

# SAN DIEGO'S WEEKLY Reader

I FEEL LIKE I'M TRAPPED  
BECAUSE I DO GET PAID



VERY WELL  
BUT IT'S  
NOT WHAT  
I FEEL LIKE  
I WAS CUT  
OUT TO DO

**MAYBE, LIKE ME, ALL YOU KNOW ABOUT THE UNITED STATES POSTAL SERVICE** is that stamps now cost 32 cents; a letter dropped into a blue box with an eagle on it will arrive anywhere in the country in less than a week (usually), delivered by someone in a blue uniform; and occasionally a postal worker shoots up a post office or someone finds a warehouse stuffed full of undelivered Dukakis/Bentsen campaign mail. (continued on page 20)

1995 JULY

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**MORE GREAT CELL ON PAGE 7.**

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Reasons Why MobilWorks is the #1 Cellular Retailer in San Diego

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**Uniden Handheld with FREE Cigarette Lighter Adapter**

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**GE Flip-Phone with FREE SECOND BATTERY**

This pocket-sized, lightweight flip-phone (it weighs just 6.6 oz.) has top-of-the-line features like 100 number alphanumeric memory, 60 minutes talk time, 14 hours standby, last number redial. Plus we'll throw in an extra battery doubling your talk time between charges! (CP4600/CP4610)

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**INCLUDES FREE SECOND BATTERY! (\$50 VALUE!)**

**AIRTOUCH PAGING FROM \$5.95/MONTH**

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This affordable portable has a large, easy-to-read LCD display and features 100 minutes talk time, 20 hours standby, 24 number speed dial memory and an ultra-sensitive antenna. (P119)

**FREE**

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Activation required through AirTouch Paging

**Mitsubishi DiamondTel Mini-Handheld**

This micro-portable phone features 99 number alphanumeric memory, more than 2 hours talk time, 24 hours standby and weighs just 9.9 oz. (CP180)

**FREE**

With Activation!

**PRICE BREAKTHRU!**

**MORE GREAT CELLULAR DEALS ON PAGE 7.**

## LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 215-3000, ext. 400, address them to Letters to the Editor, Box 85803, San Diego, CA 92186-5803; fax them to 214-4480; or e-mail them to [s.l.reader@world.com](mailto:s.l.reader@world.com) via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

**Very Mean-Spirited**

This message is in regard to the cover story of the July 6 Reader called "No Middle Ground," by Gary Rivlin. I have a complaint about the article. It's actually a well-written, very interesting article; however, when the article talks about interviewing Charles Nickel, there's a paragraph that mentions Mr. Nickel's physical description. It's a very mean-spirited description. It mentions that he has a tie that was 20 years old and wears thick glasses. I think that's completely inappropriate and really detracts from an otherwise well-written article. I think that comments like that have no place in professional journalism. I usually don't read the Reader, and now I know why I don't.

Name withheld

**Incarcerating Karma**

Your article on the three-strikes issue left me thinking ("No Middle Ground," July 6). Many surely will say these guys get what they deserve in a blind approach to a very complex problem. I wanted to offer a different viewpoint that rarely, if ever, is seen in print.

Perhaps you may print it. Society's main duty is to protect its citizens from either mavericks or criminals. This includes protecting the criminals from themselves, similar to parents protecting their children from danger. Of course, not all citizens (or aliens, in this case) will choose to be understanding and although sad and unfortunate, criminals happen. However, it has been previously known that stiff penalties may deter some.

By incarcerating or executing criminals, they are stopped from hurting society and also themselves. In the Far East, most people are taught reincarnation and its effects. Criminals pay appropriately for their crimes and thus incur karma in the long run. With less bad karma on their "soul's criminal record," they are better off whether they know it or not, and society has done its duty to the criminal. Without punishment for crimes, especially serious ones, the criminal will only suffer or reap the same results either in this life or in his next life. With less bad karma for no apparent reason could be a result of past-life bad karma. In

addition, miscellaneous crimes for which these criminals are never caught could incite a confession from them and relieve them even more.

If this viewpoint were encouraged more, people might come to see prison as a blessing in disguise and that karma is not really come after all.

Laina Rousseau  
Pacific Beach

**Put The Person's Name In Boldface**

I have a request, and it's prompted by the difficulty that I have in reading through Gary Rivlin's article "No Middle Ground" in the July 6 Reader. These long articles that refer to a multitude of people — lawyers, judges, politicians, criminals — are very difficult to read and understand. The reason is that there may be a reference to some person on the first page of the article and then the person may be referred to again on the third page, and the reader has to work his way back through the article searching for the prior occurrence of the person's name to figure out who in the world it is. Years ago Time magazine, in articles of that kind, would put the person's name in boldface the first time that he was mentioned, and it made it a lot easier to keep track of who was who in the story.

Name withheld

**Kanaka, Not Karaka**

This concerns the article by Alexander Theroux, "Californians Are an Idle, Thriftless People" (July 6). You have a mistake that makes it a little confusing to people who have not read Richard Henry Dana's *Two Years Before the Mast*. Look on page 39, the third column, first paragraph, where he speaks of a "babel" of English, Spanish, French, Indian, and [you have it spelled] Karaka. That's wrong; it should be Kanaka. That's the native Hawaiian-Polynesian word for man. It was the old-time term for a native Hawaiian.

You have another mistake on page 40, the bottom of the second and top of the third paragraph. It says, "In the year 1793, when Vancouver visited San Diego, the mission, he says, had obtained great wealth and power — Jesuit missions, these were, which at their expulsion passed into the hands of the Franciscans...." The Jesuits were expelled long before 1793. The Jesuits did found a lot of missions in Mexico — what today is Mexico — but starting with San Diego, everything northward was founded by the Franciscans, these were, which at their expulsion passed into the hands of the Franciscans. He died in 1784, and in that time and after his death there were a few more missions founded in Upper California, where we are.

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## Reader

SAN DIEGO'S WEEKLY

July 13, 1995

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**Bill and Hillary's excellent golf buddy** David Watkins, the Clinton camp's chief of the White House last year after taking a presidential helicopter on a joyride to a posh Maryland golf resort, ended up in California working as a chief spokesman for the Callaway Golf company. But the controversy didn't end there. Even though he now lives in Del Mar, Watkins has been in the Clinton campaign payroll drawing monthly payments through last month, totalling at least \$30,000. *Business Week* magazine quoted a campaign official as saying Watkins had been hired to help staffers respond to questions from the Federal Election Commission about bonuses paid to workers and other campaign expenses. Reached at his office here, Watkins dismisses the controversy: "It was a misunderstanding. I did for the 1992 campaign to clean up the audit that the FEC went through," he says. "And I was retained because I had been the one responsible, in my position, for most of the transactions." *Business Week* says the FEC audit is now complete and the Clinton campaign must refund \$1.4 million to the Treasury Department because of failure to justify or document various expenses.

**Stripped of youth and position** A 42-year-old stripper has filed suit against an East San Diego adult entertainment club, claiming she was fired because of her age. **Doreen Gaul** worked for nine years at Jolar Cinema as a "talk booth entertainer," according to her suit. She was given a "preferred booth" because she was reliable and popular, and she was also entrusted with keeping track of other entertainers' tips, the suit says. But then a new manager came on board who "demonstrated a bias against older women, including the plaintiff," the suit says. He demanded Gaul show her entertainers' permit every day, reneged on her "less favorable" booth, and revoked her tip-accounting responsibility. When she asked to be paid for overtime, Gaul claims in her suit, the manager fired her, and she was subsequently escorted out of the club by five police officers. She wants damages as well as an injunction against the club to prevent future dismissals based on age. Manager **William Hoefelshoe** says, "As far as I am concerned, all those allegations are not true." He says Gaul was fired "because of different reasons, not because of age. But I can't comment on that now."

**Closed American market?** San Diego's **Cubic Corporation** is at the center of a Boston controversy over a proposal to build an automated fire-collection system for the Massachusetts Bay Transportation Authority. A German firm that was the lowest of three bidders claims there was possible impropriety in the state's decision last month to cancel the competition after the bids were opened.

**Laury Davis**, attorney for Scheldt & Buchmann GmbH, says the cancellation came one week after a key aide to the secretary of transportation met with three Cubic lobbyists, one of them a former general manager of the transportation authority. In a letter to authority board members, Davis says the meeting "raised significant questions about the propriety and quite possibly the legality of the decision to cancel" the competition. Davis wants board members to reinstate the process and launch an investigation. Cubic officials could not be reached, and **Robert Mahoney**, internal general manager of the transit authority, won't discuss the flap. "I understand what they're saying, but I give no comment."

**Nottering nabob of boosterism** Former San Diego *Union-Tribune* editor **Neil Morgan** devoted most of a recent column in the *Union-Tribune* extolling the virtues of LEAD San Diego, a non-profit educational organization that offers community leadership training. Under the headline "LEAD: 800 dreamers help make city work," Morgan called LEAD alumni like Mayor **Susan Golding** and Port Commissioner **Chin Susan Lee** "a civic renaissance of pure gold," having emerged from the program "supercharged with curiosity and challenge" and "taught to challenge the old shibboleths." Morgan failed to note his own connection to LEAD, however. He's a member of the group's advisory council and recently presented **Dr. William McGill**, chairman emeritus of UCSD, with "The Morgan" award, named after and first awarded to Morgan in 1963. **Gina Labadie**, the LEAD's "ambassador," did not return phone calls. Her assistant said, "I don't think she really wants to go on record with the *Reader*."

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 231-0489.

## Boondoggie Reaction

By Thomas K. Arnold

**G**eneral Atomics has been a hometown favorite of the San Diego establishment ever since the company was founded in 1952 as an atomic energy research lab on 300 acres of city-owned land in La Jolla, next to UCSD. It grew up alongside its sister company, General Dynamics, and provided thousands of jobs to San Diegans over the years. And when Linden and Neal Blue rode into town in 1986, bought General Atomics for \$50 million, and proceeded to diversify into everything from nu-

clear Regulatory Commission to shut down its Sequoyah Fuel Plant near Gore, Oklahoma, which it had purchased in 1987, the year after the Blue brothers took over the company. The order came in the wake of an accident in which "a batch of volatile chemicals mixed out of sequence sent a nitrogen dioxide plume creeping through the plant and out into the countryside," according to *E* magazine. Plant authorities were taken to task for being unprepared to deal with such an emergency and for failing to warn the public outside the gates by blaring an off-site alarm as the plume drifted toward the town of Gore. *E* called General Atomics "a shadowy company with ties to counties and institutions that operate in the murky penumbra of the high-tech international energy business" and said "rumors regarding shady deals such as the acquisition of idle South African uranium mines and the transferring of ore through Russia and Europe to U.S. markets drift off the company like a bad odor." Even so, *E* said, "friends in high places, such as former Secretary of State Al Haig, a member of an advisory committee, have helped catapult General Atomics into direct competition

Atomics' practice of giving money to politicians. In 1993, General Atomics was ordered by the National Nuclear Regulatory Commission to shut down its Sequoyah Fuel Plant near Gore, Oklahoma, which it had purchased in 1987, the year after the Blue brothers took over the company. The order came in the wake of an accident in which "a batch of volatile chemicals mixed out of sequence sent a nitrogen dioxide plume creeping through the plant and out into the countryside," according to *E* magazine. Plant authorities were taken to task for being unprepared to deal with such an emergency and for failing to warn the public outside the gates by blaring an off-site alarm as the plume drifted toward the town of Gore. *E* called General Atomics "a shadowy company with ties to counties and institutions that operate in the murky penumbra of the high-tech international energy business" and said "rumors regarding shady deals such as the acquisition of idle South African uranium mines and the transferring of ore through Russia and Europe to U.S. markets drift off the company like a bad odor." Even so, *E* said, "friends in high places, such as former Secretary of State Al Haig, a member of an advisory committee, have helped catapult General Atomics into direct competition



General Atomics facility

clear reactors to spy planes, they received a hero's welcome.

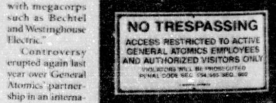
The San Diego *Union-Tribune* has favored over the company and its projects. Columnist Neil Morgan has been unflinching in his support. General Atomics, he wrote last year, "pursues the dreams of a postwar generation who saw in atomic power the energy for a worldwide fight against hunger and disease." Morgan has called General Atomics "a busy commercial island of nuclear research" and opined that "scarcely only to UCSD's spirit from its impressive roster of scientists is responsible for San Diego's still nearly secret weapon: its several hundred small businesses in science-oriented research and development."

General Atomics has been careful to cultivate friends. Favored local jobs like Pete Wilson are among the primary beneficiaries. Wilson, former San Diego mayor, received at least \$16,000 from General Atomics for his two gubernatorial campaigns. The company's political action committee donated a total of \$34,000 to members of the local congressional delegation in 1990 and 1991. Duncan Hunter received \$10,000; Randy "Duke" Cunningham, \$45,000; Ron Packard, \$42,000; Bill Lowery, \$40,000; Lynn Schenk, \$10,000; and Brian Bilbray, \$50,000. Bilbray's gift came three weeks after he defeated Schenk in the November 1994 general election.

San Diegans who get the *Union-Tribune* might be surprised to discover that while they were reading about General Atomics' nuclear fusion technology and Linden Blue's trip to India to pitch authorities on nuclear power, criticism has been mounting over projects the company is involved in, as well as General



Mayor Susan Golding and friends at the February signing ceremony for the city's GOP convention hall



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## Where Pols Party, Money Follows

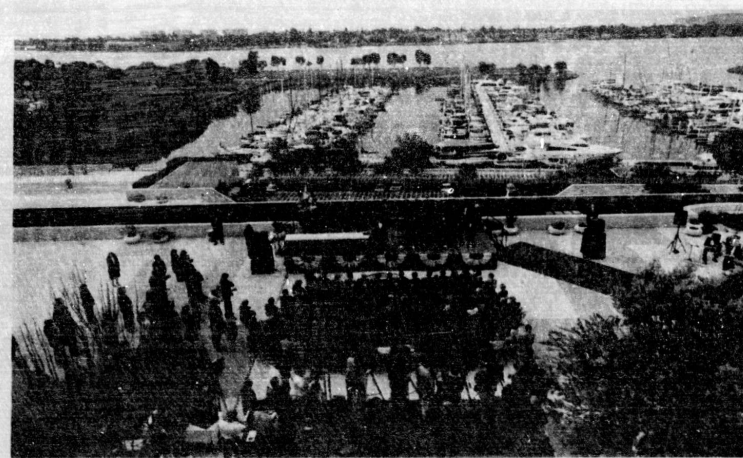
By Melinda Powelson

**E**ver since San Diego was named the site of

the 1996 Republican National Convention, the details of its financing have been cloaked in secrecy. The City Council has never approved the final agreement between San Diego and the GOP, in apparent violation of city charter. And city officials have never disclosed the amount of public money budgeted to pay for the convention.

Now, critics say, the picture is getting darker. Two weeks ago, City Manager Jack McGroarty was quoted as vowing he was not going to account for the amount of time city workers spend on the convention. The city has also set up a taxpayer-financed non-profit corporation to collect contributions from public officials. City officials have pledged to conceal the identity of donors.

Rob Schiff, an attorney with Public Citizen, a government watchdog, says, "There is a very good chance that the people who donate to these conven-



Mayor Susan Golding and friends at the February signing ceremony for the city's GOP convention hall

tions have an agenda. Look at the sweeping regulatory changes the Republicans are giving corporate America. The public has no way of assessing how the public leaders are doing their job, or what kind of special interests they are serving, if these secret kinds of donation exist."

San Diego's situation is not

unique. Critics say a 1972 federal law aimed at cleaning up big money politics has failed to do the job, especially when it comes to major party conventions. The law was supposed to provide full government financing for nominating conventions and eliminate the need for private contributions. This was supposed to limit the

possibility of individuals and corporations giving huge contributions to buy influence. But both Republicans and Democrats found ways to skirt the law. In San Diego, the Republican convention will cost about \$38 million. The money will come from three sources: the federal government, the City of San Diego, and private donations.

According to its contract with the GOP, the city has committed a total of \$21 million in local tax money and private contributions. Of that amount some \$18 million in cash and "in kind" contributions will come from corporations and individuals. "Obviously, the Federal Election Commission has not eliminated the presence of private contributions," says Schiff. In fact, private donations have gotten bigger and bigger.

To raise cash for the GOP gala, San Diego has set up two fundraising groups: the San Diego Host Committee and the Civic Events Corporation. The San Diego Host Committee was created in September 1994, in the months before San Diego was named as the site of the convention. According to the GOP's contract with the city, the host committee agreed to expend \$11.2 million to pay for everything from the podium for political candidates to coordinating staff housing to the lighting and sound system.

"The host committee has a tremendous responsibility," says San Witold Baran, an attorney who represented the host committee for the '92 Houston convention. "The fundraising demands are substantial."

The San Diego Host Committee is regulated by the FEC, which requires all donations to the group to be reported and made public. The organization is set up like a chamber of commerce, and donations are not tax deductible.

Federal restrictions also include a ban on soliciting con-

tributions from individuals and corporations giving huge contributions to buy influence. But both Republicans and Democrats found ways to skirt the law. In San Diego, the Republican convention will cost about \$38 million. The money will come from three sources: the federal government, the City of San Diego, and private donations.

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## Hiding the HIT on Taxpayers



Jack McGroarty

Two weeks ago, City Manager Jack McGroarty vowed he was not going to keep track of the number of hours city staffers were spending on the Republican National Convention, despite the fact that City Auditor Ed Ryan set up a special accounting system to keep tabs on the amount. According to the *Union-Tribune*, McGroarty says Ryan's idea is "not useful to us" and will be ignored.

But a new regulation passed by the Federal Election Commission (FEC) requires cities to disclose how much money they are spending to host the political conventions—or face costly civil penalties. "The FEC wanted a full accounting of how much money were spending on conventions," says FEC spokesman Ian Straton.

The new regulation requires host cities to file a report to the federal agency within 60 days of party conventions. The report needs to include a full accounting of the total amount of money spent on facilities and services provided; the total amount defrayed from general revenues; and the total amount of all private donations received to defray these expenses. "Things like staff hours would be included in that," says Straton.

Straton says if the host cities refuse to file an accurate report, the FEC could impose civil penalties, to be paid in full by taxpayers. "All anyone has to do is request that the commission do an investigation, and from there, the commission can determine whether or not there has been a violation."

McGroarty did not return calls seeking comment.



continued from page 1  
stance in which the CIA had used a General Atomics spy plane ended with the plane only completing 12 out of 30 attempted missions. "They brought that one back," he said.

All of this pales next to the deluge of criticism General

Atomics has been getting for an experimental gas-cooled nuclear reactor it is developing at the federal government's expense. The ultimate goal of the project, which is officially known as the Gas Turbine Modular Helium Reactor, is to build a plant in Russia that would generate

electricity using as fuel plutonium left over from the nuclear weapons of the former Soviet Union.

The *Green-Tribune* last fall lavished praise on the project. "The beauty of such a reactor is its efficiency," the paper editorialized. "The state-of-the-art reactor that

General Atomics engineers have on the drawing board would destroy up to 80 percent of its plutonium fuel [and] convert 50 percent of that heat into electricity, compared to 33 percent for more commercial reactors on line." The paper urged the federal government to con-

tinue to fund the project, opining: "The Energy Department should not capitulate to the anti-nuclear lobbies."

Last March, however, this same reactor made the top ten list of wasteful and environmentally destructive programs in a Green Scissors re-

port issued by a national coalition of environmental and taxpayer groups. Critics noted that the project, which could cost taxpayers up to \$2.6 billion, had twice been rejected as unfeasible by the National Academy of Sciences and opposed by Presidents Bush and Clinton. "It's a stupid way to dispose of plutonium or to generate electricity," Ralph DeGennaro of Friends of the Earth, one of the coalition's leaders, said at the time.

Just two weeks ago, the *San Francisco Chronicle* raked against the reactor in an editorial, lumping it in with such other "corporate and military welfare programs" as tobacco subsidies, timber roads in national forests, and a Navy submarine on Puget Sound.

The latest to join the ranks of critics is Ralph Nader, who chides General Atomics for having shelled out nearly a quarter of a million dollars in campaign contributions to federal lawmakers, many of whom are now pushing for increased funding for the reactor at a time when other energy-related projects are meeting with cuts.

In a written statement to the *Reader*, Nader calls the "General Atomics reactor program" a "perfect example of corporate welfare perpetuated by a corrupt campaign-financing system. General Atomics has provided the king slick lobbyists and making cash contributions to members of Congress pay off."

Nader's nonprofit public advocacy group, Public Citizen, has mounted an intensive lobbying campaign to turn members of Congress as well as the public against the program. Matthew Freedman, an energy policy analyst with Public Citizen, says the federal government has already spent \$900 million in taxpayer money on gas-cooled reactor technology. "This is not a new project," he says. "This program has been around for two decades, in one form or another, and it constitutes one of the biggest wastes of taxpayer money that can be found in Washington."

Current funding, Freedman says, is directed exclusively to General Atomics. "Every few years it gets reinvented, they give it a new name and they claim there has been some new technological breakthrough or design that warrants further funding," he says. In 1993, the Senate voted to cut off federal dollars, but in a compromise bill with the House of Representatives, funding was restored, to the tune of \$10.8 million. The next year General Atomics received \$11.2 million. And in the current fiscal year, General Atomics is getting \$20 million, an increase Freedman says is

**Door to Door.**

Oak Bookcase was \$99 **\$58**

Mini Chaise Rec. \$499 Starting at **\$349**

3-Piece Kiddie Set **\$99**

**Floor to Floor.**

Folding Tables was \$25 **\$17**

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Z Stool was \$75 **\$48**

**Wall to Wall.**

Mattresses: Twin **\$99**, Full **\$119**, Queen **\$159**, King **\$199**

Tiered Magazine Rack was \$25 **\$16**

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**CITY LIGHTS**

galling. "Overall, the Republican leadership is proposing to cut total energy spending by 25 percent," he says. "And yet the gas reactor is slated to receive a 66 percent spending increase."

For next year, General Atomics wants \$25 million. Three weeks ago, an amendment to terminate the program was passed on a 23-15 vote by the House Science Committee, but the final showdown won't come until the full House of Representatives considers the Energy and Water Appropriations bill and decides whether or not to include the committee-recommended amendment. A vote could take place as early as this week.

Freedman is hopeful that funding will be cut off this year, but he's not optimistic. He notes that between January 1, 1993 and December 31, 1994, the General Atomics Political Action Committee gave campaign contributions totaling \$242,670 to 87 influential members of Congress. Of the 13 science committee members who voted against the amendment to terminate the program, eight received a total of \$23,500 in campaign contributions from General Atomics' PAC, including committee chairman Bob Walker, a Pennsylvania Republican who Freedman says "loves nuclear power."

Doug Fouquet, a spokesman for General Atomics, defends the gas reactor as "the only technology that combines a meltdown-proof reactor with a new gas-turbine technology for electric power production. The result is a reactor that is safe, is 50 percent more efficient, and reduces nuclear heavy metal waste by 75 percent compared to other reactors."

While conceding that the National Academy of Sciences twice rejected the project as unfeasible, he maintains the academy "reviewed an earlier version of this technology that used a steam-turbine cycle. The academy has never reviewed the Gas Turbine Modular Helium Reactor, but a review is now being solicited."

Fouquet adds that "the \$20 million appropriation requested is a tiny fraction of what can be returned to U.S. taxpayers and compares to \$1 billion per week which U.S. taxpayers are now spending for foreign oil."

As for General Atomics' liberal campaign spending and allegations that the company is trying to buy influence, Fouquet says, "The amounts given by the General Atomics PAC are well within the legal limits, and those limits were established to be sure that no undue influence can be exerted by a single PAC."

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## Mistress of the Internet

By Bill Manson

If you noticed a lot of men with no belts on their trousers on the Fourth of July, maybe, just maybe, it was because of

Mistress Madison, the 1a Jolla dominatrix.

Mistress Madison last week called for men to "go beltless on the Fourth of July" to send those who would censor freedom of expression on the Internet a message.

She's talking, of course, about Senator James Eason (D-Nevada)'s bill, recently passed by the United States Senate, to make the electronic transmission of "obscene, lewd, lascivious, filthy or indecent" material a federal crime with penalties of up to two years in jail and \$100,000 in fines. The measure passed 84-16. But it still has to get past the House, the president's desk—and Mistress Madison's campaign.

"Those politicians inside the, uh, Beltway should drop the whole issue and let the consumer decide what is decent and what is not," she says.

The Internet community has been caught unaware in its blissful Virtual World anarchy by the congressional moves to limit its freedom. What's remarkable about Mistress Madison's stunt is not so much that she should put herself on the firing line, but that she should be out there alone, while thousands of bright-brained computer nerds have been caught lily-livered by Congress.

A lot of impetus was given to the "clean up the

trepreneurial put graphic pictures out on the Internet as a tease to lure customers to send money and gain access to their whole library. But it's those lewd pics that worry parents, educators, and legislators; there's nothing at present to prevent their cyber-savvy kids from downloading the teases, which can be pretty explicit.

Stories of would-be child molesters trying to contact children through kids' online chat groups spurred Senator James Eason (D-Neb) to introduce his original "Communications Decency Act" last February 1st, which sought to make online providers, private or corporate, criminally liable for any indecent material that passed through their systems.

The Senator's bill was not taken seriously, because its wide-spread wording was perceived as carrying all sorts of threats to the First Amendment. Artists like Lenny Bruce, protected in a bookstore, would be cause for court action if put online. Even private E-mail carrying four-letter words could be subject to prosecution. Congressmen were suddenly aware, in this post-Silicon Valley City, anti-Fed atmosphere, that the image of a big brother federal government censoring free speech in cyberspace would not fly.

Not that it, until Senator Eason downloaded some of the pornographic images his assistants found on the Internet, and, prior to a debate to be broadcast live on C-Span, showed them in his now-famous Blue Book to colleagues in the Senate. They were shocked. In the televised debate senators were suddenly waxing lyrical about the need to stamp out porn, and with a few changes, made Eason's bill law, an amendment to the Senate's catch-all telecommunications reform bill, by a stunning vote of 84-16.

Most online porn en-



Mistress Madison

Now the big question is how the House of Representatives will react. The betting is, from New Gingrich down, they will fight. "Turning the Federal Communications Commission into the Federal Computer Commission is a tragic mistake," says representative Christopher Cox (R-Calif.). "We cannot hire enough bureaucrats to read all of the material in cyberspace in real time and attempt to censor it."

Neither can Prodigy or America Online. So either we pass laws such as (Sen.) Eason wants and slam the brakes on the whole system, or we permit this wonderful technology to develop, and empower individual users to screen out what they consider to be offensive."

Cox thinks in the future most families with children will access the Internet via "gateway" providers like Microsoft or Prodigy, which should be encouraged to offer obscenity-filtering software to subscribers on an individual, voluntary basis. To that end he and Rep. Ron Wyden (D-Ore) have proposed an "Internet Freedom and Family Empowerment Act," aimed at encouraging consumer-end controls for smut. "The (Senate's) Eason bill's language is hopelessly over-broad. It simply won't work," he says. "Our legislation is designed to make it as easy as possible for parents and families to keep this (pornography) out of their own personal

choice."

Already computer users are voting with their wallets. "We're getting an incredible response," says Ann Duval, President of Los Altos-based SurfWatch Software, which has launched a \$50 software program that blocks over 1000 pornographic images and text sources, with updates each month. SurfWatch is one of several new programs with names like Net Nanny and KidNet which seek to protect kids from online porn.

The SurfWatch idea was Bill Duval's, Ann's husband, and SurfWatch's CEO, who was famous for writing the software that created the very first connection between two computers, the Internet's offspring, 23 years ago at Stanford. "After 20 years' absence, Bill just got back online in January this year," says Ann. "Bill was incredibly impressed with all the really excellent stuff on the Internet, and also was a little concerned with some of the inappropriate material."

The Duvals think choice is key in blocking pornography. "What one person thinks is obscene, another person might not," says Ann. "You need to allow people to have choice, and to make their own decisions about that. Tools like ours allow you to do that."

The Carnegie-Mellon study shows that actually Congress may be overreacting to the danger of Internet porn to kids. All those porno pictures fill only 3 percent of all Internet messages. And Usenet takes up only 11.5 percent of all Internet traffic. And a recent Time report claimed the National Center for Missing and Exploited Children, which says more than 800,000 children are reported missing every year, says in this past year there have been maybe 10-12 cases of children being lured

continues on page 14

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## CITY LIGHTS

### Mistress

via the Internet into unwellcome rendezvous in the real world.

What really makes Mistress Madison mad is the fact that what she does is included in congressional minds with the really yucky stuff. "They're trying to lump me in with pedophiles and bestiality freaks. What I am is a dominatrix. I'm putting my specific profession, which is bondage and discipline and sadomasochism, in with that element. Which is crazy."

Sadomasochism, she says, has gotten a bad rap. "The reason people are into sadomasochism is because there's no sex involved," says Madison. Sadomasochism, she says, involves men handing over authority to a dominatrix like herself, to be dressed up, teased up, whacked, ordered about — "a complete surrendering of responsibility for a limited period of fantasy.... Everything that I deal with is totally consensual."

But why is a la la dominatrix getting so heated about freedom of expression on the Internet?

"I was approached (last month) by some very influential people in the computer industry who wanted to put my image up on the computer. But it just so happened that the Internet was having this big argument with Washington D.C. So at that point, I decided I would do my research and look into this, and talk to Washington on a personal level. I want to know I can go on the Internet with my wares and not risk two years in jail and a \$100,000 fine."

"I got a very positive response from Senator Exum's assistants, and from Newt Gingrich. But Barbara Boxer's people gave a very neutral response. They didn't want to tell me anything."

"For me it's about the right to communicate," she concludes. "The right to a fantasy life — which is why I asked men of America to take off their belts in protest. Belts are to a man's trousers what his fantasies are to his life.... Hard to hold up without them."

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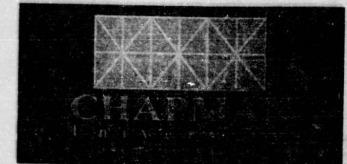
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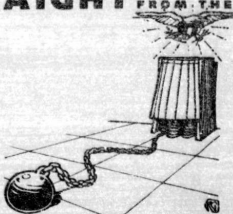
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## STRAIGHT FROM THE HIP

BY MATTHEW ALICE



*Being that next year is an election year, I ponder this question to you: Can convicts vote?*  
— N. Carcerated, Yuma

Being that I need to ponder your grammar, why don't you ponder this one. When was the last time you saw a candidate defeat the campaign bus to Folsom or Chino to stump for that all-important felon vote? On election day, indeed, in a federal or state lockup in California will be fretting about what time the polls close. Convicted felons lose lots of rights and privileges, including the right to vote, until they've served their prison time and successfully completed their parole.

Until 1966, if you robbed a bank, let's say, or nudged some cattle (I've been convicted of an "infamous crime," in the words of the state constitution), California told you to take your ballot and stuff it. You'd never vote again. You were thought to be "a threat to the integrity of the elective process." Personally, I worry more about guys like Willie North than the average pickpocket, but we saw things differently back in '66. A successful court challenge to the constitutional prohibition set off ten years of legislative paper-shuffling, judicial divisions, and ballot propositions. A very confusing time for the civic-minded ex-burglar. In 1976 we finally decided that only convicted felons still unparoled or on parole could be barred from voting. (Strange, because you won't find that wording in the Election Code itself. But if you try to register by mail from Soledad or your first stop out of the gate is the registrar's office, you can't truthfully sign the voter registration form, which requires you to swear you're not imprisoned or on parole. That's scary, and you'll be back behind bars again.) If you're convicted of a violation of the state Election Code, you forever lose the right to vote, no matter how long you've been off parole.

But let's say our friend N. Carcerated, legally registered to vote and unscathed by a felony conviction, is late to remedial English class one day. He spots a nice little Mustang at the curb and figures that's the solution to his problem. The cops put the arm on him and take him downtown for booking. Soon enough he's sitting in the fish tank with the rest of the day's catch, eating dinner off a plastic tray, and calling collect to all his relatives to unveil about raising bail. If none of the Carcerateds can come up with the dough, can N. legally cast a ballot? If on election day he's not yet been convicted of appropriating the Mustang, he certainly can. Being charged with a crime isn't a crime. Innocent until proved guilty and all that. So certain county jail residents would be eligible to vote. But, as you might imagine, it's not a high priority. One M.A. pal, a former sheriff's deputy, says that in six years of duty in county lockups, no one ever asked for an absentee ballot.

**Matthew Alice:**  
It's time to settle an ongoing debate between my brother and I which started one evening when we were making up a batch of spaghetti for our kids. The pot of water was on the stove at full flame but didn't seem to ever be getting to a rolling boil. I put a lid it, and soon we had a full boil. He contends that it would have happened anyway and that, in fact, putting a lid on the pot actually increases the amount of time it takes for water to boil. In my experience, water boils faster when you start with the lid on. Which is true, and why?

See, everybody I just paid attention in class. I'd be out of a job. Generations of goof-offs and dandruffers—the world's best employment insurance.

Water only seems to boil sooner when it's covered, because with the lid on, you stop staring into the pan and waiting for the bubbles, and you go off and do something else for a while to distract yourself. Time flies when you're not watching water boil.

Water is at a full rolling boil when all the water molecules in the pan have acquired enough energy (heat) to counteract air pressure and water pressure and push their way to the surface. At sea level, this happens when the water temperature reaches 212 degrees. Anything that makes the molecules work harder to push their way up (increased air pressure, or salt, sugar, etc., dissolved in the water) will slow the boiling process because it will take more heat. Even before the water boils, surface molecules escape in the form of steam. Trap the steam under a lid, you increase the air pressure inside the pot, the water molecules have to push harder against the pressure to boil, so more heat and more time are required. Air pressure changes due to altitude or weather also affect the amount of heat required to boil water. And once water's boiling, it doesn't get any hotter. So don't order three-minute eggs in Nepal. They'll be pretty raw.

And here's an addendum to our quest for the world's first "okay."

**Matthew Alice:**  
I thought it was determined long ago that "OK" was phonetic for the Scots "Och, aye."

Och, aye, McZig, lost another bonniegreen.  
— Ziggy, the Net

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 231-0489, or e-mail to v.d.reader@world.com via the Internet.

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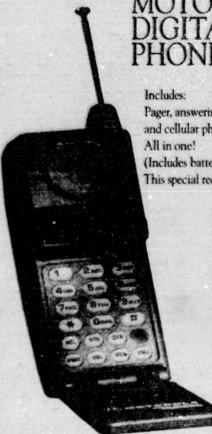
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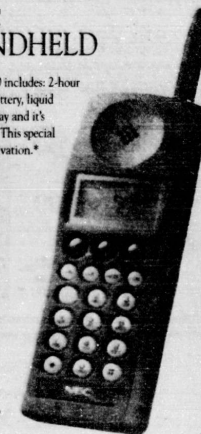
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12873 El Camino Real (at Del Mar Heights Rd.)  
755-6655  
**MISSION VALLEY**  
5694 Mission Ctr. Rd. (Corner of Frias Rd.)  
497-0707  
**OCEANSIDE**  
2204 El Camino Real (at New Blockbuster - No. of Hwy. 78)  
757-8121  
**CARMEL MOUNTAIN**  
11835 Carmel Mountain Rd. (Ralphs Shopping Ctr.)  
485-0555  
**SOUTH BAY**  
1727 Sweetwater Rd. (West of I-805)  
477-5730  
**EL CAJON**  
1464 Graves Ave. (Next to DMV)  
590-0100  
**SPORTS ARENA**  
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BY ERNIE GRIMM

Photographs by Dave Allen

# I FEEL LIKE I'M TRAPPED

(continued from page 1)  
You probably didn't know that last year the postal service delivered 177 billion pieces of mail, and a record 513,000 formal complaints were filed against the USPS. The postal service supports itself with postage fees as its revenue, and the United States' 32-cent first-class postage rate is among the lowest in the industrialized world, less than half that of Germany, for instance. You may also not know that the USPS employs an army of 782,000 workers.

So what is it like to be part of the largest civilian work force in the United States? A newspaper ad invited postal workers to talk about their jobs, and from the many who replied, I've agreed to be interviewed, all of them either carriers or clerks, none in management. A few requested anonymity.

A McGraw has carried his route in Bay Park since September of 1979. Before that he worked as a postal security officer and in collections for the postal service. In all, he has worked 21 years for the post office. He's 44 years old, and his family now

includes his wife and six children, plus an Australian exchange student and a dog. His hillside home in Bay Park is on his delivery route.

I ask him to walk me through a typical workday. "I start at 7:00 a.m., and after I clock in, I make a vehicle check. When I come back in, the mail is at my case," he says.

His "case" is a cubicle similar to a reading cubicle at a library, but larger and divided into about 700 slots, each representing a particular mailbox or delivery along his route. Every letter carrier spends the first half of his or her day standing in front of a case sorting the mail for the route. "You're expected to be able to case [sort] 18 letters and eight flats [e.g., magazines] per minute," he explains.

Next he has "accountables," which he has to sign for. These are "certified, registered, and paroled" that you take out. At 9:30 a.m., I'll go out on the street and deliver the mail, and I'll be off at 3:30 p.m. In that time, approximately five hours, I'm entitled to two ten-minute breaks (on the clock) and a half-hour lunch (off the clock). At says this schedule is more or less universal to letter carriers.

In addition to his duties as a letter carrier, Al is a union shop steward for the carriers' union, the National Association of Letter Carriers. "My job as a shop steward is to protect employees' rights on their contracts and to make sure that they [management] are not violating them. If there is disciplinary action, I've got to make sure that it is progressive in nature, not punitive, and if it is not, I file a grievance. I represent the employee and try to have [the grievance] reduced or dropped out," he explains.

In his experience as a shop steward, Al has had a lot of contact with postal management, and he's not impressed. "In the 21 years I've been with the postal service," he says, "I've worked with over 100 supervisors, and I can count all the good supervisors on one hand. The rest of them were very unprofessional, rude, and insensitive."

What does he think causes management to be this way? "I believe postal management is in an 'untouchable' position and feels they can get away with anything. Recently I filed 15 grievances in one week, but nothing really happens to the managers for causing these problems. Even though I'm a shop steward, I can't

discipline them," he complains. "I think there will never be any changes in the postal service until management can be disciplined," he says.

Lisa Miller also sees a hard side to the postal service bureaucracy. She is a 33-year-old mother of two who works, when they let her, as a letter carrier. Last June she was a 10- and a-half-hour employee who enjoyed her job delivering mail when she unexpectedly became entangled in what she portrays as a bureaucratic nightmare. One morning, just before going out on the street to deliver her mail, Lisa mentioned to her supervisor that she wasn't feeling well and had a headache, all the while intending to deliver her route and complete her workday. But her supervisor told the station manager, and they decided to send her home.

**AL: "YOU'RE EXPECTED TO BE ABLE TO CASE 18 LETTERS AND EIGHT FLATS [MAGAZINES] PER MINUTE."**

"The station manager told me he was going to send me for a fitness-for-duty exam," she recalls. So they put her on administrative leave with pay until the next opportunity for an examination arose. The one condition of her leave was that she call in every morning and ask if they needed her to work, which she did. She was told no each time. Toward the end of that month, Lisa received a form to be signed giving permission for the release of medical information. She was puzzled because it was a form usually sent just to new employees, so she showed it to a union representative. The union called the labor relations branch of the postal service, and they told her to disregard the form.

About a month later, Lisa received another letter from labor relations saying they were taking her off pay status because she had failed to provide the medical records they'd asked for. When she told labor relations that she'd been told to disregard the request, they replied that they had no record of telling her that. Because she then had problems obtaining her medical records from a local hospital, she was taken off of pay status. Lisa fought that decision and was reinstated, but was later taken off again.

To date, Lisa says, she's been through the on-pay/off-pay cycle several times. When she finally was sent to a fitness-for-



Al McGraw

duty exam, it was psychiatric, not physical. And Lisa claims she was misrepresented by the examining physician in his report. "I've lost lots of money, I almost lost my car, and I was evicted," she says. She is still trying to get her job back.

Is Lisa's case an anomaly, or are cases like hers common? A postal worker I'll call Desiree feels that they are more common. Desiree, a bulk mail clerk, is a 12-year postal service employee. She is very cordial and fond of telling stories and laughing.

## SAN DIEGO TO NEW YORK: THREE DAYS ON 32 CENTS

A letter addressed to New York City that's shipped into one of the mailboxes downtown is collected at the next pickup time displayed on the inside of the box's door. This used to be done by the letter carrier whose route the collection box is on. Now it is done by a postal worker whose sole task it is to drive around town in a small truck collecting mail from those boxes.

When he stops at the box with our letter in it, he opens it up and removes the plastic bin that lines the box and dumps its contents into a hamper, a can composed of a canvas sack, stenciled over a wheeled, steel frame. At the end of the route, the collector brings the outgoing mail to the main processing center on Rancho Carmel Drive in Carmel Mountain Ranch, across I-15 from Rancho Penasquitos. There, our letter is unloaded at one of the facility's 54 docks and dumped into another hamper.

This hamper is then towed by a "brule," a small electric vehicle, similar to a forklift, but used for towing, not lifting. The driver hauls the hamper to one of three machines called Dual Pass Rough Cutting Systems. Each machine scoopes about the same floor space as half of a volleyball court. These machines sort the mail roughly according to size. The first part of the system is a ladder that grabs the hamper and dumps its contents into a bin, at the bottom of which is a conveyor belt. Our letter goes up the conveyor belt, and at the top, about six feet off the ground, it travels down a slide and starts up another conveyor belt. By now, the bulkier, larger pieces of mail will have been separated from the letter mail at the bottom of the conveyor, so our letter to New York is now traveling with others roughly its own size.

From the second conveyor belt, the letter goes directly into an Advanced Facer and Carving System. This machine, a little smaller than the first, arranges the letters so all the addressees face the same direction and then feeds them onto a moving track along which the stamps are canceled. An electric eye then scans each address and sorts the letters according to how the address has been printed on the envelope. If the address is typed or neatly printed, our letter ends up in a slot with similarly addressed mail and is loaded into a hamper that is then towed or pushed about 100 yards across the workroom floor to the optical character reader area.

The processing center has nine Multi-Line Optical

(continued on page 22)

# GOING OUT OF BUSINESS IN 17 DAYS

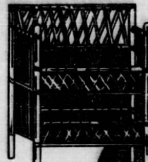
Everything must go by August 1

210  
8"  
Goldfish  
Plants  
Sparkling  
orange  
blossoms.  
One of very  
few plants  
that bloom  
indoors.  
Reg. \$17.50  
**\$10**

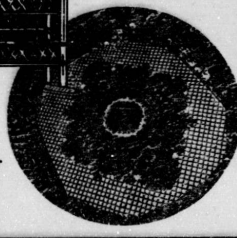
ALL  
1,400  
6" Plants:  
Chinese  
Evergreen,  
Anthurium,  
Goldfish,  
etc.  
Reg. \$6-\$8 ea.  
**\$4.50**

102  
6" Pot  
Staghorn  
Ferns  
Reg. \$11.50  
**\$6**

I cried when I realized that I couldn't make this place go after 22 years, but so many people have come in and spent so much money that we are going out with a bang. We still have \$38,000 in plants, baskets and rattan furniture to sell. We will be gone, closed forever in 17 days, August 1. G.O.B. #91003301



Throw  
Rug  
33"  
Diameter  
Reg. \$19  
**\$10**



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Lisa Miller

**IN JUNE OF 1994 LISA WAS A TEN-AND-A-HALF-YEAR EMPLOYEE WHO ENJOYED HER JOB DELIVERING MAIL WHEN SHE UNEXPECTEDLY BECAME ENMESHED IN WHAT SHE PORTRAYS AS A BUREAUCRATIC NIGHTMARE.**

"Postal workers have a black sense of humor," she says. "You have to, because every postal worker has gone through some kind of torture in working."

For her the "torture" came in the form of an EEO (Equal Employment Opportunity) complaint that she filed (and won) against a station manager for giving male workers in the office preferential treatment. As Deaire tells it, the manager was letting men take time off to go to "Pades" games and giving women overtime to cover for them. He looked the other way as a male employee cheated on his timecard. And he would make audible,

harshing me and telling people I was stealing things from the office. He came on supervisor to harass me constantly. I used to come home every night and cry because I was afraid I'd get fired."

The others that complained, did they receive the same treatment? They didn't, she says, and explains, "I was pegged as the ringleader, because I'm pretty forceful. No one really wanted to be around me, because they knew the manager hated me and was out to get me."

In the end, Deaire asked to be transferred to a different station. She suspects that even though she was backed in her complaint by the postal service, she will never be promoted to management. "I'm probably still ostracized at several levels. Whistle blowers are not appreciated."

Despite all this, Deaire is very high on the postal service. "Like my job," she says. "I like the people I work with. I do feel strongly about the post office. It has a lot of good points. I can't stress that enough."

crude comments about the businesswomen who walked by the office at lunch time.

Because of these incidents, Deaire and some coworkers confronted the manager. "Basically I said, 'This is bull. You're making women work to cover up for the men in this office. You're going to have to correct the situation. If not, I'm going to file an EEO.'"

He didn't, so she did. The postal service sided with Deaire. The manager, after what Deaire saw as just a slap on the wrist, agreed with his superior's suggestion to settle things directly with her. "He did not," she recalls. "He started harassing me and telling people I was stealing things from the office. He came on supervisor to harass me constantly. I used to come home every night and cry because I was afraid I'd get fired."

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**Character Readers.** They are narrow machines about four feet tall and about the length of an 18-wheeler. At one end of each machine, an operator sets stacks of letters on edge, like books or a shelf, onto a six-foot metal slide, while a spring-loaded, bookend-like mechanism pushes the letters into the machine. The machine pulls them in at a rate of more than ten per second. The apparatus looks like a giant machine gun, sucking in letters as a gun would bullets. Once the letter is inside the machine, an optical character reader will attempt to read the whole address and, if it is successful, it will spray a bar code representing that information onto the envelope.

If a letter's destination is a high-volume center such as New York City, it is sorted into a bin with other mail to the same destination. These letters will be put in sacks or covered cardboard trays, which are loaded into large metal crates and towed by a crane to the loading dock to await the next truck to the Airport Mail Facility.

If the optical character reader cannot read the type or printing on our envelope to New York, an image of the address is sent via phone lines to one of 170 keypads at a location in Chula Vista, who read and manually keyboard the information. Meanwhile, an orange identifying bar code is sprayed on the envelope. The letter will then be sorted into a reject bin and from there will be brought to another optical character reader which reads the orange code and matches that with the corresponding information from the operators in Chula Vista. The correct bar code is then sprayed onto the letter, and the machine sorts it into the New York City bin.

But if the address on our letter was not typed or written in neat block letters, the canceling machine would direct it into a slot with mail to be sorted by one of 12 manually operated letter-sorting machines, instead of by the optical character reader. The manual machines are about six feet long and table height. At each end is a keyer who types in part of the zip code (the last three digits for incoming mail, and the first three digits for outgoing mail). The letters move past the keyers at a rate of one per second. Five people keep each machine full of mail as the keyers type. After the first three digits of our letter's zip code is typed in, the envelope is sorted into a bin with other mail destined for New York.

If the letter to New York is from a downtown business, that has pre-bar-coded the envelope, as some business mail does, the canceling system sorts it with other pre-coded mail that goes directly to a bar code reader. This scans the

Continued on page 20

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style.

you add the color.

METROPOLIS

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**to \$120! Call for details.**

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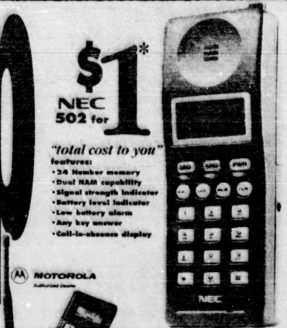
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Also installed in your car!

Includes: • FREE hands-free microphone option, "\$35" value  
• FREE vehicle installation kit, "\$20" value



Mitch Farmer

A carrier we'll call Henry, an immigrant from a Pacific Island nation, has been in the U.S. for eight years and has worked for the postal service four and a half of them. "The first week I was in this country," he recalls, "I saw an ad for a postal workshop, and the guarantee was you'd get 90 percent or better on the Clerks and Carriers Examination, and sure enough, I got 100 percent."

Although Henry likes delivering the mail ("I really get into it," he says), he complains that "the post office is like a dysfunctional family." He believes there is a lack of communication and understanding between postal management and craft employees. He recalls a former supervisor who'd say, "Okay, you've got four and a half hours. Here's seven and a half hours of stress time [delivery work]. Go out and do it, and be back!" He relates another story of a manager harassing him on the phone for calling in sick with anxiety attacks, and yet another story of a manager denying him time off he wanted.

### MITCH: "GIVE THE TEST TO EVERYBODY AND HIRE BASED SOLELY ON TEST SCORE, NO OTHER CRITERIA."

to be with a friend who was going through a court case. Of the various shooting rampages by postal workers, Henry comments, "In these cases you can see directly people whom management is pushing, and they explode." Henry would like to see the postal service cut back on the number of managers and hire successful managers from the private sector, as opposed to promoting craft employees into management. "Obviously," he explains, "if they're recruiting from within the carriers or from within the sectors, and these people are becoming the militant little dictators, then that [recruiting policy] is wrong."

On the phone, Mitch Farmer sounds like an easygoing, common-sense kind of guy who might be expected to supply an objective overview of the postal service. We meet at a Henry's shop office. "It's the easiest job in the world if you let it be," he declares, taking a bite of apple pie. "Where else can you get basically an unskilled labor job for the kind of money we get and the kind of benefits we get?"

Mitch, who is 34, single, and a San Diego native, has sandy blond hair and blue eyes that light up as he tells a story. He is a T-6 letter carrier. Instead of carrying the same route every day, he works the route of one of five different carriers who is on his day off. His beat is the Linda Vista-Kearny Mesa area.

code and sorts the letter into the New York bin.

Beginning at around four or five o'clock every evening and ending at midnight, trucks carry mail to the Airport Mail Facility at Lindbergh Field. On the same day it was brought to the processing center, our letter to New York, now in a sack or covered cardboard tray in a large metal crate, will be loaded into one of these trucks and taken to the airport, where the letter will be put on a plane bound for New York. This plane will be a private airline's, since the postal service contracts with just about every commercial airline. It also leases its own fleet of 27 aircraft. These, however, are used strictly for express and priority mail to large metropolitan areas.

When our letter arrives in New York, it's unloaded at the airport mail facility. From there it is shipped to a central processing station similar to our Central Mountain Ranch facility. There, provided it had been sorted automatically back in San Diego and has a bar code on it, the letter is brought straight from the truck to a Delivery Bar Code Sorter. By reading the bar code, the machine sorts the incoming mail all the way down to the level of the individual carrier who will eventually deliver it. And the letters will be in delivery sequence. If there are letters to be delivered to the addressee on either side of the location on our letter, the machine will place our letter between them. From this processing center, our letter will be trucked to the station from where a carrier will finally deliver it.

A letter arriving in New York without a bar code is brought directly to one of the local processing centers, where an operator will type in the last three digits of the destination zip code, and the letter will be sorted with mail to go to the station from which it will be delivered. After being trucked to the station, it will be sorted by mail clerks and distributed to the carrier, who delivers it.

This whole process, according to United States Postal Service standards, should take place three days from the time our letter was dropped in the downtown collection box. According to the latest Price Waterhouse survey, this standard is met 87 percent of the time, nationally. Mail from San Diego, however, meets the delivery standard 92 percent of the time. This ranks San Diego sixth best in the nation, behind Wichita, Kansas; Billings, Montana; Salt Lake City, Utah; Buffalo, New York; and Omaha, Nebraska, in that order. All these cities are smaller than San Diego.

—Ernie Grom

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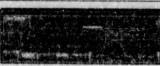


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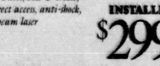
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**JVC DETACHABLE FACE**

88 watts, bass & treble, direct access, auto-stop, 3-beam laser.

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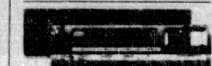
**SONY DETACHABLE FACE**

80 watts, 24 station presets, bass/treble, fader, 4-speaker operation, new model.

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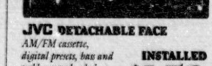
### DETACHABLE-FACE AM/FM CASSETTES



**BLAUPUNKT DETACHABLE FACE**

4-speaker operation with 15 station presets, digital tuning, tone control.

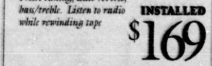
**INSTALLED \$117**



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AM/FM cassette, 15 station presets, digital tuning, tone control.

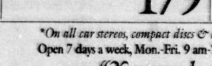
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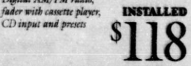
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Digital tuning with 18 presets, fader, loudness control and bass boost.

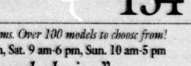
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Digital AM/FM radio, fader with cassette player, CD input and preset.

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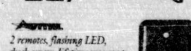
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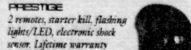
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The money Farmer refers to is about \$35,000 per year base salary as an 11-year employee, and the benefits include 12 paid federal holidays, four weeks of vacation, 13 days of sick leave, a variety of medical and dental plans to choose from, and a retirement plan.

But Farmer realizes there are downsides to the postal service. He experienced some of those as a union shop steward from January '93 to September '94. "My problem with a lot of the union and management things I saw was, both sides were just stone-faced. They wouldn't budge. They wouldn't move. All of the employees were very happy with what I was doing, at least most of them. Yet I kept getting flak from the union saying I was selling out to management, and management was mad at me for making deals," he recalls. This prompted him to resign his position. "I said, enough of this! I just want to come in and work my eight or nine hours and go home."

What changes would he make in the postal service? "Hiring policy, number one. Give the test to everybody [who wants to take it] and hire based solely on test score, no other criteria." Also in his list of changes is cutting back management numbers. "It's very top-heavy," he says.

Mitch would make it easier to remove what he calls "bottleneck" employees. "Quite frankly, if the station where I work was my own business, one out of four people who work there would have their final paycheck tomorrow. Too many employees use this job as an entitlement. It's not. You have to earn your paycheck."

Finally, he would make route lengths standard instead of tailoring them to individual carriers. "Here's what's really peculiar. Your route is tailored to your abilities, based on an obscure minimum standard. Basically, for a given length of time, they will count how many pieces of mail you deliver or how many you sort



Howie Verrill

**HOWIE'S BEEN ON THE ROGER HEDGECOCK RADIO SHOW TO DEFEND THE POSTAL SERVICE FROM THOSE WHO WOULD PRIVATIZE IT. "MY GIRLFRIEND WORRIES THAT I'M OBSESSED WITH IT."**

and how much time it takes you to deliver that mail. If it's taking you too long, they make your route shorter so it gets [delivered in] eight hours. That becomes your standard.

"So if someone can put up twice as much mail as the guy next

to him and still do the route in eight hours, his route is twice as long or he gets twice the amount of mail. Yet he gets paid the same amount as the guy next to him doing half as much work."

"At a supermarket they'd say, 'There are five pallets of merchandise. Everybody here delivers that much in four hours.' If you didn't do it in four hours, you might get a pay cut or get fired. At the post office, if you couldn't put up those five pallets, they'd say, 'That's okay, that's your speed.' It's ludicrous! It's nuts!" he says, laughing.

When I ask Howie Verrill how he'd improve postal service, he replies, "Number one, I'd standardize delivery. Have all residential neighborhoods, especially new housing developments, go to NDCBUS. Those are the gray, roughly 3- to 4-foot boxes mounted at curbside in some neighborhoods, especially new housing developments, with from 6 to 16 locking mailboxes that serve the surrounding neighborhood. That way everybody's got a fair shake," he adds. From the quickness of his emphatic response, it seems he has thought this matter over.

Howie is a letter carrier in El Cajon. He is 44 years old, about six feet tall and slightly built. His sandy blond hair is thinning and flecked with gray, especially in his mustache. He's wearing a teal-colored golf shirt and his navy blue postal uniform pants, still on after a day's work.

Howie explains the virtues of neighborhood collection boxes. "They would eliminate many disturbing injuries, because you're not tripping over lawns and sprinklers or going up frozen streets and talking on your ass," he says with a laugh. "It's much more accurate, and it makes it much faster to deliver the mail," he adds.

"To put those things out there would be expensive," he admits, "but you'd save in the long run by a carrier losing his

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John Knowles delivers mail in City Heights, south of Wighman, between 35th and Cherokee. He describes it. He has worked for the post office for two and a half years but has only been a full-time or "regular" carrier for a year. He's been on his present route since July. He lives in a fixer-upper house in Lenon Grove, which he bought shortly after becoming a regular carrier. He and his wife, Darry, have three children. Knowles is 37 and a Navy veteran originally from Chicago.

Asked if he likes his particular route, he pauses to think and answers, "It's fine." He says his favorite part of the job is "walking, talking with people, and seeing my customers." He adds, "There are the welfare people you half-resent. It's when you see a guy your age sitting on his butt collecting tons of money for it, and you realize that's where your tax money is going."

A change John would like to see in the postal service would be a sick-pay incentive program awarding bonuses to employees for not using any or all of the 14 sick days to which they are entitled. "Now, the only way to get compensated is by calling in sick 14 times a year," he says.

John feels fortunate to have his job with the post office. "I've got it in my mind that federal civil service is probably the best place you can be. I don't see the federal government folding up anytime soon, and for as much as they talk about privatizing, I can't see it right now."

John has invited me to walk his route with him. On a surprisingly hot late-winter day, I meet John at 10:00 a.m. at a liquor store on the corner of University Avenue and 56th Street. "I always come here for coffee before I start my route," he says. "They give me a deal on it." From the store, I follow behind his old Jeep, and we drive south and west a few blocks, where we park to begin the route.

"This is the hard part, getting started," John tells me as he loads his satchel full of mail. When it's full, we set off. Immediately I'm struck by the pace at which he's walking. I think to myself, "He can't keep this up all day." But after the first hour, he's still humming



Nicholas Hozze

**NICHOLAS: "MOST UNIONS TEND TO BE SOMEWHAT LEFTIST. THE LOCAL OFFICE AND THE NATIONAL OFFICE WERE BOTH SUPPORTERS OF CLINTON, WHOM I ADAMANTLY OPPOSE."**

along at the same quick rate, if not quicker. I can barely keep up with him, and he's lugging 30 pounds of mail.

I also see him smash and nick his fingers, trying to stuff magazines and 20-page advertising fliers into mail slots the size of the flat side of a table knife. Because of this, his fingers have little cuts and scrapes that never heal.

After walking about a mile or so, we return to where we parked. I'm hoping we're going to take a break. But John quickly

reloads the satchel, and we set off again.

Along the way, John points out subtle aspects of his job, like the way he's folding magazines on his arm while fingering through letters in his hands to check the names and addresses. I ask whether he is looking at names or street numbers.

"Names," he replies. "After a while, you know just about everybody's name on the route. It's more accurate than delivering by number, because names change, but numbers stay the same. So if I see a name that I know moved last year, I won't deliver it. I'll take it back to the station to be forwarded or returned."

About two hours into the route, I'm exhausted, but John seems pretty fresh, a few droplets of sweat on his forehead the only indication of any fatigue. We come to a house with a large black dog sitting unleashed on the porch, barking incessantly.

John says he didn't bring his anti-dog pepper spray today, because the weather is pretty nice and the dogs are usually quite mellow in nice weather. "The owners told me that dog doesn't have any teeth anyway," he adds.

As John starts across the lawn toward the mailbox, the dog hops up, barks, runs over to him, and bites him on the calf, breaking the skin but drawing no blood. "Hey there!" John yells at the dog. "Take it easy now. We turn to me smiling and says, 'I guess he does have teeth.'"

Letter carriers are required by post office policy to report all dog bites, so we make our way back to the Jeep, return to the store, and call John's manager, who comes out to look at the wound and take a few pictures. "Okay, you're coming back and take a few pictures. 'Someone, you're coming back and take a few pictures.'"

John, we'll call her. She works for the postal service as a distribution and window clerk. Her job consists of "spreading the mail." Distributing the unsorted mail to the proper carriers at their station and relieving the regular window clerks while they're on breaks and at lunch. As a 12-year employee, John's salary last year was \$35,600.

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Asked if that includes overtime, Joan replies, "No, that's the base pay. I don't work much overtime. I'm a single parent, so I really don't have time to do it."

In addition to her regular duties, Joan is a shop steward for the American Postal Workers Union, which represents postal clerks. Joan's union-related duties are the same as Al McCreary's with the letter carriers' union, but she volunteered for the position, while Al was elected. Most grievances Joan works on have to do with window clerk audits. "We have an audit every four months," she explains, "and you have to be within \$40 of what you should have, based on what's left in your stock." She adds, "I've done a lot of studying in that area, so it [that grievance work] is mostly with that."

I ask her how cooperative management is during the grievance process. Joan hesitates and then answers, "They're always cooperative in giving paperwork, information, and such, but they usually disagree with what the grievant is doing, so it has to go to the next step." The next step is arbitration. She works on an average of five to six grievances per year.

Asked when she would do to change the post office, Joan replies, "I would really try to teach communication skills, especially



John Knowles

in management," Joan says the standard response she gets from people when they learn she's a postal worker is, predictably, "Don't shoot!"

She tells a story about walking around town with her daughter, who was wearing a USPS jacket, and having three or four different people say, "Don't shoot! Don't shoot!" as they walked by. "My

**AS JOHN STARTS ACROSS THE LAWN TOWARD THE MAILBOX, THE DOG HOPS UP, BARKS, TROTS OVER TO HIM, AND BITES HIM ON THE CALF, BREAKING THE SKIN BUT DRAWING NO BLOOD.**

daughter said, 'Why do they think people from the post office are going to shoot them?'

Does she enjoy her job? Like Bruce, Joan pauses to think and finally admits, "I feel like I'm trapped, because I do get paid very well, but it's not what I feel like I was cut out to do. I can support my family, but it doesn't really give any kind of inner peace."

Joan (not her real name) promises she has an interesting story to tell. So we meet to talk at a coffee shop in Imperial Beach. Joan works as a letter carrier, and her husband is also with the postal service. "I love my job. I love delivering the mail," she answers enthusiastically.

And why shouldn't she? For someone with only a high school education, \$33,000 a year plus benefits and virtual tenure isn't bad. However, Joan's eight years with the postal service haven't all been trouble-free. Once she arrived at work with her hair and no makeup and was called into the manager's office, Joan says she told her she looked like she was on drugs.

She responded, "I don't have makeup on." "I said, 'Well, you're acting hyper,'" she replied. "I'm always hyper." Joan is definitely animated.

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She admits that they have a "legitimate complaint" against

and made a comment to him to the effect of how unfortunate it would be if his wife knew how much he "sniffed ass" at work.

Julie suspects management set her up by putting something

into her soft drink can while she was away from her mail-sorting case. After the first urine test came back positive, she took two more, which both came back negative, and a third, which came back positive. This test also proved negative. However, management is standing by the first urine test, and as of the end of the month, Jule, says she has to check into an outpatient drug rehabilitation program to be terminated.

She says she will sit through the drug rehabilitation program if that is the only way to keep her job. "The union can't do anything, because they say the post office has a positive urine test," she explains.

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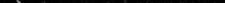
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## Rick Lunn

**S**teve Griffin, a letter carrier with a route in the Gaslamp Quarter, is a pleasant-mannered, single man of 36. He is originally from Seattle and is another postal employee who first came to San Diego while in the Navy. Asked if he likes his job at the post office, he answers confidently, "I do, I really do. For me being a mailman is a good job. I think it's a good company to work for." But he adds,

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across the palm of her hand without breaking the skin. "This cuts only resistant materials," she assures me, and splits the plaster of Paris cleanly along the front length. Over the joining of leg and ankle, she cuts a small diamond, then replaces it like a jigsaw puzzle piece. Turning the cast into a splint allows foot and ankle to swell, a process that will continue for some time. I spend the next hours replacing the diamond-shaped piece whenever I move in bed. At some point, the leg is overwrapped with purple fiberglass, turning the splint back into a cast. Plaster of Paris is so heavy that I pin my hopes on the day this double-wrap will be replaced by a single cast of the lighter material.

During the day I leave my door open. The curtain over the entrance ends a foot or two above the insole. Screened from the view of passersby, I'm like a ground-floor tenant with a prospect of feet to read the world by. There must be a nurse's station near because most of the feet pause and point to the wall beside my door. Soon I come to recognize my caregivers from the calves down, like citizens in a perpetual voting booth. Lynn, a petite nurse's aide, is two blunt white shoes, almost square. Has she returned to the foot-binding practice of her ancestors? Jamie, the floor supervisor, flaunts a pair of trim ankles and sheer silk hose under a black uniform. Dr. Oriente (his given name, which I change to *Dis Oriente*) equals a rumpless smooch hem over scuffed brown oxfords.

Sometimes the foot veer left and follow a knock into my room. When a shift changes, and often in between, someone pops in to read my vital signs. I half expect to be told the page is blank. Reading the menu is another story. It's a morning exercise I miscued while in surgery,

so I'm stuck with someone else's choices. Nothing is good or bad enough to remember.

Light wanes. Someone collects my tray. Visitors throng the hall, their conversations



Like

punctuated by the shrill voices of children. I expect no one. Suddenly I hear the tripping steps of a toddler, and the bottom of the doorway curtain pushes back to reveal Maddy, my neighborhood namesake. At 18 months, her

eyes are alight with curiosity. After a few seconds playing peek-a-boo, she flings the curtain back and runs into the room, playing around the periphery. Maddy's bright sweater and headband explorations cut across the sterile environment of the hospital like the light of a scarlet lantern. Her mother, Fran, follows with flowers. Their brief visit is the highlight of the day.

About 9:20 p.m. the anesthesiologist begins to wear off, and I follow the nurse's admonition not to let the pain get ahead of me. She hooks

**Woodpeckers, yellow-billed cuckoos, catbirds, and house sparrows are among those that hop. Herons, cranes, rails, and limpkins walk.**

me up to the morphine IV, set to dispense Nirvana every eight minutes on demand. If I don't hear an electronic signal, I know that I've asked too soon. When the nurse realizes that I'm still in pain, she boosts the dosage and sets it for six minutes. After a shot of morphine, I sometimes nod off for a while.

Morphine, says the Merck Manual, is an opium alkaloid, the prototype of the opiate analgesics. It provides relief at a dose that does not induce severe alterations in consciousness. Patients with acute pain rarely feel euphoric, after morphine but usually become drowsy and relaxed, partly because of reduced distress.

Night noises without major discomfort, thanks to the drug. I wake early and look forward

to breakfast, morning coffee the zenith of my day. My tray arrives with something I'll call Tincture of Coffee. Even the gourmet has less than one cc of caffeine. I'd have to hoard a month's supply and distill the essence to draw off enough energy to match one mug of the coffee I have at home.

A friend gifted with recurrent flying dreams has clocked so much nightly practice that her aerial expertise dazzles. She has only to stand, arms primly at sides, and flex her middle fingers to rocket straight into the empyrean. Notwithstanding the Freudian implications, I envy her prowess. I dream, instead, of being inert on the beach, watching the approach of a murderer-capital. When he sidesteps the back I aim at a strategic part, when my jaws fail to snap shut on his outstretched hand and he is about to stomp on my operated foot, I wake myself up screaming.

Although this dream came to me weeks after I had left the hospital, the actual sequence of events is less important than the underlying dynamics. In any case, I awake the day after surgery to the comfort of morphine and the coffee I have just lamented. Shortly after breakfast, nausea and vomiting come on suddenly. I ring for the nurse, who arrives in time, empties the kidney-shaped plastic container, and leaves it within easy reach. The rest of the day is a long, pain, morphine, nausea, and vomit. It's evening. I am dehydrated and ask for 7-Up, which I up over so slowly, a soupcon every 15 minutes. Sometime that night or the next morning, I'm taken off the IV and put on oral medication one to two Percocet is needed every four hours. Jamie leaves the needle taped to my wrist just

in case, but Percocet does the job. I take one at a time so that I can have a second to help me through four hours.

Nearly halfway through my hospital stay, waited on hand and foot, I worry about how I'll manage on my own. I've begun to read a little, and just when I'm getting interested, a lem falls out of my glasses and refuses to snap back into place.

I ask Lynn to bring me a telephone book so I can call the optical company. She brings the Yellow Pages, which doesn't list the nearest optometrist, so I ask for the White Pages. None on the floor? I get the number from one of the listed opticians, tell them that I'm in the hospital and that my glasses have fallen apart. Just bring them in," she says cheerily, as if patients routinely interrupt hospital stays to have their glasses repaired. I'll have to be Cydops for two days. When Kim comes on duty at 3:00 p.m., I tell her my problem.

"I'll call the hospital engineer," Kim says,

and does so immediately. He appears with the necessary minuscule screwdriver and, together, Lynn and the engineer restore my sight. When I confide to my night-flying friend that I'm terrified of falling, she sends me, on loan, a Marcia Clark angel—one of those angel-on-your-shoulder pins. It's taped to a piece of notepaper and is so small that I can't identify

**Toes are a network of nerves, and forcing them apart to get to the stitches between, then taking them out, makes me sob, scream, apologize.**

what it is. It's just a gold blob. Under a magnifying glass, it becomes headless angel—not a good one. I decide to stay with my crucifix.

In 1980 I took part in a poetry conference at Maharshi International University in Fairfield, Iowa. The driver who met our plane in Cedar

Rapids regaled us with stories of students practicing flying: men in the Golden Dome; women, in the old gym. Right away, I got the picture. Rows of high-tech flight simulators for the guys; untitled, reconditioned models for the gals. But our driver explained that no aircraft were involved. Students were learning to levitate.

"Has anyone succeeded?" I ask.

"Would you like to sit up in a chair?" Kim asks, and comes back with an aluminum walker. She helps me to the bathroom. Painful reality has replaced the Seven League crutches. It's a mile from wherever I am to any place I want to be. And the fear of falling does every step. I sag into the easy chair, and Kim puts the call button nearby. After 15 or 20 minutes, I ring for help in getting back to bed. At dinnertime, Kim seats me in the chair again and moves a tray table into place. Home alone begins to seem vaguely possible.

I've stopped thinking of myself as the one-legged wonder and have begun planning a daily dinner of Garden Burgers—35 seconds to a side in the microwave. It's Friday and everyone says that I'll be discharged at noon tomorrow. And I'm still on bedpans. I tell Nurse Kim my worries: I can't play head of household without a dress rehearsal. Well, maybe not dress, but I have to try a walker before it becomes my sole conveyance.

"Would you like to sit up in a chair?" Kim asks, and comes back with an aluminum walker. She helps me to the bathroom. Painful reality has replaced the Seven League crutches. It's a mile from wherever I am to any place I want to be. And the fear of falling does every step. I sag into the easy chair, and Kim puts the call button nearby. After 15 or 20 minutes, I ring for help in getting back to bed. At dinnertime, Kim seats me in the chair again and moves a tray table into place. Home alone begins to seem vaguely possible.

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The next morning, Lynn starts to serve me breakfast in bed. When I tell her that I'm getting up for meals, she helps me to the chair but forgets about the call button and the phone. I'm stranded on an island of anxiety and pain.

Oh well! I'll just have my breakfast and then about at the next pair of shoes parked outside my door. At first I call in ladylike tones. The feet move off, down the hall. Louder now: Help me! Help me! Everyone must suffer from attention deficit disorder.

Knowing now that I must get back to the call button my own, I push the tray table out of the way, lift myself on the arms of the chair, crawl not to lean weight on the right leg, and scoot forward a few inches. By the time I've dragged myself and the chair to the other side of the room, I'm drenched in perspiration. Jamie answers the call and listens to my report. She helps me to the bathroom, then back to bed. Less than five minutes later, courtesies arrive to take me to Physical Therapy.

The Saturday therapist has the dim, sinuous build of my cousin bird. She is irredeemably youthful. I watch her drag a flight of stairs to the center of the room, grab a walker, and demonstrate the ups and downs. She invites me to follow suit.

Must we start with the most difficult exercise? Does she suffer from a stair fetish? Barely able to stand, and shaking from my recent ordeal, I'm afraid of crashing. In fact, I might stage such an escape if I were not afraid of jeopardizing my noon release.

After flanking the walker test, I'm treated to a crutches demonstration. Miss Therapy's performance is effortless. She adjusts the crutches to my height, loops a leather strap around my chest, and asks me to do as she has done. If I fall, will the retrieve me like a fish on a line? She urges me forward as I am resistance grows. I am not a wayward child on a leash nor a mountain climber lost to his comrades scaling the peaks of Kilimanjaro. I prefer to think of myself as the untrained falcon, that proud bird, helping the falconer from hooded eyes.

Finally I can bear it no longer. Another patient waits in the wings, and this as much as anything allows me to break free. My trainer says I should come back for more if I'm still packing before noon. She gives me written instructions for the visiting therapist.

**PRACTICE STAIRS.**  
Back to my room by wheelchair. Wondrous as I am I have my 100-plus pounds forward with the help of the Sunrise Medical Guardian given me by the therapist. As yet I do not know that it is three notches too high; that patients discharged on Saturday get the only size she

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hospital stocks. On each side of the front bar, red letters instruct: PUSH TO RELEASE. In the middle, a bolder legend: WARNING: WALKER FOLDS. Well, so do I, and the fear of falling accompanies my least movement.

At noon I call the escort service, and we wheel to the front entrance. I regret not having arranged where to meet my friend Joan, but I believe that she will have to stay in her car and pick me up at the turnaround. My escorts grow impatient, as I plead with them to wait a few more minutes. At last Joan emerges from the hospital where she has been searching the seventh floor for me. She carries the flowers I left behind. Carefully I PUSH TO RELEASE and told myself and the walker into her car. My head aches because I forgot to order imitation coffee for breakfast. Soon we'll be home for the real thing - the first time in four days. Joan drives to the back gate, and I struggle through it on the walker. I take the stairs like a baby: sit on the step, back up, one step at a time, using my arms as levers. This is the safest way I know and will serve as long as I'm weight-of-leg bearing only. At the top Joan helps me to an upright position.

Fran has seen our homecoming from across the street and calls out that she's bringing a casserole for dinner. In the days ahead, she often arrives with Maddy in tow, and just seeing her is a tonic. I'll soon discover that I have the best friends and neighbors in the world. They bring me food, do my grocery shopping and my laundry, rearrange furniture to make room for wheelchair passage, act as library runners to the basement study, reach items beyond my grasp, give me rides, help me in and out of cars, shampoo and cut my hair, cheer me up when I'm discouraged, and provide me with reading material for the next three years.

Two friends are editing a heron anthology and I've promised a poem. Unable to conduct research in the field, I concentrate on bird watching by proxy. Doggedly, I scan the curleup species of Audubon and Roger Tory Peterson. Their four-color plates and wide-ranging text lead me to feet and legs.

...Hopping is more tiring to a bird, as with each hop it must raise its entire body weight, whereas in walking only one leg is swung forward at a time while the other supports the body.

Reading on, I learn that woodpeckers, yellow-billed cuckoos, catbirds, and house sparrows are among those that hop. Herons, cranes, rails, and limpkins walk. Yes, limpkins, named for their peculiar, halting gait. Unlike birds, humans hop mostly on one foot, but that does not make their ordeal any less difficult. Walking on the humerus (that is, lifting one's weight with the arms or crutches or a walker) can trigger complications almost as troublesome as foot surgery. Manually operated wheelchairs with adjustable footrests weigh about 45 pounds, and propelling them over carpets taxes the upper torso. One recognizes this in the powerful upper-body muscles of paraplegics.

Just opening the Venetian blinds on six windows requires five wheelchair steps. Each time the brake must be set and released to avoid an accident. Either operation is enough to dislocate a shoulder. On average, the blinds require adjusting four times each day. That's 20 brake-sets and releases for one small housekeeping chore. The walker is even more exhausting and much slower.

The limpkin is sometimes called "crippled bird" from its gait, crying bird, or mourning widow, as well as screamer. All of these I understand. Furthermore, its loud, wailing screams are rendered as kur-ee-ow, a final syllable I often duplicate. When I walk in a final walk I'm a limpkin.

In a momentary lapse of scientific detachment, Dr. S. describes in the surgeon's report suturing soft tissue sites "with nylon and 'cryl' just under the skin." He calls his needlework "somewhat tedious." If putting those dozens of stitches in was tedious, taking them out is torture.

After many phone calls, I've scheduled a ride to the hospital in a "cobulance," a wide van with a lift and safety belts, as well as a driver strong enough to propel a wheelchair up and down steps. The base rate, one-way from my home, is \$30, six steps from the back deck, add \$7.50, and if I need the company's wheelchair, that's another \$5. Luckily, I've rented a chair. In spite of the cost, I'm relieved to schedule an 11:45 a.m. pickup, 45 minutes before I'm due at the hospital. At noon the cabulance driver calls to say that he's running a little late. At 12:15 I ask my friend Pat to help me down the steps. To avoid an accident, Pat will carry the chair down the steps while I hop. At the bottom I get in the chair and let her help me over the rough ground, then down the long cement strips of the driveway to the precipitous drop at the end. At 12:30 the van pulls up to the curb. The whole neighborhood watches the driver wheel me onto the lift and lock my chair in place. He calls on the cellular phone to say we'll be late. I suspect that this chauffeur, come late to deliver me from ambulatory ineptitude, is one of Balaca's "sweetly smiling angels with pensile knicks, innocent faces, and cash boxes for hearts."

Soon after check-in a staffer comes to wheel me to the casting room. Feeling like a Hollywood ingenue, I meet the woman who will direct the scene.

"Are you a nurse?" I ask.  
"No," she says, introducing herself and her co-worker, "we're orthopedic technicians. We do casts, braces, and stitch removal."

Gloria and Luke. Their names make this sound like a

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The catalog my visiting therapist brings does list prices. She tells me that Visiting Nurse Services gets a bonus for items purchased with the special-order number she provides. Options

The other day I found a list that survived the cleanup:

p. 69: Shampoo Aid .....	\$46.95
p. 18: Walker Pads .....	\$16.95
p. 43: Conform Wheelchair .....	

**I**f I had brought my opera glasses to Surgery Waiting, I might have made out the temple of Nike Apteros at the southwest corner of my overhead Acropolis. The name means Wingless Victory. Long before Nike was patroness of missiles and athletic shoes, she was the goddess of victory, sometimes invoked as Athena. She was most often represented with wings and riding in a chariot, but ancient art gives us Victory in both her winged and wingless forms.

Annette rejects everything except the two

The first thing Miriam does is help me reclaim a measure of independence. When I tell her the cost of a cab ride to the hospital, she says, "We have to get you driving again." By that time, I have the Cam Walker, and she tells me to rent it to the max, change to a short

Another device meant to increase mobility of the big toe and the second toe is a splint. Druska, a hand therapist, has been working with Miriam to adapt splints originally designed to stretch muscles in the fingers, for use on

Incredibly, six months after surgery and after weeks of therapy, Miriam decides that it's time for me to be my own therapist. And just when I decide that I'll never be the same, I catch a news segment of disabled skiers who don't want to be called "disabled." They see themselves as "physically challenged" and have the will power to become expert at their sport in spite of overwhelming odds. When I see a one-legged upright skier, or a young woman, paralyzed from the waist down, skiing on a "sit-down ski," I think of the days I was hopping mad, as in "about to go mad from hopping." Then I tighten my splint another notch, turn off the light, and plan how far I'll walk tomorrow. ■

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Caliente Boulevard, Tijuana

I saw it as I was leaving a dental office on Niños Héroes in downtown Tijuana. It was tucked neatly under the windshield of my car, another confirmation that the once-obsequious-to-gringos border town had grown up, flexed muscle, and was taking no shit from anyone. Not even after the murderous devastation, *la crisis* or, as a popular Mexican magazine more precisely termed it, *la debacle*.

It was a parking ticket. The notice, in English, read: "This innovation of paying your fine by mail will allow you to continue your trip not having to go to the Parking Department." The ticket made the "request" that I send a check or money order to a box at a Postal Annex in San Ysidro.

Avoid appearing in the list of computerized [sic] unpaid fines and inconveniences in future visits to Tijuana. Have a pleasant stay and come

back soon," it concluded.

I hadn't gotten one of these things in TI for at least 20 years. In the 1970s, Mexican friends advised me to tear them up, since uncomputerized Tijuana had no way of checking which American cars were in arrears on tickets. And about eight years ago an official from the self-same Parking Department smiled benignly and told me that American vehicles had not been ticketed for years at the meters "because they are visitors."

But a city that has become the Big Manana of northern Mexico, that has found itself a heavy player in the international financial scene, need not kiss fat tourist butts. The "inconveniences" mentioned in the citation are subtle but effective way to raise images in the Anglo mind of being tossed into an unappealing cell in the Tijuana slammer. The same imagery that has prompted countless gringo motorists to gratefully empty

their wallets to "pay the fine now," permitting generations of Tijuana cops to purchase some of life's finer things. Now, that incomparable experience has been institutionalized.

The parking meter fine was five bucks. A decade ago, an illegal turn only cost two. But, after all, the fine is to be paid in American money, and it was the peso that was devalued, not the dollar. Americans can afford it; they are not the ones who were hurt by *la debacle*.

The metamorphosis of Tijuana from a delight for bottom-feeding bargain hunters into one more egregiously expensive North American metropolis has been a constant wonderment—actually, a long series of nasty shocks—for

8:00 p.m. and the place was empty.

The menu told the story. When the waitress, who doubled as cashier, came over to take our order, my friend, the redoubtable, asked in Spanish why *carne asada* was \$17 and 11-ounce \$20. "I can eat at a good restaurant on the other side for these prices," he complained.

The woman shrugged and said the meat was brought in from the ranches of Sonora, higher quality than local meats. Two pairs of raised eyebrows elicited another shrug, but I ordered a couple of beers as a kind of payment for the hassle.

"Wait," said my expatriate friend. "How much for a Tecate?" The weary cynicism of an

## TIJUANA IS BIG CITY NOW

By Bob Owens

border straddling TI freaks. This transformation has taken place over the past ten years or so. Now, one of the favored activities of gringos who either live in Tijuana or visit frequently is to compare notes about the latest perceived rip-off.

San Diegans who remember when unpretentious TI restaurants served good food at prices sufficiently low to make the drive south worthwhile can now feed only on nostalgia. Favorite culinary hangouts of the past, like the Rodeo and La Costa, have pretensions in the '90s

**When I called from Tijuana to the Holiday Inn I was quoted a price of \$99. A few hours later, a Mexican friend called and was told the price was 360 pesos (about \$60 total).**

of being citadels of haute cuisine, with prices to match.

Early in March, when the peso was still floating like a rock, I checked out the Rodeo with an American friend who had lived in TI for 30 years. This little restaurant on a main drag and near a cutoff back to the border used to be jammed with Californians stuffing themselves on hilllocks of *carne asada* sizzling on a hibachi at the table. The prices, compared to those north of the line, were so deliciously lean that even vegetarians would have been tempted.

One step over the threshold and my friend and I were heartily greeted by the manager eager to get us to a table before the lack of other patrons could scare us off. Wednesday night about

old Tijuana hand. The price was \$2.25 a bottle. The cynic curled his lip. He had known and loved the Tijuana of dreams, a gringo dream. Understanding the body language of customers rising in unison, the waitress quickly lowered the price to a buck sixty.

When she returned with the brews, my friend asked if she ate there. Couldn't afford to, she said. Mollified by his converting an ally in the enemy camp, he pointed out to her the other outrages on the menu, while the manager, the cook, and another gentleman, perhaps the owner, glared from a corner near the kitchen. Just what they needed—an empty restaurant, save for a couple of beer-drinking gringos bitching in Spanish about the prices.

Mr. Adrian Pedrin has been a restaurateur in Tijuana for three decades. His La Costa, in downtown TI, has long been a landmark eatery for tourists and expatriates with a hunger for generous quantities of seafood at below-the-border prices. As they say, that was then, this is now.

La Costa's menu is posted in the window, so no one need be surprised. A baked lobster was going for \$22.50, a fish soup for \$8.95, a tuna salad at \$7.95. This was three months into a monetary flush so severe that the country had to go, hat in hand, to the coliseum to the north for a huge loan, surely a karate chop to the heart of Mexican pride. Now that the peso appears to be stabilizing, all prices will almost certainly rise, as they eventually did in the wake of previous devaluations.

Mr. Pedrin personifies the old Tijuana: gracious, courteous to a fault, always happy to talk to an American writer. He has been interviewed by many in his venerable career. Pitching barbarous spears, returning evil for good, I ask him why the prices are now so high in Tijuana. Mexico is still a low-wage country, is it not? Where went the days when one could eat well at La Costa and other good TI restaurants for half or less the prices in San Diego? In short, Sr. Pedrin, what the hell is going on?

The answers are as difficult as the questions. In fact, there are no answers, except that he is proud

of his restaurant and eats regularly on the other side and so can make valid comparisons.

"I will go against the quality of any restaurant in Southern California," he says. "I sell only number-one quality, because that way there is no problem ever [with customers]."

Umm, yes, but here on your menu—seven seas soup for \$12.95. Isn't that a little high for Tijuana?

Sr. Pedrin stares at me as though he has been slapped but quickly recovers and resumes the offensive. Not likely any journalist from the other side had ever before posed such ill-mannered queries.

But my seven-seas soup is a big bowl, almost like a bouillabaisse. He mentions that the late James Beard, guru of gourmets, once spoke highly of La Costa and that one of the Rockefeller diners there. "I was at the Rusty Pelican not long ago. A very nice restaurant, very, very nice. But they charge \$7.95 for six bluepoint oysters, very small ones, so small you could hardly see the oysters."

He sends a waiter to the kitchen to fetch me an oyster, so I can see the difference and invite me to bring family and friends to La Costa to dine or to come to the grand opening of his son's restaurant at the Marriott, just south of Tijuana, a fine at the \$2 a plate the waiter sets before me.

But the prices. Why have TI prices achieved equality, or nearly so, with those of California in the food service trade? Feeling like Vlad the Impaler, I again note the low wages and the fact that he buys most of his ingredients in Mexico.

A waiter at La Costa earns minimum wage, the same situation that prevails at most U.S. restaurants. But minimum wage in Mexico right now is about \$2 a day, which makes \$4.25 an hour look like a gift. Sr. Pedrin pays (in pesos) his master chef the equivalent of about \$11,000 a year. A manager at the Rusty Pelican in Mission Valley says that a comparable position in San Diego will draw down at least \$35,000.

Sr. Pedrin mentions very high taxes, and the constant turnover of help, which requires



Parking meter, Zona Norte

continual retraining. "They think they can come [from the interior] to the border and get a job for a while at a first-class restaurant, then go to the other side, but they don't understand that they are not prepared to do so." He sighs. "This is a very difficult business. But I'll never get out of it. I just love my customers too much."

Sr. Pedrin says that his clientele is still about equally divided between Americans and Mexicans, but the night I was there I saw only one apparent American at a table. He says that many customers now are Mexicans who live or work in the U.S. and who come back to Tijuana to dine in style.

You don't see many Americans dining or staying in hotels in Tijuana anymore, except maybe for executives running the maquiladoras. Some, like Cher, a retired San Diego jeweler, mourn the decline of the old Tijuana. "I used to go to Mateotti's [on Agua Caliente Boulevard]

lenses. In the same mall, the happy face of the Carl's Jr. store smiles at the apparent lack of sign ordinances, it seems to rise a third as high as the twin towers of one of Tijuana's tallest structures, the Grand Hotel, across the street. Super Stars, Double Westerns, and the rest of the monickered burger patties cost about the same as at the various Carl's in San Diego.

**"A lot of people originally from Baja come down frequently to the markets here, raiding the Nescafé and the canned goods, the booze and the meats, driving prices up."**

I remember years ago an Ozzie and Harriet family, bags jammed with TI leather goods and blown-glass figurines, plopping down at a table in the Cafe La Especial on Avenida Revolución. Father studied the menu like a student stumped by the parsing of Greek verbs, then plaintively asked the waiter if there were hamburgers served. Directed to the Denny's across the street (along with Woolworth and Sears, one of the earliest penetrations of American culture into TI), the family rose and departed.

Ozzie would be quite comfortable in today's TI. Denny's has increased its presence, as has Bob's Big Boy, and well represented are all the burger and pizza joints that clutter American arteries. Flattering imitations also abound. In the Zona Río is a Denny's clone called VIPs, seemingly lifted whole and transported in immaculate and shining splendor from *El otro lado*. Here you can enjoy a bowl of cereal for the peso

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equivalent of \$1.85 a chicken strip salad for \$4.10, and ham 'n' eggs with coffee for \$4.30. A short distance away is a sports bar and restaurant with an ominous gringo name — Yuppies. One of a chain in Mexico, Yuppies for a while had no meal on the menu under \$25, until they realized it was a bit much even for Tijuana. Chastened by reality, Yuppies' food prices are now lower, but a mixed drink is still a stiff four bucks.

The problems of the peso have lowered prices a bit for those with dollars, at least for a while. One item that most Mexican restaurants and other retailers have not yet caught on to is the effectiveness of the "special" promotion such as off-hour and coupon discounts. Not to fear. Cutting-edge Americans will show the way.

Example: The Pizza Hut in the Plaza Rio offers a "Crisis Combo," a pizza with everything for the equivalent of about \$1.1. Last year a friend bought it for \$3.0 and declared it the worst pizza he'd ever had, "with a big hole in the middle."

At least it's cheaper now. This same American, who lived in a classy condo in the posh Zona Rio, in one year had his car windows smashed on three different occasions, with all valuables in sight grabbed. This type of thing rarely occurred in the Tijuana of dreams, but it's common in the new TJ. A nastier, more violent kind of crime — in short, more American.

Across the street from 1225 La Esplanada, an attractive little restaurant with dream Tijuana prices. When I was there in March, the proverbial "generous portions" of beef, quail, and fish were all less than a sawbuck. The owner, Emilio Salum Chaves, says he knows prices are high in Tijuana, but that he has a different philosophy, to keep but at a reasonable level, eliminate the fancy appointments, and go for volume. Which he gets. The place is always packed, morning, noon, or night.

Even with good food and prices, he says, "My restaurant is not dependent on Americans," who make up only about 5 percent of his patronage. Salum cannot account for the decline of tourism in his town but suggests it has something to do



Radach, chef at La Esplanada, Tijuana

with the lack of civic pride on the part of the tijuaneños. "Look at Cancún. Every taxi driver there, every clerk loves his city and is always promoting it to the tourists. But so many of the people who come to Tijuana from the interior only want to cross the border; and if they stay, do you think they will want to promote Tijuana? Do you think these guys love Tijuana?"

Genuine bargains are still there, especially for some pharmacists and in service work like dentistry or auto repairs. (Although before the debacle the price of a car wash had inflated to \$6, and about the same for an oil and filter change labor only, you bring the stuff.) It helps to speak a smidgen of Spanish. Recently got a muffler in downtown TJ for 22 bucks, installed — half the cheapest price I could find north of the line. But gone are

### The Baja elite constitute more than 50 percent of the clientele at the Butcher Shop, a Chula Vista steakhouse.

the bargains once offered by freelance mechanics who would fix your heap right on the street. A few years ago, this upwardly mobile but delusional metropolitan outlaid such shabby activity.

I struck up a conversation with the woman who owns the shop, and the talk naturally turned to the crisis, the hope, that obsesses the Mexican people. She and her family often dine out on both sides of the border, she says the dollar prices in Baja did drop significantly right after the

devaluation but that they are rising once more. "In the restaurants, the prices are going up to where they were before," she laments. And in those user-friendly, portion-controlled sanctuaries of culinary colonization, the American franchised fast-food places? The prices are not only cheaper on the other side, the food is better there. May miso, she sighs. Very sad, yes.

Even in Puerto Nuevo, she states, the prices can cause indignation. A recent check indicated that a dinner in the famous fried lobster capital was between \$8 and \$12 for a small crustacean. A large, plate-filling specimen cost about \$30. But at least many places in Puerto Nuevo posted their prices on the wall, so you know you are paying the same in every case. Up the road on Rosarito, one of the better-known fish restaurants was caught not long ago with two menus — one in Spanish for those most severely damaged by the debacle (the Mexicans) and another in English, with prices of the same items about 20 percent higher. It traces the crisis hurts everyone.

However, some of the many Americans who call Rosarito home tell me that food and drink prices there are generally less expensive than in Tijuana. Rene's, a long-time watering hole for American retirees, still gets only a buck and a quarter for a bottle of beer.

At one time, Californians hitting TJ for shopping, in all, or the races would often stay the night. There were no Marriotts or Holiday Inns then, but a reasonably clean and comfortable room could be had at a rate so low it encouraged one to put off the border traffic hassle for another day.

That was a different time, dream time. Today's reality is the approximately 20 hotel/motel in the Tijuana area that might in the pumped-up days of standard comfort, cleanliness, and service. All have a fallen gas-room rate similar to or higher than their counterparts in San Diego. Those on the lower end of the scale of acceptability are similar to Motel 6, but usually a few dollars higher.

A month ago, the Grand Hotel (big pool, smallish rooms) was the poso equivalent of \$75 for one night, one person; the Lucerna was \$52

the Plaza las Glorias was \$56 (last year, this place was the Radisson; it has undergone some 10 name changes in 20 years); and the Howard Johnson Conquistador went for \$54. (Howard J. in Mission Valley was only \$49.) All prices were plus a 10 percent tax.

The Holiday Inn had the most creative rates, with a maximum rate spread of \$71 for the same room, depending on your bargaining skills, who you asked, or your ethnicity (or ability to speak decent Spanish).

A friend, an American from Riverside, was quoted a rate at the hotel's front desk of \$120 for the least expensive room. As a connoisseur of the old Tijuana, he raged up a storm until the price fell to \$90, then stormed some more to drop it to \$85. Nice to know that the great Mexican tradition of hard bargaining still operates at one of TJ's newest and finest snooty emporiums.

When I called from Tijuana to the Holiday, inquiring about the same room, I was quoted a price of \$69, tax included. A few hours later, a Mexican friend called and was told the price was 90 pesos, tax included (about \$60 total). And, she asked, if she paid in dollars? Well, then the price would be \$99. "So loco," said my friend after hanging up.

A call to Holiday Inn's national 800 number brought a "special" price of \$82. But the niftiest bargain came from the Caliente gambling operation in San Diego office: \$49 a night, as a part of the "Kentucky Derby special," but only if reservations were made by Caliente or if you use the code word "poker" when checking in. (The owner of Caliente is the reputed franchise holder for TJ's Casinos.)

Businesses in Rosarito and a good part of the so-called Gold Coast (the beach area from below Tijuana to below Ensenada) seem to depend heavily upon American patronage. Tourism is the third largest source of foreign currency for Mexico, but Tijuana, once so dependent upon it, now seems more or less indifferent.

It may be that TJ, its executive suites now filled with transplanted Mexico City power brokers, and entrepreneurs, has bigger fish to fry than those served up at La Costa. There is, after all, a great web of maquiladoras stretching the length of the border, from Tijuana's suburbs to Matamoros. Tijuana is now also home to those people who market drugs not found in the farmacias.

When the government bureaucrats who control Mexico's oil monopoly decided to raise gas prices after the peso pooped, they raised them much higher in the border states than in the

interior. The reason, they offered was their desire to discourage Americans from coming down to fill their tanks.

Say what? A country as swash in oil as it is devoid of dollars did not want those greenbacks flowing into the border towns? In many ways, Mexico will always be a land of mystery to those north of the line.

A TJ businessman in the tourist trade commenting on the inflated prices, "The Tijuana economy is heavily dollarized. Many businesses here use equipment purchased in the U.S., whether it be office machines, kitchens, heaters, or whatever. They have contracts in dollars, they have to pay them off in dollars." He mentions also that taxes on business are very high in Mexico.

"And," he adds, echoing Sr. Pedrin of La Costa, "a lot of people originally from Baja, either living or working in California, or maybe recent citizens, come down frequently to the markets here, riding the Nescife and the canned goods, the booze and the meats, driving prices up."

It seems as though for Tijuana entrepreneurs and the middle class, I ask, what about the sabbles Ingos and those earning \$6 or so a day in the maquiladoras?

He snaps, "All you Americans think that way, that no one here has any money. There's lots of people with money in Tijuana."

Probably, Sr. Salum of La Esplanada told me that there are many more people in Tijuana who have spending money than was the case years ago. "Which is good," he said.

Of course, I'm glad to hear it. Observing the wild escalation of prices in TJ over the past ten years, I had for a while the curious idea that there were a handful of entrepreneurs, drug traffickers, politicians, and bureaucrats who could easily afford to buy things, surrounded by a dumb and desperate proletariat. That Tijuana, always the pioneer, was offering us a glimpse into the New World Order, a few rooms at the top where fat cats play and endless miles of obscure catatombs below for the rest of us.

Nah. Too apocalyptic. The fact is, Tijuana is a boomtown. It was poised on the brink for decades. The chingones from the capital didn't create the boom, they just moved in with their desire to take advantage of it. (It is ironic that North America's two biggest booms, Tijuana and Las Vegas, grew up decades ago catering to the gambling fever and other sinful urges of Californians.)

The old Vegas got its fuel from U.S. crime syndicates. The new Tijuana reputedly reaches outward and upward because it is favored by the

Modan Mafia. A spokesman for the San Diego office of the Drug Enforcement Agency acknowledged that Tijuana is now one of North America's major sites for narcotics trafficking and money laundering. TJ's numerous money exchange houses are the primary laundries.

It is understandable that Sr. Pedrin thinks San Diego who enjoy good food should come to his establishment and to the other superior TJ chopouses. But that too is dream time. Rather, the flow is in the other direction. More than a few restaurants and many other businesses on the U.S. side rely on free-spending Mexicans to stay afloat. For instance, the Baja elite constitute more than 50 percent of the clientele at the Butcher Shop, a Chula Vista steakhouse, which more than once has been copied in TJ, never very successfully. In a historic role reversal, it's now Southern California for cheap eats, shiny shoes and movies, casinos, and sporting spectacles.

Tijuana is a city of eternal myth in the minds of Americans, one crazy legend crowding out another. The doozy show legend gave way to the idea of a paradise for the parsimonious, but that elapsed dream is miles behind current reality.

TJ is big time. Big-time shootouts, major political and narcos-war assassinations. Power lunches, expensive call girls, and German luxury cars gliding through the night. No one parks free at meters anymore just because they're "visitors." Would San Diego allow such nonsense? Chicago? New York? Tokyo? And you can get your car windows, or your face, punched out in TJ as in L.A., visitor or lifelong resident.

Tijuana is Big City now. The gringo who wants to do business and make money, come to TJ. You want a cheap meal or other services at 1960 U.S. prices, go down the coast or into the interior. ■



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# LOCAL COLOR

Cuts and clippings from around the county

When it comes to national respect, San Diego authors are the Rodney Dangerfields of the writing world.

So says local author Michael T. McCarthy, publisher of the defunct *San Diego Writers' Monthly* magazine.

To remedy the situation, he and Western writer Chet Cunningham put together the first San Diego Book Awards.

Bob Nelson took top honors in the business category for his book, *1001 Ways to Reward Employees*.

Runners-up are Rabbi Wayne Dosick for *The Business Bible* and John Davis for *Papayas Contracting: The EDI Revolution*.

Top fiction honors went to Sara Lewis for *Heart Conditions* and the top nonfiction award went to David Alperis for *Talking About Me*.

— *San Diego Business Journal*

A 40-year-old woman was arrested on suspicion of robbery and assault after two elderly sisters reported she attacked them in their house.

Debra Ann Anderson was tackled by a neighbor who saw her carrying a television set out of the sisters' house.

The sisters, Hattie Crosby, 89, and Esther Hendrix, 91, said a woman knocked on their door and forced her way inside, then demanded \$50.

"I told her I might have \$10 and it would be all in nickels and dimes," Hendrix said. "The next thing I know I hear my sister screaming."

she's been knocked down on the kitchen floor."

Hendrix said the woman then came at her with a portable radio and pushed her to the floor.

"I hit her with my cane and then I called 911," Hendrix said.

The assailant ran outside where Donald Dawson, who had heard the commotion, caught her.

Hattie Crosby, meanwhile, grabbed an electrical cord.

"I ran outside and I heard legs up," said Crosby.

That's the way police officers found the woman when they arrived.

— *Union-Tribune*

The origin of the San Diego Commemorative and San Diego's vision to build a public facility dates back to November 1925.

Firemen were holding their annual ball at the civic auditorium on Park Boulevard and Laurel, and flames burned the building to the ground.

— *Old San Diego Gazette*

Escondido automobile dealer wants to build what would be the tallest freeway-oriented sign in the city.

The 85-foot sign, tentatively planned for the west side of Interstate 15 near the Valley Parkway exit, would feature an electronic message board.

Neighbors told authorities they believe Taylor fed dead rabbits to her dog.

— *Union-Tribune*

The Escondido Auto Park is one of the only regional auto parks in Southern California where we are aware of that doesn't have freeway exposure," said Bill Brecht of Brecht BMW.

City officials here have accommodated into dealers by changing the name of Ninth Avenue where it intersects with I-15 to Auto Park Way.

Brecht said sign board messages would benefit the community as well.

— *Times-Advocate*

"The bunny lady" faces felony animal cruelty charges for caging at least 200 rabbits in two cramped and filthy sheds.

Veteran animal control officers, described the conditions in which the rabbits lived — in piles of excrement and rotting carcasses — as among the worst they have encountered.

[Lt. Heidi] Warden said [Janice Andrea] Taylor told her that the "rescued animals and she said she was the bunny lady. She was just in awe that we were taking the animals away."

A sleeping bag and other personal items found in the sheds indicated that Taylor may have kept the rabbits for sale to local pet stores.

Neighbors told authorities they believe Taylor fed dead rabbits to her dog.

— *Union-Tribune*

Laura Frensch, a business-minded Crown Point resident, is the marketing and publicity brains behind the successful California Fenu Ranch, Inc., a 10-acre spread in Ramona.

[She] spends free time with a pair of emus of her own, 18-month-olds George and Grace. "Mine start breeding next year," Frensch said. "I bought them as chicks."

She regularly hosts an emu exhibit at the America's Cup Expo '95 in Marina Village, gives educational lectures at the Learning Annex downtown and conducts tours of the ranch daily.

It's one of the best investments going at this time," said Danny Todd, owner of the California Fenu Ranch, Inc. "I sold my construction business last September."

Frensch described some of the many uses for emu products. The primary product, red meat, "looks and tastes exactly like beef," Frensch said.

Warren's wife, Sheri Simons, who rides as well, owns Central Graphics downtown and has a brand-new Dyna Low Rider convertible waiting for her at the showroom.

"...HOGs are the greatest people — non-judgmental, open, nice. It's a whole new lifestyle."

Steve Lyman, rides an Arian News custom special, a bike that used to belong to Frensch herself ("Arian is the Elvis Presley of the motorcy-

cle world. People mob him. They trip his clothes").

— *San Diego Magazine*

"My studio is my own private little world," said Adele Davis, this month's featured artist at Foothills Art Gallery.

"And," she added with a smile, "it's always in a marvelous mood."

Music, usually the theme from the movie *Dances With Wolves*, surrounds her as she creates landscapes of majestic mountains with their vibrant colors, intriguing shadows and strong contrasting light.

Quieter music fills the air when she's working on her peaceful softer-hued scenes.

As a child, Davis watched her father, who supported his family with proceeds from his artwork, paint at home, and she attended all his exhibits.

During her adult years, friends began to suggest that she try her hand at painting.

"I really HAVE to paint!" she exclaimed. "I just HAVE to take the beauty I see all around me and try to translate it into a painting and once I get started, I don't want to put the brush down."

"I see beauty everywhere. I go, and I long to capture it all in my paintings, but I just can't," said Davis. "I sometimes wish I had a little camera in my head. I'd see something that would make a beautiful painting — maybe the sun is hitting something just right — and the next moment, it's gone forever."

— *Lenora Grove Review*

Apparel designers use emu hides for handbags and boots... The feathers, eggs and toenails create unique jewelry...

In the past, animal activists have targeted emu ranchers. However, French defends her trade by noting that ranchers use 100 percent of the birds, and that, makes emu breeding "ecologically correct."

— *Beach & Bay Press*

The list of local suit-wearing, heavyweight HOGs (Harley Owners Group members) includes:

Burt Benjamin, owner of Ed Benjamin & Sons jewelry in Mission Valley. Benjamin rides a 1994 Custom Dresser.

"Business guys who ride... dressed up in their suits... look great... You see 'em in leather, they look even better!"

Warren Hordie, civilian suit and a director of Human Resources for the Navy. President of a local HOG, he rides a 1994 Dyna Wide Glide.

Hoelze rides a Harley because "they sound so darn cool."

Warren's wife, Sheri Simons, who rides as well, owns Central Graphics downtown and has a brand-new Dyna Low Rider convertible waiting for her at the showroom.

"...HOGs are the greatest people — non-judgmental, open, nice. It's a whole new lifestyle."

Steve Lyman, rides an Arian News custom special, a bike that used to belong to Frensch herself ("Arian is the Elvis Presley of the motorcy-

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— *San Diego Magazine*

## LETTERS

continued from page 3

Those were all founded by Father Serra and his successors. At the time when Dana was in San Diego, there existed a small colony of Hawaiian monks living on the beach who would hire themselves out as seamen to the merchant vessels passing through. Dana spent much of his free time with the Hawaiians, learning bits of their language and marveling at their cleverness and generosity.

There was nothing in the *Reader* article about Dana's fascinating and historically valuable accounts of local Mexican festivals and funerary customs, nor anything about his friendship with the Machados or the Bandinis. Of course, none of this information would easily fit into an article titled "Californians Are an Idle, Thriftless People," July 6.

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(the word was misspelled in the *Reader*), as the Hawaiian Islanders once called themselves. At the time when Dana was in San Diego, there existed a small colony of Hawaiian monks living on the beach who would hire themselves out as seamen to the merchant vessels passing through. Dana spent much of his free time with the Hawaiians, learning bits of their language and marveling at their cleverness and generosity.

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delighted in the language of the Hawaiians. But not everything struck him as praiseworthy. To Dana, the local Indian language sounded ugly. Does this make him a racist for saying so?

May I suggest that if the author of the *Reader* article about Richard Henry Dana really wants to prove his adeptness at this kind of journalism, he should go poring through Mexican archival accounts of encounters with Yankee traders and then write a piece that would try to offend a few "priggish New-Englanders."

Steven C. Martin  
La Mesa

**Her Buttocks**  
This is regarding the June 29 *Reader*. On page 10 we have "Celebrity Night in Imperial Beach" ("City Lights"). The photograph of Ginger Lynn and Paul, that's one thing —

that picture is very tolerable. However, the picture that accompanies it ("Midnight Books presents Ginger Lynn"), in which a partial breast is showing and her buttocks are showing, is not tolerable. So the public, in despair, will turn to the Holy Father's church.

in (July 6). She fails to see the theological cleverness of the *Reader's* approach to sex. Pleasure is publicized but made to seem dirty and futile, and ultimately unappealing. So the public, in despair, will turn to the Holy Father's church.

Name withheld

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**Clever Catholic Plot**  
Covering the Vatican, or clever satire, by Sharon Cur-

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**SAN CARLOS**  
Right  
1800 University  
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Right  
1800 University  
(at East St.)

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Do you have a Phone Matches™  
"Success Story" to share?

If selected, we'll treat you both to a restaurant gift certificate to celebrate!  
Call today at  
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ext. 208

NATHAN HARRIS/STUDIO CITY

## Phone Matches Success Stories:

Clint & Kerstin Crowe

**26. DOWN-TO-EARTH.** California guy, 6'4", 180 lbs., blond hair, blue eyes, looking for adventurous female for travel companion, maybe more. Going to Baja late October. ☐

**Kerstin:** Every once in a while I would answer one or two Phone Matches ads, and then I'd wait a few months and try again.

**Clint:** At the time, I was just looking for companionship. I had planned a two-week trip to Baja and wanted someone to come along.

**Kerstin:** I love to travel, and going down to Mexico sounded real attractive to me. I left a message in Clint's voice mail but didn't hear from him for a week and a half. I thought he wasn't interested.

**Clint:** Right after I ran the ad, I got into a three-wheeler accident. I had three broken ribs and a separated shoulder. So I had to call Kerstin and tell her the trip was off.

**Kerstin:** I didn't even know what a three-wheeler was. I'm from Germany and we don't have any deserts.

**Clint:** On our first date we went out on my boat. We sailed around Mission Bay and then out on the ocean. Afterwards, we ate dinner at Casa de Pico.

**Kerstin:** At first I was a little skeptical, but after three weeks, I knew he was it. I've never met anyone I fell for so quickly. He was down-to-earth and not flaky.

**Clint:** We traveled a lot that first year — Germany, Austria, Utah, and a short trip to Mexico. Then Kerstin got deported. That's when I made up my mind that I didn't want to lose her.

**Kerstin:** My visa expired and I went down to the INS office to renew it. But they said I had been in the United States long enough. They sent me over the border to Mexico with nothing — only the clothes I was wearing. I called Clint from a pay phone, crying. "Can you pick me up?"

**Clint:** I had to sneak her back across the border. Then we got an immigration attorney, and she had to return to Germany and come back again. I proposed before she left.

**Kerstin:** I said, "Oh, yah!" The INS said we had to get married in three months. So I had to make some quick wedding plans.

**Clint:** We've been married for a year and a half now. I keep running into other married couples like us, people who found each other in the Phone Matches. Even my doctor met his wife through the Reader.

**Kerstin:** You have a much bigger pool of people to choose from than you would in a bar. I tell people not to give up if they don't meet someone right away. It's like the lottery: if you don't try, you can never win.

**San Diego Reader  
Phone Matches**

**1-900-844-6282**

\$1.49/minute, \$1.99 first minute From outside San Diego County call 1-900-454-3370 (\$1.99/minute)

Reader

# Calendar

## Gritty, Salty Pages

What They're Reading This Summer on the Beach

**M**ission Beach: Now that it's sunny at least one hour a day, you can spy an assemblage of bibliophiles sprawled on the beach, eyes down, reading.

Despite volleyball flying over nets nearby, despite sea-crabs only slightly muffled by acres of grassy sand, Tracy Nichols fastened intently upon

Word Smart, published by the Princeton Review. Did she always read such heady books on a beach? "I spend up to four hours a day," Tracy maintained, blushing beneath her visor, "in building my vocabulary." She will be entering grad school this fall and believes one can never read enough. Outside of the word-power ambit of literature, however, this future sociologist makes enough time in the day to delve into the historical depths

of James Michener.

Anthony Rosenblum, a 34-year-old computer analyst admitted to me that he needed his sister in New York to apprise him of what's on the bestseller list and what books to read. "I'm out of touch," he said from his towel. "I work too many hours, but I don't want to appear ignorant of the book-of-the-moment, if you get my meaning." And at that moment he was doing the right thing by reading John Grisham's *The Client*. When asked if he enjoyed it, Rosenblum answered, "No, it's a bit full, but as I said, my sister suggested it to me. And since she read four books a week, I can't argue with her taste."

Gulls gamboling under the sun, sand burning under my feet, I came across Joe Hellenbrand, who was hiding behind the glossy cover of Anne Rice's *Queen of the Damned*. A Philadelphia expatriate, Joe remarked that women writers "have the edge on the emotions," and so can better bring reality to literary events. "I refuse to

spend much time with male, macho-type writers like Hemingway, somebody like that."

Hunkered between some heavily-tattooed skinheads leaning against the wall, Dave De Luna also held a book in hand. "The only type I read that has any worth for me," De Luna, Hitler-like, raised the book against the sun and said, "Behold the Pale Horse." This was his book's title. It was authored by William Cooper. New World Order is the subject matter to which De Luna confines his reading.

**La Jolla Shores:** Housewife Barbara Bentman was found steeped in the amorous intrigues authored by Joanna Trollope in *The Men and the Girls*. "Romance," Bentman said, "is pure beach reading. What with so much violence going on in the world, you just have to digress to the theme of love. When you're on the sand, and the sun is shining, with a good romance at your fingertips, you can really forget about all the dark out there." Bentman added

that pursuing fiction eases her mind. "There's enough crude truth out there in life. I for one prefer to turn the other way. Joanna Trollope is the key."

A wrongly attired loner, tucked into the sands in khaki gear, was engrossed in an issue of *Soldier of Fortune* magazine. To prove that he was actually above such things, Jimmy Erickson showed me two books he intended to finish by the end of the week: *Crew Chief* by Jesse T. McLeod (Vietnam war stuff) and *Where's Joe Menahan?* by Jimmy Buffett.

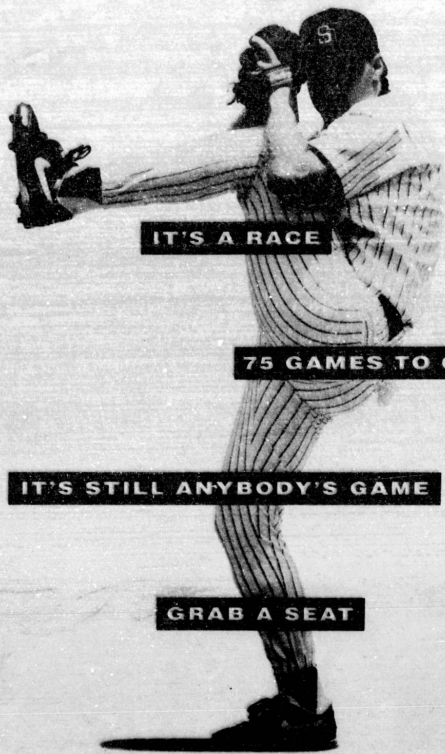
"People forget," he said wistfully, "what our guys did in the wars. When you read McLeod's *Crew Chief*, you get to identify with the characters and the tensions they experience in war settings. Books, especially like this, bring everything to life...you can almost hear the bombs falling, you know what I mean?"

A pastor whom we shall call X, from North County, invited me to sit with him while sharing a few passages from the Bible. "This too is a book," X smiled. "The Book of Life. The book of books, if you will."

— Keith Wallace



San Diego Reader July 13, 1995 5



IT'S A RACE

75 GAMES TO GO

IT'S STILL ANYBODY'S GAME

GRAB A SEAT

THE NEW PADRES  
WE WANT YOU BACK

Check the standings. The NL West race is on. And we're in the thick of it. Which means you should get your 2nd-half-of-the-season tickets now. So call 29-PADRES or stop by the stadium Gate C. And grab your favorite seat. Before somebody else does.

## Calendar LOCAL EVENTS

River National Estuarine Research Reserve (300 Capitan Way, Imperial Beach) learn about the many birds who call the estuary home. Free; call 375-3613 for information and reservations.

**View Celestial Objects** through the 21-inch Buller telescope and see a slide show in the auditorium at the San Diego State University astronomy department's Mount Laguna Observatory, which is open to the public on Friday and Saturday nights at sunset through Sunday, September 2. Visitors should obtain observation tickets from the U.S. Forest Service visitors' information office on Sunrise Highway in Mount Laguna; tickets are free and distributed on a first-come basis for viewing the same evening (the office is open from approximately 1 to 3 p.m. on Fridays and 9 a.m. to 5 p.m. on Saturdays).

To reach the observatory from San Diego, drive east on 14 to the Sunrise Highway, a 10-mile drive northeast on Sunrise Highway about nine miles to Morris Ranch Road. Turn right (east) onto Morris Ranch. For about one-quarter of a mile the observatory's visitor parking lot, bring a flashlight and sweater or jacket. The observatory is closed due to special functions from time to time through the summer; to check the schedule and obtain additional information, call 594-1413.

## DANCE

**"Birth, Death, and Head Movement"** is Ivanku Dance Theatre's premiere program in San Diego, running on various dates through July 30 in studio 303 at the Turner Art Center (740 13th Street, downtown). Organizers promise "actualities," defined as "theater combining ritual, gut truth, and the supreme communication of movement."

Catch the show at 8 p.m. on Fridays and Saturdays and at 2 and 6 p.m. on Sunday. Tickets are \$5, \$10, and \$25; call 238-1153 for more information.

**Big Lady** at the special New England-style courts and square dance for experienced dancers planned on Friday, July 14, at 8 p.m. Music will be provided by the A to Z String Band, and Joseph Tardone will be the caller. Find the fancy footwork at the Trinity United Methodist Church, 3030 Torrey Street, North Park. Admission is \$5; for additional information, call 273-5553. This dance is not recommended for beginners.

**A "Banal of Friends"** dance concert is planned at Banca, McClellan and Dances Studio/Theater Friday through Sunday, July 14-16, at 8:30 p.m. each night. Concerts include solo excerpts from *Bluebird* by Faith Jensen-Romney, a premiere solo by Nancy McClellan, a premiere solo by Lani Palladino-Lane, Jensen-Romney, *Cy United Dances* and other premieres.

Find the theater at 3255 Fifth Avenue, in Hillcrest. Tickets are \$10 general, \$8 students and seniors. For more information and reservations, call 679-0979.

**The Moscow Folklife Ensemble**, of St. George Serbian Orthodox Church, presents Summer Folklife '93, starting July 14, at 8 p.m. in the Toronto, Canada) and dance and musical ensembles from Ontario, other parts of Canada, and many California cities, at 1 p.m. on Saturday, July 15, at Theater East. Tickets in advance are \$10 general, \$7 se-

niors, military, and students, \$5 for children 5 to 12, or pay \$13 on the day of the show. The theater is located in the East County Performing Arts Center at 210 East Main Street, in El Cajon; 440-2277.

**A Dance Affair** is planned at a Better World (4010 Goldfinch Street, Mission Hills) at 7 p.m. on Sunday, July 15, promising song and dance in a variety of styles including Latin, jazz, tap, and funk by Sade Marie, Helena Marovic, Rebecca Stuart, Melody Longhurst, and Ernesto Casares. For information and reservations, call 693-8908. Admission is \$6.

**Stick the Blues and Go Zulu**, a Capri/Deo family dance is scheduled for Saturday, July 15, from 7 to 11:30 p.m., sponsored by the Rose Tempa Social Club, at the VASA Hall, 3000 El Camino Real (between 16th and 17th) in North Park. The event is styled after the traditional Capri family dance known as the stick. The guided dance instruction takes place promptly at 7:15 p.m. Learn the Latin and Capri dance styles, and there are two-step. Admission is \$5; cash bar. Call 440-4600 for more information.

**The Julyfest '93** Folk Festival is hosted by the San Diego International Folk Dance Club and is planned from 12:30 to 5 p.m. on Sunday, July 16, at the Babo Park Club (in Babo Park). Organizers promise costumes, a dance exhibition, and food sales. Admission is free for spectators; call 422-5540 for more information.

**There's Big Band Dancing** planned on Sunday, July 16, at the Mission Club, 1717 Morena Boulevard, San Diego, to the music of Ray Bette, 12-piece orchestra, with vocals by Betty Berger. Dance lessons are offered from 10:30 to 11:30 a.m., and dancing is from 12:30 to 5 p.m. (These dances are held on the first and third Sunday of each month.) Admission is \$5. Need more information? Call 273-7385.

**A Vintage Dancing Workshop** spotlighting the Charleston is planned at the Folk Dance Center by instructor Jean Waldron from 7:30 to 10 p.m. on Wednesday, July 19. The cost is \$3.50. Find the center in Normal Heights at 4569 30th Street, suite A. Call 261-5656 for additional information.

## FILM

**Gold, Gould, and the Roman Nature** of the worst director of John Huston's, 1948 classic *Treasure of the Sierra Madre* (starring Humphrey Bogart, Tim Holt, and Walter Huston) is the new 35mm film at the Garden Cabaret and will be screened at 8:00 p.m. tonight, Thursday, July 15, through Saturday, July 16, Garden Cabaret, 3040 Goldfinch Street, Mission Hills. Admission is \$6; call 421-4221.

**A Documentary Film Series** is planned at the San Diego Museum of Art in Balboa Park on Friday, July 14, starting at 7 p.m., with *Songs of Music*, tracing the evolution of Africa's music. Great music portrays the world of way travel before the world wars, when the last carried millions. The cost is \$5 general; \$3 for members. 232-7931 x173.

**Happy Buckminster** to Van, the Rooster H. Fleet Space Theater hosts Buckminster Fuller's 100th birthday celebration with *Inviting the Future* and *Buckminster Fuller and SpaceShip Earth* from 11 a.m. to 5 p.m. on Saturday and Sunday, July 15 and 16.

Admission is free; call 238-1233 for more information.

**"Seven Days in May,"** John Frankenheimer's 1964 political thriller about a military scheme to overthrow the government, stars Burt Lancaster, Kirk Douglas, Fredric March, and Ava Gardner. The screenplay was written by Paul Serling. Find the suspense when the Sunday Matinee Series continues at the San Diego Public Library on July 16, at 3 p.m., in the third floor auditorium of the library, located at 820 R Street, downtown. Call 236-5800 for additional details. Free.

**A Landmark of Japanese Art Cinema**, the 1933 Kana Kikuchi film *Ugetsu Monogatari* will screen as part of the San Diego Public Library "Film Forum" series on Monday, July 17, at 8 p.m. It's an exploration of the legend of a poet who leaves his family to market his wares when he is taken in and seduced by a ghost princess. See the film in the third-floor auditorium of the library, at 820 R Street, downtown. Free. 236-5800. The film is in Japanese with English subtitles.

**Rooster H. Fleet Space Theater**, Arena's oldest and largest natural park, captured from sunset to sunrise, is highlighted in *Yellowstone*. The film purveys the beauty of a good spot, and wildlife of the park, so get ready for gazelles, geysers, and geysers.

Explore the last frontier—outer space—with narrator Leonard Nimoy in *Antares to Space*. The film includes the 1993 space mission to repair the Hubble Space Telescope. Discoveries of Mars and Venus and trips outside the space shuttle far from Earth.

**Park Play: The Dark Side of the Moon** continues, featuring popular Fleet tunes. Also look for *Lullapalooza*, with music by Pearl Jam, NIN, Living Color, Jane's Addiction, and many others. On Friday, July 14, *Lullapalooza* opens.

For ticket prices and daily showtimes, call 238-1233. The theater is located in Balboa Park.

## LECTURES

**Photographic Workshops**, the Museum of Photographic Arts and Grossmont College are co-sponsoring workshops for established artists and educators that include a public lecture, followed by two days of intensive instruction at Grossmont. The second is scheduled for tonight, Thursday, July 15, with the workshop titled "The Hand-Painted Photograph" in the Garyson Boonin Lecture Hall at the Rooster H. Fleet Space Theater and Science Center, in Balboa Park.

Admission to the lectures alone is \$5 general, \$4 students and seniors, \$3 KAPC members. For workshop information, call 238-1282. The final workshop will be by Keith Carter, on "Balloons and Tumbler." The photographic portraits.

**"Portrait of Mrs. Simpson,"** by 18th-century portrait painter Sir Henry Raeburn, will be discussed by Ellen Wolfenbarger. From the San Diego Museum of Art in Balboa Park, a lecture-demonstration on Friday, July 14, at noon. The lecture is included in museum admission \$6 general, \$5 active military with I.D. #4; students \$1-17 \$3; free for those 5 and under. 232-7931.

**Get Tips on Road Bicycling** when the REI conducts a road cycling clinic at the store on Saturday, July 15, at 9 a.m. Bike staffers will cover braking, cornering, steering, uphill and downhill technique, group riding, and more. REI is located at 5536 Copley Drive, in Kearney Mesa; 279-4490. Free.

**Specimen Care, Filtration Systems**, feeding methods, behavior, and natural history are among the many topics to be taught during a two-session class at Birch Aquarium. Museum in Advanced Aquarium Techniques to be given on Saturdays, July 15 and 22, from 10 a.m. to noon. The class is designed for experienced home aquarists and will be taught by aquarist Fernando Noriega. The fee for the class is \$30 per person; advance registration is required. For further details and registration, call 544-7523.

**Ancestral Storyteller** Alice Smith Cooper was a descendant of early and extended family to bridge the gap "From Roots to Right Now," which is also the theme for a workshop she'll conduct at the Writing Center on Saturday, July 15, from 10 a.m. to 2 p.m. Find the center at 416 Third Avenue between Island and I, in the Gaslamp Quarter. The fee is \$50 general, call 238-1233 for information and registration.

**A Master Composer** will give a brief presentation on composing, with participants through the Composers' Demonstration 101, and answer questions during a composing seminar at Quail Botanical Gardens on Sunday, July 15, commencing at 11 a.m. Meet at the Composers' Demonstration Site, in the southwest corner of the parking lot, find the gardens at 750 Quail Gardens Drive, in Encinitas. The seminar is included with the general admission price of \$1 for adults, \$1 for children 5-12, free for those 4 and under. For more information, call 436-3036.

**"Sun Reflections,"** an exhibition of the Japanese art of goshaku (fish impressions) by San Diego artist Cherry weig is currently on view at the Chula Vista Nature Center. Nature printer Laura Moore will present workshops on goshaku techniques at the center from 11:30 a.m. to 2:30 p.m. on Saturday and Sunday, July 15 and 16.

The fee is \$20 for materials and supplies. For more details and the necessary reservations, call 422-2473. The center is located at 1 Street and Bay Boulevard, just west of I-5 in Chula Vista.

**"The Art in the Eye of the Humanist"** lecture is planned at the San Diego Museum of Art in Balboa Park, will be highlighted by a discussion about pieces of sculpture in the museum's collection on Saturday, July 15, at 2 p.m. The cost is \$5 for members, \$8 for non-members. Call 232-7931 x173 for information and reservations.

**Bay Area Landscape Architect** Peter Walker has created "Ground Cover," a site-specific installation opening in the Sculpture Court at the California Center for the Arts Museum on Saturday, July 15, from 10 a.m. to 5 p.m. with the current "California: In Three Dimensions" exhibit. Walker will deliver a lecture entitled "The Visible Landscape" at 5 p.m. on Saturday, July 15, in the Center Theater. Free.

Find the center at 340 North La Jolla Village Road from 10 a.m. to 5 p.m. on Sunday, July 16, in the Gallery Building at Miramar Park (at Carlsbad Boulevard and Beech Street, Carlsbad). For information, call 436-4120.

**A Poetry-Writing Workshop** is planned by Terry Sahlbauer from 10 a.m. to 5 p.m. on Sunday, July 16, in the Gallery Building at Miramar Park (at Carlsbad Boulevard and Beech Street, Carlsbad). For information, call 436-4120.

OPENING NIGHT II, FRIDAY, 4:05 PM

CAP NIGHT, SATURDAY, 5:05 PM

KIDS FREE, SUNDAY, 1:05 PM

IT'S NO WEEKEND TO STAY HOME

THE NEW PADRES  
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There's only one place to be this weekend. The Murph. Starting tonight against the Braves. But then it really gets going tomorrow at 4:05 with opening night festivities all over again. So call 29-PADRES for tickets or stop by stadium Gate C. Get out of the house. And head over for the home stand.



## Calendar LOCAL EVENTS

Information and registration, call 724-3383, free.

**"Smooth Talkin'"** is the topic when "Smooth Talkin'" is the topic when the Freeform Forum hosted by the Humantarian Fellowship of San Diego is Sunday, July 15. The program begins with a social at 10 a.m., the presentation at 11 a.m., and discussion at noon. At 1:30 p.m., 4500 Park Boulevard (at Mahan), in North Park, Call 492-6842 for more information. Admission is a \$5 suggested donation.

**The works of Edward Ruscha and David Hockney** will be discussed during the gallery talk planned at the San Diego Museum of Art in Balboa Park on Sunday, July 16, and Tuesday, July 18. Both talks begin at noon. The talks are included in museum admission. (6 general, senior, \$5; active military with ID, \$4; children 6-17 \$3; free for those 3 and under.) 232-7931.

An 84-Year-Old Nepalese Woman named Arma recently returned through America, a journey documented by Broughton Chubb in the book *Arma in America: A Pilgrimage of the Heart*. On Sunday, July 16, at 2 p.m., Chubb will discuss his book at the Barnes and Noble store in Hazard Center. Find the store at 7630 Hazard Center Drive, in Mission Valley, 225-0173, free.

**Buy on Sunday's Next Thursday**, July 20, at 7 p.m., Chubb will deliver a slide illustrated lecture at the San Diego Museum of Man entitled "Arma from Nepal to America." Admission to the talk is \$7 general, \$5 for students and museum members. For information, call 239-2801.

**Learn About "The Trouble with Money"** and hear a critique of the Federal Reserve when John Richardson speaks for the Humantarian Discussion Group on Sunday, July 16, at 7:30 p.m. Hear the talk in the common room of the First Unitarian Universalist Church, located at 4190 Front Street, across from the UCSB Medical Center. In Hillcrest. Call 222-9477 for more information on this free program.

**Through the Generations**, the people of the Pacific and Polynesia have composed songs that permeate their history and genealogy from 3000 years ago to the present. Rocky Jensen, a featured artist in the San Diego Museum of Man's exhibit "Turning Back the Skis," will discuss the "Hawaiian Song of Origin" on Monday, July 17, at noon in the administration building in the museum. The cost of \$4 includes admission to the museum. Call 239-2801 for more details.

**Challenges to the Dream** of an open-space park for entire 55-mile length of the San Diego River will be discussed in Karen Berger when the Coastal North County Sierra Club meets on Tuesday, July 18, at 7 p.m., at Avista Chuk Elementary School (4000 Ambrosia Lane, La Costa). Admission is free. Call 431-1805 for additional details.

**The Battle of the Budget**, San Diego County Supervisor Bill Hertz will present a talk entitled "It's Your Money" when the Libertarian Support Club meets on Tuesday, July 18, at 8 p.m., at Marie Callender's, 9555 Kearny Mesa Road, Kearny Mesa. General admission is \$5; \$2 for additional \$3 "cover charge". Call 267-2447 for information and reservations.

**Red IDing, Behavior, and Biology**, every Wednesday evening through the end of August, ecologist Troy

Marphy will present a talk all about local birds and how to identify them and enjoy them. The talk is for beginners and advanced birders. Meetings will be at 6:30 p.m., including July 19 at the visitor's center at the Tijuana River National Estuarine Reserve, 301 Capstan Way, Imperial Beach. Free. Call 375-3413 for reservations.

**Hiking and Cycling Opportunities** in the Laguna Mountains are the subject when the Laguna Mountain Volunteer Association presents a program at PEB on Wednesday, July 19, at 7 p.m. PEB is located at 1500 Copley Drive, in Kearny Mesa. 239-4333, free.

**The Irish Brigade** will be discussed when Kevin O'Brien speaks for the program taking place on Wednesday, July 19, at 7:30 p.m., in the Coronado Room - Lecture Hall, at the Boulder Hill Event Space Theater and Science Center, in Balboa Park. Call 672-2047 for additional information. Admission is free and open to the public.

**An "Insight into the Permanent Collection"** at the San Diego Museum of Art in Balboa Park during a lecture entitled "The Age of Audubon and Bernadette: Introduction to Baroque Art" set for next Thursday, July 20, from 5 to 7:30 p.m. Participants will see what techniques artists like El Greco and Peter Paul Rubens employed to inspire and arouse feelings in the viewer. The fee is \$15 for members, \$18 for non-members. For additional information, call 232-7931 x132.

## IN PERSON

**"Jazz in San Diego: Past and Present"**, the name of the music series at the Athenaeum Music and Arts Library continuing tonight, Thursday, July 13, with performances by saxophonist Harold Land, Sr., who will be joined by his own quartet Harold Land, Jr. Next Thursday, July 20, listen for saxophonist Charles Owens, bassist Roberto Miranda, and drummer Don Littleton.

All concerts begin at 7:30 p.m. The Athenaeum is located at 1008 Wall Street, La Jolla. Admission is \$10 for members, \$12 for non-members. 434-9872.

**Lanquas**, comic juggler Chris Blum performs at the Balboa Hotel's Comedy Club, Thursday through Saturday, July 13-15. Showtimes are 8:30 p.m. Thursday and 8:30 and 10:30 p.m. Friday and Saturday. The Balboa Hotel is located at 998 West Mission Bay Drive, Mission Beach. For ticket information, call 539-3661.

**The TGIF Jazz in the Park**, sixth season of outdoor concerts in Carlsbad continues when the Bill Magee Blues Band performs Chicago Blues at Magee Park on Friday, July 14. The park is on Carlsbad Boulevard at Beach Street, in Carlsbad. Concerts run from 6 to 9 p.m., and admission is free. Bring blankets and beach chairs; for additional information, call 541-2064. The series continues through September 3.

**Three Distinct Styles of Vocalizing** will be spotlighted when the Harmony Style Showcase Jazz Chorus Restaurant at 7 p.m. on Friday, July 14. Expect to hear Nalin Kach and Jennifer Douman, Marcannina, and the Ft. Bliss 4. Find the restaurant in Sibley Sports Center, at 10820 North Torrey Pines Road, in La Jolla. Admission is \$5 general. Call 436-8070 for information and reservations. This concert is sponsored by San Diego Folk Heritage.

**Rip-Off Border Incarceration**, Gerardo Naranjo presents his multimedia performance piece "Borderers of



Sculpture.



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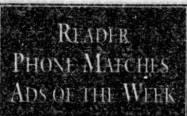


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**DON'T LEAD ME TO BELIEVE** that my cat's my soul mate! Come on now, work with me this lifetime! North County, 38, brown/green Buddhist non-smoker. (7/26) ☎ 74465

[MEN SEEKING WOMEN]

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8 PM  
HIGH-GOAL  
WORLD CLASS  
PROFESSIONAL  
POLO

TOM GOODSPEED (9-GOAL) ED. WALTON (9-GOAL) GRAHAM BRAY (7-GOAL) CARLOS GALINDO (6-GOAL) ENRIQUE ZAVALETA (7-GOAL) ROB YACKLEY (7-GOAL)

9 PM  
POST-MATCH  
PLAYERS' PARTY

HOSTED BY THE HOUSE OF BLUES FEATURING BLACK COFFEE & THE JAMS

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## Calendar

### CLASSICAL MUSIC

#### CLASSICAL LISTINGS

Contributors to the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday issue for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not place. The editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the venue address, where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to Reader Classical Music, P.O. Box 65803, San Diego 92166-0603.

**Beautiful Beethoven**, the San Diego Symphony Orchestra offers a "Beethoven in Escondido" festival at the California Center for the Arts, Escondido July 13-15. The festival dates, tonight, Thursday, July 13, when Massimo Vanni conducts and pianist Emanuel Ax joins the symphony for the overture to *Figaro*; the Piano Concerto No. 2 in B-flat Major; and the Piano Concerto No. 5 in E-flat Major.

The program on Friday, July 14, includes the overture to *King Lear*; the Piano Concerto No. 1 in C Major; and the Piano Concerto No. 4 in G Major. On Saturday, July 15, expect to hear the overture to *Coriolan*; the Piano Concerto No. 3 in C Minor; and the Symphony No. 5 in C Minor.

All of the programs begin at 7:30 p.m. Find the center at 140 North Escondido Boulevard (at Valley Parkway), in Escondido. Call 499-4205 for ticket prices and reservations.

**A Commemorial Carillon Piece** celebrating and entitled "Bastille Day" by composer Richard Carrick will be performed by Carrick at the Irene Ralston Institute for Continual Learning Memorial Carillon, atop the University Library at UCSD at noon on Friday, July 14. The music may be heard live first in the vicinity of the carillon, call 491-2473 for more information.

**A "Wildebeest Dream Concert"** closes the "Art of the Recital" series on Friday, July 14, at 8 p.m., with Belgian pianist Patrick Bruet, violinist Gauden Madsen, harpist Sylvia Re, and pianist Lutz Tschubert performing music by Handel, Debussy, Hovhanness, Saint-Saëns, Zabel, Schubert, Liszt, and Schumann.

Tickets are \$2 general, \$15 seniors, \$5 students. The concert will be conducted at the Herman Christian Fellowship Auditorium, 6555 El Apiao Road, in Rancho Santa Fe. For more information and advance tickets, call 759-1873. This concert will be repeated at the Tijuana Cultural Center on Sunday, July 15, at noon.

**Dr. "Music for a Summer's Evening"**, a collection of art and literature, will be performed by Carrick at the Irene Ralston Institute for Continual Learning Memorial Carillon, atop the University Library at UCSD at noon on Friday, July 14. The music may be heard live first in the vicinity of the carillon, call 491-2473 for more information.

**The Teacher and Student Duo** of Wolf Struss and 16-year-old Sean Henderson will perform pieces by Tchaikovsky, Wagner, Saint-Saëns, Joaze, Liszt, and others when the Summer Organ Festival continues Monday, July 15, at 6 p.m., at the Spreckels Organ Pavilion in Balboa Park on Sunday, July 16, 2 p.m. Free 225-0879.

**Classical, Original, and ethnic music**, from around the world will be performed by the Benedictine Monks of the Abbey of San Juan Capistrano, in San Juan Capistrano, California, on Sunday, July 15, at 8 p.m., at the Spreckels Organ Pavilion in Balboa Park. Tickets are \$10 general, \$5 students, \$15 seniors. Call 235-0879 for more information and advance tickets.

**Spanish food** will be served at the nation's requested. Call 535-8375 for more information.

**Green Performers Series**, the San Diego Symphony Orchestra, with Jaime Laredo conducting and playing violin, will present Bach's Violin Concerto No. 1 in A Minor, Violin, Flute Concerto No. 3 in D Major "G. G. Bach", the Brandenburg Concerto No. 2 and Mendelssohn Violin Concerto No. 4 "El Bolero" on Wednesday, July 19, at 7:30 p.m.

Find the hall at 1241 Second Avenue, downtown. Tickets range from \$23.50 to \$60. The box office opens Monday through Friday, 10 a.m. to 6 p.m. For more information, call 699-4205. Tickets may also be purchased by calling 225-7155. This concert replaces the cancelled Jean-Pierre Rampal event.

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**Spanish food** will be served at the nation's requested. Call 535-8375 for more information.

**Green Performers Series**, the San Diego Symphony Orchestra, with Jaime Laredo conducting and playing violin, will present Bach's Violin Concerto No. 1 in A Minor, Violin, Flute Concerto No. 3 in D Major "G. G. Bach", the Brandenburg Concerto No. 2 and Mendelssohn Violin Concerto No. 4 "El Bolero" on Wednesday, July 19, at 7:30 p.m.

Find the hall at 1241 Second Avenue, downtown. Tickets range from \$23.50 to \$60. The box office opens Monday through Friday, 10 a.m. to 6 p.m. For more information, call 699-4205. Tickets may also be purchased by calling 225-7155. This concert replaces the cancelled Jean-Pierre Rampal event.

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## Can You Find the Cross-Bar of the A?

So began the Disneyization of medieval manuscript painting.

Last week, in describing an *Initial C* with *Benedictine Monks Singing* in the 1. Paul Getty's recent exhibit of illuminated choir books, I pointed out the artist's playful virtuosity as he deployed the various representational and decorative techniques he was master of. In particular, there was the juxtaposition and intermingling of flat surfaces, "sculptured" objects seemingly jutting out in front of the painted page, and scenes of considerable spatial depth apparently viewed through openings in the page.

The same devices, used in an even more assertive and grandiose manner, can be seen in the Getty's *Initial A* with *Christ in Majesty*, from a Romanesque antiphony of the High Middle Ages. This late-13th-century compilation of the chants for the *Mass* Office is a very large book indeed, and on the very large page that was on view at the Getty, the *A*, first and largest of the initials in this sumptuously decorated manuscript, makes quite problematic our traditional associations with the word "miniature." The artist certainly had no idea that—as modern museum goers, used to Titian or Turner, might suppose—he was practicing a "minor," "decorative" art. In fact, he seems to have aimed here at a major statement, in theme, treatment, and artistic structure.

This was not a painting intended to be hung on a wall. For most of its existence, it would be invisible, hidden inside the closed codes. On the occasions when it was exposed to human eyes, it would be seen only peripherally, as the choristers reading from the antiphony concentrated their attention on the words and notes of the specific chant beginning with that letter *A*. An instant later, the service having moved on, the page would be turned, and the painting would disappear once more. But the artist did not stop at anything. He designed the picture to be of vast scope, whatever its actual size. He gave it powerful aesthetic unity through repetitions and

## Calendar

### ART



*Initial A with Christ in Majesty*

"Illuminated Choir Books of the Middle Ages and Renaissance"  
1. Paul Getty Museum (17985 Pacific Coast Highway, Malibu; telephone 310-450-2603 for reservations)  
Exhibit ended July 9

# Calendar ART

golden stars, sweeps around the whole illuminated letter as its background. Again, from a loop at the lower left, the bearded figure of a saint (or perhaps God the Father) appears, gestulating upward toward the main body of the letter as though alerting us to Christ's presence.

Meanwhile, the right, vertical upright of the A (with the same flat pattern of color and burgooms at top and bottom) into thin, symmetrical interlaces, delicately flicking into and out of the surface of the page. Then, from its top, it assumes three dimensions as a tube, which is metamorphosed into a white feathered wing curving off to the blue along the upper edge of the blue cloth, and developing further as it moves upward into the margin. The figures of the celestial court seem to be in front of a tubular frame, for the angel's wings rise across it. Yet at the same time, the scene enclosed within the shape of the initial seems to open into space behind the frame, its perspective recession emphasized by the shape of the throne and the blue platform on which Christ's feet rest. We are confronted with another continual, paradoxical shifting of perception, now, in regard to depth rather than size. But in contrast, reminding us that all the plastic solidity and spatial recession is illusion, created by the painter's consummate craft, the halos making up the area above the throne are clearly nothing but circles of gold paint laid flat on the page's surface.

The witty interplay of plastic illusionism and flat surface decoration is at its subtlest in the way the artist has chosen to represent the cross-piece of the A. This is not part of the



Initial A with Noah, depicting the Construction of the Ark

frame elements at all, but belongs entirely to the reality of the scene depicted within the letter. It is the seat and the carved front of the throne that supplies the cross-piece, thus functioning at once on the level of manuscript calligraphy and that of religious iconography. Nor is this merely a formal device, or an otherwise uninvited display of the artist's inventiveness. Also implied is a symbolic identification between the letter A and the enthroned pantocrator Christ, ruler of the universe (the cosmos). He rules being indicated by the swatches of starry sky. Christ, as the pre-existent Logos, is the alpha which the illumination shows Him as contained within. There are

even suggestive overtones here of the generic significance of the letters of the alphabet in the mystical interpretive system of alchemy, where letters are not simply arbitrary signs but are in themselves windows of revelation and instruments of power. The medieval illuminator, conventional device of connecting the physical letter, the divine word of the text, and a sacred or ecclesiastical scene illustrative of the text, is taken in this single historiated initial to an extraordinary height of aesthetic and religious meaning.

More briefly, in concluding this very selective survey of the Getty show, let me draw your attention to quite a different sort of historiated initial.

carving simultaneously.

Thus, on top of the hill in the distance, there is the tiny figure of Noah kneeling, his hands prayerfully upraised, as if to merely outline in the clouds above gestures a him to command the building of the ark, and the rays of the divine glory descend to indicate the Lord's favor. In the foreground, we are shown a scholastic scene of scholars engaged in a preliminary stage of the construction: a venerable old man leaning on a stool, and two long-haired youths, depicted with the soft elegance of Leonardo da Vinci, saving sound in graceful postures, behind them, we see the ark—a tall structure with a barrel-vaulted roof—almost completely two unadorned workmen, one on a ladder, are putting on the finishing touches. Finally, the animals in pairs (oxen, deer, horses) have begun to approach the ark, while already various birds are with on its roof. The colors of this exquisite Renaissance miniature, dark, soft, mainly in washed blues and browns, suggest that the whole lovely, poetic, elegiac landscape under the shadow of the immanent storm that will destroy it.

Although the Getty's "Illuminated Choir Books" exhibit has not closed, the Malibu museum regularly shows other selections from its illuminated manuscripts. I hope to report on their exhibit devoted to "Women in the Middle Ages and Renaissance," which opens July 25 and will run through October 8.

And talking of destruction—it is shocking to realize that, at some time in the history of this magnificent repository, an amateur decided to CUT OUT THE HISTORIATED INITIALS as independent works of art. Like many ill-informed amateurs, the Getty collection and other collections of medieval and Renaissance manuscripts, this is thus an isolated fragment, divorced from the page whose text, calligraphy, borders, and other miniatures played so essential a part in its original artistic meaning. A new sensibility had taken over, which could no longer perceive the complex, integrated aesthetics of the decorated manuscript.

page, but thought only in terms of individual, removable pictures, art objects that were valuable as components of art collections, and whose former functional function was left to be antiquated and superfluous.

Fortunately, not all historians initially became victims to such aesthetic and cultural stupidity—and even in its ravaged condition, much of the beauty of something like the Initial D with Noah, depicting the Construction of the Ark remains accessible to us. This art is so wonderful that we have to be grateful even for fragments of it and since it is a part of unusual richness and complexity (and all on a miniature scale), I hope you will agree that even a fragment deserves and rewards the kind of patient attentiveness I've been devoting to the Getty illustrations over the past few weeks.

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## ART LISTINGS

Contributions to the Reader's Guide to the Arts must be received by mail no later than the Friday preceding the Thursday issue for publication. Use the phone Send complete information to Reader's Art, P.O. Box 90000, San Diego, CA 92160-0000.

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could's contract, call through the end of July; you're invited to a reception on Friday, July 14, from 5:30 to 8:30 p.m. The gallery is located at 510 North Highway 163, in Encinitas. It is open daily from 9 a.m. to 5 p.m. 942-3636.

**Gay and Lesbian Artists** showing their work "without the constraints of mainstream galleries" have traditional and homocentric arts on display at the Friedman Gallery. There's an opening reception Friday, July 14, from 6 to 9 p.m. Regular gallery hours are Thursday, 10 a.m. to 2 p.m.; Friday, noon to 8 p.m.; and Saturday and Sunday, 10 a.m. to 4 p.m. Find the gallery at 3300 Fifth Avenue, in Hillcrest, 231-9749.

**Story Quills** combine anthropomorphic storytelling, painting, and quilting. Keith Ringgold's first children's book, *Tar Beach* is based on a story quilt of the same name, which will be exhibited at the Abbeville Music and Arts Center in a show entitled "Children's Stories by Keith Ringgold," opening at the library with a reception on Friday, July 14, from 6:30 to 8:30 p.m. The exhibit includes 32 original paintings, that Ringgold created for his books. *Tar Beach's* Underrepresented Railroad in the Sky and *Donner and Aunt Cora's House*. See the show through Saturday, September 2.

Gallery hours are: Tuesday through Saturday, 10 a.m. to 5:30 p.m., and until 8:30 p.m. on Wednesday. The Abbeville is located at 1008 W. 10th Street, in La Jolla, 54-5872.

**Fine Arts, crafts, and performing arts** will be on display in the first San Diego County Employees Art Fair, slated for Saturday, July 15, from 9 a.m. to 5 p.m., on the lawn of the County Administration Building (16th Pacific Highway, downtown), on the Harbor Drive side. Admission is free, for more information, call 234-4242.

**Arnold Landscapes** by Harry Sternberg and found object sculptures by Alan Ashby go on display at the Santa Valeri Art Gallery during a reception at the gallery from 2 to 8 p.m. on Saturday, July 15. The show continues through Sunday, August 20. Regular gallery hours are 10 a.m. to 5 p.m., Wednesday through Monday. The gallery is located at 21979 Highway 79, Santa Valeri, 765-1076.

**"Refugee"** is both the name of an exhibition of work by Charles Casper and a photographic technique of ten mistakes for double exposure, the exhibit continues through today, Thursday, July 13, at the Working Center Gallery. Find the center at 416 Third Avenue (between Island and T), in the Gaslamp Quarter; hours are 11 a.m. to 6 p.m., Tuesday through Friday, 7:30-10:30.

**"Beyond Reality"** is a show of abstract acrylic paintings by Lou Berne, on view at Gallery 21, Spanish Village, Balboa Park, 11 a.m. to 4 p.m. daily, through Friday, July 15.

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28 Karen Malpede's 80-minute, intermissionless drama, based on the

night hit *Sexual Perversity in Chicago*, and others, the Fritz is making an ongoing study of what a prude might term love's "other."

**Where There's a Will,  
There's a Wake**  
Here at the Crenant Shoe, which used to be Eddie "Longlaces" Shoelace's speakeasy — er, um, fruit juice bar (it being 1925 and all) — there'll be a memorial service, a reading of Eddie's will, and a wake for the "giant of the shoe industry" who once proclaimed, "When your laces are loose, your tongue flaps, and everyone knows you're a heel." But was his death, as alleged, an accident? Or was it the result of more heinous intent? A roll call of the mothers, and those

of the Mystery Cafe's better interactive dinner theater shows. Authors Will Robertson and James Pascarella have followed their very popular *I Do or Die*, which ran for over a year at the Cafe, with a show that should run as long. Robertson has also directed, with a good feel for movement, suspense, and comedy. And having Pascarella—the dean of interactive performers in San Diego—as plus a couple roles guarantees that the evening stays consistently funny, especially when he must ad lib his way back to the next piece of business. Patricia

[illegible]

**N** I've never been in show business, but I've been accused. Seventy-six-year-old Bernice Petrosino, singer for the Pacificaires, is piling my plate with cookies despite my protests. We are standing in the lunch area of Pacific Beach Middle School, on Ingraham Street, during the intermission of a performance by the Alcazar of Music: Hear America Singing—Then and Now. The program is sponsored by San Diego Community College District's Continuing Education Centers. "I was good looking, I guess, but I'm deteriorated now," Petrosino laughs, a surprisingly girlish if raspy sound.

It is a gray Sunday afternoon in June, and nearly every seat in the school auditorium is filled with a crowd of dancers. For the past hour we have been in the middle school auditorium filled

100 singers who seemed to have difficulty rising to her feet when the rest of the Pacificifics and Cedar Crest Chorus stood. When asked what Petronius did for a living before retirement, she said, "You'll never believe it. In those days, the girls didn't go to college much. I finished high school and then I was out of my first four years of nursing during those years. In the war, you know—I was a waitress. I worked all the good places here in San Diego, the El Cortez, the Hotel del Coronado—oh, I hated that place! But I knew plenty of show business people, all right. I dated Buster Crabbe [Tarzan, Flash Gordon]. He was so nice. He never asked me for anything. I was a letter, and he got it at 73. I wonder why? All of my girlfriends are dead. I'm the only one left. I wonder why. Sometimes I ask God. Why?"

S  
A  
C[illegible]

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## Bernice Petroni

I am about to make my apologies to Bernice when she lifts her plastic cup of punch to my lips. I have no choice but to drink as she tilts the strawberry stuff down my throat. I breathe cookie crumbs and gulp the sweet liquid while Bernice says something about Buster Crabbe, a convention of nine different Tarzans in San Diego, and Totie Fields on an elephant. Abernathy is lost in the crowd now, and intermission is over.

The auditorium fills again. Far and away, the audience is "of a certain age." Likewise those on stage. Under the theatrical lighting and the red, white, and blue plastic banners, the twinkle of bifocals winks at the audience. Rows of styled hairdos gleam in a spectrum from polished pumpkin to gun-metal blue and ash.

either red or blue bow ties and cummerbunds, the women, black dresses or jumpsuits and either sparkly embroidered black vests (the Cedars) or the floral-print stoles. (One Pacificaire, Hazel, a young woman with Down Syndrome, "a soprano," proudly described this item of clothing as "a cape!")



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## A Very Black Crowes Thing to Do

The recording devices varied as much as the people packing them.

As they entered the Civic Theatre for the May 24 Black Crowes concert, people were patted down by security, but not to uncover cleverly concealed tape recorders. For weeks the concert ads had declared, "The Black Crowes invite their fans to make audio recordings of any performance." For the truly out of touch, it was even printed on the tickets: AUDIO RECORDINGS ALLOWED.

More people milled about the lobby with binoculars than with tape recorders, but a good many took the Crowes up on their offer. And the recording devices varied as much as the people packing them. One teenybopper hanging by the snack bar toted a banana-colored boom box, though most had brought simple mini-cassiders with few frills and plenty of battle scars.

Michelle, a 28-year-old pharmacology student, was inside the second level beer garden. "I'm a Black Crowes virgin!" she confessed, never having seen a Crowes concert before. Michelle was taping the show as well as events leading up to it, from the call to the theater to a pony break before the band came on. "She's commenting the whole way through, so it's quite a

souvenir," said a friend. "It has that personal touch," added Michelle.

Then there was Rich, a 28-year-old tourist attraction employee, who was thrilled with the Crowes' new policy. "I think it's great," he said. "I wish more people would do it." This was the first time Rich had brought his gear (a very compact Ansa recorder) with

detachable mikes) to a Crowes show, but he admitted doing this kind of thing often. "I've struck my recorder into many shows and made some of the most awesome tapes I have," he gushed.

Ivan, a 23-year-old law student, intentionally drew attention to himself as he leaned against a lobby wall and poked away at his vintage recorder, which looked like everyone's introductory tape deck. You could pretty much draw from Ivan's ultra-cool retro dish — tarted-up bell bottoms, pinstriped shirt with bowtie, 47-winged collar, and cowboy jacket — that this was his first Crowes concert. It was his first attempt at taping either. His die-hard Pantera was also there on the band's two previous tours. "I'm a fan, man. Total fan," he chimed. Though I could see his answer coming like a freight train, I still asked him, as I've asked everyone else I talked

to, what he planned to do with the tape. "Just passing it on to friends," he said. "Passing on the music."

I wondered if there was a bad seed in this crowd, one money-hungry capitalist looking to cash in on the Crowes. Someone who would make a plating record executive stand up and shout, "See! Told you it was bad!" No one I came across looked the part, especially not Ivan. And though the equipment they used might yield a marginally listenable recording, it certainly wouldn't be wor-

thy of mass reproduction and marketing. Then I noticed Ken setting up in the sixth row.

Ken looked like he had his shit together. Before the lights went down and the place filled with smoke, you could spot his elaborate setup across the auditorium. He had two studio-quality Sennheiser mikes on a boom stand that stood about four feet high. A portable Denon DAT player rested under his seat. In all, about \$1000 worth of equipment, far surpassing anything else in view.

## Calendar MUSIC SCENE



The Black Crowes

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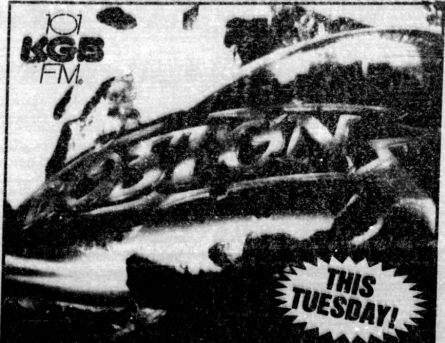
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## Calendar MUSIC SCENE

With ten years of live recordings to his credit, Ken is a veteran in the bootlegging business. But he declares from the outset that he's not in it for the money. In fact, he vows, that side of the music industry

**Ken had two studio-quality Sennheiser mikes on a boom stand that stood about five feet high. A portable Denon DAT player rested under his seat.**

is what irritates him most. "I don't want to look at it like a business, the way all the major labels do," he said. "How can I have a clear conscience about criticizing them for doing that if I'm going to turn around and do the same thing?"

And Ken does criticize the labels for sticking their noses where he believes they don't belong. As John Lennon once said, "Music is everyone's. It's only the publishers who think they own it." Ken also thanks the labels for giving him the money he needs to live. "I'm not a corporate entity through which it is released. It should be the starting point, to hear Ken's response to a label's charge that bootleggers are a blight on the music business."

It records companies know they're losing money, then they know there's a market out there for it," he said. "If they know there's a market out there for it, instead of pressing up 100 million copies of some show, why not press them up in limited runs? Why not hear the bootleggers at their own game and put them out of business?"

To illustrate his point, Ken acknowledged how some bands, such as Metallica and Jimmy Page/Robert Plant, on their most recent tours, were adding tape sections to their shows, while others are attempting to annihilate the bootlegging problem by embracing it completely. "The Grateful Dead have proven, and the Crowes are no doubt going to follow in their footsteps, that the taping thing is a plus, not a minus," he said. "You will sell more records if you let people tape shows, not fewer."

It's still too early to tell what will come of the Crowes' decision to encourage the recording of their shows and how that might affect record sales, but the band has sided with collectors for a fairly good reason. "We're collectors, too," said drummer Steve Gorman after San Diego's show. "When you like someone's music, you want to get everything you can get your hands on. So it's kind of hypocritical to say we're not into it, just on that level."

On another level, Gorman said the band's new policy,

which is expected to remain intact for all future tours, "is just another way to say thank and bridge the gap between a band and its fans."

Sure, the fans are happy, but what about the band's label, American Records? They can't be too pleased with all these bootlegs saturating the market. According to Gorman, American's opinion doesn't count for much.

quest of his own. "I said, 'I can make tapes for every one here, but what I need most to do is send the \$2.00 off to the Crowes. If you go to the trouble to get on their list and then write me, I'll make you a tape right away.' It's like someone has to meet me halfway with the initiative," he explained.

As for the bootleg market in general, it has seen a decline in recent times due to a re-

newed interest in the enforcement of various laws. In the past, Beatles' and Rolling Stones bootlegs flourished because anything that was more than 20 years old became public domain. Then Italian manufacturers, such as CD Music Co., found a loophole in the law and started to mass-market high-quality live recordings of such contemporary artists as Pearl Jam, R.E.M., and U2. Now their unwritten policy—a sort of "we've put money in this account, so if you should ever find us, it's yours"—is under scrutiny. According to a recent report in *Rolling Stone* magazine, the boom may soon end, and these sophisticated bootlegging operations will find themselves in search of a new home.

The side effects from this are already beginning to be felt here in San Diego. As a collector, Ken's self-interest understandably causes him to avoid discussing his favorite local sources for bootleg purchases, but he did say one of the places he frequents is currently "laying low for a very good reason."

Most independent record stores carry these "gray-market" CDs, as Ken often refers to them. If you are seeking such treasures, however, it's best to call them "collectibles," since "bootleg" is still a dirty word in some circles. And should you decide to purchase one, keep in mind that the artist probably isn't seeing a dime, but someone is.

"I can sit there on my soapbox and talk about how nice and honest I am, because I won't take money for my recordings," offered Ken. "But I don't even think there's anything wrong with people who do. If someone offered me some serious money for my Crowes show, and I knew who was paying, to happen with it, I would seriously have to sleep on it."

(Though they don't record anonymously, some of the names in this article have been created to cover for the writer's forgetfulness. All the rest is true, and on tape.)

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**THURSDAY JULY 20 - 8:00PM**

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**Monday July 31 - 9:00pm**

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# Calendar MUSIC SCENE

For karaoke entertainment and piano playing featuring the music of Elvis Presley.

**Duke's Place**, 3706 Fifth Avenue, 284-8008. All performances for \$10 to \$15. Thursday, music. Friday, Bob McElroy, standards and show tunes. Saturday, Alvin Ailey, "emotional." Monday and Tuesday, Tanya, standards and show tunes. Wednesday and Saturday, Raula, Alvin Ailey.

**Dog's Tail**, 4240 Argon Drive (at University Avenue), College Area, 287-4385. Call club for information.

**Douglas Restaurant**, 4125 El Camino Boulevard, San Diego, 283-6581. Friday, 7:30 pm to 11 pm. Full range piano variety.

**Express Room**, 608B University Avenue, 518-0000. Call club for information.

**The Gathering**, 6113 Goldcrest Street, Mission Hills, 286-0900. Thursday and Friday, 7 pm. Gary Clark, music. Saturday, 7 pm. Terry Lankford, music.

**The Gravel**, 1010 17th Street, 284-8008. Thursday, 7 pm to 11 pm. Friday, 7 pm to 11 pm. Saturday, 7 pm to 11 pm. Sunday, 10 am to 2 pm. Free. Rock, funk, jazz, blues, and soul.

**Kenny's Paradise Lounge**, 1316 University Avenue, North Park, 288-8008. Thursday, 7 pm to 11 pm. Friday, 7 pm to 11 pm. Saturday, 7 pm to 11 pm. Sunday, 10 am to 2 pm. Free. Rock, funk, jazz, blues, and soul.

**The Redemptor**, 7040 Miramar Avenue, San Diego, 568-4292. Friday, 7 pm to 11 pm. Saturday, 7 pm to 11 pm. Sunday, 10 am to 2 pm. Free. Rock, funk, jazz, blues, and soul.

**Hampshire's Half Moon Inn**, 2241 Shafter Island Drive, Shelter Island, 224-3377. In the Cambridge Lounge. Monday through Friday, 7 pm to 8:30 pm. All-ages. Variety. Thursday through Saturday, 9 pm to 11 pm. All-ages. Variety. Sunday, 11 am to 7 pm. All-ages. Variety.

**By the Bay**, Sunday, 7 pm to 11 pm. Saturday, 7 pm to 11 pm. Sunday, 10 am to 2 pm. Free. Rock, funk, jazz, blues, and soul.

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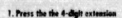
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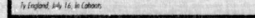
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See *News: Bookends*, p. 19, Nov. 2000











## Calendar RESTAURANTS

**Leuch Monday through Friday**, dinner only, 11:30 a.m. to 10:00 p.m. **Saturday and Sunday**, 10:00 a.m. to 10:00 p.m. **Sealini 1700** Via de la Valle, Tel. 541-29-9941. A handsome dining room has been built on what was once farmland on the road to Rancho Santa Fe. Offering southern Italian specialties, the la carte menu is tempting for its pasta dishes, soups, salads, and traditional Italian dishes, and seafood, some in rich sauces. While the waitstaff looks elegant, it's best to start with a wood-fired pizza stuffed with a Caesar salad, and one of the pasta dishes, especially pasta sautéed with ricotta and spinach, and garnished with hot peppers. Fresh fish and seafood fare well here. Impressive surroundings and excellent service. Open for dinner only. Moderate to expensive.

**Taverna at the Track 5114** Via de la Valle, Tel. 541-8836. This charming, fish-themed, and beautiful restaurant offers California-style cuisine marked by individual service. The best

bet is the most dinner served Tuesday through Sunday 3:30 p.m. to 10:00 p.m. in the dining room. It's also available 60 minutes in the bar and outdoor area. It offers a wide choice of food, including fish, steaks, chops, pasta, fish, chicken, and fresh fish, all with vegetables. Worth visiting on. Oper. Tuesday through Sunday dinner only. Low to moderate.

**When in Rome 1100** First Street, Encinitas, Tel. 441-1771. At its new site (which offers three separate dining areas), the menu has been expanded again. The three different pasta dishes stand out as a new best, but you can make a meal from the appetizers: polenta with mushrooms, the pasta, and a salad. Inquire with shrimp and scallops, aglio-olivo, pasta stuffed with veal and chicken. The breads and soups are prepared daily on the premises, and the vegetables are from the owner's garden. The staffed dinner table for a meal. A superb presentation in a warm, intimate setting. Open daily, 11:30 a.m. to 10:00 p.m. Open daily, lunch and dinner. Moderate to expensive.

## NORTH INLAND

**Anthony's Rancho Bernardo 451-2070**. Hunt Avenue Drive off Bernardo Center Drive, Rancho Bernardo. Open Tuesday through Sunday. The restaurant is a beautiful, modern, and comfortable place. The menu is a mix of Italian and American. The service is excellent. The atmosphere is warm and inviting. Open Tuesday through Sunday. Dinner only. Low to moderate.

**Bella Vietnamese Cuisine 451-2070**. Hunt Avenue Drive off Bernardo Center Drive, Rancho Bernardo. Open Tuesday through Sunday. The restaurant is a beautiful, modern, and comfortable place. The menu is a mix of Italian and American. The service is excellent. The atmosphere is warm and inviting. Open Tuesday through Sunday. Dinner only. Low to moderate.

**Asoka The Great 9474** Black Mountain Road off Marmon Road, Tel. 451-3383. The food is excellent. The service is excellent. The atmosphere is warm and inviting. Open Tuesday through Sunday. Dinner only. Low to moderate.

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**Half-Price Dinner**  
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**2 for 1**  
"El Tocolote" ON ANY DINNER  
Healthy 100% True Mexican  
Chili's 451-2070. Hunt Avenue Drive off Bernardo Center Drive, Rancho Bernardo. Open Tuesday through Sunday. The restaurant is a beautiful, modern, and comfortable place. The menu is a mix of Italian and American. The service is excellent. The atmosphere is warm and inviting. Open Tuesday through Sunday. Dinner only. Low to moderate.

**20% OFF LUNCH**  
**50% OFF SECOND DINNER**  
Ashoka  
La Jolla  
Indian Cuisine  
Chili's 451-2070. Hunt Avenue Drive off Bernardo Center Drive, Rancho Bernardo. Open Tuesday through Sunday. The restaurant is a beautiful, modern, and comfortable place. The menu is a mix of Italian and American. The service is excellent. The atmosphere is warm and inviting. Open Tuesday through Sunday. Dinner only. Low to moderate.

**SIAM**  
RESTAURANT  
Chili's 451-2070. Hunt Avenue Drive off Bernardo Center Drive, Rancho Bernardo. Open Tuesday through Sunday. The restaurant is a beautiful, modern, and comfortable place. The menu is a mix of Italian and American. The service is excellent. The atmosphere is warm and inviting. Open Tuesday through Sunday. Dinner only. Low to moderate.

**Grand Opening**  
**FULL HOUSE**  
CHINESE RESTAURANT  
all-you-can-eat buffet  
Chili's 451-2070. Hunt Avenue Drive off Bernardo Center Drive, Rancho Bernardo. Open Tuesday through Sunday. The restaurant is a beautiful, modern, and comfortable place. The menu is a mix of Italian and American. The service is excellent. The atmosphere is warm and inviting. Open Tuesday through Sunday. Dinner only. Low to moderate.

**SUSHI & JAZZ**  
GRAND OPENING SPECIAL  
TUNA OR SPICY TUNA HANDROLLS \$150  
Izakaya  
Chili's 451-2070. Hunt Avenue Drive off Bernardo Center Drive, Rancho Bernardo. Open Tuesday through Sunday. The restaurant is a beautiful, modern, and comfortable place. The menu is a mix of Italian and American. The service is excellent. The atmosphere is warm and inviting. Open Tuesday through Sunday. Dinner only. Low to moderate.

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**Pizza**  
CALIFORNIA WOOD-FIRED PIZZAS  
OVER 20 VARIETIES  
PASTA  
HOMEMADE FRESH PASTAS  
SALADS  
LARGE & FRESH SALADS  
Chili's 451-2070. Hunt Avenue Drive off Bernardo Center Drive, Rancho Bernardo. Open Tuesday through Sunday. The restaurant is a beautiful, modern, and comfortable place. The menu is a mix of Italian and American. The service is excellent. The atmosphere is warm and inviting. Open Tuesday through Sunday. Dinner only. Low to moderate.

**From Mama With Love.**  
Mama's Seafood Linguine Primavera  
Just \$7.95 (all day)  
Chili's 451-2070. Hunt Avenue Drive off Bernardo Center Drive, Rancho Bernardo. Open Tuesday through Sunday. The restaurant is a beautiful, modern, and comfortable place. The menu is a mix of Italian and American. The service is excellent. The atmosphere is warm and inviting. Open Tuesday through Sunday. Dinner only. Low to moderate.

**HomeTown Buffet**  
Sunday Breakfast \$5.99  
Complete Lunch \$5.49  
Complete Dinner \$7.99  
Chili's 451-2070. Hunt Avenue Drive off Bernardo Center Drive, Rancho Bernardo. Open Tuesday through Sunday. The restaurant is a beautiful, modern, and comfortable place. The menu is a mix of Italian and American. The service is excellent. The atmosphere is warm and inviting. Open Tuesday through Sunday. Dinner only. Low to moderate.

**New Menu at D'Lish Bistro in La Jolla!**  
Come or we will have them! D'Lish Bistro is now open! Open daily, 11:30 a.m. to 10:00 p.m. Open daily, lunch and dinner. Moderate to expensive.

**Anthony's**  
Chili's 451-2070. Hunt Avenue Drive off Bernardo Center Drive, Rancho Bernardo. Open Tuesday through Sunday. The restaurant is a beautiful, modern, and comfortable place. The menu is a mix of Italian and American. The service is excellent. The atmosphere is warm and inviting. Open Tuesday through Sunday. Dinner only. Low to moderate.

**Senior Club Discount**  
Chili's 451-2070. Hunt Avenue Drive off Bernardo Center Drive, Rancho Bernardo. Open Tuesday through Sunday. The restaurant is a beautiful, modern, and comfortable place. The menu is a mix of Italian and American. The service is excellent. The atmosphere is warm and inviting. Open Tuesday through Sunday. Dinner only. Low to moderate.



**LOTS-A PASTA**

**DINNER FROM \$5.99**  
**LUNCH FROM \$4.99**

**need a QUICK LUNCH?**

**JUST OUR 10-MIN. QUICK LUNCH GUARANTEE**  
**11 AM-2 PM M-F**

FROM YOUR ORDER TO THE TABLE IN 10 MINUTES OR YOU GET 1/2 OFF!

**Voted 1st in the Bay Area in Pacific Beach**

Choose from 12 pasta flavors in 10 different varieties

**Make fresh daily**

**1724 GARNET AVENUE**  
(NEXT TO JONS) 581-8777  
OPEN 11 AM-10 PM EVERY DAY

**Calendar RESTAURANTS**

As diners, we feature fresh, well-prepared seasonal fish, budget entrees can make do with a quick appetizer. May be only if used to eat seafood. Soup or salad is included with the price of most entrees. Reservations suggested. Open daily. All meals available, low breakfast and dinner moderate. Moderate to expensive.

**PRIMO RISTORANTE** 1370 France Blvd., Hazard Center, Mission Valley, 284-6792. The Italian menu offers a variety of dishes, some Italian-Californian style, others are regional cooking. The dining room is bright with an open kitchen, live music and excellent live entertainment. Dishes are fresh and creative with some dishes prepared with local, organic ingredients from organic to pressed.

**ARACUS** Seafood and Vegetarian Cuisine

**50% off Dinner**

Buy any dinner entree and receive second of equal or lesser value 1/2 off.

Among the many benefits of a vegetarian diet, not only is it naturally low in fat and sodium, but it also helps lower your cholesterol and blood pressure levels while controlling weight. Another significant benefit is that it makes the digestive system function smoothly by providing much needed fiber. Vegetarianism has become extremely popular in China, Taiwan, Singapore, Hong Kong and Japanese places throughout the world. April here, you can eat in a vegetarian restaurant for a healthy reason, more and more people now purchase food for better health. While eggs and low fat dairy products provide the most complete protein, soybeans, peanuts, lentils, various seeds, and their products as well as fish, seafood and chicken provide good high energy proteins. A variety of grains, most new vegetables, nuts and legumes, contain a full value of protein. Together they can supply the necessary protein components.

Call 7/27/95 One coupon per table please. Dine in only.

**We're Concerned About Your Health**  
No MSG is added to our food

**Summer's hot! Our patio's not.**

Enjoy breakfast, lunch or dinner on our covered patio. Don't miss our live entertainment Wednesday - Saturday.

**Bernardo Heights Parkway and Pomerado Road**

**APRIL 1995**

**15737 Bernardo Heights Parkway • 485-8055**

**Steak and Seafood**

**2-FOR-1 DINNER, LUNCH OR BRUNCH**

**LATE NIGHT DINING!**  
Sun-Thurs. 11:30 am, Fri-Sat. till 3 am

**3768 MISSION BLVD. • MISSION BEACH • 488-7311**

- Fresh Fish & Shellfish
- Seafood Prime Rib
- Seafood Platters
- Seafood Salads
- Seafood Sides
- Seafood Soups
- Seafood Sandwiches
- Seafood Snacks
- Seafood Drinks
- Seafood Desserts
- Seafood Entertainment
- Seafood Music
- Seafood Dancing
- Seafood Shows
- Seafood Events
- Seafood Parties
- Seafood Weddings
- Seafood Birthdays
- Seafood Anniversaries
- Seafood Graduations
- Seafood Proms
- Seafood Bachelorette Parties
- Seafood Bachelor Parties
- Seafood Baby Showers
- Seafood Bridal Showers
- Seafood Rehearsal Dinners
- Seafood Wedding Receptions
- Seafood Post-Wedding Brunches
- Seafood Family Reunions
- Seafood Corporate Events
- Seafood Fundraising Events
- Seafood Charity Events
- Seafood Community Events
- Seafood Cultural Events
- Seafood Religious Events
- Seafood Educational Events
- Seafood Professional Events
- Seafood Social Events
- Seafood Recreational Events
- Seafood Sports Events
- Seafood Entertainment Events
- Seafood Music Events
- Seafood Dancing Events
- Seafood Shows Events
- Seafood Events Events

**EAST COUNTY & STATE COLLEGE**

**ANTHONY'S LA MESA** 7100 Mission Valley Rd., La Mesa, 581-8777. In addition to a spring-fed natural lake, the restaurant is set in a spectacular natural setting. There is an outdoor picnic where, on weekends, there are live performances. Regular Ambrosia comes with fresh fish market. Open daily. Lunch moderate through Sunday. Dinner moderate to expensive. Live music.

**ANTONIO'S RISTORANTE** 1906 Island Ave. (corner of Arroyo), El Cajon, 481-8827. Fine place for families, parties, group gatherings. The food is just as good as the service. Standard items are fresh, generous in size, and inexpensive. Seafood is a deep fried fish served with honey and lemon, and fresh bread. Open daily. Lunch, dinner, and breakfast. Live music.

**AMARA RESTAURANT** 6415 El Camino Real, San Diego, 594-1111. This is a new restaurant, a new concept, a new style. Try this Amara, Ethiopian restaurant. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands.

**CHANG CHINESE OR CHINA** 6000 Grandview Shopping Center, San Diego, 594-1111. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands.

**COLLEGE RESTAURANT** 6415 El Camino Real, San Diego, 594-1111. This is a new restaurant, a new concept, a new style. Try this Amara, Ethiopian restaurant. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands.

**DAVID'S RESTAURANT** 6415 El Camino Real, San Diego, 594-1111. This is a new restaurant, a new concept, a new style. Try this Amara, Ethiopian restaurant. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands.

**CHICKEN PIT SHOPS OF SAN DIEGO** 1000 La Jolla Village Dr., San Diego, 594-1111. This is a new restaurant, a new concept, a new style. Try this Amara, Ethiopian restaurant. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands.

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**CENTRAL SAN DIEGO**

**ADAMS RESTAURANT** 1000 La Jolla Village Dr., San Diego, 594-1111. This is a new restaurant, a new concept, a new style. Try this Amara, Ethiopian restaurant. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands.

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**LADER'S** ITALIAN GOURMET RESTAURANT OF LA MESA

**EARLY BIRD SPECIAL**  
**25% OFF**  
Entire Dinner Check (excluding alcoholic beverages)

**New Featuring Fresh Seafood**

**Early Bird Hours:**  
Tues., Thurs., 4-6:30 pm  
Fri., Sat. & Sun., 4-5:30 pm

**463-9919**  
5654 Lake Murray Blvd.

**PASTA, VEAL, POULTRY, BEEF, ETC.**

**ALL-YOU-CAN-EAT CRAB FEAST**

**\$19.95**

Includes: Maryland crab, fried chicken, fried shrimp, fried fish, fried potatoes, fried bread, fried fruit, fried dessert.

**LOEBSTER CLAM BAKE**  
Thursdays 4-10 pm only

**ALSO AVAILABLE:**  
• Fried Lobster & Crab  
• Fried Shrimp & Crab  
• Fried Fish & Crab  
• Fried Potatoes & Crab  
• Fried Bread & Crab  
• Fried Fruit & Crab  
• Fried Dessert & Crab

**801 FOURTH AVENUE, GASTROPOLIS 233-1137**

**PARADE**

**SUMMER HOURS**  
Fri. & Sat. 4-11 pm  
Sun., Thurs. 4-10:30 pm

**863-2600**

**GOURMET PIZZA, PASTA, RAVIOLI, CALZONE & SALADS**

**LIVE MUSIC WED. - SAT. 7-10 PM**

**DINNER FOR 2 \$10.95**  
(SAVINGS UP TO \$8.95)

Includes large Caesar salad for two and two non-seafood entrees from our pizza or other selections. One-in-only. Expires 7/20/95

**1762 GARNET AVE., PACIFIC BEACH (BEHIND STARBUCKS COFFEE)**

**PARADE**

**FREE DINNER**  
\$10 OFF ANY TWO DINNERS

**Authentic Moroccan Cuisine**

**FREE DINNER**  
\$10 OFF ANY TWO DINNERS

**Authentic Moroccan Cuisine**

**PASTA TIME CAFE** 1417 University Avenue, Hillcrest, 286-2423. Though the atmosphere is casual, it's not only at the counter and the food is brought on a tray — all the servers are made from scratch and pasta include a fresh salad and garlic bread. Large in size of the best in the house and for hungry hungry hunters the meal is filling and most moderate. The top price here is \$5.75. Don't leave without trying the outrageous current cake. Open 11:30 am to 11:30 pm. 286-2423. See also our atmosphere. Emancipate. Open seven days a week, same menu all day. Low.

**WRAPPS RESTAURANT** 1711 University Avenue (near Park Road), 286-2423. If you're looking for "something different" try the small eat that prepares food from the Republic of Georgia, in southeastern Europe. The kitchen is spicy and relies on traditional and paper. Wraps serve many items from the top of fish and shellfish to chicken and steak. Includes some of the best in the house. Includes some of the best in the house. Includes some of the best in the house. Includes some of the best in the house.

**BARBOR HOUSE** 815 N. Harbor Drive, San Diego, 233-1137. This is a new restaurant, a new concept, a new style. Try this Amara, Ethiopian restaurant. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands.

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**ANTHONY'S FISH GRILL** 1300 North Harbor Drive (at Ash Street), 233-1137. This is a new restaurant, a new concept, a new style. Try this Amara, Ethiopian restaurant. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands.

**ANTHONY'S FISH GRILL** 1300 North Harbor Drive (at Ash Street), 233-1137. This is a new restaurant, a new concept, a new style. Try this Amara, Ethiopian restaurant. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands.

**ATMOSPHERE** 728 Fifth Avenue (near Court), 233-1137. This is a new restaurant, a new concept, a new style. Try this Amara, Ethiopian restaurant. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands. The menu is inspired by local, fresh, chicken, and vegetable, and the food is very spicy. No alcohol is served. You pick up the food with your own hands.

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## 52 San Diego Reader July 13, 1995





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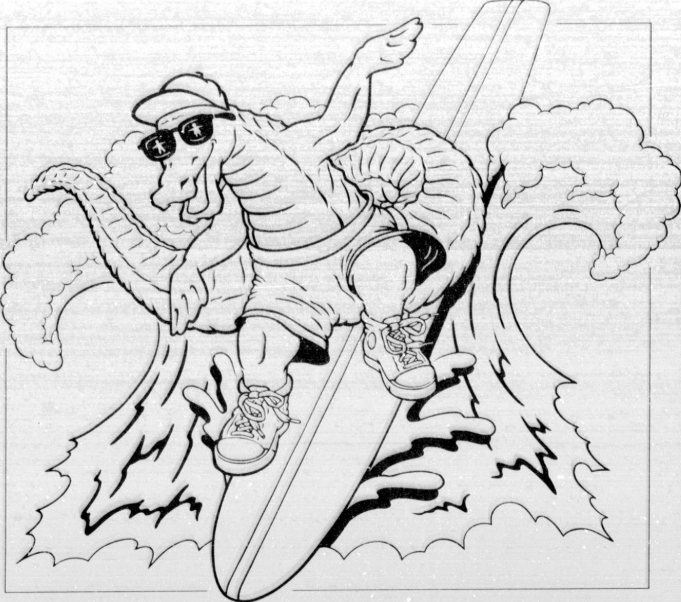
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# Crocodile Cafe

## NEW RELEASES

**BBQ CROCODILE WINGS**  
 Tender, succulent wings with a tangy, smoky BBQ sauce. \$7.95  
**PENNE PASTA**  
 Penne pasta with a rich, creamy sauce. \$7.95  
**PANCIETTA PIZZA**  
 Thin crust pizza topped with pancetta, mushrooms, and mozzarella. \$12.95

## APPETIZERS

**SOFT CHICKEN TACOS**  
 Soft shells filled with tender chicken, cheese, and salsa. \$5.95  
**CHICKEN QUESADILLA**  
 Grilled chicken quesadilla with cheese and salsa. \$7.95  
**CHINESE POT STICKERS**  
 Pan-fried dumplings with a savory filling. \$6.95  
**BRUSCHETTA**  
 Grilled bread topped with tomato sauce and fresh vegetables. \$4.95  
**CRAB CAKES**  
 Crispy fried crab cakes with a remoulade sauce. \$8.95  
**SOUTHWESTERN BLUE CORN TAQUITOS**  
 Soft shells filled with blue corn, beans, cheese, and salsa. \$7.95

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**MIXED GREENS**  
 Fresh mixed greens with a light vinaigrette. \$4.95  
**CAESAR SALAD**  
 Crisp romaine lettuce with Caesar dressing. \$4.95  
**CHICKEN CAESAR SALAD**  
 Chicken strips with Caesar dressing. \$7.95  
**BABY FIELD GREENS**  
 Baby field greens with a light vinaigrette. \$4.95  
**TAHINI CHICKEN SALAD**  
 Chicken strips with tahini dressing. \$7.95  
**ORIENTAL CHICKEN SALAD**  
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**HERB CRUSTED SALMON**  
 Herb crusted salmon with a light vinaigrette. \$12.95  
**BLUE CORN TOSTADA SALAD**  
 Blue corn tostada with a light vinaigrette. \$7.95  
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**THE ORIGINAL OAKWOOD GRILLED BURGER WITH CROCODILE FRIES**  
 Beef burger with cheddar cheese, lettuce, tomato, and onion. \$8.95  
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 Grilled chicken breast with cheese and lettuce. \$7.95  
**BBQ CHICKEN SANDWICH**  
 Grilled chicken breast with BBQ sauce and lettuce. \$7.95  
**ITALIAN CHICKEN SAUSAGE SANDWICH**  
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**SMOKED HAM AND CHICKEN SANDWICH**  
 Grilled chicken breast with smoked ham and lettuce. \$7.95

## PIZZA

**BARBEQUE CHICKEN PIZZA**  
 Chicken strips with barbeque sauce and cheese. \$12.95  
**SAUSAGE AND SPICY PEPPERONI PIZZA**  
 Sausage and spicy pepperoni with cheese. \$12.95  
**BLACK TIGER SHRIMP PIZZA**  
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 Almost cheeseless pizza with chicken and sausage. \$12.95  
**FOUR CHEESE PIZZA**  
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**SOUTHWESTERN ROASTED PORK CALZONE**  
 Roasted pork with cheese and salsa. \$12.95  
**PEPPERONI AND SALAMI CALZONE**  
 Pepperoni and salami with cheese. \$12.95  
**MOO SHU CHICKEN CALZONE**  
 Moo shu chicken with cheese. \$12.95

## FROM THE OAKWOOD GRILL

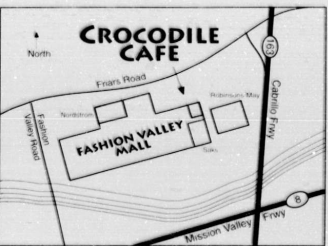
**OAKWOOD GRILLED CHICKEN**  
 Grilled chicken breast with a dry rub seasoning. \$12.95  
**THICK CUT GRILLED PORK CHOP**  
 Thick cut grilled pork chop with a dry rub seasoning. \$12.95  
**MARINATED FLANK STEAK**  
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**GRILLED TOP SIRLOIN STEAK**  
 Grilled top sirloin steak with a dry rub seasoning. \$12.95  
**OAKWOOD GRILLED FRESH SALMON**  
 Grilled fresh salmon with a dry rub seasoning. \$12.95

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**CHICKEN AND SPINACH RAVIOLI**  
 Chicken and spinach ravioli with a light sauce. \$12.95  
**ANGEL HAIR WITH SHRIMP**  
 Angel hair pasta with shrimp and a light sauce. \$12.95  
**RIGATONI**  
 Rigatoni pasta with a light sauce. \$12.95  
**ANGEL HAIR WITH MANILA CLAMS**  
 Angel hair pasta with manila clams and a light sauce. \$12.95  
**FETTUCCINI WITH GRILLED CHICKEN**  
 Fettuccini pasta with grilled chicken and a light sauce. \$12.95  
**LINGUINI CHEESA**  
 Linguini pasta with a light sauce. \$12.95

## DESSERTS

**FRENCH APPLE TART**  
 French apple tart with a caramel sauce. \$4.95  
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 Key lime pie with a graham cracker crust. \$4.95  
**BEN & JERRY'S ICE CREAMS AND SORBETS**  
 Ben & Jerry's ice cream or sorbet. \$4.95  
**DOUBLE RASPBERRY FUDGE LAYER CAKE**  
 Double raspberry fudge layer cake. \$12.95  
**CHOCOLATE BROWNIE PIE**  
 Chocolate brownie pie. \$4.95  
**GERMAN CHOCOLATE CAKE**  
 German chocolate cake. \$12.95  
**EXTRA RICH CHEESE CAKE**  
 Extra rich cheese cake. \$12.95  
**KILLER CARROT CAKE**  
 Killer carrot cake. \$12.95  
**FRESH FRUIT**  
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