Steak

1920 TONGUE POINT RD.
949-674-4444

"The Best Mexican Food in Downtown"
—Cassidy Winner KNSD Channel 35

Half-Price Off Second Meal
LUNCH or DINNER
Purchase one entrée, receive second of same or different half price. Excludes per capita. 10% gratuity added. Not valid with other offers. Expires 7/31/94.

PACHANGA Mexican Bar & Grill
314 Fifth Avenue, Gaslamp Quarter 235-4545

1 YEAR ANNIVERSARY

SIAM RESTAURANTS
LUNCH FROM \$3.99
DINNER 15% OFF
DINNER & FREE SOFT DRINKS

4651 University Ave. 592-6911
3205 Michoacán Dr. 949-409-0000

Calendar RESTAURANTS

MIDWAY, OLD TOWN & MISSION VALLEY

BERTA'S LATIN AMERICAN RESTAURANT 3297 Twig Street, Old Town. 295-2543. You find preparations from all Latin American countries, from Argentina and Brazil to Peru. However, with few exceptions, the food is very spicy, and this includes the potato appetizer with a fiery red sauce. If you enjoy hot seasoning you'll like the meat, pork, chicken, fish. But it's not for those who enjoy what's smooth and subtle. The price for entree plus salad at dinner is \$12.95. Open daily, lunch and dinner. Low to moderate.

CAFE PACIFIC 3141 San Diego Ave. Old Town. 291-6666. This remains one of the best fish houses in the city. The menu includes Pacific Rim specialties. Low fat, low cal menu items available. Fixed price dinners, served from 5:30 p.m. to 8:45 p.m., include soup or salad and entree. \$12.95. Open daily, lunch, Monday through Friday. Dinner nightly. Moderate to expensive.

KARL WEST 3555 Rosecrans, Rosemead. 294-8786. This family-operated restaurant offers lovely decor, pleasant food and a price of \$11.95. Each entree includes salad plus bread. Best bet for lunch with soft sauce topped with carrot strips and onions. Sandwich chicken and Alphonso apple crisps, called "Crispy Chicken". (which means steaks are also available and so are appetizers and soups). Open daily, lunch, Monday through Saturday. Dinner nightly. Low.

MONTHLY WHALING COMPANY Mission Valley 11801, 901 Caminito del Mar. 544-1000. The dining room provides beautiful, lush, and dinner. As dinner is hearty, fresh, well-prepared seasonal fish, but the chicken is made with salad plus appetizer. May be costly if you're not careful. Open daily. All meals moderate to expensive.

PREGO RESTAURANT 1370 E. 1st Street, Hillcrest. 294-4300. The Italian menu offers about 50 dishes, some Italian-California, others are regional cooking. The dining room is lively with an open kitchen, live jazz and entertainment. In the evening, there are live performances with piano and voice. Salsa menu is popular. Open daily, lunch and dinner. Moderate to expensive.

Salsa & Merengue Lessons with (800-311) and DJ "La Voz" Rick Chirra
Thursdays, Fridays & Saturdays • Salsa & Merengue • DJ "La Voz" Rick Chirra 823-1260

EAST COUNTY & STATE COLLEGE

BZ. KIN'S 3400 La Jolla Village Center, San Diego. 594-0010. Located in the heart of San Diego. Soups are wonderful. The best of the best: the corned beef, as well as 110 sandwiches, to equally fine. The kitchen and bistro have really good Mother's Day breakfast and the bistro has a great breakfast and lunch bakery also. Open daily. Continuous service. Breakfast, lunch, dinner and late afternoon. Open daily, lunch and dinner. Low to moderate.

ANTHONY'S MESA 9500 Miramar Drive, La Mesa. 681-8168. Located in a strip mall, this restaurant is not in an especially pleasant surroundings. The food is not particularly good, but the staff, appetizers, and lunch are available. Regular Anthony's menu plus fresh fish. Open daily, lunch and dinner. Low to moderate.

CHANG CUISINE OF CHINA Grandmont Shopping Center, 5500 Grandmont Center Drive, La Mesa. 944-2288. The setting is very beautiful with lots of Chinese art, and the dishes are subtle rather than fiery. Try rainbow shrimp and crispy beef. The twin delights (pork and chicken) are the special order. The string beans are excellent. Open daily. Continuous service, lunch and dinner. Low to moderate.

COLLAGE RESTAURANT 6093 El Cajon Boulevard, San Diego. 594-1140. The new space, have spruced up the place and added new items to the menu. It still remains a haven for those on a budget and is noted for its fried chicken dinner, with choice of soup or salad, potatoes, and hot rolls. Not fancy, but plentiful and fresh. Chicken-fried steak is another house special. Home style breakfast. Open daily, breakfast, lunch, and dinner. Low.

HOMETOWN BUFFET 5881 University Avenue, University City. 594-7000. Open daily, breakfast, lunch, and dinner. \$5.99. If you're a non-taliga buff and long for looking at it, it's not so bad. Open daily, lunch and dinner. Moderate to expensive.

HOUSE OF CANTON 801 Broadway, La Jolla. 494-4757. If you should be wondering on the menu, look at this restaurant and you'll see it. The menu is a mix of Cantonese and Thai. The food is good, but the service is poor. Open daily, lunch and dinner. Moderate to expensive.

J.R.'S GREEK CAFE 7749 University Avenue, San Diego. 594-1111. A find for fans of fresh, home-style cooking. This family-owned cafe is equally good in the pocketbook. The menu includes chicken, the moussaka, the pasticcio, and the souvlaki are certainly well prepared. Combination dinner plates are inexpensive enough to double as appetizers. Open daily, lunch and dinner. Moderate to expensive.

KAMON 6253 University Avenue, San Diego. 594-4400. If you long for simple Japanese food, this is the place. The menu is a mix of Japanese and Thai. The food is good, but the service is poor. Open daily, lunch and dinner. Moderate to expensive.

LA JOLLA 459-1355
ENCINITAS 632-1113
SAN DIEGO 544-9891

CENTRAL SAN DIEGO
A DONG 3674 Farmington Avenue, East San Diego. 298-4420. Since the Vietnam menu runs to 200 items, you may feel overwhelmed. The food is good, but the service is poor. Open daily, lunch and dinner. Moderate to expensive.

GREEK & LEBANESE FOOD
\$7.95 DINNER
\$4.25 LUNCH
5-10 pm daily
1710 Broadway Drive #105, 593-0300

2 for 1
any entrée
Buy 1 and receive 2nd free
Exp. 7/27/94 (one only)
* LASAGNA
* SMOOTHIES
and much more ...
Hours: Tues. - Sun. 8 am-10 pm
272-7339

MANDARIN PLAZA
3700 La Jolla Village Center, San Diego. 594-1111
CHINESE GARDEN RESTAURANT
5055 La Jolla Village Center, San Diego. 594-1111
DINNER BUFFET
ALL YOU CAN EAT
\$4.95
Over 30 items
Includes: fried shrimp, pork, chicken, beef, vegetables, noodles, ice cream, pudding, jelly, appetizers, soup and salad bar.
Valid through July 31, 1994.

"Voted Best Ethnic Restaurant ..." San Diego Magazine
"Rated among top 10 Restaurants in San Diego"
STAR OF INDIA
Authentic Indian Cuisine
All courses can be made mild, medium or hot.
\$10 OFF SECOND ENTRÉE
Buy one entrée at regular price and receive \$10 off a second entrée. Not valid on Saturday. Expires 7/31/94.
Reservations suggested

THE SCANDINAVIAN RESTAURANT
THAT SPECIALIZES IN SWEDISH CUISINE
Dinner specialties include: Swedish Meatballs, Swedish Fish, Swedish Potatoes, Swedish Pickles, Swedish Bread, Swedish Butter, Swedish Cheese, Swedish Ham, Swedish Sausages, Swedish Pickles, Swedish Bread, Swedish Butter, Swedish Cheese, Swedish Ham, Swedish Sausages.
In addition to our fine dining we are serving a "Midnight" 3:00-5:30 pm
All outdoor menu items only \$10 including dessert.
8425 La Mesa Blvd. La Mesa. 543-6400
Serving dinner Fri. & Sat. 5 pm-9 pm Breakfast & Lunch Tues-Sun. 8 am-3 pm
Gift and imported beer available

2 for 1 BREAKFAST
Buy one breakfast entree of your choice and receive second of same or different half price. Excludes per capita. 10% gratuity added. Not valid with other offers. Expires 7/31/94.
Box Free Cafe
1704 Camino del Rio South, San Diego. 594-1111

2 FOR 1 PASTA
Buy one pasta of your choice and receive second of same or different half price. Excludes per capita. 10% gratuity added. Not valid with other offers. Expires 7/31/94.
Da Nino's
11111 Camino del Rio South, San Diego. 594-1111

50% OFF
Buy one entrée at regular price and receive second of same or different half price. Excludes per capita. 10% gratuity added. Not valid with other offers. Expires 7/31/94.
Chickens & Beef
11111 Camino del Rio South, San Diego. 594-1111

CAMELOT VIETNAMESE & CHINESE RESTAURANT
Serving lunch, dinner and late afternoon. Open daily, lunch and dinner. Moderate to expensive.

COMBINATION LUNCH
\$3.99
Includes: rice, meat, vegetables, and soup.
Open daily, lunch. Low to moderate.

weekends, breakfast, lunch, and dinner. Tuesday through Sunday. Closed Monday. Low to moderate.

FOOT BIANCA 3351 Adams Avenue, Miramar. 294-4116. Low cost, tasty, and fresh vegetable dishes with international influences. The mildly Indian ones include a different curry every day. Soups, salads, and nightly specials are good here. Simple dining room. Saturday and Sunday brunch, all you can eat. For \$5.95 served three weekends per month. (Call to find out dates.) Open every night for dinner except Wednesday and Sunday. Hours change often, so phone before you go there. Low.

LITTLE ITALY 4367 University Avenue, Fairmount Avenue, San Diego. 594-1111. Sprinkled calzone and pizza (old-fashioned style with lots of stuffing and toppings) as well as a bargain dinner for two (\$10.99) that includes salad, cheese pizza, lasagna, spaghetti, and garlic bread. Make this long-established restaurant your regular. Simple surroundings, hearty food. Please note the late closing. 200 am daily, which permits musicians to have parties in the middle of the night. Open daily continuous service, lunch and dinner. Low.

CAFE BRIGHT 365 Fifth Avenue, University City. 594-1111. This is a new and different cafe and coffeehouse offers New Orleans specialties with a twist. \$7.25. Apart from the burgers, there are also muffins, fried pastries, the cafe de chocolate, cakes, and pastries. Open daily, lunch and dinner. Moderate to expensive.

MISSION HILLS CAFE 801 West Mission Avenue, Mission Hills. 294-4116. Here's a good bargain restaurant for dinner. Fixed price, three-course California cuisine for \$10.00. They include appetizer, soup or salad, plus entrée with vegetables and dessert. Dinner items change nightly and are written on a chalkboard, which covers one wall. There are two dining rooms with an atmosphere of a casual neighborhood restaurant — nothing fancy, but good value for the money. Closed Monday. Open Tuesday through Sunday. Breakfast, lunch, and dinner. Breakfast items available throughout the day. Low.

PASTA AL DENTE 1021 Robinson Avenue, Hillcrest. 292-2277. All sauces, pasta, daily soups, and salads are made from scratch. Thirty pasta dishes are available at this bright, clean, unpretentious restaurant. Soups are made by hand. Not too gourmet but worth noting. Don't miss the house specialty, tortellini alla pasta. Every item available for takeout. Pleasant outdoor dining area as well as a gleaming dining room. Open daily, lunch and dinner. Daily lunch specials and early bird specials every day. Low.

PASTA TIME CAFE 1417 University Avenue, Hillcrest. 294-4116. This is a new and different cafe and coffeehouse offers New Orleans specialties with a twist. \$7.25. Apart from the burgers, there are also muffins, fried pastries, the cafe de chocolate, cakes, and pastries. Open daily, lunch and dinner. Moderate to expensive.

FIGARO ITALIAN RESTAURANT 41 West Washington Street, San Diego. 594-1111. This is a new and different cafe and coffeehouse offers New Orleans specialties with a twist. \$7.25. Apart from the burgers, there are also muffins, fried pastries, the cafe de chocolate, cakes, and pastries. Open daily, lunch and dinner. Moderate to expensive.

GOLDEN STAR RESTAURANT 7843 San Diego Avenue, Hillcrest. 294-4116. The restaurant is a new and different cafe and coffeehouse offers New Orleans specialties with a twist. \$7.25. Apart from the burgers, there are also muffins, fried pastries, the cafe de chocolate, cakes, and pastries. Open daily, lunch and dinner. Moderate to expensive.

THE BEST is the fresh lobster served with one of three sauces at an, between \$8.95 and \$9.95. Not to be missed. Truly delightful dining experience. All items go to lunch, Monday through Friday. Dinner nightly. On Saturday and Sunday, dinner starts at noon. Low to moderate.

ROB ROH HILL 1271 First Avenue, San Diego. 594-1111. This restaurant has always had a double life. For breakfast, it serves old-fashioned meals, corned beef and cabbage, fried chicken, beef stew with dumplings, roast pork and lamb, sautéed. These specials are accompanied by choice of soup or salad, potatoes, vegetables, small size. Open daily, lunch and dinner. Dinner starts at 4:00 p.m. nightly. Low.

IMPERIAL HOUSE 3400 La Jolla Village Center, San Diego. 594-1111. This is an excellent place for lunch which costs about \$7.25 and includes soup or salad, plus hot entrée. This is the place to go for a separate room in the Mission Hill Theatre which includes a bar, a lounge, and a dance floor. Open daily, lunch and dinner. Moderate to expensive.

MISSION HILLS CAFE 801 West Mission Avenue, Mission Hills. 294-4116. Here's a good bargain restaurant for dinner. Fixed price, three-course California cuisine for \$10.00. They include appetizer, soup or salad, plus entrée with vegetables and dessert. Dinner items change nightly and are written on a chalkboard, which covers one wall. There are two dining rooms with an atmosphere of a casual neighborhood restaurant — nothing fancy, but good value for the money. Closed Monday. Open Tuesday through Sunday. Breakfast, lunch, and dinner. Breakfast items available throughout the day. Low.

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FIGARO ITALIAN RESTAURANT 41 West Washington Street, San Diego. 594-1111. This is a new and different cafe and coffeehouse offers New Orleans specialties with a twist. \$7.25. Apart from the burgers, there are also muffins, fried pastries, the cafe de chocolate, cakes, and pastries. Open daily, lunch and dinner. Moderate to expensive.

GOLDEN STAR RESTAURANT 7843 San Diego Avenue, Hillcrest. 294-4116. The restaurant is a new and different cafe and coffeehouse offers New Orleans specialties with a twist. \$7.25. Apart from the burgers, there are also muffins, fried pastries, the cafe de chocolate, cakes, and pastries. Open daily, lunch and dinner. Moderate to expensive.

THE BEST is the fresh lobster served with one of three sauces at an, between \$8.95 and \$9.95. Not to be missed. Truly delightful dining experience. All items go to lunch, Monday through Friday. Dinner nightly. On Saturday and Sunday, dinner starts at noon. Low to moderate.

WE HAVE EXPANDED!
Our new "Margaritas Room" is now open and it looks great!
We are now able to take reservations!
Parties up to 30 persons welcome!
Service, Taste and Margaritas as usual.

El Tecolote Mexican Restaurant
Since 1981

10% DISCOUNT
on your check total with coupon. Expires 7/23/94.

6110 Friars Rd. Between Sea World Dr. and Fwy. 163. Tel. 295-2087.
ALL OUR DISHES ARE COOKED WITH VEGETABLE OIL.

SUN. & MON. EVERY DAY TUES. WED. THURS. FRI. & SAT.

FOUR-COURSE DINNER \$12.95
Choice of meat, vegetables, chicken or pasta

COMPLETE EARLY DINNER \$8.35
Salad, soup, steak or chicken, dessert

FOOD LOVERS' DREAM \$9.50
Fill your plate, enjoy our delicious food and drink

LOBSTER CURRY \$9.95
Includes soup and salad

Buy one, get one free! Valid on selected entrees for a limited time only.
Lunch or dinner through July 26. Not valid with other offers. There's always a reason to eat at El Tecolote.

AVOLON
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Age Group	Percentage of Respondents
18-29	85%
30-49	80%
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Photograph by Joe Klein

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San Diego Reader July 4, 1994

The street foods and markets of Vientiane are still here, but there's a lot of what sold in Laos' capital food ever since the great Khabai Khan shunted them south out of Yunnan 800 years ago.

I'm here on a long, lusty me and my taste buds, chomping on saté rice noodles (\$3.75). It's basically a thick, red, soupy mix of thin white rice noodle strips, chunks of peanuts, scallion seeds, onion, garlic, cilantro, green glazes, ground peanuts, red hot chili oil and more. Or so I think. The bowl is topped with ground peanuts on top. The flavors electrically mingle, the eyes left in glazed ecstasy as a warm-turmed Buddha looks down, laughing merrily.

It's a mechanic sitting down at the next table with two friends.

Sambor-di! I reply. "Good day," in Lao.

Same day, we're eating at another eatery on old-fashioned Phoukhan road and soup (\$3.75), which is basically pork, pig's blood, pig's trotter, pig's intestines, and clams; spring onions, bean sprouts, and rice.

Next door, it's a bowl of chicken noodle soup (\$4.50) from New Combination Noodles' (\$4.50), mainly beef that has been shredded and cooked slowly overnight for tenderness, fresh beef, tripe, meatballs, assorted greens like spinach and large mushrooms, and a dash of soy sauce.

"This is just the same as we used to eat back in Laos," he says. "See? Lot Scott," named in Thailand. There are other places in town you can eat like this, but they're all commercial.

Scott, who's also a little older and the two have two cats. He just has Chinese tea. He was a parachutist in the Laotian government army when he came to the United States. He spent three years in Vietnam, and now lives at a Buddhist monastery, in honor of his father after he died. His arms and chest are covered with Buddhist tattoos, from spread-eagled roses to vertical meditations. He thinks about monks, the Buddha, and Buddhism every day.

"I went back to my country last year, after 15 years," says Paul. "It hasn't changed a lot, it still has communist government, still no good for business. If you don't spend up your muscle I'd go back to Laos."

"Here, San Diego, we like it very much," says Paul, who owns his auto-

repair business. "You can create a life for your family." Paul has all his family over here. Except one sister. She stays in Laos, to look after the family property. And if she leaves, the government will take it away," he says.

And there's mostly, that, that's all. But mostly, that's all.

"Customs," says Paul. "Like the way boys and girls used to court each other — by music. My grandmother and grandfather courted with a kien [vocal strings of bamboo] and a tam [bamboo drum]. They were both blind. There was no talking! Everything they wanted to say was through their music."

Paul — messages, feelings — but in our generation, the art has died."

Twenty-five percent of the population is illiterate," says Kathy, the lady who runs the place. "I am Chinese-American, but I speak Lao fluently. That's partly why they come."

If this is the case, actual, ethnic Lao food, where can you find the sticky rice you carry in your bamboo box and make into small balls with your fingers and dip into chili sauce or *paddak* (fermented fish) and eat with green papaya salad?

"That," says Scott. "You'll only find in Lao people's homes."

I pay my bill: \$4.40, including soup and Chinese tea and tax. On the counter is a pile of chopsticks and a sign (askers like to carry their scent away from me) and behind the *Cigarette* the sign (askers like to carry their scent away from me) impulse-buy I just can't resist is the little bottle of Thai "strength" pon-
tastic eating, and salty back into America, a whole bunch of signs in my mouth.

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