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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 235-3000, ext. 400, address them to Letters to the Editor, Box 5803, San Diego, CA 92161-5803; fax them to 231-6685 or e-mail them to sf.reader@world.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

This Is Your Problem

This is in response to Chris Jarvis's letter on illegal immigration that was published on February 9. Mr. Jarvis, so you believe that Latin American immigrants are cowards because they do not stay in their countries to fight and make them better places? What about the European settlers who founded this country? Presumably you believe they were brave people who came to search out a new place to practice their goals and religions and pursue their interests. If one follows your logic, one must believe that they, too, should have stayed home and fought to make their homes a better place to live.

Furthermore, you claim that these immigrants are a burden on public assistance programs. Clearly, you're unaware that white U.S. citizens are the biggest abusers of these programs.

But my real problem with your letter lies in the idea that these people are destroying your culture. If, as you suggest, your culture is stronger, then how can they possibly — an inferior people — be any threat to you? This is your problem: you have confused the problem of illegal immigration with xenophobia, which is what you are, a xenophobe. I don't understand why you have to couch it in these terms. You're clouding the issue.

Emily Edmonds
La Jolla

I Agree

In the February 9 Reader in the "Letters" section, a Stewart Bakalchuck expressed deep concern over an advertisement in your paper for tobacco. I just wanted to lend credence to his frustration that you're putting such an ad in your paper and lend support to his expression of disappointment. I agree with his point of view.

James Rasura
Downtown

That's An Absurd Statement

In response to "Name withheld," who wrote the "White Polka Dots 'Get It'" letter in the February 9 issue: The last time I listened to the blues, I heard the 12-tone chromatic scale (A, A#, B, C, C#, D, D#, E, F, F#, G, G#) being used. This scale is an integral part of my white European ancestry's

musical heritage, and musicians who are not white are copying my culture and I don't like this.

That's an absurd statement, isn't it? It's just as absurd as saying the tradition of rock music represents a wholesale rip-off of a particular race's ethnic heritage.

Elvis Presley's music was certainly influenced by certain musicians (who are human beings who happen to be black). His music also contained elements of music created by musicians who may not have been black. Elvis Presley had a certain talent that appealed to many people regardless of his personal musical influences.

The Beatles (musicians who happen to be white) are known for a whole lot more than their cover of the Tely Brothers' "Twist and Shout." The Beatles did not "copy" the song, as you stated. They reformed the song. They did not claim to be the creator of the song. The creators of the song receive the major portion of the proceeds from that song.

The Beatles were simply enjoying the music of their fellow musicians and human beings.

So a musician who grew up with a particular genre of music and has studied it and played it and loved it for all her or his life is not allowed to identify herself or himself with that genre of music merely because somebody (who is probably quite ignorant of music and claims to represent all people of his ancestry) doesn't like that musician's skin color?

The fact is that human beings who make music inspire other human beings to make music. These artists influence and inspire each other. It's one thing to be proud of one's ethnic culture but another to unilaterally decide who can rightfully enjoy the fruit of another human being's artistic endeavors. I've traveled to many countries and I have heard the 12-tone scale being used in all of them, and I don't feel like I'm being culturally raped.

The blues was created by artists whose ancestors were cruelly forced to come and to labor in a foreign land) combining elements of their native music with the music of their oppressors.

It's true that certain so-called "artists" have preyed upon disadvantaged artists for their commercial benefit. I am not denying this. However, this does not represent the rip-off of an entire culture. Musicians of many different races and countries continue to influence each other's musical styles. This is the beauty and the essence of music.

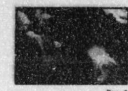
David Evans
San Diego

Reader

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Only politics Politics is full of "coincidences," particularly when **Pete Wilson** is involved. Just three weeks before Wilson announced on national television that he was hoping for a Chargers victory in the Super Bowl, Chargers owner **Kim Hanes** contributed \$25,000 to his primary funded-investigation fund in Sacramento. As one of about 30 "insular patrons," Spence bought himself a ten-person box at the inaugural ball at Cal Expo, another ten-person box at the inaugural gala at the Alcazar Arena, and ten tickets to each other event at the gala dinner and a Sunday morning ecumenical prayer breakfast. Other \$25,000 donors included oil companies Texaco, Shell, Chevron, and ARCO, utilities Southern California Edison and the Southern California Gas Company, the Construction Industry Advancement Fund, the California Defense Council, Great Western Bank, San Dimas Diamond Growers, the Western Growers Association, money managers Montgomery Securities and HFT West Financial Services, and the Western States Petroleum Association.

Hands-on psychology Co figure. A man claims that his female therapist seduced him into having an affair—and making a baby. So now he's suing the City of San Diego, which referred him for psychotherapy after a drunk-driving conviction. The strange odyssey of **Robert Heister** began in 1991, with the torture murder of his brother. The 20-year-old subsequently became "dependent," according to his attorney, **William Daley**, and was arrested for drunk driving. As part of his sentence, Heister was referred for psychotherapy on October 1991 until March 1994, during which time one of his therapists "took advantage of her position to enter into a sexual relationship with Heister, the child charged. And," as a proximate result of the negligence of the defendant (the city and the therapist's supervisor), plaintiff and his therapist had a child in February 1994. Daley says the two subsequently broke up, and Heister was told he could no longer see the child, prompting him to file a paternity suit that is still not resolved.

Just say you want a manometer It didn't take **Seau** long to capitalize on his 15 minutes of national fame. Just six days before the Super Bowl disaster, the Chargers' star linebacker—who already has a clothing line, a golf tournament, and a charitable foundation—started up **Seau Marketing Inc.** Insiders say that in the event the Chargers won the Super Bowl, Seau wanted to be prepared for a major national marketing push in San Francisco. **Debra Sanders**, who just signed a lucrative deal as spokesman, and Seau, of Seau's new line of football wear as **Seau Gear**, the sportswear company Seau formed in 1993 and has since shamelessly plugged whenever he's in a camera, including his recent appearance on the *Tough Guy* Show. **Say** **Seau** president **Bobby Griffin** professes to have no knowledge of his partner's new venture. "I don't know what he's doing," Griffin says. "I've got the clothing company I'm doing with him, but that must be something else."

Screaming Holograms Years after their respective bios, **Roger Hargreaves** and **Norman O'Connor** duked it out in the most bitter race in San Diego history, the respective chiefs of staff, **Michael McDade** and **Ben Dillingham**, are at it again. First, McDade, now a port commission and confidence of current Mayor **Norman H. Hargreaves**, blasted O'Connor's new moribund central library proposal. A week later, Dillingham blasted McDade as being "dysfunctionally obsessed with discrediting" O'Connor. Replies McDade: "That's not the kind of thing I would dignify with a comment." Dillingham, in turn, defends O'Connor: "She hasn't been active politically for two years, she's in mourning over the death of her husband, and there's no reason for her to be brought into the political scene at this time—particularly not in any derogatory fashion." Dillingham, heir to the rich and famous Dillinghams of Monrovia, is still in deep with the O'Connor clan. He's chief financial officer of **Patent Care Inc.**, which provides primary health care for a company president by **Dr. Thomas E. Kewell**, husband of the ex-Mayor's twin sister, **Margaret**.

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 231-0499.

Old Sparky's Death Lessons

By Glenn Daly

I have no interest in helping the state to kill people—I have an interest in helping them to do it without pain, without inflicting any unnecessary bodily damage.

Dr. Michael Morse, assistant professor of electrical engineering at the University of San Diego, is a former pilot and an entrepreneur who survived a chute failure. He is also a national authority on executing human beings by electrocution.

"I was working for Auburn University in the late '80s," explains Morse, "and I had established myself as an expert in electric shock injury and (the state of Alabama) had a problem with their electric chair—someone had plugged it in wrong—and they needed someone to figure out what happened. 'Frankly, I had no interest in doing it, except, well, how could you not be curious?' And, I thought, 'Okay, this is a one-time deal—I'll go down there. I'll have a look at the chair, what the heck. Next thing I know, I'm in federal court testifying.' Impressed with Dr. Morse's testimony, Alabama officials recommended him to cohorts in Florida, Louisiana, and Virginia, and, before he knew it, 'If you got a problem with your chair, I'm the one you call.'"

Why an electric chair expert? Morse says there's plenty of bad dope going around about just what happens when the switch is pulled. He did a study on the writings of ex-Supreme Court Justice William Brennan as a case in point. wrote Brennan in 1986: "The force of the electrical current is so powerful that the prisoner's eyeballs sometimes pop out. The body turns bright red... sometimes the prisoner catches on fire, and the sickly sweet smell of burning flesh permeates the chamber." Says Dr. Morse: "I don't want to dispute a Supreme Court justice, at least not when it comes to the law, but when it comes to electrical engineering, it sounds like he'd make a better lawyer. Frankly, those are statements which might have been made by a lay witness, with absolutely no technical sense of what occurred. I have never heard of a case where an eyeball popped out—and I have asked. I have seen the autopsy photographs from numerous executions and not one eyeball has been laying elsewhere."

The reality is that when you pass current through a person's body, muscles contract, and that contraction causes the person to lurch forward and to pull against the legal executioner. I'm asked to testify to specifics pertaining to a current case, usually a case filed by, or on behalf of, one of the inmates claiming an Eighth Amend-



Michael Morse

ment violation. Among other things, the Eighth Amendment prohibits cruel and unusual punishment. Prior to testing, I always visit the electric chair. I interview witnesses, members of the execution team, [and] the executioner, where possible. I conduct extensive tests and make recommendations to the state with the very best understanding that I will only testify if [those] recommendations are met."

Dr. Morse is tall, trim, and dandy-combed. He dresses casually—jeans, blue Nike, striped golf shirt—wears wire-frame glasses, has graying black hair pulled into a ponytail. His office in Loma Hall is a clutter of bookshelves, chairs, a computer and peripherals, storage boxes overflowing with bulging clear envelopes, and a huge desk on which sits a mallard decoy phone that quacks instead of rings. Along with scores of books, the shelves hold an eclectic collection of toys and mementos—a stuffed Jersey Mike's (a cheese sandwich), and a plaque bearing the legend: "Execution Equipment Do Not Operate Without Instruction"—a gift from the maker of electric chair power sources. There is also a legless, stainless steel colander to which is attached a Number 2 insulated copper line—one used to test the performance of an electric chair. Dr. Morse has been offered the opportunity to witness executions, but he says, "I've never had an interest." In fact, his involvement has changed his mind about capital punishment. "I think initially, I believed that capital punishment was a reasonable good idea. I never had a strong feeling one way or another, but I leaned in favor of it."

"I'm asked to come in as an expert, within the confines of my knowledge as a biomedical engineer, to testify about capital punishment, and my testimony happens to be beneficial to the state. My own personal feelings about electrocution have no bearing in terms of the case, but as an expert, I'm asked to testify about electrocution, simply, doesn't serve society and, while it doesn't violate the eighth amendment, it is a rather horrific way to terminate someone's life."

Other aspects of capital punishment trouble him. "Unlike life imprisonment, it damages the family of the victims. Normally, in this country you have a special trial—you're tried, you're found guilty, you're thrown in prison. The family of victims can begin to deal with the death of the victim, but then you have to deal with the press on a regular basis and the trial and the court proceedings of their loss. And, of course, obviously, simply cannot be, or be developed, until after the execution. And so you're taking the families of the victims and you're hanging them in the court on a regular basis and the trial and the court proceedings of their loss. And, of course, obviously, simply cannot be, or be developed, until after the execution. And so you're taking the families of the victims and you're hanging them in the court on a regular basis and the trial and the court proceedings of their loss."

Babies of a Toxic Border

By Melinda Powell

For the second time in five years, the California Birth Defect Monitoring Program has reported that babies born in

San Diego and Imperial counties have the worst rate in the state for life-threatening birth defects, topping the list for five of the seven categories measured by state researchers. Specifically, the region has the highest percentage of babies born with cleft palates, heart defects, arthrogryposis (a congenital joint and muscle disease), hydrocephalus (which obstructs the urinary path), and pyloric stenosis (a condition in which the muscle around the passage out of the stomach, the pylorus, thickens). Approximately 1 in 27 infants is likely to be affected by these and other birth defects.

Critics, who suspect that environmental pollution might be contributing to the problem, are calling for further study into the increased birth-defect rate. Also alarming: due to budget cuts, San Diego County has been eliminated from the monitoring program altogether. Leslie Webb, a spokeswoman for the March of Dimes, a leading advocate in the fight against birth defects, thinks it's a mistake that San Diego is no longer being studied. "These statistics suggest that San Diego has a serious

problem," she says. "If there isn't a study to determine the cause, we are not likely to decrease the birth-defect rate in the area. We need to put more research dollars into investigating the cause of birth defects." Webb points to Brownsville, Texas, as a community that aggressively pursued a birth-defect problem. Like San Diego, Brownsville sits across the border from Mexico. In 1991, the town faced serious birth-defect problems, which, among other things, led to a federal lawsuit against American manufacturers based in Mexico. One Texas attorney represents two of the 27 families with infants afflicted by birth defects. He says his state only found out about the problem when an alert nurse notified health officials that three babies were born with anencephaly within a 36-hour period. Federal officials at the Center for Disease Control in Atlanta, Georgia, were called in to investigate, and state officials put together a special task force to address the problem. The Brownsville situation is still under investigation. "At the time, no one in

Texas was monitoring birth defects and their regional connection," says the attorney, who requested his name be withheld. "When the common link between these women was established, it became clear what the problem was." Anencephaly is usually fatal," he says, explaining that the lawsuit alleges harm from solvents used at 51 U.S.-owned maquiladoras drifted three miles from Mexico to the plaintiffs' homes across the border. So far, two-thirds of the maquiladoras have settled out of court for an undisclosed sum. After hearing about San Diego's birth-defect statistics, Martinez suspects our city may have a similar problem. "If I lived in San Diego and the



Nancy Wright

statistics showed that the birth-defect rate was higher there than in other parts of California, I'd want some answers." This is the second time that San Diego has topped California in birth-defect rates. When the first study was initially released in 1991, the Birth Defect Monitoring Program said the San Diego findings were so significant that follow-up investigations were needed. Researchers suggested the city be analyzed for local "hot spots," which might link birth defects to environmental conditions. But the work was never done. Liz Stierman, regional coordinator of the Birth Defect Monitoring Program, says that her program was not able to complete an in-depth study of the specific "hot spots" because of budget cuts. "We did some preliminary investigations, and the data we gathered doesn't suggest any specific environmental problems in the area," she says. The state hasn't found any evidence pointing to the region's proximity to the border, nor a link between chemicals used at maquiladora plants and specific diseases. One of the possible explanations for the high statistical average, she says, is that the area has some of the fewest doctors in the United States, and they are better at diagnosing birth defects than people in other parts of the country. These local genetic experts and neonatologists, who regularly monitor the babies born

in San Diego County, don't seem too worried about the report. They've seen little change in the number of babies born with birth defects and say there is not enough evidence to point to a serious problem. Kathleen Johnson, a project director with the local Birth Defect Monitoring Program, says that her program was not able to complete an in-depth study of the specific "hot spots" because of budget cuts. "We did some preliminary investigations, and the data we gathered doesn't suggest any specific environmental problems in the area," she says. The state hasn't found any evidence pointing to the region's proximity to the border, nor a link between chemicals used at maquiladora plants and specific diseases. One of the possible explanations for the high statistical average, she says, is that the area has some of the fewest doctors in the United States, and they are better at diagnosing birth defects than people in other parts of the country. These local genetic experts and neonatologists, who regularly monitor the babies born



Dr. Wright with Stephanie Hodgson and her baby, Dorian, whose birth weight was 15.5 lbs., 15 oz.

Defects Teratology Registry, which also monitors birth defects, believes there might be a problem with the way the California Birth Defect Monitoring Program compiled the statistics. "We suspect that this group of researchers didn't take into account the high number of illegal aliens who come to San Diego to have their babies," she says. "Many of these women don't have any prenatal

care—which eliminates a significant percentage of birth defects—and their presence here may artificially inflate the statistics."

But Stierman says the problems with illegal aliens were taken into consideration when the statistics were compiled. Initially, investigators thought the high percentage might be related to immigration, but the numbers tallied the same for U.S.-born mothers as for Mexican-born.

Dr. Nancy Wright, a neonatologist who works with birth-defect babies at Sharp's Mary Birch Center and Children's Hospital, says she also isn't too concerned about the statistics in the report. "I'm not a statistician, but in the day-to-day activity in the hospitals, there hasn't been a significant change in the infants we see with regard to birth defects. I've worked in other areas around the state, and the differences aren't pronounced."

Stierman says the fact that doctors aren't alarmed about birth defects in San Diego County is significant. "Health-care workers have a pretty good sense of what is going on in a certain locality, and we didn't hear specific concerns from [them] in San Diego like we have in other parts of the state."

"I don't want San Diego to feel like we've abandoned them totally, because we are doing a lot of good scientific work. It is going to be relevant. I know



Dr. Wright with Stephanie Hodgson and her baby, Dorian, whose birth weight was 15.5 lbs., 15 oz.

In a more facetious vein, Dr. Morse says, "I think if they want to make capital punish-

ment workable, they should apply it to career criminals: bank robbery, robbing mini-marts. If three strikes represented a capital offense, I promise you, there'd be a lot of people who'd think really seriously before committing that third felony. As it is, capital punishment is, to a degree, almost laughable.

because we're punishing people who committed crimes that were so distorted and heinous that they never even had the opportunity to think, 'Oh, Gee, maybe I shouldn't do this.' "

Despite all this, the subject still fascinates him. "The history of the electric chair is really quite interesting. Thomas

Edison and George Westinghouse were duking it out in the late 1800s to see whether the power grid in this country was going to be AC or DC. And it's a well established fact that AC is much more dangerous to the human body than is DC; however, it also turns out that AC is much more economical in

that you can transmit it around the country much easier. The officials in New York came to Edison because they were having a problem with their executions — hangings don't always go real well; they would occasionally rip someone's head off. So they asked Edison

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In conclusion, Dr. Morse says, "This is a very small part of my life. I'm a professor at USD. I consult in cases involving electric product failure, electric shock injury, medical product failure. In this and in everything else, my primary interest has always been the humanity of it all, as opposed to the best way to kill people. The way I look upon this and my involvement in it is very simple: If the state feels compelled to do it, I think I have the knowledge to help them to make it as humane a process as is possible." ■

Stierman concedes the situation warrants concern. "What is the effect of immigration? What is the effect of being along the border? When you have that unregulated [maquiladora] industry close by...there are a lot of important basic scientific questions that are unanswered," says Stierman. "We wish we had a statewide program, but scientifically we feel like we are as sound as we

Despite the lack of concrete findings, one significant statistic from the study stands out: the rate of Down's syndrome, the leading cause of mental retardation among babies, is significantly higher in Latinos than other races. In women over age 35, the rate for Latinos is 5.5 among 1000 births, compared to 3.1 among blacks and 1.9 among whites.

"I think the most important message of the whole report is that birth defects are incredibly common," concludes Stierman. "Three percent of babies are born with them; this is a big problem we should be



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By Thomas K. Arnold

When the O.J. Simpson case and its sensational allegations of spousal abuse broke last June, reporters beat a


pick to face the door of San Diego deputy city attorney Casey Gwin. A veteran prosecutor and domestic violence advocate, Gwin was speaking on national TV, including *Late King Live* on CNN, to explain his success, and that of San Diego's innovation in cracking down on the nation's leading violent wife beaters. The San Diego program was frequently portrayed as the country's most successful way of handling the tragedy of domestic violence.

But that was last summer. Last month, in a move unprecedented by either national

the fight against domestic violence among the various law enforcement agencies in San Diego County with social service agencies, Gwin and his families. Gwin, who urged his 16 fellow executive committee members to break free, says independence will allow the city to tap other resources for the money it has desperately sought from the city for the last four years. At the same time, he says, "we're going to get up to speed on the bureaucracy of governmental connections and refer to say and do as we think is best for domestic violence interven-

Critics, however, suggest Gwinn, who last year waged an unsuccessful campaign for district attorney, may have another reason for striking out on his own: To use the council as a platform from which to launch his next campaign for higher office. "I think anybody who has worked around

him knows that he's personally very ambitious," says our longtime law enforcement official. "This organization is obviously a vehicle, but the question is, where is it headed? It kind of catches me by surprise. When I first heard



Casey Chiles

that Casey was incorporating it, my antennae went up and I was immediately suspicious."

Shortly after his primary loss in the DA's race last summer, Gwinn was mentioned as one of two likely candidates for city attorney, should John Witt retire in 1996. But Gwinn—who assumes the ti-

money for our efforts." Gwinn says. "At the very least, I would be very desirous of hiring a full-time executive director and getting someone to spend some quality time on coordinating services for crime victims. There are a lot of government grants out there, but we've never before

been in a position to go after them."

The council has its roots as a task force that began working out of the city attorney's office in 1987 in response to a soaring number of domestic violence cases handled by local law enforcement agencies. In 1989 the council became a formal function of the county board of supervisors and Gwinn, who had just been named head of the city attorney's newly launched domestic violence unit, was placed in charge of the council as well.

placed under the auspices of city hall by then-Mayor Maureen O'Connor as an outgrowth of her Commission on the Status of Women. LaDonna Hatch was the coordinator, and she was in the project she was really involved in and worked for," recalls Lynne Sharp-Underwood, a former aide to O'Connor. "She knew all the people and she was the reason for that. Nothing much had been happening with the council up to that point; it didn't seem like it had made any progress, and it was an opportunity for the mayor to get out there to let people remember long discussions and a lot of hard work on LaDonna's part. It was very effective and very involved in coordinating activities among


the various law enforcement agencies and social services."


Even so, Gwinn recalls, the council could never live up to its potential because it had no money. Even office space was a problem: council headquarters was a shared suite in the city attorney's office with the domestic violence unit — which, in the meantime, was having some money troubles of its own. Despite an escalating number of spousal abuse cases, the unit's budget remained flat at \$1.1 million. As a result, by 1994 the unit was handling fewer than half its *unfunded cases*.

"Muney was always a problem," recalls deputy police chief Rulette Armstrong, who served on the council's executive committee until last year. "I don't think he had any financial problems, but at the same time I was on the committee. If we wanted to sponsor some type of activity or even do a mailing, we often had problems with him not having sufficient funds to do so. I remember on several occasions we wanted to bring some speakers to San Diego to speak on domestic violence, either before the city council or at a training conference for the community. But he just wouldn't able to do that because we didn't have the funds to sponsor their trips and pay for their overhead and lodging."

continued on page 16

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San Diego Reader February 16, 1995

CITY LIGHTS Domestic violence

Finances, however, are not the sole reason the council is opting to go it alone. Being under the direct control of the governmental agencies it is supposed to watch over, Gwinn says, tends to stifle progress. The last two years, in particular, haven't been nearly as fruitful as he would have liked, Gwinn says. He won't comment on the support provided by Mayor San-Golding and her staff, but sources close to the council say that when O'Connor left office in late 1992, the council lost one of its most ardent city hall supporters, LaBonta Hatch. "Mayor Golding just didn't have the same level of commitment to it," the sources say. "For the last two years, it's pretty much been just Casey and his secretary, who takes care of all clerical needs."

Compounding this lack of city hall support was the enveloping bureaucracy of executive committee members from law enforcement and social services, with a vested interest in council matters. Says Gwinn, "When we first started, nobody paid us any attention, but we got to do what we wanted; if we felt an agency or department of criminal justice wasn't doing its job, we could make an issue of it publicly. But over the years, as we became more entrenched in the bureaucracy, it got to the point where every time we'd sit around a table and say we need to address something, everyone would say, 'No, we don't want to make anyone mad.' And that hampered our effectiveness."

As a result, several executive committee members have been replaced on the new board to avoid possible conflicts of interest, Gwinn says, although he declined to say who they are. As a nod to agencies whose representatives were asked to leave, the newly incorporated council has established a non-voting

CITY LIGHTS

"advisory committee" that will meet at least twice a year. Among the agencies that will be represented on the advisory committee are the San Diego County Bar Association, the San Diego Police Department, the San Diego County Department of Social Services, the San Diego County Probation Department, and various superior and municipal judicial districts.

Doug Willingham, a deputy chief with the San Diego County Probation Department, says he is among the executive committee members who have been dropped from the board, although his relationship with the council will continue on an advisory basis. He says the committee "was pretty well split" on the decision to incorporate, with "a tremendous amount of discussion as to whether it was a good thing or a bad thing." He says he remained neutral in the debate because he was just named to the committee late last year, and the only meeting he attended was the one at which the incorporation vote was taken.

The timing of the San Diego Domestic Violence Council's declaration of independence comes just as the city council's Public Safety and Neighborhood Services Committee has put together yet another task force to study domestic violence. The task force, assembled at the instigation of committee chair Chris Schoe, will concentrate its studies on two areas: expanding the city's assistance program for municipal employees to include workers involved in domestic violence, and boosting efforts by the police department to intervene in domestic violence through its neighborhood-oriented policing program.

Gwinn says he'd like to see more developments such as this — and he doesn't mind taking partial credit. "By us pulling away from official government entities," he says, "it's going to force them to get more pro-active on their own."

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By Patrick Daugherty

END OF THE TRAIL



Now come on over here next to the campfire. I'll pass around this bottle of brandy. Pour yourself a taste, there's a chill tonight. I'm going to tell you a sad story, and sad stories go better with a warm guile. I'm going to tell you about a basketball coach who most everybody thought would have his team playing in the NBA finals this year. The man's name is Don Nelson, called Nellie by those who like him, and up until Monday he was head coach and general manager of the Golden State Warriors. He's a big man, 6 foot 11, has short blond hair, comes at you with furious, burning brown eyes and a fisherman's quiet smile. Lord, he's lived himself a life. Nellie was always a talented, driven man, and just



as important, he'd always had big, big luck. See, Don Nelson was once a player, played in the pros for 14 years. That's an eternity in sports. He played 11 of those 14 years for the Boston Celtics, and when Nelson retired, the Celtics retired his jersey number 19.

The following year, 1976, 18 games into the NBA season, Nelson was appointed head coach of the Milwaukee Bucks. That was a fluke, a lightning bolt from Mars. Ten years later, the Bucks had won their seventh straight division title, and Nelson was closing in on the 500-victory mark, a milestone he would reach quicker than any other coach in NBA history.

After 11 years with Milwaukee, Nelson resigned and joined the Warriors. On the last day of 1987, he was appointed general manager, and four months later, head coach. Now 54, Nelson had been employed in professional basketball for 32 years, as a coach for 18. In his maturity he had grasped to his breasts the kind of authority that other coaches dream about. His players understood that not only was he the coach, but, as general manager, he could trade them, demote them, screw them up in a thousand ways. Nelson was known around the league as a winner, respected as a person who could get the most out of the players he had to work with. His Warriors made the playoffs in four of the last six years, but Nelson had always been "one man short" of fielding a championship team. In 1993 that man was finally acquired.

The man was Chris Webber, the 1993-94 rookie-of-the-year. In June of 1993, Nelson traded for Webber, who was fresh out of Michigan and the best big player in that year's draft. Webber is an intimidator, a shot-blocker, and deadly inside scorer. Next, Nelson acquired center Ronny Seikaly, and for the first time since he came to Oakland, Nellie spoke of an NBA championship.

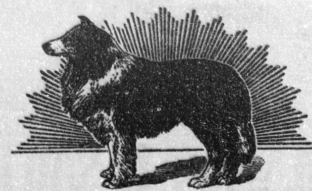
As of Monday the Warriors are 22 1/2 games out of first place in the Pacific Conference, and Don Nelson has been fired, driven out of basketball, his reputation ruined. Most grotesquely, Don Nelson did it to himself, in a public display of hubris that is worthy of Shakespeare.

See, Chris Webber didn't like Don Nelson. He didn't like Nelson's screaming, felt his coach went out of the way to humiliate him. This is not a unique opinion among players. Webber had a clause in his contract that allowed him an out after one year. Webber said Nelson wouldn't talk to him, didn't want him, and therefore he wanted out. And out he went, to the Washington Bullets.

How many times do you think big Don has dealt with a situation like that? How many times has he seen rich, arrogant boys challenge him? Now at the top of his profession, using the authority he'd built up over a generation, Don did what he'd done many times before: he refused to, (pick your favorite) adjust to, give in to, pander to, or compromise with his superstar, and sent the whiner packing.

But this time was different. Why, precisely, this time was known is that the trade brought Nelson down, all the way down. After Webber left, the Warriors went on a tear, losing 30 out of 37 games. The team transformed itself into a gutless, weak thing that played without heart, effort or emotion.

After Nelson traded Webber and Billy Owens, a Golden State starter, Latrell Sprewell, began to write the numbers of his two ex-teammates on his shoes when he suited up for games. Another Golden State player, Chris Gatling, said the team played harder when an assistant coach was in charge. It became painful to watch Nelson stand on the sidelines, waving his arms and shouting at a slow-moving herd of zombies who no longer cared what he had to say. The team simply quit on Don Nelson. It was extraordinary, unique in big-time sports. Finally the situation became unbearable for everyone and Don Nelson was fired on Monday. He looked relieved.



REMEMBER HOW, in the old "Lassie" movies, somebody would be in trouble or need help and Lassie somehow always happened to be nearby and the person would say, "Lassie, go tell the Sheriff that a tree fell on me," and Lassie would run off and deliver the message? It's too bad we all can't walk around with Lassies, because the world would be a better place. But there is another way to tell people we're in a tight spot. Now, we know a cellular phone is no substitute for a collie with an I.Q. of 120, but at least you'll always feel safe and secure knowing that you can call people and get help if you have a flat tire, or your car breaks down, or a tree falls on you. This cellular phone here is just \$75, and if you sign up with AirTouch now, we'll also give you \$75 of free calls.** Who knows? Maybe sometimes, just for kicks, you can call your dog to say hi when you're working late. He worries about you.

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Growing Up Negro in San Diego

(continued from page 1)

When I left San Diego, it was easy to keep going. There was college and afterwards Europe. I meant to live there and never come back. I sailed the Mediterranean, traded in Morocco's Casbah, and stood under a blistering sun looking upon Cairo's Giza pyramid while, with each breath, the hot air scorched my lungs. My flat on Cheyne Walk in London was not far from where Henry James once lived, but in my time it was Mick Jagger, a rock star, and Marianne Faithfull who were my neighbors. At Oxford I lectured on American racism and the development of revolutionary consciousness. And when I grew tired of living somewhere else and being exotic, I booked passage on the *Eunalia* and returned to the United States.

I landed on the East Coast and remained there, 3,000 miles from the place where I had lost my soul. Before I earned a million dollars, and lost it, I worked at Harlem Hospital, where doctors recently calculated that the life expectancy of black men in Harlem was shorter than of men in Bangladesh. There were no statistics to account for what was at the time and what my life had become. What was I and what was my life? A scumbag in a man without a soul.

When I lost my soul, I went into automatic. My life was acted out on a level of deep unconsciousness. I was young in the summer of 1955, when the deal went down, the soul abandoned, and the heart went cold. The next 40 years were spent wandering in a dreamstate of deceptive entertainment. It has been said that if we give time to the phenomenological world, then most of our life is over by the time we are ten. By that estimate, I am an extra year.

Prozac observed that while happiness was good for the body, it was grief that developed

it was a special occasion. "My family — with my newest grandson — were coming home." This was important, but in his story, the part he liked best, I think, was the business of me and his show. My father's people were fine cooks, my mother came from a line of storytellers. Food for the body, food for the soul. My mother's grandfather was a coal-black man, plump as a squab, who'd been born a slave. After the Civil War he went to Bible college and married an Indian woman, whose dowry was a milk cow. They traveled from the Kansas township named for her family and moved west, where he built and pastored Beth Eden Baptist Church in Oakland.

I was, he said, exactly the size and nearly the same color as one of his brown lace-up shoes.

My great-grandfather took his tales straight from his worn Bible. His more worldly son, my grandfather, would tap his chest and say the best stories came from there, inside. "Grow a big heart," he told me. "That's the ticket."

The Santa Fe station sat at the foot of Broadway. Inside was a pair of gridded windows, one for tickets, the other for information. High overhead, globes of creamy glass beamed down on high-backed wooden benches facing each other. Hanging on the walls were framed illustrations of Yosemite and Yellowstone national parks. The thick adobe-style walls of the station kept the interior space as cool as the inside of a cocoon.

Far off, the train hissed low like an owl at dusk. Wartime sailors spilled out onto the

platform, stepping into sunlight in their summer whites, shimmered and flashed like hot grease. A second boat, closer, and suddenly the great train was on top of them. Huge and slow moving, it glided heavily into the station. On the platform salons and civilians alike started running alongside, craning their necks, dangerously uncaring of the massive iron wheels shunting along the rails. My grandfather always said that it was then, halting someone falling under the train, that he got the sour taste in his stomach. He'd up his forehead where the vein made a squiggly line down the temple. "That's when I thought, 'he'd add, 'that something terrible was going to happen.'"

My grandfather made his way among the crowd. His stomach, he reported, was twisted into a tight knot. He had not gone far when he saw my grandmother, a tall, pale woman, whom sailors were helping down the steps. She gripped right by my brother's hand. In the early years of my grandparents' marriage, they would pose together at parties, she majestic in a chair and he small and dapper in her lap, husband and wife as Madama and Child. Now, from the nervous drop of her shoulders, it was clear that she had been very ill.

She turned and caught sight of him. "Kitty" decreed, sharing with the world her pet name for him. He hurried forward. "You're all right?" he asked, looking from his wife to his grandson. "Where's Peggy?"

"Here I am!" Sailors held open the glass-and-metal door between cars so that my mother could squeeze sideways onto the platform. The rise between the steps was deep. "Take the baby," she said, leaning over.

My grandfather reached up, accepting the pillow upon which I lay sleeping. Because of the heat, I wore only a cotton diaper. My grandfather could barely stand for the sudden feelings

he felt swelling up within. My mother stepped down onto the platform. "Dad, are you all right?" He did not answer but stared down at me. This was, after all, the event he had expected but could not name, terrible in its gift, enormous in its demand: A child's life. A man's love. A family's safe return. He related how it took him a moment to come to himself.

"No," he said, "I'll hold him."

All births are suspicious. Mine, an astrologer once explained, was especially so. June 21 is the point of equinox, the longest day of that year, which, according to the Chinese system, happened to belong to the kindly intelligent and sensitive Wood Monkey. I was born in New York City, the most important of cities in the nation, for which the century itself took its name, the "American Century." This was the good stuff.

At the time, in St. Vincent's Hospital it was routine practice to circumcise newborn males. The bad part is that the surgery done on me was badly botched, a ragged cut that left the raw flesh to graft back onto the head of my penis. I did not play with myself as little boys, left to their own devices, are said to. With adolescence and later, as the member grew, excruciating painfully stretched the skin. Sex, later, was a special kind of torment. At 28 I went for help.

Hans Schroth had only seen cases with one adhesion before. I had three. "Who did this to you?" he asked, bending close.

He was not British, but he spoke with that accent. I was embarrassed with my pants and underwear hanging at my knees. I was also ashamed. On the far wall were framed diplomas inscribed in Latin.

I had studied Latin in high school earlier, I guess. "Schroth lifted shaggy eyebrows. The body accepts what it is as normal. You thought everyone was in the same way bobbled as you?"

"Why didn't the nurses do something?" I said, jumping quickly from shame to anger. I wanted to lay the blame somewhere.

"What about my mother? She saw me naked!" Schroth shrugged. For him, the operation seemed unnecessary in the first place. "It is not an operation in Europe," he said, "unless you're Jewish." He smiled. "Are you?"

I underwent recircumcision. The frenulum, a concentration of nerve tissue, was cut away. I was shot with a local anesthetic, spent three days in the hospital, and returned home, where I slept curled up in a sleeping bag for weeks. I had gone into a deep regression. When the stitches were removed, I felt pain unlike any other.

Paul, in his second letter to the Corinthians, speaks of a secret wound but does not reveal its nature. Henry James lifts his fiction with secrets that go unrevealed. Sacred or profane,

San Diego was a small city then, and the Red Caps, all black men, tipped their brims to my grandfather, addressing him respectfully as "Professor."

secrets eliminate tests. My own wound lay revealed here, yet a deeper mystery holds. How had the injury remained untreated for so long? What were the effects of that earliest wound, and how has it found expression? Hobbled. The answers elude.

A silver locomotive. The dark green imprint of a ten-dollar bill. Sunshine passing through glass. A great red rose. A sepiat print of a smiling couple. All against a sky of bleached yellow, a dog's eye color. In my life as a puzzle, portions lay scattered over the wide expanse of memory. I pick up and explore one piece and then another, hoping for a fit.

The photograph of my parents feels a moment that can, of itself, not stand still. On the right stands a tall and handsome man. He is posed against a railing. He has wavy blue-black hair and a dazzling customer's smile. His suit is well fitted, he stands casually and appears confident and urbane. At his side, peeping at the camera, the woman smiles shyly. She is light-skinned, with a broad forehead and a knockout figure hinted at under her two-piece wool suit. He is named for Sergeant York of World War I fame. He grew up in Alabama, 12 miles outside of Birmingham. His people are slow-talking and hard-working. (At 60, his mother will fall out of a tree picking apples for one of her nieces.) Peggy, his wife, was born in San Francisco, across the bay from where her

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I see the spot under the huge pepper tree, under the cascade of branches where we played at recess, and I hear the word "Nigger —!" The word is new to me. I do not as yet know the meaning, but the sound alone lashes the skin and stings like a frond from the pepper

I did not suddenly become a zombie. I lost my foul slowly over time, with a series of little tradeoffs, innocuous at first. These are called life's lessons. I will not cry. I will be nice. I will forgive. I will accept. I will pretend. These were the lies I learned to tell myself as the world of convention and symbol replaced my child's world of immediacy. It took a while, and in the meantime I'd pick up a smooth rock and lick it because the sun's heat had released from it an odor as mysteriously suggestive as that of baking bread. If my father watered the lawn in the evening, water falling on pavement and dampening it gave off a detectable odor that made my nostrils

We arrived after sunset. The great blast of ocean air smacked me full in the face and took my breath away the moment I stepped out of the car. But the water was dark, the breaking waves a sudsy line. I would have no sense of that risinic element I was breathing

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My earliest memory belongs to the radio. When it was first delivered to our home, I remember licking its smooth veneer. I was tooting and used my front teeth to scrape over the wooden lip of the console. I let the taste of varnished wood bloom in my mouth, a taste experienced only this once, but as familiar today as the recalled taste of grapes.

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Yet who would guessed? Those first ta images of unvarnished m aged men in crew cuts and Brooks Brothers suits, so

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cigarettes and General Electric appliances, all sometimes evaporating on-screen, or moving in triplicate when had reception hit — it all seemed innocuous enough. Freckled Arthur Godfrey with his iconic aryle, Fey Jack Benny eternally 39 with his violin, teddy Milton Berle in drag, Edward R. Murrow smoking like a chimney, and restless Ed Sullivan with his offer of a

"really big show tonight" — we welcomed them into our homes like neighbors. Only one "show" did not quite fit. The count in Amos 'n' Andy looked like people we knew and sounded a little like them too, but if I closed my eyes and listened to Amos's deep belly tones, the way English dropped up language, or his wife Sallie turkey-gobbled her words, I heard a warning

signal. Do Not Enter. The children of immigrants are trained to speak as if members of their newly adopted society. We were the great-grandchildren of slaves, the grandchildren and children of Jim Crowed Negroes. We pitched our voices higher in the throat and gave a smart lick to the ends of words, as whites did. And of course this was not only about how we

spoke; it was what we spoke of. Instead of the clownish patter on the show, the transplanted metaphors of country people, we were practicing the luster rat-tat-tat of urban jargon. We ate broccoli and salad rather than mustard greens floating in pot likers, roast beef instead of pork chops, a hefty slice of sweet potato pie was replaced with a piece of fruit.

The very word "intermarriage" had the power to shame us. We drank our soup by pushing the spoon away. Chiffon, pork rinds, ears, and pig feet were replaced by bacon, ham, and sausage. Because we were not burdened by the heavy soul food (nor the hard work and limited wages that made such a diet necessary), we moved our bodies like city folk, quicker and with a less weighty grace.

We did not open our mouths so wide when we laughed, and we did not laugh so much. We talked more and filled our silences like popholes in the road, so that we might travel safely, assured of no surprises, no bumps. If in our wounded-up world it was natural that we should be quicker to judge and, in our haste, less generous to our judgments, well, at least we could not be accused of that most dreaded of sins: country courtesy.

Country was what a million blacks who'd migrated north were getting away from. Country was what Amos and Andy, despite their city ways, were guilty of being. Country was to be foolish, suckered, an easy mark. It was the Achilles' heel that brought the shoddest darlings down. Country was how you talked, when you said, how you dressed and treated your relations. Country bounded dreams and circumscribed achievements. (My mother, a native San Franciscan, always said that San Diego was country.) If one of the qualities of black culture is its celebration of a sleek urbanity, then (by definition) country had none. "He likes to read," Grandma would announce. I loved flitting inside the *Moosefoot*. The barbershop was always dimly lit and cooler than outdoors. The sweet fragrance of rosewater and talc bathed the air. There was the hunky horseshide leather of raver straps and the shiny chrome of the barber's chairs. The wall of reflecting mirrors caught the eye, and the old men's stories that so often ended in laughter were easy on the ear. If I waited, my grandfather usually gave me a dime for a soda at Bruno's, on the corner.

"Is that so," the men would murmur. I'd flush under the heat of their admiring gaze, and I would wait. And always the question would come. "And are you going to grow up to be a credit to your race?" And of course I nodded, not quite knowing what it meant to be a credit to my race, but by then accepting as a given that each prize I might win, each good quality I might express, whether it be willingness to run an errand or the pleasure I took in reading, reflected not just on myself or my family, but on all Negroes. After all, white-shed members of the Ku Klux Klan photographed rallying around a black man were known to sail ride at night, seeing that the representative Jim Crow laws, like a great ill, held back the proud winners of miscegenation and niggerish uppityness that threatened to destroy the American democracy. There was much to be done, and I must not go far (and always been sounded the unspoken warning) — but not too far — for greater ill held back the proud winners of miscegenation and niggerish uppityness that threatened to destroy the American democracy. There was much to be done, and I must not go far (and always been sounded the unspoken warning) — but not too far — for greater ill held back the proud winners of miscegenation and niggerish uppityness that threatened to destroy the American democracy. There was much to be done, and I must not go far (and always been sounded the unspoken warning) — but not too far — for greater ill held back the proud winners of miscegenation and niggerish uppityness that threatened to destroy the American democracy.

believed then (if they do not still now) that just as a hungry animal needs feeding, when killing-time came, a victim had to be found somewhere. It was not vice to get noticed. Perhaps it is for this reason that genius in public were stylized, the living features hidden behind a mask, like characters in Japanese kabuki.

I saw a black man sprawled in the gutter on Imperial Avenue, clutching an empty bottle of cheap Thunderbird. He was a wino and I felt bad for him. "He's not in your family, is he?" my mother asked, trying to help me see that I need take no responsibility for this stranger. And of course he was not, but how could I explain my complicated feelings? On the one hand I was urged to achieve yet warned against pride, instead to seek advancement yet cautioned of the dangers of being singled out, applauded as a young leader of the race who was to act as servant and, at the same time, told I was responsible for no one besides myself and my family. Conflicting messages that produced shame and guilt, pride and fear, that mixed country ways with city manners. (Drowning in a sea of contradictions, at 14 I would ask to see the first of a long line of psychologists, all well trained and sympathetic, and all white men.)

At the time, adults were addressed by children and each other as Mr. Smith, Mrs. Waters, or Miss Simpson. It was not so much age but graduation through life's various stages (which advanced age implied) that was recognized and respected. While Southern blacks (country folk) had the most subtle distinctions in addressing each other, we all learned the rudiments. In my grandfather's barbershop, adults addressed each other by an honorific. Reverend or Doctor and, if there was no other handle, simply by their family name. Distinctions of intimacy were held by suggesting blood relationship, when in fact often there was none: Father Clarence or Brother Phlopp. On the other hand, rules regarding the addressing of whites were less distinguished and more encompassing. "Sir" and "Ma'am" would always do. (In our family this was deemed servile. We used names or nothing.)

Technically, naming did not have much to do with what is called "country," nor was it simply the expression of good manners. Learning what might be said and how best to say it was of the utmost importance. A voice was as much a shield as a face was a mask. Both, when properly used, could secure favor or, if used be, use your life. In the same way, an impertinent gaze, a gesture read as defiant, an overheard remark, any of these might spell trouble. "Watch your mouth," our mothers warned.

In 1955, in Mississippi, a 14-year-old boy failed to land his mother's warning. He was murdered for not knowing when to leave off city ways. What happened to him changed my life.

When York hit 15, he turned into a hoodlum. He wore his hair in a DA, his Levi's hung low. He nailed furniture taps into the bottom of shoes and spit-polished the taps to an unreal shine. He wasn't Mexican, so he couldn't be a real pachuco, but he was close. He dished, carried a switchblade with a pearl handle, rolled cigarettes, rolled the sleeves of his T-shirts up over his biceps, and doosed himself with Old Spice when he went to see Olivia, an olive-skinned Mexican girl with a row of dark hair running down her back. She was so beautiful that I could not bear

to look directly at her. When they broke up, York cried, and so did I.

Your poor young things where they are once in the teens think that they shall never be married. William Wycherley penned this earliest recorded reference to teenagers in 1673. When

York and Olivia broke up nearly three centuries later, top-ten hits like "Hey, There" and "Three Coins in a Fountain" confirmed that young people still had failed romance on their minds.

It was at about this time that my mother enrolled us in the Jack and Jill Club. Forced to clean up his act, York got rid of his slouch, the switchblade, and the DA as we attended all manner of age-related activities. I went to dance class, where I was taught the box step, wore my rich wool trousers and sports jacket to have the famous contralto Marian Anderson, whose first booming notes emitted from that wide honey mouth sent us into gales of laughter that could not be stopped. At the Old Club in Balboa Park we watched *Head*, the story of a blood pigtailed

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girl dressed in a dirndl. We cooked and asked the display at the Museum of Man in Balboa Park that testified to Aztec sacrifices. Jack and Jill introduced us to what culture San Diego had to offer. And what the city could not offer, pagements, and muscled, and moments of exquisite boredom were privately devised.

Through this matrimonial and highly selective club, each month York would go off with the teens, me with the pretens, and Marcus with the children right to ten. Well dressed with shoes shined, car good-looking group of well-behaved Negro kids would be taken somewhere to watch or listen, eat or move. We bonded, using Christmas cards, collected canned goods for the needy, and if what we did together was not really much fun (mostly because we

shared only that our mothers had brought us together), membership had the advantage of allowing us to feel superior to anyone who was not in Jack and Jill. Admission was based on three criteria. Parents should be college-educated and/or the family middle-class. The family should be well-known in the community, a "good" family (we scored highest here). The third criterion, unstated but

implied by the first two, was whiteness. "good" hair, light skin, and keen features. In the '50s, middle-class blacks had the corner on whiteness. Historically, this tyranny of looks had a practical aspect. The non-white appearing the Negro, the more open were possibilities for employment, education, etc. This caste system based on color, a carryover from slavery, held that

producing lighter and lighter children was the responsibility of each of us. It was called "improving the race." And for those so improved as to have achieved a look pale enough to pass into the land of anonymous whiteness, the feeling of betrayal and jealousy experienced by those left on the other side were matched by an acknowledgement that the temptation, if it were given

them, would be a hard one to ignore. Color consciousness is still firmly in operation today. The rhyme continues to apply. "If you're white, you'll all right. If you're brown, stick around. If you're black, get back." As the darkest of the three oldest Mitchell boys, I was still only the medium-brown tone of a man's face-up above. We grew to stick around.

It was in my first year on automatic pilot that I was selected to recite at the Jack and Jill Mother's Day pageant. Mine was the closing statement, a long rhymed poem written by Mrs. Tina Bledsoe. I worked hard memorizing the piece and, the night before the pageant, three up. (Since the summer before, I'd been plagued with what the doctor called a "nervous stomach.")

"You'll be fine," my mother soothed. There was no stage with its advantage of distance from the audience. Instead I was plunked down in the center of a nondescript church hall ringed by a great crowd sitting on creaky wooden chairs, who stared at me with eyes of rapt expectation. Even working on automatic, I jammed. That is to say, the entire poem, from first word to last, flew straight out of my head. While I stood transfixed, feet crossed and unmoored, chairs scraped. I heard the rumble of the single sheeted mimeographed program. There were spots of good-humored snickering. In the middle of this, a pinching pain seized me at the groin. I knew what it was.

Mrs. Bledsoe, whose immense breasts reached her head look tiny by comparison, leaned forward in her chair and whispered, "Mothers —!" I heard but did not at first understand. She hissed again. "Mothers are —!" I repeated, "Mothers are —," and stopped. Three heartbeats, and she went on, "Special —!" she said. "Mothers are special in so many ways."

I repeated the line, and waited. And so it went for the next three lines, until Mrs. Bledsoe, voicing apology from her seat (for she was said to be shy about her top-heavy figure) reached her poem while I remained in place, frozen in the center. I knew it was over with the applause. I took my seat.

The pain in my groin was the effect of an erection. Like the nervous stomach, painful emotions had begun the summer before. In 1957, we moved to our second home near National City. I returned to the S. Street house three decades later and found the area was now Latino, from the bay all the way up to Imperial Avenue. When I was young, immigration had not been so pressing an issue. The city was not so crowded, its

expansive garden in the back, with a golfball pond nearly as big as a double lot onto which the parents would later build a four-unit apartment house. Purchased at a whopping \$2000 in 1941, my grandparents partitioned off their home on Imperial Avenue, rented to lodgers, and moved in with my parents to help pay the bank note.

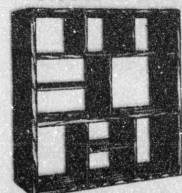
Still standing today, the two-bedroom house has served as witness to the changing culture of the city. My parents brought the property from a German woman who spoke an immigrant tongue. At that time the house stood within a white enclave. My first friend was Tommy. His pink skin was so sensitive that he got both all over his back when he played in the sun. He and his family were among those not too old, too tired, or too poor to flee to higher ground. Taking their place was richer-stick Miss Rowell, who was whispered to practice voodoo. Mr. Maran, who made a Filipino dish of scrambled rice and Mr. Gonzalez, who all day sat on his porch, under his wide-brimmed straw hat, and whistled little toy horses. San Diego, the city and the county, was a network of communities stitched together by codes, covenants, and restrictions. Not all were based on color.

Joe and Rhoda Christen were everyone's people who knew the value of a good meal and a good laugh. They used their savings to fix up an old diner in El Cajon. "A good neighborhood that was," Joe recounted later, his speech made quaint by loose diction and a Lithuanian accent. "There was people willing taking their time, taking it easy, walking the streets." In Sandy's Cafe (named after his daughter), Joe cooked while Rhoda, in front, schmoozed with the customers. The cafe did well, and when they closed for the Jewish holy days, leaving a note to that effect taped to the window, they had reason to look forward to the New Year, which happened to be, according to the Jewish calendar, 5719.

The window on which the note had been taped was smashed. On the door was a sweatshirt painted with whiteboards. This is what they found in the early morning when they drove up a few days later. They used hot soap water and scrub brushes and cleaned what they could. The rest, they decided, would have to wait. They heated the grill, put on the coffee, and awaited their customers. But the customers never returned. They took a beating when they sold.

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When he was not on-board ship, he worked in the yard, on the house, or went on with the never-ending maintenance of his rental properties. My mother managed the property when he was

getting a job. Her problem lay in keeping it.

the halls, my grandmother's supervisor, an unsmiling man with brilliantined hair combed straight back, kept a score sheet on her progress with a stopwatch and clipboard in hand. Working with women ten years younger than herself, this breakneck race wore

My father had the money too. When he retired from the Navy after more than 30 years, he bought himself a new 1959 Cadillac Coupe de Ville that would, with its torpedo taillights and giant shark fin, become a classic example of American excess. Dad drove his

length, mustard-colored dress with long sleeves and wide band of maroon, green, and blue color running around the shawl collar and hem. She once patched together a dress with a flaring skirt and bodice made of large red cowboy handkerchiefs, each then covered

My childhood was played out on three fronts. Adults saw one

Mr. Sauls, Mr. Brown, and Mr. Cartwell were regulars at the shop. Their jackets and hats off, their ties loosed, suspenders dropped and belts undone, they might take a shave or sit for a trim, but for the most part they spent their day looking out the

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How pretty she was as she began, with that walk, to take on an identity separate from that of my mother. (Later I would ask her age, and she would reply, "Almost 32." It was an age utterly incomprehensible to me. For the next 15 years I held her there, unconsciously. Whenever I thought of my mother, I imagined her as being "almost 32.") At the moment, however, my thoughts were for the lost part confined to other more urgent matters. I did nothing and neither did she.

I always needed to go to the toilet when I was about to get a whipping. I had to go badly as we climbed the front steps of the house. My father whipped me three times in my life. My mother's number hovers somewhere around countless and includes the use of straps, ironing cords, and once, when she was pregnant with Andre, had Shawn not yet in the highchair, and three boys each utterly caught up in our loudly disordered affairs, she came at us with a broom, handle-point first. I have since seen how a single child can deliver a pair of daring adults over to flashes of criminal insanity. What was she doing, alone with four children — 15, 10, 7, 1, and, as I said, one on the way?

Though Benjamin Spock's influential *Common Sense Book of Baby and Child Care* was published in 1946, seven years earlier, his ideas in support of parental understanding and flexibility in child-rearing were thought ridiculous and absolutely wrong-headed. "That's what's wrong with the world today," Spock's mother would say, shaking her head while watching a child, usually white, throwing a tantrum, say, in the grocery store. "If they would give me him for a week," my mother would say. There was not a child born, she believed, whose will she could not break. A child given too much attention, handling, or license was bound to end up a spoiled child, and by my mother's reckoning, a spoiled child

was close to an abomination before nature. The way she saw it, a parent didn't love the child who was given everything they wanted. "What are they going to do when their parents aren't around? It isn't right not to prepare a child for living in the world."

Inside, she told me to go to my room. She never whipped us when she was angry, she said, though this is not absolutely true. (Evidence, the brown incident.) "Change your clothes," she said on the other side of the door. "And then you can go out and play." How were those words sounded that at first I disobeyed my ears. "I didn't like her way with him," I overheard her telling my father later. "And I don't appreciate her telling me how to raise my child."

My great-grandparents stumbled out of slave huts, walked away from cotton fields, departed Indian reservations, and fled European famine.

Claudio and I weren't friends after that. I'd gotten her in trouble. As for that nun, later, when someone called me Sambo on the schoolyard, I ran to her to complain. "Don't be a tattletale," she snapped. "But he called me Sambo!" I said, angry at the injustice of it all. "And what's wrong with that?" she asked. I did not know what to say.

In a corner of the puzzle of my life there is stuck a pin that reads, "I Like Ike." At election time, cars passed slowly through the streets with voices blaring through mobile public address systems. If I have come to admire Adlai Stevenson much later, at the time

"I Like Ike" had an immediate recognizability.

Permission to play in the street was received like the Emancipation Proclamation when it came. "Be careful of the cars," Murr warned. Cars were much fewer then. (We got our blue and yellow Buick Roadmaster in 1952.) In the streets we used the few parked cars as bases in our ball games, tag, and war. We rode our scooters and bikes and watched fully built houses carried past Pico Market. Bought from one lot and meant to grace another, a gingerbread Victorian, massive and ghastly, its windows boarded up to avoid leverage, passed on the flanks of a truck like a schooner under sail. Once a team of handsome Clydesdales, their giant hooves resounding, drew a Budweiser wagon uptown.

York fired up his Schwinn with handle grips, long fox tails, and mud flaps with inserts of ruby glass. With me riding in back, we'd deliver *The Shipping News*, and at the end of the month, after he made his collection, he'd give me \$2. Our next job was working at the Navy commissary, where we'd wheel groceries out to cars and wait for a tip. I earned \$12, mostly in quarters, our first day. Later York got a job bagging groceries at M&S, downtown, and I took up delivering the morning *Union*. We joined Christmas clubs, saved our money, and watched with pleasure as our bank books were each week stamped and the rows of figures grew longer. (Work = \$\$\$ = Security.)

The teacher for my fourth and fifth grades looked like Deborah Kerr and Grace Kelly rolled into one. Thirty years later and in her 50, when she and I met and began a friendship as adults, Sister Josephine Martin (now called in these free time hours) wore sensible Birkenstocks, still had her girlish laugh, and in her beauty could not be compared to anyone else. She could still recall the names

of my classmates (George Godelwitsch, Marilyn Alvarez, Joseph Peta, James Campbell, Charles Brown), children of immigrant East Europeans, resettled Midwesterners, blacks, and Mexicans whose parents were willing to pay \$10 a month so their child might receive a parochial school education. Sister Josephine Martin had on file my family's first telephone number (848-84238) and recalled memories of me that go further back than almost anyone else's.

In the fourth grade, I got that I was smart and put such knowledge to good advantage. I became a "teacher's pet," stole knives from the Pagan Baby Fund, fell in love with Sister, and had my first terrifying existential moment when, sitting at my desk, I suddenly imagined that God was a huge yellow dog and we were fleeing on God's back. I wondered how much flesh mattered to a dog.

Today the nearby freeway blunts its graceful dominance, but not then. The church and school stood together, serene. Late in August between my fourth and fifth grades, I walked onto the empty schoolyard. There were no kids screaming and racing about. No one was moving up to server in four-squares. The volleyball net was down, the basketball courts deserted. The slide was empty. The swings had been taken in. The water fountain had no lines of jostling kids. The year before, for the first time, I'd consciously looked upon my mother as separate from me. Since then I'd gone on to generalize, to see the world as distinct from myself. Looking at that empty schoolyard and seeing myself, alone, in it, I felt a pang of nameless grief.

Sister Josephine Martin appeared at the back door of the convent. She waved and then hurried across the yard, cutting a straight path through my sudden unhappiness. "You're just in time," she said, breathless. She unlocked the door and let me in the school. The others appeared. She gave us our tasks.

We erased pencil marks, glued and taped torn pages, covered the English and arithmetic books so that they would be fresh for the fifth graders. Rubbing the eraser over the pages, careful not to tear the paper, smelling the glue paste that lifted off the volumes, covering the texts — my earlier grief gone, I found myself besotted, completely lost in the work. That afternoon I felt ready and irrevocably in love with the printed page. Of course, it must happen some way for me it was this love of things written that would lead to my childhood's end.

When I got a ringworm on my cheek, a penny soaked in vinegar cleared my skin.

In the puzzle of my life, the events of that singular summer stand as central. Each piece of that time, when duty set, draws forth the figure from the ground. "That's it!" I say when I get to this section. September 1955. In the dog days of summer, heat sends gases rising in shimmering waves off the street. The rubber tires of my bike roll over the tarmac and give off a steady, faint sucking sound, like chewing gum. I walk my bike the last half a block and prop it against the building under the barber's pole, with its slow swirling band of red and white candy cane color.

I mean into the misted odors of cigarettes and rose water. Vaniline, baby talk, witch hazel, and Konikalia, the hair straightener. The shop was cool and dark. A customer was in Grampin's chair. There were two barber's chairs, each of identical chrome and thick black horsehide leather that squeaked when you sat down. The

chairs were built tall like thrones, with pedals and rests and a full rotation.

"Sit over there and stay out of the draft," my grandfather said, pointing with his scissors and speaking over the hum of the rotating fan. Cooler than outside, it was still warm. It was after two, and Mr. Jackson, the other barber, was out to lunch.

Sunshine poured through the big picture window. Painted in black letters on the glass, the shop name, the Manhattan, was cast on the linoleum floor where it lay like a tattoo. Moving, I caught my reflection in the mirrors behind my grandfather. I took one of the hard-backed chairs against the wall. Next to me, on the table, was a stack of magazines. I was thirty, but I'd have to wait for a drink of cold water.

Albert Sabin would, the next year, make public the oral vaccine that would halt the raging polio epidemic of the '50s. In the meantime, adults worried, haunted by the images of their children suddenly collapsing, limbs useless, breath short. Look and Life magazines each ran picture stories of children on crutches and wearing braces or lying in machines called iron lungs that did their breathing. Kids were reported to get polio by overheating or cooling off too quickly, by standing in front of fans, going into air-conditioned rooms, or drinking too-cold water. I'd have to wait for my drink.

"What you ride," roared in this heat for, young man! Don't you know not to exert in the middle of the day? With age, the whites of Mr. Brown's eyes had gone yellow like his teeth. "You'll catch sunstroke," he said.

"I'm voting in the contest." "And what kind of contest, you say?" "Miss Shogholat." I answered. There was a stack of magazines on the table next to me. I picked one up, studying the cover.

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"Professor, you hear what your grandson is sayin' over there?" sang out Mr. Cartwell, his Jamaican accent pitching his laugh higher than the others.

The Rheingold beer company was running a contest to select a Miss Rheingold. Each of the four finalists was pictured in the display at Bruno's, the grocery owned by a Portuguese at the corner of Imperial and 30th Street, York and his friends had already snuffed the ballot box with their choice of a blond with a dimpled smile. My Miss Rheingold had dark hair.

My grandfather usually gave me a dime to buy a soda at Bruno's. I planned to ask when he was finished with the man in the chair. He was using the scissors to touch up behind the ears, so I knew it wouldn't be long. I put down the first magazine and picked up another. It was *Jet*, a weekly news magazine written for blacks. I began leafing through it.

They say that critical moments, like an instant before a head-on collision, send our entire lives flowing before our eyes. At other times the oblique occurs, when events are recalled in a series of minutely defined details.

I turned a page. I can remember the high drone of a fly at the window, the humming fan, and the drafts of circulating air. Mr. Brown at the water cooler takes a paper cup that makes a soft pop as it is pulled away from the cup dispenser. He presses the button that releases the water. The spout opens and water in the five-gallon glass container gurgles. I remember each sound as I recall how I turned a page and saw the photograph. The image lies dead center in the puzzle of my life. It looked like a crucifix. There was mud, eyes bloodshot shut, and pulpy lips. It took me a moment to recognize this as a human head.

Ernest Till, a 14-year-old Chicago boy, had been visiting family in Mississippi when he was abducted, tortured, then shot, and his body dumped in the Tallahassee River. I turned the page. At 11, all adults looked more or less the same to me. In short-sleeved shirts, the two men stared defiantly at the camera. Till had whittled at the wife of one of those men. The dark-haired one was heavy, the other younger and fair. Gazing at their images, a shiver of feeling—a kind of dread—passed over my body. There was a

searing pain in my lap. My erection was tearing at my body. I turned the page back and stared at the bloated face of the boy. I cannot say how long I looked or knew that around that moment, a wary silence had flowered.

"What's that you're reading?" I heard my grandfather, but I could not lift my eyes from the page. Feeling somehow guilty, as if caught red-handed, I could not move and I could not speak.

"Son, you hear the professor talking to you?"

"See what it is the boy's got there," said my grandfather.

There was something inevitable about it all, like a car crash. As it was happening there was a slow-motion sense that this is what it is, that this is the way it's always been meant to be. Mr. Brown drew close and looked over my shoulder.

"It's about that Till boy," he told the others, speaking low. "Give it to me, son." He took the magazine from my hands.

"But he called me Sambo!" I said, angry at the injustice of it all. "And what's wrong with that?" she asked.

I remember he held in his other hand his crushed drinking cup.

Maybe it sounds strange, but it was not the image of the dead boy nor his killers that took my childhood away. Nor was it the complicated experience of terror that gave me my erection. What took from me what some would call my innocence was the look of those old men.

In that long-endured pause (which could have been no more than a few seconds), we studied one another. Even the man enthroned in the barber's chair sat up and let our eyes meet. Later, against unassailable proof, the jury of all white men would acquit the pair and help to form the consciousness of my generation. But in the meantime, I could not understand. I am sure that is what my look said.

No one spoke. I wanted to know why a boy had been killed. They held steadfast and met my gaze and in this way answered that

they could no more protect me from that boy's killers than was Jesus Christ. Till's uncle able to protect him. Old men ashamed of their impotence, they were willing to stand exposed before me because this, at least, they could offer. I was too young to understand it all. I lost my secret erection. All feeling was gone.

"I'm thirsty," I said, breaking the spell.

"Go and get yourself a soda pop," my grandfather turned to his change drawer. "Here, let me," said Mr. Cartwell, going for his wallet. The others were already digging inside their pockets.

I never voted for Miss Rheingold. At Bruno's, I averted my eyes from the beer cooler where the display was set. I spent all the money, I then went outside and sat on the curb, where I gulped down the Nehi orange and ate the frozen chocolate banana. I went down on the root beer. Cars passed down Imperial Avenue, sunlight gleaming off their hoods. I ate one Hostess cupcake and crumbled the other for the birds, but no birds came. By my second Twinkie, I was feeling sick. A shadow fell at my feet. In late summer, when it's hottest, the San Diego sky blanches yellowish, a dog's-eye color. Mr. Jackson, the other barber, stood over me, a black silhouette outlined against that other ameer. He had a toothpick between his teeth.

"What you out in this heat for?" he asked.

I shrugged.

"Come on, let's get you out of the heat."

I did not move.

"What are you crying for?"

I looked down.

"Does your grandpa know you're out here?"

I said nothing.

Then Mr. Jackson was gone. I still had some root beer, a Baby Ruth, and half a Twinkie left. But I couldn't eat any more. I went to stand, but things went haywire, and I ended on my knees throwing up. Out of the corner of my eye I could see them coming for me, and still I threw up. My soul, I expect, came up with the dry heaves.

I went on being sick and was that way for a long time. As far as I know, for the next 40 years the sky over San Diego remained a bleached yellow color of a dog's eye.



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John: I had placed Phone Matches™ ads before, with the guitarist in my band. Two rock-and-rollers looking for two rock-and-roll playmates... or something like that. We went on a couple of double dates, but it didn't work out. Either I liked one and he didn't like the other, or we both liked the same one. So I decided to try it on my own.

Cherie: My married girlfriend and I used to sit around on Friday nights and drink wine, watch sappy movies and read the personal ads. One night she said, "We're going to find you a husband."

John: I wasn't looking to get married. I was just trying to have some fun. I figured that Phone Matches™ was the best way to meet a bunch of girls at once. It was easy and it was free.

Cherie: When I first read John's Phone Matches™ ad, I couldn't believe that it contained everything I wanted in a man. And when I met him, it was all true.

John: On our first date she took me jet skiing with some of her friends. It was a test.

Cherie: For both of us. I had to wear a bathing suit in front of him and John had to interact with my friends.

John: Three months later, we moved in together. It's been a fairly simple matter since then, putting a life together. We've had some really good blow-outs, of course. But it's not whether you argue or not, it's how you come out the other side.

Cherie: We have a lot in common, especially music. I go to the studio and to all the rehearsals for John's band, China Lake. They do all original music that sounds like Classic Rock and I really like it.

John: If Cherie was into Country-Western, we could have a big problem.

Cherie: We talked about marriage from the beginning, jokingly. But on the Fourth of July—with fireworks going off in the background—John asked me to marry him.

John: I said, "I'm really serious, this time."

Cherie: Of course I said, "yes." The date is September 3, at the old San Diego Mission.

John: My parents have been married for 35 years. There's nothing more beautiful to me than the way they still love each other. Cherie and I are in for the long haul.

Cherie: It just blows me away that I found my husband in the newspaper.

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of its underlying themes is far danger of insouciance. That's become so present in our culture that it's good to look at the roots of the sensibility."

To illustrate the book, Spiegelman steeped himself in the visual imagery of the '20s, and the decade he returned to subconsciously was the Weimar '20s, with its mood of apprehension and menace coming out of the Great War. In Spiegelman's drawings are traces of the great expressionist artist Max Beckmann, whose work is filled with dread, loneliness, and violence, and Otto Dix and George Grosz, who conjured up Weimar anxiety with grotesque images of whores, cripples, and madness.

"The style used was arduous—it looks like wood engravings, German expressionism isn't something I think of as an influence. But it was the first fine art I was able to experience visually. I grew up as a slush snob—suspicious of high culture. But the expressionists seemed very close to cartoonism in their impulses."

"I tried to let the pictures capture the moment—but they're obviously made now. There's a kind of '90s irony present in the drawings. It was also important to me to let

the visuals work as if they were a jazz riff, moving around the whole story like an improvisation. I wanted the drawings to remain surprising, so that when you turn a page, you don't know what these layouts are going to be like."

Some of the poem's illustrations spread across the page in a kind of violent swirl, while others have the boxed-in look that might suggest

"This is a book you can pet—even to the red velvet endpaper. You can feel it up."

cyberpunk and even Windows iconography. Large figures give way to small details. And there's even an architectural layout of the party pad for those who want to envision it 3-D.

Sometimes the pictures echo the story, sometimes they carry it, and other times they comment on it. Pictures, when added into a book, have a tendency to function parasitically, but my strategy was to use the pictures in a way that wouldn't violate the poem. I wanted to be very literal with the pictures," says

Spiegelman, opening *The Wild Party* to page eight, with its diagram of Queenie's apartment. He reads some couplets. "Studio, bedroom, bath, kitchenette." Furnished like a third-sex passion set: / Oriental, sentimental / They owed two months on the rental."

"I wanted to show that there's something wonderful about a book that couldn't really be replaced by something on a screen. This is a book you can pet—even to the red velvet endpaper. You can feel it up. This is a book as an object and carrier of information that can't be replaced by a screen. Which is not to say I'm a Luddite about all this, because I used a computer to plan where the pictures would go. If I'd tried to do this book before computers, I'd never have illustrated it this way, because the pictures are very keyed to specific lines of text and take advantage of where the text moves in and out."

Spiegelman's artistic vision is rooted in pre-World War II popular culture in Europe and America. Before the rise of the Nazis, everything from jazz and films to comics and avant-garde art flourished.

"I have a lot of nostalgia for all decades that

precede my birth. All the popular culture before the Nazis took control. This was the absolute apex of popular culture—the invention of all these things like jazz and movies. And I find at the moment of invention is when you have the high charge of energy. In that period you have the machine age making certain things possible, but the 19th-century work ethic really functioned to allow people to think of themselves as great craftsmen and accept the dues one has to pay to make something. You have the invention of abstract art—but by people who really understand what it is to have to craft a picture. They don't go to art school to learn how to talk their way into gallery shows like you do now. You have music based on folk traditions with a certain set of sounds they're developing, as opposed to this homogeneous culture which comes later. You've got the invention of movies and whole new narrative language."

Through most of this century, comics were "low art," aimed at the masses. And they still are to a large extent. The superhero/fantasy genres, for children and aging knuckleheads, are thriving. But there's also a great renaissance going on, fueled in part by raw, avant-

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garde comic magazine Spiegelman founded in 1980. That comics and cartoons should be all the rage is not surprising.

"Things are moving faster and comics are a very efficient way of getting ideas across. Pictures move directly into your brain at the speed of light, where words, say, might move at the speed of sound. So there's an acceleration of things that go into your head. And the language comics use are basic to all these coming technologies. Simplified images and telegraphic text icons — these are all part of how the computer terminal operates."

"We're living in the collage moment. We get our information from juxtapositions — from one picture next to another picture next to another while you're hearing yet a third thing. You get it while channel surfing, while talking to your friend or wife, while you're trying to get something else done for work. And comics are carrying it. But comics are narrating. They're not broadcasting anymore."

Lots of people say *Batman*, the movie, but far fewer read the comic. You can start as a T-shirt and turn into a sitcom. Since comics are low-tech — they involve little investment of money but great investment of time — it's possible for someone passionate to get a vision known. At the same time, for an artist like Spiegelman, the period we're living in is vexing. Though the digital revolution has made laying out a

"Contemplating the furnaces of Auschwitz every day for 13 and a half years was sobering."

book like *The Wild Party* easier, the old craft of printing has fallen on hard times. As a result, Spiegelman has to work caught between two technological worlds.

"The old craftsmen printers are dying off, and they're the ones who understand the

machine-age technology. There's now high-tech that allows you to print things like, 'You haven't mastered it yet. And they don't even know what it's capable of doing relatively easily. Even to do *The Wild Party*, the production was a nightmare. The printing had everything possible go wrong, because we're between technologies. When the last page was printed and the book was bound, the last two lines of the poem were missing. So Pantheon had to send it to this book hospital somewhere in New England, where pages had to be removed by hand on tens of thousands of copies, and new pages were inserted."

I ask Spiegelman if he ever considered turning any of his creations into animation. He smiles mischievously.

"It's not impossible — but not with *Maus*. Those offers come hot and heavy, but I have a romance with paper. Somehow a book is more substantial than light being flickered off a screen. I can understand that I did it. I can open it

much more easily than I can a videotape that takes place in borrowed time. Here," Spiegelman says, picking up *The Wild Party* and ruffling its pages, "I have the possibility of moving through time at my own rate. I can flick forward and backward without having to wait for my computer screen to conflate it up. There's something about lines on paper that I like. As a result, my first vote is to make pictures on paper with the intimacy that allows it's less overbearing than film are. You sit in a film and you're stuck."

"I always get baffled by these producers who've talked to me and said things like, 'You don't understand. We'll give you complete creative control. And you'll reach a much bigger audience.' Well, first of all, I tell them, 'I don't know what to do with the creative control. I don't see *Maus* being turned into a movie.' The last time I thought about it seriously, I came up with the following, and if you're interested we can talk further. How about using real mice?"

And that blows them away."

Spiegelman breaks into a fruity chuckle. He takes a drag off his Camel. He's not finished with Hollywood.

"Reaching a large audience with what? As far as I'm concerned, my work is reaching an enormous audience. And it's an audience that's participating. They're talking about getting 8 million people to half-watch *Maus* on TV while doing something else. And I'm involved in reaching an audience of 300,000 to 400,000 people who are willing to give it a day or more of their time. That's a great thing to have. You have to give something to get something."

A rewritten version of March's poem came out in the '90s, bawled by the writer himself. With its references to gays and Jews, the poem wasn't culturally correct.

March ruined his poem. He took out references to Jews that would be deemed offensive

in the wake of the Holocaust. This was a great snapshot of the '90s, and you can't retouch it and have its life remain intact."

Rather than duck the PC issues, Spiegelman confronted them head-on. For instance, March writes, "And the usual two / Load Jew / Theatrical managers stood engorged / Bewailing high production cost."

"I know that those people who come to *The Wild Party* from *Maus* — although it's quite a long journey to get there — they'll notice that line. I forebode them in a silhouette the page before they're introduced in the text. One has the big nose and the kinky hair," Spiegelman says, opening the book to that page. "But the other is your basic Robert Redford type. So the stereotypes don't hold. But there they are in the text."

"This poem has no redeeming social value. Political correctness don't play heavily. And it makes use of a lot of gender, racial, and ethnic stereotyping that was ambient in the culture."

For instance, there are two homosexual lovers at the wild party, both of whom have shrill voices and lip. That might be interpreted now as gay baiting. But it has a kind of innocence to it. It's not malicious. And the book ultimately likes these characters."

In the book, Spiegelman handles the scene by showing the two lovers — Phil and Jackie — kissing each other on the lips. It's an image frankly homoerotic but wholly appropriate to the lines "Phil's hands played on with agile grace, / But he leaned back: / Lifted his lily-white face, / Jack took it between pink finger-tips. / He bent down and kissed Phil on the lips."

"With *The Wild Party* I'm rescuing something that's buried under the 5000 other bits of information that are coming out every year. I'm pulling it back from 1928 and adding it into what's available again. It's not for everyone's taste. It isn't going to be the *Jurassic Park* of 1995. It's there for those who dig it."

Spiegelman asks me for time. He has to

prepare the lecture he's going to give this night, so I ask him one final question: How did *Maus* change him? Spiegelman takes a minute before answering. And as if in deference to the question, the last rays of late-afternoon sunlight start to fade.

"Contemplating the furnaces of Auschwitz every day for 13 and a half years was sobering. It became a part of daily thought and formed me. And I was formed by this from infancy — like mother's milk. It was useful to have a place to release all of the grief. On the other hand, it doesn't close the book on it. A few years ago, I ended an essay by saying we were all Jews. Much more sadly — and to the point for right now — we're all Poles."

"Most of us are not the primary oppressors. Much of the planet has been turned into accomplices, not active agents. There is genocide that we're all saluting as it walks by and smokes before us. And it drives me crazy to know that Yugoslavia is in flames."

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instance that they had done everything the bankers had told them to do and had used the banks' dubious appraisal on the now-repossessed properties, this couple faces 37-month prison sentences. The candid post-trial observation by expert witness Alan Nevins that "Half the population of Southern California should be in jail, too" was an understatement.

Last week, federal administration policies nationwide which encouraged federally sanctioned anarchy in banking circles created a climate ripe for reckless take-offs, culminating in the scandalous plunder of savings and loans. The bailout cost vaulted upon the taxpayers, initially estimated at \$500 billion — \$410 billion more than the total cost of World War II — was expected to exceed \$1 trillion.

The best was an inside job. Banker JPMcM donated over \$2

million to buy deregulation — which the administration palmed off as "getting government off the people's backs." S&L banking interests, as reported by Common Cause, gave more than \$11 million in campaign contributions to candidates and political party committees during the 1980s. President George Bush's campaign received illegal soft-money contributions of \$100,000 from an individual associated with the S&Ls, as well as two additional \$100,000 contributions from grateful bargain-hunters who purchased failed S&Ls at federal government "fire sales" in late 1988.

The raid on the S&Ls took off in 1980 when the Reagan-Bush team doubled FDIC insurance coverage to \$100,000 per depositor. The government was the donor behind inviting the sharks to a feeding frenzy, while buried in a decade of wild

speculation — a public-benefited license to loot the S&Ls and dislocate the economy in an orgy of mega-mergers, acquisitions, leveraged buyouts, and takeovers.

Bush's Task Force on Financial Regulation bent the rules to accommodate speculators who could own or invest in S&Ls. Previous regulations, protective regulations, and supervisory control were suspended.

Unrestrained fraud and mismanagement scuttled the industry, e.g., a former aide to President Bush helped an Arizona associate get S&Ls, subsidies despite failure to meet federal standards. Thus, using \$75 billion in borrowed money, he acquired 15 insolvent Texas S&Ls.

Throughout the looting, the administration looked the other way. Attempts to shut down collapsing S&Ls were stymied.

Jacqueline Taylor, a lawyer with the Resolution Trust Corporation, the agency responsible for cleaning up collapsed S&L institutions, said the agency dropped plans to sue officials of an institution around the time one of them visited with President Bush. Ms. Taylor testified about organizational disruptions to recover money from those who helped cause the collapse of hundreds of S&Ls and mentioned political pressures not to pursue outside directors aggressively. Neil and Jeb Bush, two of President Bush's sons, were outside directors of looted S&Ls.

The scales of justice are indeed weighted. The nation's little-known Perotis who trod the bankers' welcome mat to riches are imprisoned for optimistically following the banks' pied piper, while co-conspirator bankers, and President Bush's sons, et al., emerge

vastly enriched and free. Florence Fox Pacific Beach

Thank You For Your Coverage

Dr. John McMillin's colleagues at Northwest College were delighted to read Schurle's Ingle's extensive article "These Eyes Have Seen Thousands of People Die" (January 19). Many of our students and faculty have partnered with Dr. McMillin to link a caring, serving purpose in life to the educational preparation received during baccalaureate studies at Northwest College.

Even today, Dr. McMillin is away from the college on an 18-day project development trek into Kyrgyzstan and Romania. In the future, a group of Northwest students and faculty may join with him in assisting others in these areas of critical need.

While Mr. Ingle's article provided extensive information about Northwest College and the Applied Science Center's ability to prepare students to aid Third World people groups with bioinsecticide agriculture and aquaculture technologies, here were important facts shared about the college which misrepresented its history and mission.

Northwest College is an Assemblies of God institution founded in 1934. Throughout our 61-year history, we have committed our efforts to academic quality in Christian higher education. Consequently, the accreditation of the college was granted in 1993 by the American Association of Bible Colleges and in 1993 by the Northwest Association of Schools and Colleges.

Mr. Ingle wrote that "The college had been notified that if it didn't come up with a liberal arts program to flesh out

of the faculty. Dr. McMillin's availability to Northwest College seemed a timely opportunity for both Dr. McMillin and Northwest College. What has been achieved during his five years of service is a remarkable story, part of which has been chronicled by Mr. Ingle's article in the Reader. With 63 students majoring in the program, and two faculty colleagues working with him in the business management and administration major and the Applied Science Center, you can see that the academic program in business has become well established under Dr. McMillin's guidance.

One other tangible benefit linked indirectly to the program's development has been the broadening of curriculum in the liberal arts offerings of the college. As a result, Northwest sought and was granted membership in 1991 in the Christian College Coalition (an association of evangelical Christian colleges and universities which has recently changed its name to the Coal-

ition of Christian Colleges and Universities). The Coalition is comprised of 85 Christian liberal arts colleges and universities, including San Diego's Point Loma University.

We thank you for your coverage of Dr. McMillin's work at Rancho Soroka Mudo. Our students are honored and humbled by the observations and reflections of Mr. Ingle. We hope these few points of clarification will allow the readers of San Diego's Reader to better understand the commitment of Northwest College to provide quality education for service to our world.

Marshall B. Flowers, Jr., Ph.D.
Vice President for Academic Affairs
Northwest College
Kirkland, WA

Let Them Howl

My congratulation to Duncan Shepherd. Never in the history of San Diego has one man posed off so many people for so long. For almost a quarter of a century now, Duncan has inspired howls of rage and an-

guish among the San Diego populace. I remember when the Reader first started, the question around town was "Who is this guy?" A friend of mine who worked at the Reader at the time assured me that Shepherd would be gone soon. The point most people miss is that a review is only one person's opinion, no more, no less. Anyone who has followed Duncan for any length of time knows that he likes cowboy movies and any film with subtitles. His ideal film would probably be *How the West Was Won*, shot in Poland with French subtitles. Sure, his reviews are outrageous, but as Jim McMahon once said, "Outrageousness is just a way of waking people up." A famous writer, when asked how she dealt with critics, said, "Get it done and let them howl!" so, as long as we keep howling, Duncan's job will be secure. On one point we do agree. Tom Clancy was the best movie of last year.

Mark B. Anderson
La Jolla

Postliterate Pandering

Paul Carroll's "Letters," February 9, seems to have missed the point of my letter. I simply wanted to express how fortunate we are to have a greater selection of films in San Diego and that Duncan Shepherd does not deserve so much decision for having his own taste.

I never criticized *Forrest Gump* or *The Lion King*. I merely said that large box-office numbers do not necessarily equate with quality — whether it be 10 percent or 90 percent of moviegoers. The aforementioned films were both excellent — an all-

round experience in the mass market of shopping mall releases. Face it, Mr. Carroll, for every meaty film like *Forrest Gump* there are 20 pieces of drivel released like *Under Siege*, *Ac Vengeance*, *The First Wives Club*, or *Straw Dogs*.

The real tragedy in this postliterate pandering is that we offer nothing to young audiences except filler. Instead of challenging and educating in films, Hollywood has sold out and dumbed down its offerings. Complex moral messages, poignant sorrows or subtlety of any kind have made way for cheap gags, endless cursing, and crashes of anything that moves. One reason

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San Diego Reader February 16, 1995 **55**

Calendar LOCAL EVENTS

Items will be for sale in the 19th annual (Dell) show and sale sponsored by the San Diego Doll Club on Saturday, February 18, from 10 a.m. to 4 p.m. at the Northside Rite Masonic Temple (1901 Camino del Rio South, Mission Valley). Look for a special exhibit entitled "Dolls New From."

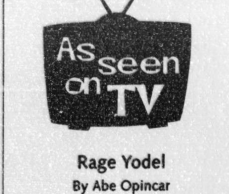
Admission is \$4, with children under 12 free when accompanied by an adult. For more information, dial 444-6596, 482-3575, or 244-0731.

All aboard, African American children in rollicking with the 10th annual "African American Cultural Festival" at the Mission Valley Railroad Heritage Site, slated for Saturday, February 18, from 11 a.m. to 4 p.m. at the San Diego Railroad Museum, 10000 Camino del Rio South, San Diego. The day will include their own pictures and memorabilia, a train ride, called the "Camel Locks" and a tour of the site. The festival will be a presentation about the Buffalo Soldiers and a slide show on the African American railroad heritage. Admission is \$8 for adults, \$5 for children and infants, free for those under 4. For more information, dial 444-6596, 482-3575, or 244-0731.

Prize-Winning Exotic Orchids from around the world and a number of rare hybrids will star at the Casa del Prado in Balboa Park on February 18 and 19, sponsored by the San Diego County Orchid Society. Admission is free. Show hours are noon to 4 p.m. on Saturday, 10 a.m. to 4 p.m. on Sunday. For additional information, call 465-2297.

Take a Bus Tour of the UCSD Campus on Sunday, February 19, at 10 a.m. The tour is designed for adults who would like general information about the campus as an educational and cultural resource. Tours leave from the Gilman Information Center on Tuesday, February 21, from 8 to 9 p.m. Local DM 8 Quick will pick up the tour at the bus stop, and the value of the bus is included. Reservations are not required and may be made by dialing 534-4414.

Join a Free Tour to See at the Neighborhood Old Time Blues Jam on Saturday, February 18, at 7 p.m. at the Neighborhood Church, 1001 Camino del Rio South, in San Diego. Call 443-1010 for information. The jam is free and open to the public, but there is a \$2 donation.



Rage Yodel
By Abe Opincar

"I am not an asshole!" Lee Swanson, KGTV's exec vice news producer, yodeled at me over the phone. He is an added, somewhat self-defeating, "Come on over sometime. I'll be happy to pass in your car!" Mr. Swanson was referring, of course, to my column of two weeks ago in which I discussed my difficulty reaching him at Channel 10. I had suggested KGTV had made a policy of not speaking to the San Diego Reader. Mr. Swanson was calling to tell me that I had "yelled" him in print. I offered that "yelled" was perhaps too strong a word. And there you basically have the conflict in a nutshell: Mr. Swanson, as a high-ranking television person, was concerned with appearances; whereas I, as a print media person, was more worried about semantics.

After reading my column, Mr. Swanson had called the Reader's offices and requested a rag-yodel for one of our young and impressionable copy editors. Swanson said he had in fact tried twice to return my calls. By the time Swanson got around to yodeling at me, his tone had changed appreciably. It turns out he was in Miami for the Super Bowl. He seemed to imply there was a very good outside chance he had never gotten my messages. Not that

I care. Not that I've lost any sleep over any of this. Hell, I'm used to people not returning my calls. It's not as though I work for the New York Times or Vanity Fair. Media folks don't exactly jump up and shout "Howdy!" when they hear I want to talk with them. I am not what you'd call a big Chinese in the entertainment industry. It's not as though I've got some Chung tugging out to fetch my cleaning, or Dan Farmer sending me great big hug baskets on my birthday. (It's December 24 in case any of you are interested.) I am a nobody.

I am reminded of this often. I've been toying with the idea of telling you about my ongoing yodel and cave with SCA, the company that makes that amazing 18-inch satellite dish. My dealings with RCA make my exchange with Mr. Swanson seem like a 100-year yodel. RCA is a strange, hostile company. Touchy. Very touchy. I had somehow gotten into its mind that I wanted to write about their 18-inch satellite dish, and about DIRECTV, the satellite service that supplies the dish's owners with 1500 channels. I wanted to "test drive" one of these dishes for a week or so and write about it in this column. (Frankly, I thought 1500 channels would give me enough material for several columns.)

I made what I thought were all the right calls. I sent chippy faxes. I waited about how the Reader was America's largest alternative weekly in terms of page count and number of ads. I blushingly murmured about our audited readership of 507,000. Neither RCA nor DIRECTV was charmed. RCA maintained a stony silence. A representative from DIRECTV called. After first asking me, "You work for the San Diego Reader—that's a radio station, right?" she went on to tell me that I could easily see one of RCA's dishes by going to a "retail outlet."



Calling Mr. McCann

God's grace falls like rain, doesn't it? I've always been told it does. Questions like that, pseudo-speak with me. If enough of you, however, call and tell me that you're interested in reading about this company's product in the Reader, we might stand a chance of making some headway in the matter.

AT&T tells me that a daytime phone call to Mr. McCann from San Diego is only 274 per minute. You may leave whiny, hysterical messages for Mr. McCann at (317) 587-3669. His fax number is (317) 587-4708. Call him for me. More importantly, call him for us.

Sturges Are Told on Saturdays at 11 a.m. and on Wednesdays at 10:30 a.m. for children 3 and older at the White Rabbit Children's Books, 7735 Girard Avenue, La Jolla. Free. For more details, call 454-3518.

A Teddy Bear Tea Party is planned at Barnes and Noble Bookstore on Saturday, February 18, from 11:30 a.m. to 12:30 p.m. Youngsters are invited to bring a special bear friend to the party. Find the store in the Del Mar Highlands Town Center at 12855 El Camino Real, in Del Mar 92014. Free.

Celebrate President's Day at the San Diego Wild Animal Park during "Kids Music Days," running from Saturday through Monday, February 18-20. Kids and the Parents' Band will perform at 1 and 3 p.m. each day in the Neighborhood Amphitheater (just south of the giraffe exhibit). This third show can be enjoyed at the Village Amphitheater at noon and 2 p.m. each day. The concert area is for paid admission to the park. Call 738-5801 for more information.

Kids' Crafts at Bookout Casa Verde on Saturday, February 18, at 1 p.m. with commemorative Black History Month. Participants will hear Earl Koon's Story. This and other craft projects like the ones in the book. Find the book at the San Diego American Museum on Wednesday, February 22, at 4 p.m. Participants will create paper airplanes, all supplies will be provided. Find the book at 4085 Farmington Avenue, in San Diego. Call 535-3995 for more information on this free event.

Learn About the Aerodynamics of Flight in a program for kids and adults at the San Diego Air & Space Museum (or presented by the San Diego Aerospace Museum) on Wednesday, February 22, at 4 p.m. Participants will create paper airplanes, all supplies will be provided. Find the book at 4085 Farmington Avenue, in San Diego. Call 535-3995 for more information on this free event.

Children's Museum of San Diego, 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. Hours are noon to 5 p.m. Tuesday through Friday, 10:30 a.m. to 5 p.m. Saturday and 11:30 a.m. to 5 p.m. Sunday. Find the museum at 300 Carlsbad Village Drive, suite 103, in Carlsbad. Admission is \$5.50, 720-4737.

Children's Museum of San Diego, the museum has a room-sized installation by Chris Burden entitled "A Tale of Two Cities" in connection with the museum's new exhibit. The piece is said to be a powerful thought about conflict and all of its implications through the placement of 5000 war toys in a landscape, the children depicts two city states at war with each other. Enjoy this piece through March.

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Roam-Q-Rama
A Guide to Unexpected San Diego • By Jerry Schad

Winding fords through the boulder heads of the desert bordering Inland Mountains, Bow Willow Canyon promises, and delivers, solitude. From a recent weekday morning's foray into Bow Willow's moist upper reaches, one is disoriented by its silent river of warm sunlight, crisscrossed by, and soft puffs of air playing on bare skin.

The intriguing name "Bow Willow" seems to be associated with the succulent wood of the desert willow, once used by the Indians to fashion hunting bows. Hundreds of these fragrant, bony trees are scattered along the canyon's lower end. At the canyon's mouth lies circumspet Bow Willow Campground, the only semi-developed campground in the southern reaches of Anza-Borrego Desert State Park and a launching point for several hikes in the area. To get there, take 168 east to the Octopus turnoff, east, and drive 15 miles northwest on Highway 52 to the campground's entrance road at mile marker 68.5.

The hike is took is a no-brainer—upright on a broad ribbon of sand, and uphill farther into the ever-narrowing canyon, then the reverse — some eight miles in all.

As you stroll up the canyon, look for elephant trees — a few crotch inconspicuously to the starchy boulders hidden on both sides. After about 2.5 miles the canyon floor becomes increasingly choked with obstacles — low brush, rocks, and the tail end of a stream that has dug itself into a few foot trenches. Windows of the streamside variety and the first scrubby palms appear at about 3.0 miles; better specimens are seen farther on. Staying left of the stream, for the most part, speeds your way.

At 3.7 miles (1680') a dry tributary comes in from the northwest. If you're well equipped and inclined toward boulder hopping, this sharp crease points the way to an enigmatic, solitary cluster of palms high on the flank of Sontara Peak.

Higher up in the main canyon, water cascades or trickles over and under masses of giant boulders that have tumbled down the slopes. A major fork in the canyon lies just upstream (4.0 miles, 1580') elevation, with branches going west and southwest. Should you wish to press on, the left fork is the narrowest and more interesting of the two.

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The center is open from 10 a.m. to 5 p.m. Tuesday through Sunday. Visitation is free. Admission is \$5 for adults and \$2 for children 12 and under. For more information, call 435-7242.

Coronado Beach Historical Museum. Located in a restored 1940s house, the museum features a variety of exhibits, including a variety of historical photographs, a variety of historical artifacts, and a variety of historical documents. The museum is located at 12615 Avenida de la Playa, Coronado, California. Hours are 10 a.m. to 4 p.m. Wednesday through Sunday. Call 435-7242 for further information. Admission is free.

Heritage of the American Museum. A museum featuring art and artifacts from South and North America, concentrating on the cultural and decorative arts of crafts workers from ancient cultures. There are workshops dedicated to natural history, archaeology, education, art, anthropology, and fine art.

Find the museum on the Carmel Valley Road, 3951 Camino del Rio East, San Diego, California. Hours are 10 a.m. to 5 p.m. Tuesday through Sunday. Call 435-7242 for further information. Admission is free.

Calendar LOCAL EVENTS

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HELL.A.

Places of Magic and Wonder in Smogland By Adam Parfrey

Twelve years ago, when the Pope visited Los Angeles and blessed the multitudes from the safety of his bulletproof Popemobile, a few thickly veiled around St. Vibiana's Cathedral, where the Pope spent the evening, were swept clear of unsightly homeless folk even though the Union Rescue Mission was then located next door. Despite the earthquakes, the 120-year-old St. Vibiana's is not coming down due to seismologic frailty, but for its image as public urinal for the homeless. Jeff Detrich of the Los Angeles Catholic Worker believes that St. Vibiana's has always entertained, at best, an uneasy relationship with the down-and-out and the rescue mission next door. The archdiocese should have figured out that the homeless was there for good. They should have considered the homeless their own parishioners. "Now that the Union Rescue Mission has relocated to the west end of the Los Angeles River, Cardinal Mahony seized the opportunity to buy its property as part of a plan to raise St. Vibiana's and erect a new mission-style cathedral and 'Catholic center,' complete with auditorium and public square. The cost is put at \$45 million.

According to critics of the plan, most notably Detrich, who serves the homeless at a nearby soup kitchen, the church project is "insensitive" to the poor. Detrich vows the \$45 million center is a commitment to the downtown redevelopment process than to Catholic parishes. "Long ago," says Detrich, "St. Vibiana's isolated the poor out. This new center is only for the wealthy, but I doubt the wealthy are interested in coming downtown. Scripture is ambiguous at best regarding such projects. See what it says about the Temple of Solomon and the driving of the moneychangers from the temple."

To protest the new development, Detrich and other members of the Los Angeles Catholic Worker are leading a prayer service in front of St. Vibiana's on Ash Wednesday and once again on Good Friday. These services are participating with the Los Angeles Catholic Worker at 21-31 207-5789.

Photo by Adam Parfrey

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Bringing the Dead Bride of Lammemoor Sort of to Life

Enough of this worthless stuff. Let us close our eyes and listen to the singers.

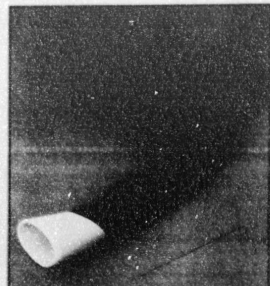
Lucia pia non di' cries Edgardo di Ravenswood in anguish, when he learns of his beloved's death (literally, "Lucia no longer exists"). Put of course Lucia still exists—she comes back to life every time Donizetti's *Lucia di Lammermoor* is staged, expressing her love for Edgardo, submitting to her brother Enrico's insistence that she marry another man (Lord Arturo Bucklaw), murdering her unwanted bridegroom on their wedding night, horrifying the assembled guests (and delighting the audience) with the colorful display of her mad scene, and then dying once more. This masterpiece of the bel canto repertoire has been staged innumerable times since its premiere in 1835, and Lucia's latest resurrection is currently taking place on the stage of the Civic Theatre, in a more or less acceptable production by the San Diego Opera.

About the production as a whole there are good and bad things to be said. Among the good are the vigorous and supple conducting by Willie Anthony Waters, the precise and tasteful by the San Diego Opera Orchestra, and the splendid singing by Martin Wright's always dependable chorus. When accompanied the singers well, with flexible rhythms and wailing phrases exactly in the Italian bel canto style, and he sings up irresistible excitement in the great climactic passages, notably in the famous sextet that ends the second act and the tenor's glorious suicide scene that ends the third. The orchestra responds accordingly, and there is some particularly skillful solo playing by flautist Elisabeth Ashmead in Lucia's mad scene and cellist Michael Deatherage during Edgardo's final aria (although a masterpiece of composition, orchestration, and vocal writing). As for the bad, that includes virtually everything in the physical production, which is so systematically botched that the opera

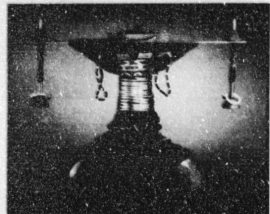
ART

with African art is undeniable, and a fruitful source of inspiration for the artist. The same thing is true of the Africanizing African woman (or her sculptural effigy in wood, bronze, or ceramic, from Benin or the Congo) turned into a non-representational, decorative glass object that nevertheless still suggests its origin.

In works such as this, what we see is the inventive outsider's reinterpretation of African motifs, in the context of a modern, eclectic, ironic, and thoroughly non-traditional African artistic approach. There is nothing specifically African-American discernible in them, nor, for that matter, any indication of their artist's race. In contrast, there are a few pieces in the "Uncommon Beauty" exhibit that grow explicitly out of African-American experience, with a corresponding diminution or elimination of the African motifs. In this category are the enamel-on-copper paintings by Napoleon Jones-Henderson (*Struggle Upward*, *Right*), which vividly yet artfully preaches a message of personal responsibility to African-American youth; and William Capek-Slack (*The Lock*,



Michael Gomez, *Wooden Comb*



Aquarius Williams, *Glass Vessel*

a powerfully drawn, realistic picture of a male athlete lacing up his shoe). Here, too, belongs Angela Franklin's striking enamel relief, *I Never Learned to Tap Dance, My Shoes Go Unborn*. This colorful, satirical piece shows a comically stereotyped, control-shock black man, in a bright red costume, controlling the strings of a group of arm-carving puppets on a room-like stage below him. Since the little figures thus manipulated are not black (their faces are variously white or green), the

meaning seems clear, involving a reversal of traditional black-white power relations in American society: the revenge of the dehumanized underclass on its oppressors. But we are far from folk art or "craft art" in this non-utilitarian, message-laden sculpture — and, as so often in overly intellectualized, intentionally obscure modern art, it turns out that the artist's intentions are very unlike what any fairly attentive and sensitive viewer would see there. According to Franklin, *I Never Learned to Tap Dance* is about

sexism among African-Americans, "African-America's masculine attitudes and perceptions of black women." The forcing of women to meet this masculine perception, "the pervasive African-American culture, and the immense (and unjust) benefits African-American men receive from their sexism. The sup-



Angela Franklin, *I Never Learned to Tap Dance, My Shoes Go Unborn*

pression of black women is shown by the absence of black women in the composition. If you find this not unusual, you are not alone. A meaning that is purportedly behind a work of art but that is totally invisible to the work's audience is not a real meaning at all. Even after one has heard what Franklin has to say about *I Never Learned to Tap Dance*, one cannot find any evidence of sexism or a critique of sexism in it. I suppose what this reveals is that you don't have to be a white artist to say silly things about your own creations; you only have to be a modern artist, particularly one who has held an academic appointment, and is therefore unwilling to let the object speak for itself. Actually, the only object in this show that has a direct, uncluttered, organic, and com-

pletely intelligible relationship with African-American experience is the little sculptural composition of *Jesus on the Cross* by Eliah Pierce, whose dates (1982, 1984) place him in a very different generation from the much younger artists and craftsmen whose work (almost all of it quite recent) dominates the exhibit. The touching,

walk around among the individual works, you gradually acquire a feel for the styles, subjects, techniques, and ideas that the artists share, and in that context the individual works take on richer resonances of meaning. You come to know a place, or a time, or a people, or a school, or a variety of treated theme. Such was the case with *Passionate Visions*, where the artists were southern, rural, self-taught Americans of the last half-century, sharing a culture and a way of life. Significantly, both black and white artists were represented, their art proving to be much more alike because of their shared culture than unlike because of their different racial backgrounds. Whatever their color, artistically they had a great deal in common.

But what — artistically — do Anthony Beverly, Michael Chinn, Cheryl Fife, Cherrill Holloway, Frank Cummings, Manuel Gomez, Acquarius Williams, Napoleon Jones-Henderson, William Slack, Angela Franklin, and Eliah Pierce have in common? Not much. What brings them together in this exhibit is their race — that is, a set of purely physical traits having no intimate relationship with their artistic interests, allegiances, or talents. That they should be considered to belong to a meaningful group at all is the result of four centuries of white racism in America, which has defined African-Americans by their race rather than by characteristics that really count, and has thus created what is basically an arbitrary category. If Americans were not so brainlessly race-conscious, there would be no strong impulse in African-American artists to identify themselves with Africa, and African-American artists who make incredibly beautiful furniture in the tradition of Japanese craftsmen or Frank Lloyd Wright would not have to be excused by a curator for not being sufficiently black.

In short, see this show for the beautiful and expressive objects in it, but don't expect to come away with any useful criteria for identifying and understanding "African-American art." ■

ART LISTINGS

Contributions to the Reader's Guide to Art must be received by mail no later than the Friday preceding the Thursday issue for publication. (Do not phone. Send complete information to Reader Art, P.O. Box 8800, San Diego, CA 92161-0800.)

GALLERIES

Insider's View: Larr Absher (one of our personal favorites) goes to display at Gallery 570 beginning with a reception for the artist on Friday, February 17, from 7 to 9 p.m. Gallery hours are Friday and Saturday, 4 to 8 p.m., and by appointment. Find the gallery at 570 Park Boulevard in Hillcrest, and by calling 298-2708. The show continues through Sunday, March 18.

The Concept of "Deterioration": In "a separation of self which occurs when we are separated from our land, our ancestors, and our culture," this notion is explored in a show opening at the Centro Cultural de la Raza in Balboa Park with a reception on Friday, February 17, at 7 p.m., at the reception. Also featured will be a presentation entitled "Chicano Art: From Defiance" offering a "humorous look through political satire at the contemporary issues facing Chicano artists." Participants in the exhibition include Chicano photographer Laura Aguilar, Chicano artist Hachin, Edgar Hise of Birds with mixed media works, and local artist Gail Gorbach using various approaches and media including video, photography, and installation. The show continues through Sunday, April 2.

The Centro is located at 2800 Park Boulevard, in the Pepper Canyon area of Balboa Park, south of President John F. Kennedy. Gallery hours are noon to 5 p.m., Wednesday through Sunday, 12:30-5:00 p.m.

"Beautifully Bound Books": a collection of book photography by Rick Carter and "Drawing on Blue Paper," a collection of creative works in pen, watercolor, gouache, and pencil by Smith Clinic, are on display at the Rita Dean Gallery through Sunday, March 5. You're invited to a reception for the artist on Friday, February 17, at 7 p.m.

The gallery is located at 548 Fifth Avenue, downtown. 138-4153. Hours are noon to 5 p.m., Sunday and Monday, noon to 8 p.m., Tuesday and Wednesday, noon to 10 p.m., Thursday through Saturday. Admission is \$1.

"Who Is Kate?" Find out in an exhibition of the artist's work on display at the Drawing Room, downtown. California starting with a reception on Saturday, February 18, from 7 to 9 p.m. midday. The show, with works on canvas, glass, stone, and photography, continues through Sunday, March 5. Find the gallery at 829 G Street, downtown. Hours are 11 a.m. to 5 p.m., daily. Call 782-3472 for information and to RSVP for the reception.

New Paintings: Magno Farber are on view at the Quince Gallery through Friday, March 17. New Thursday, February 23, at 8 p.m., Sally Ford will deliver a lecture on Farber's paintings. Find the gallery at 741 Grand Avenue in La Jolla. Hours are 11 a.m. to 5:30 p.m., Wednesday through Saturday, and by appointment. Call 494-5408 for further information and to RSVP for the lecture.

"The Fun, Functional, Fantastic" objects of time are explored in a show

called "Just in Time," on view through today, Thursday, February 18, at the Time Gallery. Chain tables, and sculptural accessories by glass designer Joan Irving are on display at the gallery from Friday, February 17, through Thursday, March 10. Gallery hours are 11 a.m. to 5 p.m., Monday through Saturday. 11 a.m. to 5 p.m., Sunday. Find the gallery at 130 South Canon Avenue in San Diego. 781-0400.

Sculpture and Selected Proposals: by Ellen Phillips are on display at the Hyde Gallery on the Greenwood College campus. Phillips' work addresses themes of questioning and reacting to thresholds, walls, barriers, boundaries, and passages, investigating physical space that impinge on psychological space. See the show through Friday, February 17.

Groenemeyer Gallery is located at 8800 Groenemeyer College Drive, El Cajon. Gallery hours are 10 a.m. to 2 p.m., Monday through Friday. For more information, call 465-1700, 5289.

A Land Landscape Show is on view at the Nobel Gallery through Friday, February 17. Find the gallery at 18621 Woodview Street, in Mission Hills. 297-9011. Hours are 9 a.m. to 5 p.m., Monday through Friday, and by appointment.

The Visual Images of Andreessen of Mexico City: are the focus of Diego artist Raul Guerrero's exhibition of recent paintings entitled "The Visual Images of Andreessen of Mexico City." Participating in the exhibition include Chicano photographer Laura Aguilar, Chicano artist Hachin, Edgar Hise of Birds with mixed media works, and local artist Gail Gorbach using various approaches and media including video, photography, and installation. The show continues through Sunday, April 2.

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Regular gallery hours are Monday through Thursday 8 a.m. to 10 p.m., Friday 8 a.m. to 5:30 p.m., Saturday 9 a.m. to 5:30 p.m., and Sunday 11 a.m. to 5 p.m. For more information, call 893-4311 for more details. See the show through Wednesday, February 22.

Art Furniture: by Erik Gronberg, David Tobes, Daniel Renter, and Leanne Dominguez is on view in the Kruglberg Gallery, each piece in "Form, function, fantasy" is said to be a sculptural form as well as a useful object, see the show through Thursday, February 23.

Find the Kruglberg Gallery in the student center at Mira Coste College. One Barnard Drive, Oceanside. Regular gallery hours are Monday through Thursday, 10 a.m. to 12 p.m., with additional viewing from 6 to 8:30 p.m. on Tuesday and Wednesday. For further details, call 757-2121 x794.

"Binary Repetition Trail": in the so-called work from 1987 to present, including paintings, prints, posters, and photographs by Robert Gould, on display in the University Art Gallery at SDSU, through Thursday, February 23. The show includes Gould's "Tribute" to Newt Gorman. Gallery hours are noon to 4 p.m., Thursday and Saturday, and 10 a.m. to 4 p.m., Tuesday and Wednesday. For more information, call 949-5171 or 294-6511.

"Images of San Diego": by photographer Lawrence Gurn are on display at the SCL, San Marcos, through Friday, February 24. Library hours are Monday through Thursday, 8 a.m. to 6 p.m., Friday 8 a.m. to 4:30 p.m., and Saturday 10 a.m. to 4 p.m. The SCL, San Marcos campus is located on Twin Oaks Valley Road, in San Marcos. Find 752-436 for more details.

"Lace": means lights in Spanish and is also the title of a show about light and contemporary lighting design at Sinagoga. Design featuring design by 20 San Diego and Tinsart artists and designers. The show continues through Sunday, February 25. The gallery is located at 837 G Street, downtown. Hours are 11 a.m. to 5 p.m., Thursday, Friday, and Saturday, with most of the work visible in the windows at Ninth Avenue and G Street. 544-6444.

Polaroid Transfer Photographs: printed on Kodak 140-pound cold press watercolor paper by Joseph Prosen are collected in a show entitled "Ruler" at the Red Visions Gallery. View the 30 images through Saturday, February 25. Find the gallery at 2400 San Diego Boulevard, downtown. Gallery hours are noon to 5 p.m., daily, and by appointment. 344-0005.

"The Flowering of Oil and Stone": is an exhibition of work by sculptor Joan Schemm and impressionist Yarn at Intersection 57177. Gallery hours are Tuesday, Saturday, February 25. The gallery is located at 4247 Park Boulevard in La Jolla. Regular gallery hours are 11 a.m. to 5 p.m., Monday through Saturday. Call 574-4434 for more information.

"A Fantasy Life of the Artist": on paper collage with hand-painted and black and white illustrations, photographs by M. Hart at the La Vie Gallery through Saturday, February 25. Hours are Tuesday through Saturday, 10 a.m. to 5 p.m. Find the gallery at 4700 Spring Street in La Jolla. 544-6444.

Scenes of Nature and the Preserve: of memories are reflected in the paintings of J. J. Beckwith, whose work is on display through Saturday, February 25, at the Old Ranceria

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San Diego Reader February 16, 1995

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Calendar MUSIC SCENE

lesbians in the rating game and vowed he would dominate San Diego's morning ratings by next week.

Stern also said Monday's live press conference with local reporters was one of the worst he has ever done. He was hunting for Tom Blair, after what Blair wrote in his column about the show, but unfortunately Blair wasn't in attendance, so he had to pick on Time-Advocate reporter Ken Leighton ("First of all, you are more annoying than any three people on the planet...") and everyone else who dared step to the mike. "Okay," Stern abruptly interrupted a Las Vegas magazine publisher. "The press conference is over. I can't waste my time." —L.H.

THE THREE MILE PILOT guys have more exciting things to do than think about their press—even now, with all the reviews piling up since last month's launch of their major-label debut *Chirp* (Arista) to the Sirenia. (The DGC disc is actually a semi-reissue, dropping one track while adding three and remixing others that were on the version *Cargo/Headbanger* released only in limited quantity last year, just as the band was signing to Geffen.) It's not a big deal to the arty Mission Hills trio, whether scoring a four-star rave from the German Rolling Stone, three and a half stars from the New York Post, or a paltry two from the *Union-Tribune* (the latter via a hedging album review—"intriguing, but ultimately unsatisfying"—so, uh, helpfully cross-referenced by the stylistic sub-headings "Alternative" and "Home Cooking").

"What-ever," shrugs vocalist Paul "Pall" Jenkins with a half-smile. "We just do our stuff, like it, and want to make it available to as many people as possible. We're happy when whoever likes it, but we're not changing anything either way, so why think about it too much, right?"

Last Friday, in the wee hours, Three Mile Pilot's concern was getting in some quality go-karting down town before leaving on a one- to two-month national tour Tuesday. Again and again, four motorless, homemade vehicles, powered by

momentum and manned by members of the Pilot and other S.D. bands (Heavy Vegetable, Saccato Ranks, Boilermaker, Physics, etc.) would race down the empty, 11-story civic center parking structure, creatively jousting at each other with gaffer-taped brackets.



ARMISTEAD BURWELL SMITH IV, TOM AND PAUL OF THREE MILE PILOT

cuebobs, hurled grappling hooks, and blunted arrows shot by a slingshot device mounted on TMP/Physics film projectionist Matt Loretti's kart. (Loretti noted their [already easily] sold-out SOMA show the week before. This was back when the Pilot had already become quite popular in and out of town, their first album *No Vacua* Do Lupo receiving wide acclaim. The U-T, though, was still calling the band "Three Mile Island.")

"What-ever," indeed. —D.S.

DON'T EXPECT TO SEE any advertisements for upcoming in-store shows at Spin Records. Spin Records, open in Carlsbad for just six months, has produced in-store appearances by local bands the Phuz, Blot, Flounder, and others approximately once a month for the past three months. owner Ken Kosta said he is going to keep the publicity to a minimum.



SPIN RECORDS, CARLSBAD

so many people show up, we couldn't fit them in the store," Kosta said. "There were a lot of people out front. One idiot started fighting out front, so we pulled the plug. We stopped the show, because there were too many people and we didn't want to make the neighbors angry." —L.H.

Merchandisers (NARM) convention down here for the first time.

Some may recall Morris's May '93 *Billboard* cover story that more or less officially announced to the industry that S.D. was hot. That came after the first May Day local band showcase in Balboa

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In mid-'80s England, while the parks-and-scooter set was still mourning the Jam's demise, a striking young woman with a blond bob briefly grasped the title of Queen of the Mode. Eleanor Rigby had killer cheekbones, a fondness for Barbarella-like PVC get-ups, and a knack for getting into trouble with the media. Like many of her progenitors, she had a charming voice; think early Cher and Cilla Black, with a dash of Debbie Harry. Also like many of them, she had a Svengali, her husband/manager/producer/songwriter/publicist/label head, Russell Brennan. The newly released *Best of Eleanor Rigby* provides an overview of her brief recording career (1985 to 1988), which was cut short when she disappeared from the music scene under mysterious circumstances.

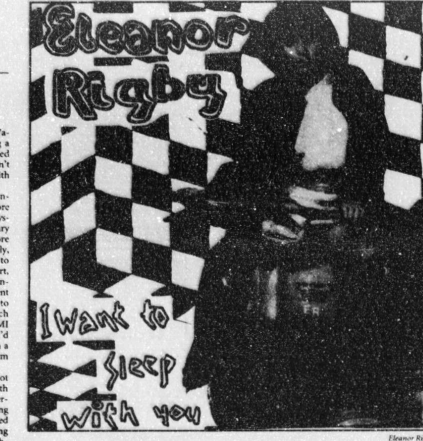
In the 1990 book *Music Business Barstards* (Martin Breeze Publishing, UK), a guidebook to conquest of the pop charts, Russell Brennan laid out the publicity strategy that he had used with Rigby, sort of like *Men Kamp* in reverse. Chapter Eight advises prospective musicians to make up false backgrounds. "David Bowie once told me if you say you are the everyday boy-next-door character and you work in a sweet shop, you won't get two lines in the *Church Times*. Yet say you worship a sea god or you're a transvestite, and you'll get plenty of publicity."

Eleanor Rigby was not a sea god nor, one assumes, a transvestite, but she did have an attention-getting name. (As per the instructions that Brennan later published in *Music Business Barstards*, she insisted it was her real one.) Thanks to Brennan, she also had a reputation as a sex goddess, despite the fact that her music was quite tame compared to Madonna or even '60s kitten Jane Birkin. The sleaze for Rigby's debut single, "I Want to Sleep With You," on Brennan's Waterloo Sunset label, pictured her wearing a peckaboo micro-mindress, her legs wrapped around a Vespa scooter. In case anyone didn't get the message, the first 1000 copies came with a free condom.

While that would be controversial today, it was even more so in 1985 England, pre-AIDS hysteria. Conservative activist Mary Whitehouse (a UK Phyllis Schlafly, only more powerful) demanded the record be immediately withdrawn. Since the disc had only begun to approach the lower reaches of the Gallup chart, one wonders how Whitehouse heard of the condom promotion; perhaps the canny Brennan sent her a copy. At any rate, Whitehouse protested to Waterloo Sunset's distributor, EMI, which promptly denied knowledge of the stunt. An EMI spokesman told *Sunday People*, "Personally, I'd known they were putting the record out with a built-in contraceptive, I would have told them to get stuffed."

The wounded Brennan responded, "It's not a naughty record. It's about the girl sleeping with her teddy bear. If we can encourage just one person to use contraception, we could be preventing a lot of heartache." Rigby melodramatically echoed his sentiments, saying, "If it saves just one young couple from heartbreak, it will have been worth while." However, Gallup was not moved; it booted the single off the chart on a technicality, with its chart manager stating, "Records sold with free gifts are not eligible."

Naturally, the sound of "I Want to Sleep With You" got buried in the brouhaha. The song, a remixed version of which kicks off *The Best of Eleanor Rigby*, is a masterful marriage of Small Face riff with a bouncy Petula Clark hook. Rigby pleads innocently, "I can't help myself, I want to sleep with you! I love you and you love me too." For anyone who's ever loved singers like Petula, Cilla, and Lulu but despaired at their spring-laden backing, "I Want to Sleep With You,"



Eleanor Rigby

with its infectious guitar-driven sound, is a wet dream.

Most of the remaining 11 cuts on *The Best of Eleanor Rigby* are musically in a similar vein, although they lack that record's charm. Songs like the holiday tune "Mad Xmas" sound rushed, as though Rigby was allowed to do only one take. As such, they also don't display her vocal talents, which really come into play only on the last two tracks she recorded, the movie themes "You Only Live Twice" and "Up the Junction" (both of which are included here). It sounds as though Rigby recorded these in a much better environment:

her singing is smoother, more confident, and for the first time, as stunning as her looks. Those tracks makes Rigby's disappearance from the music scene even more of a disappointment.

As for that disappearance, well, if Brennan's liner notes to the CD are to be believed, it came about after her bandmates introduced her to marijuana. ("Under the control of drugs," he writes, "her personality changed quite dramatically and she became something of a schizophrenic.") The couple divorced, and Brennan claims the last he "or anyone else" heard of her was a few years ago, when she telephoned him from Miami saying she

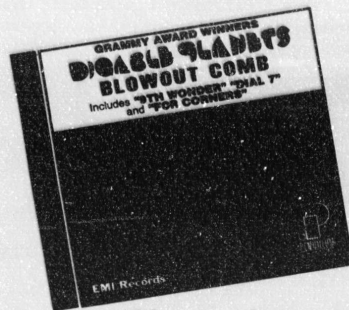
Thurs., Feb. 16, 9 pm
9IX
FISHBONE
and
WEAPON OF CHOICE
Fri., Feb. 17, 9:15 pm
9IX
PARADISE
Candice King and the Twinkies
Sat., Feb. 18, 9:15 pm
9IX
YOUNG DOBBLERS
and
BANDY TATE
Chicago St., 5:4 pm
Sun., Feb. 19, 7:30 pm
VICTOR: TONY MIA
CHARLES BROWN
and
LITTLE JOHNNY & THE GUINYS
Mon., Feb. 20, 8:30 pm
9IX
WILD CHILD
and
PYROBOLIC TONDS

20 Years Livell
9IX
Grip Up
Thurs., Feb. 23, 9 pm
9IX
FRANK BLACK
and
HELLCASTERS
Sat., Feb. 25, 8 pm
9IX
BUDY GUY
and
CONCRETE SOON
Thurs., Feb. 26, 9 pm
9IX
RUGBURNS
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9IX

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Calendar MUSIC SCENE

was taking a trip to the Caribbean. It's a great story in journalistic terms, but I think it's a load of bollocks. First of all, if Brennan truly believed that Rigby was somewhere out there, why would he label her by calling her a drug addict in print? As her ex-husband, one would think he would be in touch with her family, who presumably would have launched an all-out police search for their kinwoman.

"Personally, if I'd known they were putting the record out with a built-in contraceptive, I would have told them to get stuffed."

When Brennan hit New York on a recent promotional tour, I cornered him and asked him about those very points. Under pressure, he merely suggested I read *Music Business* *bastards*. I turned to the chapter on dealing with the media and noted Lesson Three: "Always stick to your story and don't let them soft-soap the truth out of you." Somewhere, I think, Eleanor Rigby is drug-free, living happily in anonymity, and most likely laughing her little micro-mindred as off. ■

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Dare We Push Songs through Other Lips?

Shigeru Uchiyama caught Miles in a...glow

From August of 1992 to August 1994, I taught English in the Japanese public school system, mostly in three junior high schools around Odawara. About a month before I returned home to San Diego, I went out for coffee with a friend.

Cafe Ku, a coffeehouse connected to a Zen temple, sits on a hillside not quite reached by the shadow of Mount Fuji, but close enough so that you feel its presence. Connected to the cafe is a gallery featuring the works of local artists; exhibits are changed every two weeks. When we visit, the walls are hung with beautiful photographs.

Shigeru Uchiyama stands in a corner of the gallery, just in view from the coffee shop. He waits patiently off to one side, smiling. When asked, he slowly admits that he is indeed the photographer. He is, in fact, head photographer at Tokyo Blue Note, a well-known jazz club. I am excited all the more, observing the seasoned photographer's humility, his careful eye, the way he always waits his turn to speak.

Uchiyama followed Miles Davis for a period of time. He says he always hung back from other photographers and that this quality is perhaps what made Miles notice him and grant him ac-

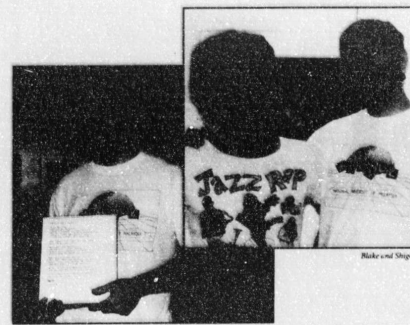
cess other photographers were denied. Uchiyama caught Miles in a soft, warm glow. Miles dressed in a robe greeting the world at the front door of his Maibu home. Miles getting out of a swimming pool. Miles starting out after a concert in Tokyo, immersed in another world, sweat pouring down his face.

I return to Cafe Ku the next night, buy one of Uchiyama's prints. Some of this poem I have composed in my head during the interval between my two visits. I write it into a scrapbook sitting in the middle of the gallery surrounded by some 40 photos of Miles. Others have jotted feelings or drawn pictures into the scrapbook, all wanting to express something inexpressible.

MILES THIS WAY

Miles this way when twilight descends and moves in shades of memories like the eyes searching the head for stories. Finding in all this the warm feelings of listening to Miles then releasing.

Miles' sounds settle then resettle in layers heavy on the ones below.



Blake Armbrust and poem, Odawara, Japan, 1994

The sounds from the lips like whispers of make-believe melting in the moments we speak pouring from the mouth like warm milk.

Miles found trust when not pressed the grapes this way, the thighs, the breasts.

Dare we push songs through other lips until this burns the words, the kiss?

Nothing haunts more than the known with the next note revealing this unknown.

Nothing expects more than expectation the notes spread thin, the trumpet, the grin. ■

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City Connection. 1013 Thirteenth Street, El Cajon. 444-7643. All Thursdays begin at 8:30 p.m. *Murder, Love & Illusion* and the Clash are country. *Freaks and Saturday* take Ranch and the Heat, country, pop.

Rock Place. 1280 Fletcher Parkway, El Cajon. 448-1987. All performances begin at 7 p.m. Thursdays through Sundays. Novices, rock and roll, hard-rock. *Flower, rock* and roll.

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



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Under African Stars

The tastes are strong, and the injera is squishy. I take a slurp of tej. Aaah.

It is night. Our scene opens on a foggy round-butt village near the Sudan border. The moon and the mist and the swirling dust lend a gauzy, surreal effect. Especially when the camel trains start moving out. The camels grow and moan at being made to stand up fully loaded. Their masters grumble back at them.

The four of us are safely inside one of the huts, seated by a fire, around a large round plate a woman has just brought in. It is loaded with a wide flat bread, itself loaded with a pile of meat and

TIN FORK
ED BEDFORD

slashing red sauce. "Injera," says the woman, and signals a girl to come in behind her. The girl, all clad in cotton robes, with flashing teeth and eyes, brings a ceramic pot. "In," says the woman. There's something about the atmosphere, something about the communal eating from the great round bread. Something about being in Eritrea among the traders and the camel food convoys. Above all, something about this injera. It has been all we talked and dreamed about all week, the carrot on the stick for us as we bounced in and out of ravines and mountains and plateaus, not sighting anything more than lines of nomads walking, straight as sticks, amid hills and more hills.

But that was then — Lord, sometime in the '80s. This is now. I'm staring at my glass of tehere in the Red Sea restaurant, and swimming in the honey-fruity taste of the Ethiopian wine, a warm sweet mixture made from fermented honey, also called honey cider.

"Hey, Ed," says Ria. "Don'tcha know it's rude to spend ten minutes staring at a glass when there's a woman present? Talk. It's our western custom. How do you eat this stuff anyway? What the heck is it?"

"Uh, sure kid," I say, coming to. "Yes. Let us see." There are two plates laid before us on the green tablecloth. One is a big, 14-inch, white-and-blue enamel dish loaded with a great injera.

Give her her due: Ria starts pulling away at the bread, trying desperately not to use her left hand to help tear off the strips of injera. The taste is strong, and the injera is squishy. I take a slurp of tej. Aaah. I'm back in the villages, in the warm nights, sleeping under the African stars.

I try to explain the scene. The warm fuzzy feeling it gave me. "Ha!" she laughs. "Man's fantasy of servile woman, cooking by the hearth?"

"Would the young lady like to see how the injera is made?" says the guy who's been serving. Tedros.

"Sure," says Ria. "My right hand needs a rest anyway."

Calendar RESTAURANTS



More injera, please

The restaurant: Red Sea

The location: 4717 University Avenue, 285-9722

Type of food: Ethiopian

Prices: Sambusas \$1; vegetarian entrees, kik alicha, yellow split peas in mild yellow sauce on injera with salad, veggies \$4; agnisi, strips of marinated beef in berbere sauce on injera with salad, veggies \$6; Ethiopian wine \$3

Hours: 10 a.m. to 10 p.m., seven days

Bus routes: 7, 2A

Nearest bus stop: University and Euclid.

Out the back, in the dark kitchen, is Ashmarch, an Ethiopian student who cooks here during the day. She's making the injera, pouring a thick liquid onto a hot plate. "It takes three days to make it," she says. "You have to let the flour and yellow popcorn and yeast settle for three days."

"I should take this down so I can try it at home," I say.

Ashmarch shakes her head. "Only woman. Only woman can make it."

"What?" says Ria.

"Custom," says Ashmarch.

I try not to smile as we come back out to finish our food.

"Give her a few months here, she'll change," says Ria.

"Give you a few months here, maybe you will," I mutter.

We pay up our bill: \$13 including the tej wine. \$6.50 each.

"I'll be back, but that lady and I are going to talk," Ria says firmly. ■

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DINNER FOR 2 \$9.95
(SAVINGS UP TO \$10.95)
Includes large Caesar salad for two and two non-seafood entrees from our pizza or pasta selections. One-night only. Expires 2/23/95

1702 GAVIN AVE., PACIFIC BEACH (BEHIND STAMBUK'S COFFEE)

MILLIONS OF HAPPY CUSTOMERS!
2 SHrimp & 2 Chicken Dinners \$11.95

MANDARIN PLAZA
3750 La Jolla Village Drive
San Diego, CA 92161
Serving since 1978

CHINESE GARDEN
3057 Chambliss Ave.
San Diego, CA 92108
Serving since 1978

AB-You-Come-Eat
Lunch & Dinner Buffet Daily

Calendar RESTAURANTS

Weekends arrive early to avoid waiting for tables. Open daily. Lunch Tuesday through Friday. Dinner nightly. Low to moderate.

KOLBERG RESTAURANT 401 E. Mission Ave. (at Pacific Beach, 273-1171)
Personnel food is low to moderate, good eating, and the menu of the dishes are chef-made. The two best, served with enormous amounts of baci (rice, are the fillet mignon), and the chicken (see us, distinct from kabobs). To accompany are chef-made dishes. You should order again with cucumbers and meat in regard with pork (eggplant, ham). Any of the 2 dishes are well prepared, but you might also consider the steaks and daily special. Dishes should be shared, as if you were eating Chinese food, to provide you with the greatest variety. Items served from opening to closing. Open daily. Close at 10:00 p.m. Low to moderate.

MICHELANGELO 1878 Riverfront Drive, Point Loma, 225-9428. It's been to order the full Italian dinner that includes soup or salad, or you may try the evening pizza special. The soup, on the side, and the salad are well done. Dishes are well done and the service is excellent. Dishes are well done and the service is excellent. Dishes are well done and the service is excellent.

MIDWAY, OLD TOWN & MISSION VALLEY

BERTA'S LATIN AMERICAN RESTAURANT 7021 Twig Street, Old Town, 295-2343. You'll find preparations from all Latin American cuisines, from Argentina and Brazil to Peru. However, with few exceptions, the food is very spicy, and this includes the pasta appetizer with a fiery red sauce. It is very spicy, and this includes the pasta appetizer with a fiery red sauce. It is very spicy, and this includes the pasta appetizer with a fiery red sauce.

MONTEVERDE COMPANY
Mission Valley, 5911 Camino del Rio South, 543-9000. The dining room provides breakfast, lunch, and dinner. At dinner is featured fresh, well-prepared seafood. Budget-wishers can make do with salad, plus appetizers. May be lovely if you're not careful. Serving is

ated is included with the price of the entrée. Reservations suggested. Open daily. All week weekdays, late breakfast and dinner weekends. Moderate to expensive.

PRIMO RESTAURANT 1370 Foster Road, Hazard Center, Mission Valley, 294-0700. The Italian menu offers about 20 dishes, some Italian-Californian style, others are regional cooking. The dining room is lively with an open kitchen, lots of staff and entertainment. In evening, dishes are more elaborate with some double pork chops and poached chicken prepared with chili. Some menu items from opening to closing. Late hours Tuesday to Saturday and convenient to shopping malls. Please note that you have to pay for bread. Lunch Monday to Friday, dinner nightly. Bread is served only for special occasions such as Valentine's Day. Mother's Day, Father's Day, Mother's

EAST COUNTY & STATE COLLEGE

ANTHONY'S LA MEZA 6300 Mission Drive, La Mesa, 663-0300. Located on a scenic spot, the restaurant is a special place for the restaurant. It is an outdoor patio with fresh fish, chicken, and steak. Regular Anthony's menu plus fresh fish, chicken, and steak. Open daily. Lunch Monday through Saturday, dinner nightly. Low to moderate.

SANTA CLARA GRILL 1700 Mission Boulevard, Mission Beach, 488-8884. Here's a hot new restaurant. Located in a dining room with a lovely outdoor patio. The best here are the breads and sandwiches served from lunch through dinner. Sandwiches are served from lunch through dinner. Sandwiches are served from lunch through dinner.

AMERICA RESTAURANT 4151 La Jolla Village Drive, San Diego, 524-8420. Since the restaurant is a special place for the restaurant. It is an outdoor patio with fresh fish, chicken, and steak. Regular Anthony's menu plus fresh fish, chicken, and steak. Open daily. Lunch Monday through Saturday, dinner nightly. Low to moderate.

"Voted Best Ethnic Restaurant..." San Diego Magazine
STAR OF INDIA
Authentic Indian Cuisine
Freshly Baked Bread, Tandoori Chicken, Lamb Saag
All courses are made fresh, traditional or hot

\$10 OFF SECOND ENTREE
Buy one entrée at \$10.00 or more. Expires 3/24/95

Buffet Lunch (Monday-Friday)
Champagne Brunch (Saturdays-Sundays)

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459-3355

SAN DIEGO
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San Diego, CA 92101
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Casa Blanca
Authentic Cuban Cuisine
Home style food
Flavor of La Bamba

DINNER FOR 2! \$9.95
Includes soup, salad, and main course. Expires 3/24/95

LA JOLLA
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San Diego, CA 92053
524-0891

SECOND NATURE
VEGETARIAN CAFE
465 Mission Blvd., Pacific Beach
240 North of Camino

Any 2 Entrées \$8.95
Expires 3/24/95. Low to moderate.

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BUY 12 BAGELS GET 4 BAGELS FREE
OR \$1.00 OFF
\$1.00 OFF
\$1.00 OFF

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Includes soup, salad, and main course. Expires 3/24/95

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Schlitzky's Deli
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933 4th Avenue
Between Broadway & E
Ph: 233-6300
Fax: 233-6382

KEARNY MESA:
3904 Comoy St., Ste. 100
Between Balboa & Kearny Villa
Ph: 569-1292
Fax: 569-6890

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American Bistro Cuisine
with all items below \$10.00. Specializing in wood-fired pizza. Also featured are pastas, creative salads, grilled fish, chicken, steaks, and robust sandwiches.

Special \$1.50 14-oz. beer from 4-6 and 10-close daily

All-You-Can-Eat Seafood Buffet
\$18.95 Bring your appetite. Our all-you-can-eat seafood buffet will astound you. Rock shrimp, smoked salmon, salmon, halibut, mahi mahi are just a few of the delicacies you'll enjoy. Friday from 6 to 9 p.m. on the marina at La Jolla. For reservations please call 687-6006.

All-You-Can-Eat Prime Rib Dinner
\$12.95 You'll enjoy Prime Rib carving, mashed potatoes, fresh vegetables, pasta, extensive salad bar and a chocolate lover's dessert buffet all prepared for perfection. Thursday from 6 to 9 p.m. on the marina at La Jolla. For reservations please call 687-6006.

UP TOWN
CALIFORNIA CUISINE 1027 University Avenue, Hillcrest, 524-0700. The cooking in this cafe has been here for years. The presentation is beautiful, every dish is fresh, interesting, and well-decorated. The menu changes every day so when these items are available do not miss them. The menu changes every day so when these items are available do not miss them.


Roberto's
Fresh Seafood/Continental Cuisine
COMPLIMENTARY \$15 OFF DINNER ENTREE
Expires 3/24/95

1st Greek Cafe 729 University Avenue, La Mesa, 944-1913. A fine for lunch, home-style Greek cooking. This family-owned cafe is equally good to the picky eaters. The restaurant has chicken, the mousaka, the pastitsio, and the souvlaki are authentically prepared, as are the hummus and ground beef and lamb. Combination dinner plates are inexpensive enough to draw the appetite of diners prepared to dine. The menu changes every day so when these items are available do not miss them.

CENTRAL SAN DIEGO
A DORING 1974 restaurant. Since the restaurant is a special place for the restaurant. It is an outdoor patio with fresh fish, chicken, and steak. Regular Anthony's menu plus fresh fish, chicken, and steak. Open daily. Lunch Monday through Saturday, dinner nightly. Low to moderate.

PASTA EXTRAVAGANZA!
ONLY \$10.95 PER PERSON
YOUR CHOICE OF:
PENNE VESUVIO
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Couscous, Pasta, & More...
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San Diego, CA 92108
524-0700




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San Diego Reader 1991

1991 (6, 199), 193



ART
FAMILY

Joe Cockher

heart,
soul

TONIGHT!

THURSDAY FEB. 16 8PM

SAN DIEGO SPORTS ARENA

THIS SUNDAY

Joe Cockher

WITH SPECIAL GUEST
Keb' Mo'

SUNDAY FEB. 19 8PM

COPLEY SYMPHONY HALL

including Robinson's Day, Tower Records, Blockbuster Music, select Wherehouse, Audiotape, Arts 76 and Pavilion Book Worms. Tickets for Joe Cockher also available at the Sports Arena Box Office and tickets for Joe Cockher also available at Copley Symphony Hall Box Office. To charge by phone call 222-7135.

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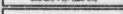


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TUNE-UP 24.95 <small>4-cyl. cars & 3.0-ltr. engine light</small> <small>Most cars</small>	30K, 60K, 90K, 120K MANUFACTURER'S RECOMMENDED SERVICE 249 <small>Most cars</small>
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CARB. OVERHAUL SPECIAL 149 <small>Most cars</small>	MAJOR BRAKE TIRES DETAILING 75 <small>Most cars</small>

CLUTCH SPECIAL 119 <small>Most cars, 4 cyl. Labor only</small>	WE DO ENGINE REBUILDING AND OVERHAULS 75 <small>Most cars</small>
FUEL INJECTION SPECIAL 55 <small>Most cars</small>	LUBE, OIL, FILTER SPECIAL 19 <small>Most cars</small>



KWON'S AUTO REPAIR
 4600 Highway 52, Austin, Texas
 Mon-Fri: 8am-6pm Sat: 9am-5pm
512-669-5775 512-7383



Most repairs done same day

<p>CLUTCH \$119⁹⁴ <small>Later only Includes: Disassembly of previous plate Clutch - Drive shaft bearing - plate clutch housing - Location of: Street - 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th - 11th - 12th - 13th - 14th - 15th - 16th - 17th - 18th - 19th - 20th - 21st - 22nd - 23rd - 24th - 25th - 26th - 27th - 28th - 29th - 30th - 31st - 32nd - 33rd - 34th - 35th - 36th - 37th - 38th - 39th - 40th - 41st - 42nd - 43rd - 44th - 45th - 46th - 47th - 48th - 49th - 50th - 51st - 52nd - 53rd - 54th - 55th - 56th - 57th - 58th - 59th - 60th - 61st - 62nd - 63rd - 64th - 65th - 66th - 67th - 68th - 69th - 70th - 71st - 72nd - 73rd - 74th - 75th - 76th - 77th - 78th - 79th - 80th - 81st - 82nd - 83rd - 84th - 85th - 86th - 87th - 88th - 89th - 90th - 91st - 92nd - 93rd - 94th - 95th - 96th - 97th - 98th - 99th - 100th - 101st - 102nd - 103rd - 104th - 105th - 106th - 107th - 108th - 109th - 110th - 111th - 112th - 113th - 114th - 115th - 116th - 117th - 118th - 119th - 120th - 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Automotive Specials

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Saves for fast repairs! Our major tune-up includes:

<p>1. Compression test 2. Spark plug 3. Valve cover gasket 4. Oil change 5. Air filter 6. PCV valve 7. Adjust timing 8. Adjust belt tension 9. Adjust steering box 10. Check brakes 11. Oil flush</p>	<p>12. Adjust throttle 13. Adjust valves 14. Adjust points 15. Check oil 16. Check water pump 17. Check belts 18. Check lights 19. Check battery 20. Check alternator 21. Check radiator 22. Check coolant 23. Check oil pressure 24. Check oil temperature 25. Check oil level</p>	<p>26. Replace new oil 27. Check for leaks 28. Check for loose or tight 29. Check for loose or tight 30. Check for loose or tight 31. Check for loose or tight 32. Check for loose or tight 33. Check for loose or tight 34. Check for loose or tight 35. Check for loose or tight</p>
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These prices vary for most cars, call for a price on your car.

Minor Tune-Up Special \$29*

(reg \$35)

Car-tune includes 6 or more than 6 items. It includes:

<p>1. Spark plug 2. Valve cover 3. Oil change 4. Air filter 5. PCV valve 6. Check oil 7. Check water pump 8. Check belts 9. Check lights 10. Check battery 11. Check alternator 12. Check radiator 13. Check coolant 14. Check oil pressure 15. Check oil temperature 16. Check oil level</p>	<p>17. Check for leaks 18. Check for loose or tight 19. Check for loose or tight 20. Check for loose or tight 21. Check for loose or tight 22. Check for loose or tight 23. Check for loose or tight 24. Check for loose or tight 25. Check for loose or tight</p>	<p>26. Check for loose or tight 27. Check for loose or tight 28. Check for loose or tight 29. Check for loose or tight 30. Check for loose or tight 31. Check for loose or tight 32. Check for loose or tight 33. Check for loose or tight 34. Check for loose or tight 35. Check for loose or tight</p>
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Complete Clutch Job \$164*

(reg \$180)

Includes:

<p>1. Transmission input shaft 2. Clutch disc 3. Pressure plate 4. Clutch cable 5. Clutch master 6. Clutch slave 7. Clutch fork 8. Clutch release 9. Clutch pedal 10. Clutch linkage 11. Clutch housing 12. Clutch cover 13. Clutch bell housing 14. Clutch flywheel 15. Clutch pressure plate 16. Clutch disc 17. Clutch cable 18. Clutch master 19. Clutch slave 20. Clutch fork 21. Clutch release 22. Clutch pedal 23. Clutch linkage 24. Clutch housing 25. Clutch cover 26. Clutch bell housing 27. Clutch flywheel 28. Clutch pressure plate 29. Clutch disc 30. Clutch cable 31. Clutch master 32. Clutch slave 33. Clutch fork 34. Clutch release 35. Clutch pedal</p>	<p>36. Clutch housing 37. Clutch cover 38. Clutch bell housing 39. Clutch flywheel 40. Clutch pressure plate 41. Clutch disc 42. Clutch cable 43. Clutch master 44. Clutch slave 45. Clutch fork 46. Clutch release 47. Clutch pedal 48. Clutch linkage 49. Clutch housing 50. Clutch cover 51. Clutch bell housing 52. Clutch flywheel 53. Clutch pressure plate 54. Clutch disc 55. Clutch cable 56. Clutch master 57. Clutch slave 58. Clutch fork 59. Clutch release 60. Clutch pedal</p>	<p>61. Clutch housing 62. Clutch cover 63. Clutch bell housing 64. Clutch flywheel 65. Clutch pressure plate 66. Clutch disc 67. Clutch cable 68. Clutch master 69. Clutch slave 70. Clutch fork 71. Clutch release 72. Clutch pedal 73. Clutch linkage 74. Clutch housing 75. Clutch cover 76. Clutch bell housing 77. Clutch flywheel 78. Clutch pressure plate 79. Clutch disc 80. Clutch cable 81. Clutch master 82. Clutch slave 83. Clutch fork 84. Clutch release 85. Clutch pedal</p>
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Brake Job Special \$38*

(reg \$45)

Front or rear disc brake includes:

<p>1. Brake pads 2. Brake shoes 3. Brake drum 4. Brake rotor 5. Brake caliper 6. Brake master 7. Brake slave 8. Brake line 9. Brake hose 10. Brake cable 11. Brake master 12. Brake slave 13. Brake line 14. Brake hose 15. Brake cable 16. Brake master 17. Brake slave 18. Brake line 19. Brake hose 20. Brake cable</p>	<p>21. Brake master 22. Brake slave 23. Brake line 24. Brake hose 25. Brake cable 26. Brake master 27. Brake slave 28. Brake line 29. Brake hose 30. Brake cable 31. Brake master 32. Brake slave 33. Brake line 34. Brake hose 35. Brake cable</p>	<p>36. Brake master 37. Brake slave 38. Brake line 39. Brake hose 40. Brake cable 41. Brake master 42. Brake slave 43. Brake line 44. Brake hose 45. Brake cable 46. Brake master 47. Brake slave 48. Brake line 49. Brake hose 50. Brake cable</p>
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Brand new parts. Call for our specials on engines. All our work has a 2 year or 20,000-mile warranty. All prices include parts and labor.

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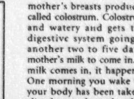
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San Diego Reader February 16, 1995 15

her baby or hearing her
Women with working
not to wear silk blouses
that strains easily.
When I nurse my new
ela I will finish on one
down to see a huge wet
gush down the other side.
I can't just wait its
right through the

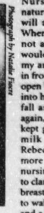
was pregnant with my
Rebecca, I read in my
books about lactation
and nursing consult-
band Jack and I scoffed.
My baby is something
my enlightened woman
I know how to do it.
I arrived, nursing was
I expected. Rebecca
on. I cradled her in
I saved my giant nipple

By Anne Albright



mother's breasts produce a liquid called colostrum. Colostrum is clear and watery and gets the baby's digestive system going. It takes another two to five days for the mother's milk to come in. When the milk comes in, it happens quickly. One morning you wake up to find your baby has been taken over by alien breasts from the planet Zorg. These alien breasts are three times as large as your normal breasts, they're covered in stretch marks and they're leak like milk like a slowly melting glacier. Drip, drip, drip. When you try to nurse your child with these breasts, you notice the child's head and neck are smaller than the breasts. Sometimes, the child cannot get its tiny mouth around the nipple. Then you have to squeeze some milk out of the breast with your hands so the nipple will be soft enough for the baby to latch on.

Latching on is an art. Some babies catch on right away. Some babies



But in that month's time, Rebecca transformed from a premature, six-pound, four-ounce wizened little gnome to a healthy ten-pound bowling ball. By the time she was a month old, Rebecca had three chins and so many rolls on her legs that it took me ten minutes to clean her up when I changed her diaper. Try growing a baby like that with ornamental breasts.

[illegible][illegible][illegible]

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