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Reader

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LETTERS

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Sensational Piece Of Trash

I thought the article "Death Fated by SEALs" ("City Lights," August 3) was a sensational piece of trash. This article thought not to dispel or understand the myths that surround the SEAL team community but to sensationalize it even more. Although many may not agree with the training or subsequent mission of this corps, that is no reason to take the actions of a few team members and discredit the entire organization. It's akin to believing that every single mailman is a homicidal maniac because a few postal workers have snipped and killed. The article leaves a taste of condemning the many for the actions of the few. I especially objected to the inclusion of the Grizzard-O'Neill homicides in the article. First, it was never proven to have been a love triangle. Second, its inclusion in this condemning piece makes it appear as if Grizzard was somehow responsible for the murderous actions of another person. Having known Grizza, I found it distasteful to see his death being used to taint and discredit the very organization he chose to serve.

Susan Kim
Mission Beach

Hunter Is Wasted On Some

With respect to Cynthia Nee's response (Letters, August 3) to the article about rock and roll grammar, my copy of the album is entitled *You're Never Alone with a Schizophrenic*. I would seem that the subtlety of meaning intended by the facially obstructed Mr. Hunter is wasted on some, or was her addition to the title only made to legitimize her perspective?

Dan Uhl
Pacific Beach

Dig

Okay, Cynthia (Letters, August 3), I'll help you out. Anywhere is some location you've never been to, anywhere means you've been there, dig. People like you that attach significance to song titles are hopelessly stupid. Listen to Led Zep's "Stairway to Heaven" and Aerosmith's "Dream On" and then tell us the difference.

You shouldn't be wrong stuff, Cindy.
Mike Gleason
Ocean Beach

Freshman Error

I found Alexander Theroux's article on rock 'n' roll lyrics to be long-winded and pedantic ("The Grammar of Rock and Roll," July 20). An overconcern with perfect grammar and textbook usage drained a lot of potential humor from his subject. No wonder people fall asleep in English class! More important, he glossed over the point that most musicians fit lyrics to music, not the other way around. As for Cynthia "Nee-it-all" (Letters, August 3), she'll have to find a new favorite; Ian Hunter's 1979 album is titled *You're Never Alone with a Schizophrenic*. What a freshman error.

Paul E. Wadman
City Heights

Mama-Say-Mama-Saw-Mama!!!

After reading Alexander Theroux's article on "The Grammar of Rock and Roll" (July 20) in a style that eerily mirrors Duncan Shepherd's, I realized Theroux failed to solve the greatest puzzle of all: pop lyrics. Just what is Michael Jackson trying to say in the refrain of "Wanna Be Startin' Somethin'" "Mama-say-mama-saw-mama"? Although it is a mystery that may stand the test of time, it is not crucial for us to understand the phrase. For in the song there are elements besides the lyrics that pull us into its melodious beat. And we help Michael Jackson sing, even though his words may not be grammatically correct.

I have been a proud member of the increasing Duncan-Hate Bandwagon for some time. However, I have some advice for Jeff Hurlbut, a fellow disgruntled reader of the movie review section. In your letter to the editor, Jeff, after deeming Duncan's writing as foul in the greatest meaning of the word, you proclaimed that you would continue to read Duncan's column only for amusement. But this is exactly what Duncan thrives on—knowing his staunch enemies weaken in the privacy of their homes and peruse his work.

What I advise is something that is nearly foolproof and works quite well for me. With-out reading a single word of Mr. Shepherd's reviews, I simply glance at the number of stars (if any at all) at the bottom of the reviews which indicate his preference for the flick. To figure out which movie is worth seeing, simply reverse his evaluation. For example, *The Punter* with the revised values, is actually a meaningful movie about friendship, understanding, and Duncan crowing it with one star. So that the entire movie section of the Reader is not put

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SAN DIEGO WEEKLY



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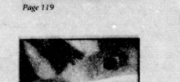
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Kid Stuff
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Susan's golden year Mayor Susan Golding turns 50 this month, and a few of her closest friends are throwing a "surprise" party a week from tomorrow at the posh Rancho Santa Fe estate of **Blaine** and **Robbie Quirk**. Afficionados of local politics will remember the Quirks from 1982, when Golding's husband-to-be, **Richard Silbermann**, was a close advisor to Democratic governor **Jerry Brown**, and Robbie chaired the San Diego branch of Brown's ill-fated senatorial campaign against **Pete Wilson**. Later, after Silbermann married Golding and then got caught in an FBI money-laundering sting, Blaine started a \$10,000-a-pop legal defense fund that drew flak from critics who alleged it would cause a conflict of interest for Golding, then a county supervisor. When Golding and Silbermann divorced and went their separate ways, he to a federal prison camp in the desert, she to city hall. Blaine—who has been fighting for years to upgrade his lucrative city lease concession at Mission Bay's De Anza Cove—surfaced yet again, as one of Golding's key campaign fundraisers. And when Silbermann got out of the slammer, Blaine reportedly hired him as a consultant to a Sacramento-based pizza chain Quirk has an interest in. Golding's birthday invitation warns guests that it is "non-transferable" and that no gifts are allowed.

Internet threat Is a local Islamic group providing an electronic conduit for Middle East terrorists? Two months before the July 25 Peru subway explosion that killed 2 and injured 60, according to Washington, D.C.-based *Intelligence Newsletter*, San Diego's American Islamic Group posted a cryptic "communiqué" on the Internet from Algeria's GIA terrorist band, warning, "Soon the flag of the GIA is after you, slaughtering by air, by sea, by mountain and by the desert... There will come a time, not too far, when you will accept Islam or pay tribute to our rock will be hit. No armored vehicles, no cars and armories, no curfews and no restricted areas will save you then." **Kifah Jayoud**, director of the American Islamic Group here, does not deny posting the message, but maintains that's far from an endorsement. "We receive a whole bunch of news from all over the world, and we translate it and put it on the Internet," he says. He concedes the communiqué in question "is very harsh," but Jayoud doesn't think the GIA is behind the recent blast. "If the GIA did it, they would have claimed responsibility instantly; like they did before, when they blew up Air France."

An incorrect bench The Ninth Circuit U.S. Court of Appeals has a reputation for political correctness. But its "gender fairness committee," chaired by San Diego district judge **Marilyn Huff**, has deleted anti-bias protection for gay employees from its latest equal opportunity employment plan. "I'm surprised and disappointed," says **Paula Rosenstein**, co-president of the Tom Homann Law Association, a local group of lawyers working to achieve civil rights for gays, lesbians and "sexuals." "There are many gay and lesbian employees of the Ninth Circuit who should be allowed the same protection as anybody else—they should be able to keep their jobs regardless of sexual orientation as long as they perform their jobs capably." Huff did not return phone calls, but the Northern District's delegation to the circuit has submitted the plan to the court. The court's decision language to the plan before it comes up for a final vote at the Ninth Circuit's annual conference later this month in Maui. And L.A.'s federal public defender is pressing for a similar resolution from all the circuit's public defenders.

Inside politics Chargers owner and **Pete Wilson** backer **Alex Spanos** is drawing heat for giving \$500 to San Francisco mayor **Frank Jordan**'s referendum drive to kill campaign spending limits during that city's mayoral runoff. Much of Jordan's money comes from out-of-town big money interests. **Roger Hedgecock** has once again been bumped off the tube. KUSI Channel 35 management last week put the ex-San Diego mayor and two other commentators on an indefinite "hiatus," ending the radio talk show host's two-year run of twice-weekly tirades. An executive jet belonging to **R. Wayne Helmskamp**, Florida Panthers hockey club touched down at Lindbergh last week, raising speculation that the team, whose proposal for a \$165 million taxpayer-funded arena was just shut down by Miami, may be out shopping for a similar deal here.

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 460. Or fax your tip to 231-0489.

A Gay London Play about Miramar's Top Guns

By Bill Manson

"Have you ever had or do you intend to have sex with people of different nationalities, members of the Communist Party, people of the same gender or small animals?"

"It depends what you mean by small," draws one of D.M.W. Greer's characters in his new play, *Burning Blue*. The question, says the first-time playwright from San Diego, is just the kind that U.S. Navy "Top Gun" pilots still endure from Naval Investigative Service (NIS) agents during anti-gay witch-hunts, which Greer says persist to this day, despite Clinton's "Don't Ask, Don't Tell" policy.

Think of *Burning Blue* as *Top Gun* anti-matter. Greer's opus portrays a group of carrier-based F-14s as closet homosexuals asked to squeal on each other by overzealous NIS agents out to rid the Navy of all "suspect" pilots. Greer claims the play draws on his real-life background as an H2 Sea Sprite anti-submarine helicopter pilot based at North Island. Greer knew the Top Gun guys at Miramar well, and at the heart of his plot, two carrier-based F-18 Tomcat pilots fall in love and suffer the consequences.

Perhaps not surprisingly, the play isn't booked for San Diego. Greer says the Old Globe politely turned him down. The La Jolla Playhouse's assistant artistic director, Robert Blacker, also read and liked the script but in the end rejected it.

So Greer went to London, and nine months later, London is putting out a welcome-mat for the gay American pilot-playwright. From a modest opening in a pub-turned-theater, the King's Head, *Burning Blue* has been swept by rave reviews all the way to the West End's premier theater, the Theatre Royal, Haymarket.

"There's an autobiographical passion here, a thriller worthy of comparison to *The Caine Mutiny* or *A Few Good Men*," gushes the *International Herald Tribune*.

"D.M.W. Greer's compelling new drama... covers an emotional terrain that has more in common with Arthur Miller than Tom Cruise, and blazes across the stage on London's Daily Mail."

The usually stately *Times* of London had two words: A blockbuster.

And already Greer's play is set to become a movie. Working Title Films, the company famous for the hit *Weddings and a Funeral*, signed Greer late last month. "It's an amazing first play," says Debra Hayward, head of development for the film company.

"It's just a great story. An important story."

And pretty heady stuff for a first-time playwright. "It's been phenomenal," David Greer says on the phone from London. "Wonderful, beyond my wildest expectations."

And pretty heady stuff for a first-time playwright. "It's been phenomenal," David Greer says on the phone from London. "Wonderful, beyond my wildest expectations."

In a note at the front of the play's program, Greer writes that *Burning Blue* is based on the real lives and circumstances surrounding a group of close friends in the late 1980s. Which hints



From the June 11 *Hollywood Reporter* in London

did and still do occur, resulting in the expulsion of hundreds of officers and enlisted personnel. In some cases, the sons of high-ranking officers were apprehended, pulled into kangaroo courts, and threatened with the prospect of tarnishing their fathers' careers, forced to resign quickly and quietly.

"Let there be no question, [Bill Clinton's] current policy [of 'Don't Ask, Don't Tell'] has not put an end to the persecution," Greer is gay, but he insists he was never targeted himself. It was only as he was leaving the Navy that he realized his sexual orientation. "To be honest, I never was 'in the closet.' It was sort of a realization that came to me when I was living in San Diego and when I moved to New York to be a public affairs officer at the end of '83."

"And yes, what we did was macho. Absolutely. We'd hit these machines, these huge machines, and it's all about the systems of the machines and hitting certain marks and knowing tolerances and realizing that what you're trained to do is fairly serious. It's dropping bombs or torpedoes or placing yourself in harm's way in a dangerous situation. So I guess that would be considered a fairly macho thing."

"I was very much a part of your typical squadron life. It was a bunch of guys doing what they do. At some point I did realize that there were some guys that were probably homosexual, and that they were maybe a little bit more separated from the other guys, but I think a lot of them were just very much professional the way that the rest were. Everybody blended in. I didn't see there was an issue, a problem."

"Were there gay pilots at Miramar? Absolutely. I went up to Miramar a lot with my buddies. We'd hit the officers' club there and do the happy hour... I had a lot of friends that flew out of Miramar."

"When I was there, many of my straight friends went to gay bars with their girlfriends to go dancing. Like the West Coast Production Company, near the airport. I remember going there a

continued on page 8

Susan and Pete's Bay Area Money Machine

By Thomas K. Arnold

With a year and a half still to go in her first term as San Diego mayor, Susan Golding has already amassed a campaign war chest of nearly \$100,000, ostensibly for her reelection

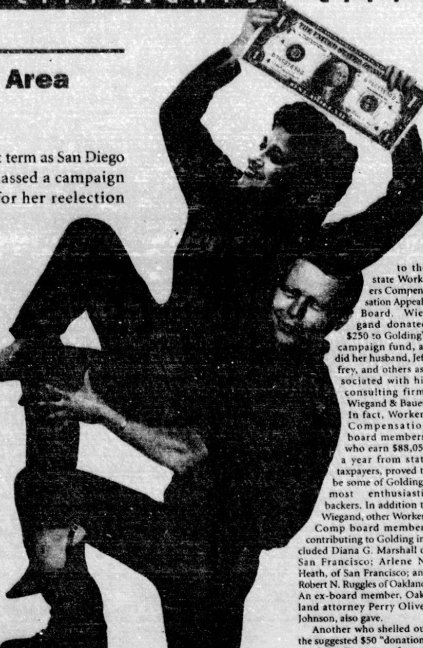
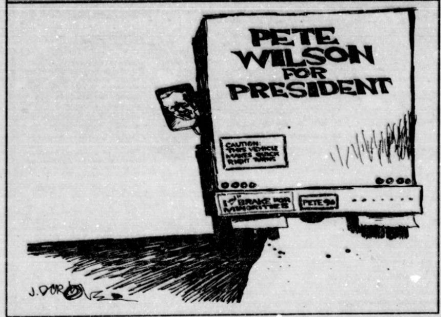
bid next year—even though former Councilman John Hartley's abrupt decision last week to drop out of the race leaves her without even a token challenger.

Much of the money Golding has collected has been raised not from local donors, but by tapping into Governor Pete Wilson's powerful statewide political machine. Supporters and political appointees of the governor, most of whom live in the Bay Area, have given thousands of dollars in campaign contributions to Golding over the last six months, campaign statements show. Many of the donors freely admit they don't expect Golding to serve out a second term as mayor, but instead run for higher office.

"She's an up-and-coming star in the Republican Party in California," says Honor Heyrick Bulkeley, who attended a June 6, \$50-per-person fundraiser for Golding in the San Francisco Elk Club that was sponsored by the local Republican central committee. Two years ago, Wilson appointed Bulkeley, a San Francisco-based property manager, to the board of the Fifth District Agricultural Association, which runs the San Francisco Fair and Expo.

"I think she's trying to raise money wherever she can, and it's my hope she does want to establish a name, because one day she's going to run for something we will be able to vote for," Bulkeley says. "The Republicans don't have a whole lot of moderates, and we're looking for people who will be the eventual leaders in the party." Bulkeley was so enamored of Golding that she gave \$150 to her reelection fund, three times the official cover charge.

Many of the Bay Area Golding backers owe their state government jobs to Wilson, causing skeptics to speculate that the governor and his advisors may be playing an ever greater role in Golding's career. Some note that long-time Wilson handler George Gorton once dated Golding back when she was on the city council in the 1970s. Others point to Golding's key role in ramrodding through city hall generous taxpayer subsidies for next year's GOP convention, where the governor hopes to snag the party's presidential nomination. They also observe that Golding was master of ceremonies at



Wilson's January inaugural.

There was a before the GOP-sponsored luncheon. Golding was honored at another reception, in the hotel atop the Theater on the Square on Post Street, sponsored by Jane Wiegand, a Wilson-appointed commissioner

have achieved what she set out to do, and who represents a more problem-solving mainstream element rather than a reactionary one.

"Plus she's well-known for her ties to Wilson and his people, and that's going to help any ambition she might have."

Indeed, Duncan says, it was Golding's ties to Wilson that helped her land a speaking engagement a few days before the reception at the Lincoln Club of Northern California's annual three-day seminar. "She spoke mostly about the Republican National Convention coming to San Diego, and about the national attention it will give San Diego. Clearly, San Diego getting the convention is adding a lot to her reputation; it gives her a chance to get her message out."

Campaign disclosure forms show that the Friends of Susan Golding '96 committee collected \$5775 from Bay Area donors between January 1 and June 30.

Wealthy agribusiness tycoon Howard Leach and his wife, Gretchen, each gave Golding \$250, the maximum allowed under city campaign laws. Leach is a Wilson stalwart who sits on the board of the non-profit corporation established to operate the governor's Los Angeles condominium.

Woodward Kingman, an investment banker and former high-ranking official in the Bush and Reagan administrations, gave Golding \$50. A former executive vice president of San Francisco's Crocker Bank, Kingman was indicted in 1992 for his involvement in the allegedly illegal takeover of the Bank of Los Gatos. Two years later, federal bank fraud charges against him were dismissed. Four other defendants in the case were tried and convicted by a jury, although they were subsequently granted new trials. Kingman, now vice chairman of the Commonwealth Group, a San Francisco investment banking firm, gave Wilson more than \$3000 for his 1994 gubernatorial campaign.

Albert Chang, a Chinatown businessman who owns the Eastern Sea Company, contributed \$175 to the Golding campaign. Just last month, Wilson appointed him to the board of directors of the Fifth District Agricultural Board. Chang, who has ties to Wilson having nothing to do with his support for Golding. "She's done a marvelous job compared to our mayor up here," Chang says. "What I like the most that she did is private some of the services and get city spending under control. I think she should serve as a model for San

continued on page 8

CITY LIGHTS

ing.) Blackwood, Mathew W.
(Dan bolts out of his chair
and attempts to grab the
notepad from Cokely.)
DAN: Go fuck yourself!
COKELY: Maybe you
could show me how.
JONES (the other investi-
gator): John, you're way out of
continued on page 8

1



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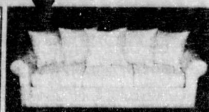
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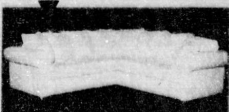
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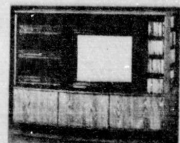


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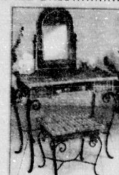
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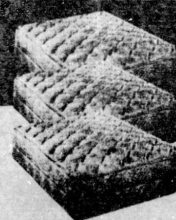
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CITY LIGHTS Beyond O.J.

the issue of domestic violence. My friend says she doesn't want to embarrass him. She's also afraid he would simply deny it and that the counselor — a man — would believe him.

More than once, I have asked myself how I — knowing what I know — can continue seeing this man socially. "If we found out he'd been crossed on people's terms for a hobby," I tell his husband, "we wouldn't ask him to dinner." I have wondered if our inability to take a public stand against his behavior means we, like a lot of people, don't take the issue of domestic violence seriously enough. But I don't think so. We could hardly invite her and not him, without explaining who. Besides, she wouldn't come without him. Ultimately, cutting him out of our life would mean cutting her out of our life, and that would leave her more isolated and dependent on him than she already is.

As far as I know, my husband and I are the only ones who know about my friend's terrible secret. All their friends think they're the perfect couple. When they announced their engagement at a party a few months ago, everyone was thrilled.

"Isn't this great?" a mutual friend gushed.

I smiled weakly. In my frustration, I have built an elaborate fantasy in which I expose the whole charade. I see myself as a bridesmaid at their wedding, standing by their side at the altar. When the minister asks, "If there is anyone here who knows any reason why this man and woman should not be joined," I see myself raising my hand. Then I say aloud the truth I know — that he has beaten her for years, that he has threatened her life, that unless someone does something, he may, one day, kill her.

I realize that I will never say such a thing. I cannot betray my friend's confidence. I cannot publicly humiliate her. I cannot, not by any act of mine, expose her to the wrath of the violent man she has chosen to live with.

Because I do not know what she can do, I will keep her secret. But in doing so, I know I am complicit. I know that if she ever shows up with something more serious than bruised ribs and a hurtful ego — or worse, if she turns up dead — I will bear some responsibility.

My friend will be shopping for a wedding dress soon. I know she'll expect me to help, of course. What else are friends for? But I will feel like I am shopping for a shroud.

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STRAIGHT FROM THE HIP



BY MATTHEW ALICE

Dear Matt:
Exactly what is shock therapy, and does it work? If so, how? What is it supposed to fix?
— Bill Hunt, comp12R@cars.pima.edu

Shock therapy? Well, just last week we took Ma Alice to Edie's Fat 'n' Foxy Shop for the big end-of-summer spandex blowout. Fixed any sen I had to go to the beach for a while. Not what you had in mind, eh. Well, then you must mean electroconvulsive therapy, ECT. It's one of the oldest psychiatric therapies still in use and definitely one of the most controversial. As it's administered these days, a patient is anesthetized and given muscle relaxers and oxygen electrodes are placed on each side of the skull, near the temples; a bite block goes into the patient's mouth, and a brief pulse of electricity is sent into the brain. Nerve pathways in the brain start firing, and, basically, the patient has a medically induced seizure. The electrical activity releases floods of brain chemicals, which may be the key to the therapy's effectiveness. The whole process takes about 15 minutes, after which the patient is groggy and has some memory loss. Treatment is repeated periodically. ECT is not a "cure."

Who would anyone go through this? It's increasingly the procedure of choice for treating acute, prolonged depression and sometimes schizophrenia, that has not responded to medications or other standard therapies. It has the blessing of the AMA, the American Psychiatric Association, and other medical groups. The most vocal opponents are some of the people who've actually experienced it. There are about 1000 members of a group called the International Association of Shock Survivors, who claim severe personality changes, permanent memory loss, and other debilitating side effects. They also point out that medicine does not know exactly how ECT works, so maybe it's risky to be treating people's brains like light bulbs.

ECT does suffer from a major stigma problem. One I've over the Cuckoo's Nest about summer up. In the '40s and '50s it was misused to control unruly psychiatric patients in mental hospitals, and fewer precautions were taken to protect patients from the physical dangers of the seizures. At that time, psychiatrists thought the shock treatments wiped out unpleasant memories that caused depression. In the 1960s, when biochemists replaced Freud as the framework for treating psychiatric conditions, ECT lost popularity. But it's coming back. Depending on which figures you believe, anywhere from 50,000 to 100,000 Americans will have ECT in the next year.

Italian psychiatrists were the first, in the 1930s, to use a form of ECT on schizophrenic patients. It apparently was a technological update of an older remedy that called for applying electric eels to a sufferer's head.

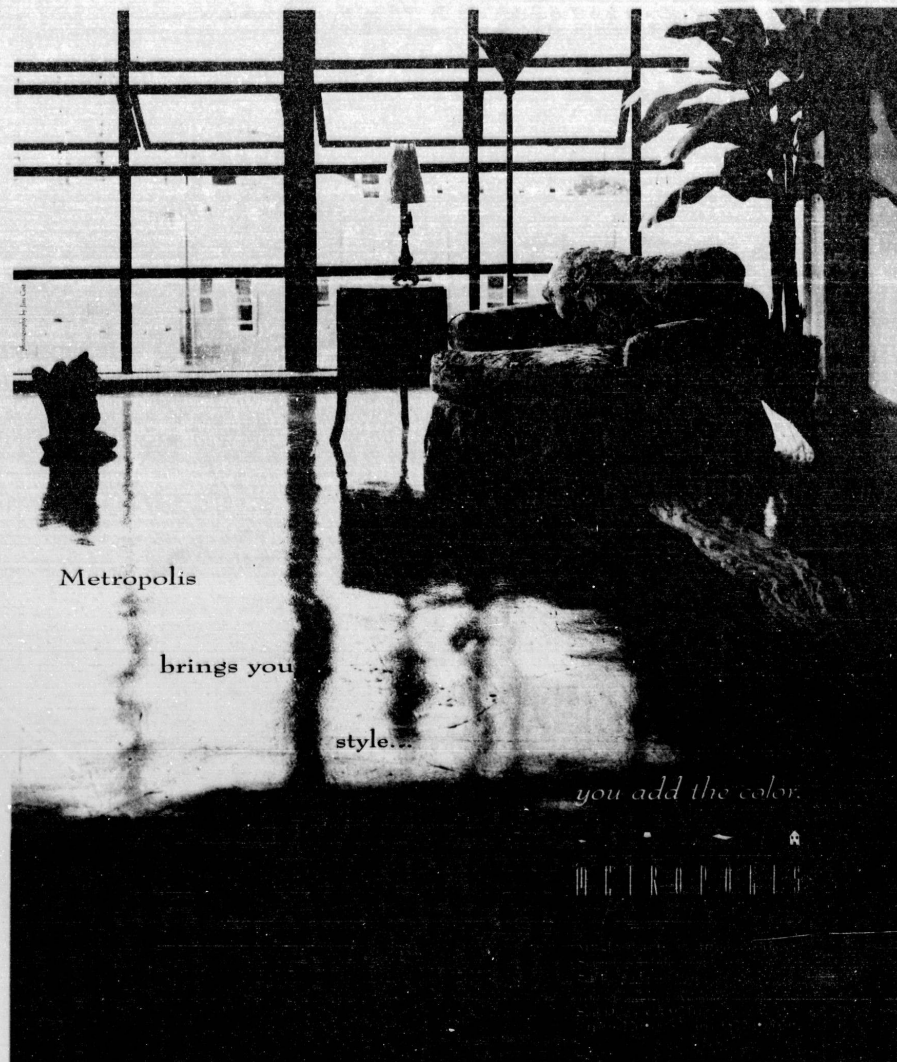
Dear Matthew Alice:
A few years ago, some of our socially prominent Lu La citizens were sent to the slammer for running a Ponzi scheme, which pays off early investors with money from new investors. The enclosed clipping from the Wall Street Journal says the U.S. Treasury plans to raise \$4.75 billion in fresh cash from investors and use some of the proceeds from the sale of \$27 billion in notes to these investors to pay off previous investors to the tune of \$22.58 billion. Aren't these two schemes the same? By the way, what is a "Ponzi cash?"
— Fearless Fred, Pacific Beach

"Well-laundered" comes to mind. But no, in this case it means cash that's not already in the T-note market; it's in mayonnaise jars in the attic or invested in pineapple futures or something. If you buy new T notes with money obtained by selling off old ones, that's stale cash. I guess. As for the legality of the Treasury's scheme, there are things that apparently make sound fiscal sense for the gov'ment but would land us behind bars in a hurry if we did it. Running a lottery, for instance. But this is no Ponzi or pyramid scheme, because the feds are buying out one set of investors who hold notes promising X percent return by bringing in investors who will get Y percent. Rates of return and due dates are known at the time the investment is made. It's like a contract. In a Ponzi, late investors lose because the scheme inevitably collapses when the pool of new money dries up.

Matt:
Has surfing ever been or will it be an Olympic sport?
— mfractal@aol.com

Funny you should ask, mfractal. Just this past April the International Olympic Committee gave provisional recognition to a sport of sports, one of which was surfing. All that means is the International Surfing Association has two years to organize a plan for surfing to be a demonstration sport at some future games, after which the IOC will ponder while and give 'em a thumbs up or thumbs down. I wonder what the goofy dudes will do when the summer games are held in Bulgaria or Pakistan or Buffalo. Officially, an Olympic sport must be played in at least 75 countries on five continents, but if potential TV revenues are big enough, the pragmatic IOC will be lenient. They gave surfing the provisional okay along with bowling, golf, squash, water skiing, trampolining, and — hold on to your socks — ballroom dancing. (Insert your joke here.)

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 83803, San Diego, CA 92186-5803, or fax your questions to 231-4489, or e-mail to v.d.readers@world.com via the Internet.



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45. Photo by Jeffrey M. Jones

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By Patrick Dougherty

NEVADA BOB SPEAKS

Mid-August Time for Nevada Bob's NFL overview. Regular readers will recall that Nevada Bob is a professional sports bettor of 25 years standing, lives with wife and family in Vegas. As lifestyle front, Bob keeps what is laughingly referred to as a job. The man is burrowed inside the Nevada state civil service. Bob has a large office, pleasant secretary, and an artificial lake outside his window. Over the last eight years, I have never reached him there. This time is no different.

On the phone line is a familiar, dark voice. "Daugherty, what's up?" I can hear slot machines in the background. "Bob, it's only taken a week to get my phone calls returned. This is quick. By the way, what in the hell are you doing inside a casino during working hours?"

"I have many duties to perform, many places to go, people to meet."

"Good, he's the good people of Nevada. Okay, let's get to it, what's happening with the NFL this year?"

"For betting purposes I think the expansion teams will be better than people think. Coughlin, the coach of the Jaguars, has a Marine-morale mentality, but he was a good college coach, has had pro experience, so he may not be as stupid as he appears. They've played pretty hard in exhibition games. The other team will be better, the Carolina team. They have better players, better organization."

"Miami's tough this year. New England will be tough. Cowboys, they're not as good as they have been — that's obvious — but they're still as good as anybody out there. This is the year we'll all understand just how bad Barry Switzer is. He's lost all of his assistants; they left and went for better money elsewhere."

Dallas is good, I mean as long as they have Akman and Emmitt Smith, they're tough to beat, but they can be beat. Same with the 49ers.

"There's public perception, and then there's reality, and sometimes the public perception is accurate, but not very often. The 49ers are probably the best team on paper, but that doesn't mean anything. Traditionally if you bet against the Super Bowl teams for the first few games of the season you win money because the betting lines are always out of whack. The Niners haven't

SPORTING BOX

gotten the money (haven't covered) in the exhibition season. Oakland will be better because they have a different coach. Shell was awful."

"The first few weeks of the season is the best time to bet, because the books don't know any more than you do. I think Atlanta is going to be a sleeper, because no one thinks they're any good, and they're not, but they'll be getting lots of points, and I think they've improved. Public perception is a big factor in setting the lines, because bookies know everybody is going to bet Dallas. Everybody is going to bet San Francisco. Everybody is going to bet Miami. But the bad teams like Atlanta — no one's going to bet them, so you get the better value on teams like that, and they can cover for you just as easy as anyone else."

"I wouldn't bet Seattle. They've got a new coach and they have all this discussion, they got trouble, they have people in jail. Pittsburgh is hungry. They blew that game against the Chargers last year. They had that game called. They've lost some key people: Erik Green, Barry Foster, and the kicker. But they can be replaced. Pittsburgh is going to annihilate opponents coming out of the box. That's a team I'd look for early."

"Like I said, I think Miami is much improved, but you pay too high a price. A really bad team that has good value is Indianapolis. I know it's hard putting money on these dogshit teams, but when you're getting ten points or more, you've got to take the action. Indianapolis is improving. The Rams are in a real transition, and they have a rookie coach and not much talent. I think if you bet against them, you'll do okay. I like New England coming out of the gate, they've got a lot of injuries at linebacker, but I would still bet them. I like Denver early, they're going to be much better."

"I hear the distant sound of a woman's harsh laugh. Bob moves away from the phone, says a few words to his companion, returns. "I'm going."

"Adios, big fella."

Funny thing about Bob — after I talk to him, I always want to go out and buy a bottle of whiskey.



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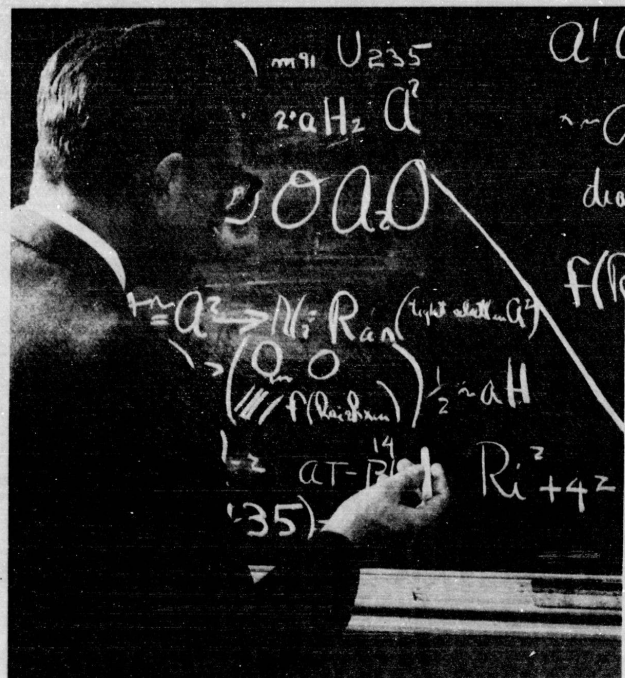
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PEOPLE'S REPUBLIC OF CORONADO

BY BILL MANJON PHOTOGRAPHS BY BYRON PEPPER



Coronado, c. mid 1960s

(continued from page 1)
The phone rings on C Avenue. Carlita McLaren Fox picks up her new baby in one hand, the phone in the other.
"Carlita!" says a voice.
"Yes!"
"We are trying to moderate an end to this recall of the school board. It is going too far."
"Yes..."
"Well, you have been involved in collecting signatures. We think you should pull out. And encourage your friend Ian and others to do well. You've got your, ah, children to think of. Your oldest... what's his name? It would hurt him so much if he were to somehow find out he had been born, uh, out of wedlock. Think about pulling out, Carlita. We're all just wanting the best for your children, all the children."

Carlita lets the phone down gently. She carries the baby to the settee. Outside, "Johnny," her oldest boy, plays on his bike, putting back the RECALL flags he flies on his ride to school every day. "Johnny," she says intimately, "come here. There's something I'll have to tell you. Before they do."

"I'll never forgive them for that," says Carlita today, 29 years later. "I told my son about it before they could — a devastated him — and then carried right on fighting those bastards for the recall. That's when it became personal. They rang my friend Ian too. Threatened to tell her husband whose baby her son really was. She'd become pregnant from an affair just before she met her husband. It was too much for her. She pulled out of the fight."

Carlita wasn't the only one getting phone calls. Helen Smith, one of the school board members being recalled, says the whole affair was a harrowing experience and a personal torment. "It was the version that astonished me. I had two kids in high school. They had to live with it. And my phone just kept ringing. I had so many obscenities screamed at me over the phone I had to get a police whistle to blast down the line whenever it rang."

The experience seemed to hit all sides. A local dentist, Martin Witarius, was told that if he continued to support the recall, his affair with his secretary up in Big Bear would be made public. "I never had an affair," he says today. "So I went right on anyway."
"Very good friends of mine," says author Jack Lewis, "said, 'If you come out for this recall, we're not going to talk to you anymore.' I said, 'I'm not going to back down. I won't change my vote because of you.'"

The owner of the local market, who also supported the recall, got used to anonymous sign writers daubing "Commie" across his display window. "My husband was a prisoner of war," says his widow, begging not to be named. "And he has a Distinguished



Carlita McLaren Fox

Service Cross for bravery. And he got letters accusing him of being a communist! And the telephone calls! The things that they said about it, it was dreadful!"

"I got a phone call saying that my days riding nude on a horse in a circus would be over when this was finished," says Polly Valliere, whose husband, Don, was a Coronado teacher for 29 years. "You know it was just crazy, things like that. I have no idea who that was. And I never had riders nude in a circus."

A down and dirty fight in genteel Coronado? Why had this prosperous, well-rooted community turned on itself, like some malcontent scorpion?

Carlita is none of these. Ours is a second marriage for her. But it was this story she has often told that made me so curious about "the famous Coronado recall." I start asking around town. "No, no, no! I don't even want to think about it." The lady who used to own the bookshop recoils in horror. "I had the admirals



Helen Smith

wife here working for me at the time. She was on the other side. I just want to forget the whole thing."

"I hate to see you do this," says the widow of the grocery store owner. "It was a dreadful time for everybody in the community, and I would never take sides in anything like that again as long as

HELEN SMITH: "This is not a John Birch Society idea. They're trying to tag us with the John Birch label. But we're acting in the very opposite manner of Birchers."

I lived. What started out as just a kind of political thing turned into a community disaster! I would just as soon forget the whole thing. I have people who were friends who still don't talk to me."

It was a simple recall movement of three school board members. But it was also the nearest thing to civil war that Coronado has come to. It made the bridge controversy look like a lovers' spat. The recall of '66 made the L.A. Times CBS news. Newsweek. But above all, here, it made enemies of neighbors and friends, from that day to this, almost 30 years later.

"Actually, I was just a young mother. I had never even thought about the school board," Carlita says, "until people started saying, 'They're trying to take away the best teachers. The superintendent has resigned. Dr. Muncy, our favorite principal at Central Elementary

School, is resigning. They're taking books out of the school library.' So I went to a meeting, and that did it. The school board up there on stage was so aloof. We weren't good enough for them to answer our questions."

"For many of us, it was the first time we'd bothered to go. I saw faces that I only saw at Little League or Napolitano's ice cream shop or Anderson's Bakery. But we were worried about our kids. Our teachers disappearing, our superintendent going, our schools seemed to be falling apart. And all we could get from the school board people on the stage was, 'I don't feel I have to answer that.' And, 'Next.' Sitting in the crowd, you could feel the anger rising. That's when I decided to join the recall. I just knew these people were somehow wrecking the harmony of the island, and causing us to lose our best teachers, and maybe taking away our freedom of choice as to what our kids could read. That was frightening."

Of course, the seeds of the battle were sown in the times. The '60s and all its generational bust-out of values and raging hormones and Lucy in the Sky drug highs, and liberal ideas of War on Poverty and Civil Rights and Ran the Bomb and Anti-War and



Jack Lewis

Save the Earth and long hair and bell bottoms and sexual revolutions and crazy-painted VW vans, and "families" in communes with shared values, bodies, and garden patches, and the start of gay pride and the start of the protests against Vietnam, and, not least, the start of the idea of "playway" approaches to teaching, anything to kick life into what some saw as a sterile education process.

Where Fortessa Coronado — 65 percent military families — managed to keep out all the other things, education came in with new ideas like a sort of pied piper to lead the children into the

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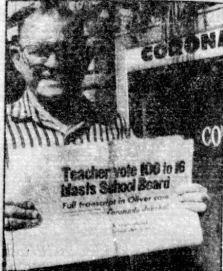
12 Credit: 101 studio, Lanning, Jeffrey, Jeffery



Leni Mosky



Polly and Don Valliere



Robert Cohen

world armed only with mushy values and undemanding '60s standard of education — peace, love, democracy, not much math, and no failing grades, no real-world ambition, and kick out all those boring regimented programs they used to call "basic education."

At any rate, that's how board member Helen Smith saw it. And Rear Admiral Dwight Johnson and Elizabeth Gray. The three were Navy Smith's commander's wife, Gray a rear admiral's wife. It was Smith and Johnson's election to the school board in July 1965 that made possible a strict, authoritarian majority of three on the five-person board. Rear Admiral Johnson and storeowner Ben Cohen knew they were about to be beaten up, both ideologically and verbally, when the troika arrived to announce the New Order.

Helen Smith says it was Superintendent Duke Schaefer's sudden resignation that started the troubles. "In Duke we lost one of the greatest superintendents who ever walked. As my husband says, life in Coronado changed because his wife — who is still with us, I see her in church every Sunday — got cancer. And he — boom! — decided to quit and take her around the world. His assistant was a man named Charley James. He left us Charley. Duke said, 'Keep Charley. He's a good superintendent.'"

Charley James would be among those who hit a brick wall when it came to working with the new board. Within six months he would be gone. Along with half a dozen teachers.

But there were internal tensions too, between the group of three led by Admiral Johnson, and the other two, Ben Cohen and Jack Lewis.

DON VALLIERE: "I think [the board] thought they would be like Hitler marching through the Rhineland."

"We started to work, first of the year," says Mrs. Smith, "with our little superintendent [James]. But Admiral Johnson and Ben Cohen, from the minute we got together, were at each other's throats. Ben was the son-in-law of a rich man, and he ran what was then the big Coronado department store. Admiral Johnson had been retired because he had rheumatoid arthritis. He was very badly

crippled and in constant pain. It made him a little impatient. "Dwight Johnson had absolute contempt for Ben. And Cohen, who didn't like the Navy to begin with, because they always had a sense of superiority, he thought — he couldn't stand Admiral Johnson. So this became a friction between these two."

Ben Cohen declined to be interviewed for this story, but Mrs. Smith admits the admiral was "easy to antagonize. Dwight was in pain all the time. He could be overbearing. And Charley James was very nervous with him. We didn't have happy board meetings. In fact, we were getting along very badly."

"There had always been the division between the teachers and Orange Avenue [merchants]. Admiral Johnson had led the fight to stop the bridge. Ben was a very prominent member of the Rotary Club. The Rotary Club was a very powerful organization in town. He and Jack Lewis were propagandizing these things about how we were wrecking the schools and we didn't want them to have any money, any federal aid."

Cohen wasn't alone in his reservations about the brilliant but acerbic admiral. Teachers, too, had dreaded the election of Smith and Johnson, according to reporter Harold Keen, writing

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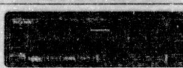
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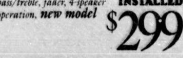
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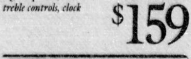
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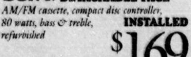
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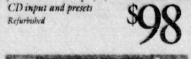
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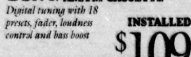
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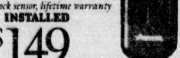
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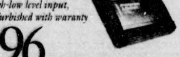
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John Ewell

in San Diego Magazine at the time. "The day after the election," Keen quotes one anonymous pedagogical, "at least six teachers said openly in the faculty lounge this was the worst thing that happened to the schools, and they'd have to be recalled.... [T]hey knew too

much about us, and because they're two housewives and a retired Navy officer, they'll have too much time to devote to their jobs."

What was there to be afraid of? Even before their election, Smith and Johnson had certainly been regarded as board members, constantly questioning administrators' decisions, constantly concerned at the lack of openness of the old board in the face of teacher power. They saw the board as toothless, a rubber stamp for the teachers. They were going to make sure that when they got into power, the school board would be a force teachers

Police Chief Buster Adams got a request for two armed policemen to be at the school board meeting.

should reckon with.

"The school administration was not used to being questioned, and they did not like it," says Mrs. Smith, still the fighter, 30 years after the events she says changed her life. "There's a very curious, carefully nurtured misunderstanding in this country. School boards are governing boards. And they hire a superintendent to take care of it like a ship getting an executive officer. But actually, in schools of education, where these men are trained, they are taught how to preempt the power of a school board. So they make up all the agendas, they decide what's going to happen, and then they just come to you for approval. A cute trick they have is when something is absolutely essential, they will postpone it and postpone it and postpone it until it gets to a critical state, and then they can say,

"You pass this or the building will fall down."

The issue of who runs the schools was the crux. And it came up again and again. "It was a very interesting time politically," Smith says. "In 1964 the Vietnam Act was passed. This act gave teachers the right to arbitrate. Previous to that, they had no unions and no right to arbitrate. In 1965 the Elementary and Secondary Education Act (ESEA), part of President Johnson's War on Poverty program, was passed by the Congress. Its intent was to bring some federal help to poor sections of the South."

But, says Mrs. Smith, schools all around the country began to find out about this lucrative new source of extra funding, including Colorado. "This was the Deep South or some ghetto, but all you had to do was prove that you had students who were not achieving up to their potential and that with some help they would do so," she says. "In this case, James was hoping to get \$25,000."

That was the big bone of contention. Whether or not we were going to approve of the schools' borrowing this huge sum of money designed for poor schools in the Deep South.

It was not, Smith contends, designed for country club Colorado. According to Superintendent Charles James, in 1965, "Ninety-two percent of [Colorado High School's] graduating class were admitted to colleges, with 65 percent of that number in four-year colleges and universities, and the remainder in junior colleges. Among the top in the nation."

Mrs. Smith, Mrs. Gray, and the admiral wanted to know why, if the schools were doing so well, they needed all this additional cash. "Show us some figures," they said. After months of delay, James's curriculum director, Marvin Bentley, produced figures showing nearly one-third of the 1900 student population needed remedial work, despite the glowing figures.

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"ESRA would, if granted, give the school a great deal of money," says Mrs. Smith today. "However, as any null-and-void when you get federal money coming in, you get federal control."

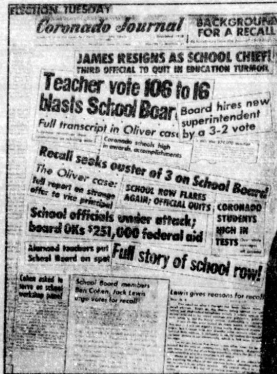
"I am both in principle and practice opposed to anything that limits or tends to reduce local control of our schools," agreed Admiral Johnson at the time. "Federal aid to our educational agencies is fraught with such dangers."

The way Smith sees it, this move started a process of the dumbing-down of Coronado and other schools subject to the influence of Washington. "It was really hysterically funny," they [federal authorities] had these people going from one school to another to tell some new program that they wanted us to take into our school. They had a genius for discovering the obvious. It was just unbelievable. One of the things they came up with was cross-age teaching. You got a kid from the sixth grade to go down and work with one in the second grade. This, of course, had been going on since the one-room schoolhouse, since time began. That scheme was being heavily funded by the federal government. Somebody else had come in and written a program about the decision-making value of jumping rope. Then they had another program teaching children how to climb trees. They didn't let up. They kept coming and coming and coming.

And costing and costing, Smith says.

Smith says the creation of a strong teachers' union ("In 1972 in San Francisco they said, 'We are going to be the most powerful union in the history of the world'") and a Department of Education under President Carter has made all these "1960 nightmares come true." "They have intruded on everything in the school. And this to me is absolutely the biggest tragedy of the time. They simply are dumbing-down and dumbing-down and refusing to teach the children to read. We are turning out illiterates. To me this is real child abuse."

Smith says all she's ever fought for was what the National Commission on Excellence in Education has recommended: a return to basics. "English, mathematics, science, social studies, and computer science, as well as more homework, a longer school day and school year, stricter discipline, more challenging curricula, and better textbooks—educational basics and an end to pedagogical



fads and experimentation."

"We were accused," said Superintendent James, "of padding our figures on the remedial training requirements in order to qualify for the federal aid, because some board members said we

couldn't qualify as a low-income district."

The board eventually approved the application for one. But only after a five-month bruising battle. How bad had it been? Curriculum director Bensley resigned right after, alleging "verbal abuse." His departure started a cascade of resignations: Carroll Williams, a vice principal; Dr. Levi Muncey, elementary school principal; Everett McGlothlin and Robert Oliver, high school vice principals, and even the schools' chief himself, Charles James (citing differences in "educational philosophy").

Bensley, still a resident of Coronado, says he had been battered by the board for months. "The board was rude to anyone who tried to speak at board meetings," he says. "They were rude to citizens, to employees, to everyone. I felt they were obnoxious. So I just wanted out."

"SCHOOL OFFICIALS UNDER ATTACK," blared the Coronado Journal on January 13, 1986. "FULL STORY OF SCHOOL ROW!" it blazed January 20. "The school board row over acceptance of \$251,000 federal aid money, and the resignation of Curriculum Director Marvin Bensley is the most serious matter that has come before the Coronado schools in many years.... We agree with Marvin Bensley... that you cannot correct anything by the kind of talk and actions that have gone on at recent board meetings."

When Bensley was asked by the Journal what the solution was, he was grim-faced. "The general public had better take more interest in what's going on at school board meetings," he said.

By the time Charles James resigned as school chief in early February of 1986 ("JAMES RESIGNS AS SCHOOL CHIEF THIRD OFFICIAL TO QUIT IN EDUCATION TURMOIL"), Coronado was starting to sit up.

"Today, and since last July," wrote G.K. Williams, the Journal's editor, "things have been happening that could, if they continue, threaten the existence of our schools. Many of those things have been recorded in these pages, and more are chronicled today, including the incredible police-state overtones used for the first time in this city."

"Ha!" says Helen Smith. This, she says, is just what the Coronado Journal's editor wanted.

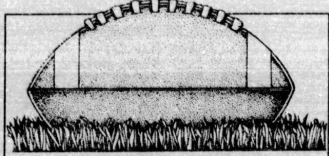
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There's a knock on the door on C Avenue. A young mother with one kid in diapers and five others around her legs opens the door to two burly men in polyester suits.

The first man flashes a leather wallet. FBI. We've come to check reports you may have associations with the Communist Party of America."

The FBI men look a little shamed but come in anyway and

The anti-recallers simply fly American flags on their car

teachers fresh out of college and almost promising them marriage

antennas. "They used to drive around town like they were the great patriots and we were the communists," says realtor Jack Lewis, one of the two dissenting minority members of the board.

on Wednesday morning, June 29, 1966. "SCHOOL RECALL MARGIN LARGEST IN COUNTY! (Coronado) — Voters here yesterday recalled the president and two trustees of the Coronado

high society, the kind of rich and powerful Mafia of Coronado. But it showed them all those chiefs' wives and 'little people' weren't going to be pushed around after all. Even though the

Gray, Smith, and Johnson sent a letter of thanks to supporters.

Now that the dust has settled somewhat following our recent recall election, we want you to know how very grateful we are for your support and help... While we have had a setback,

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But of course, the three were reeling from a stunning defeat—professional, social, and personal.

"Rejection is a very hard thing to stomach, if you're just rejected by a single person," says Helen Smith in her home on Alameda. "But to be rejected by a whole village where you have been living and had friends is a pretty horrifying experience. Elizabeth [Gray] and I went over to San Diego, somewhere to the county [building], and requested copies of these petitions. And it was really shattering to look down and see how many people you thought were your friends."

"The fact that they could have their separate political opinion was all right with me, but nobody ever came and asked me anything. Well, one neighbor of mine, the day that the recall started, came tearing down the alley and screamed at me, 'Helen! Helen! It's all over town that you're trying to run the schools! Well, of course! That's what we were elected to do! But she's [the only one who] even spoke to me."

"Otherwise, I would go in the grocery store, and somebody would see me coming and go around another aisle, even an old friend. We, of course, got dropped from the cocktail circuit. It was a shortening experience for my husband. We had for years been in the dancing club—you know, we had done all those things that young couples do in little towns. We were suddenly just — gone! It was just incredible the way."

"I was up at Admiral Johnson's widow's place recently — she has just died — and I was over there with her family. And the

admiral had saved a lot of stuff, and one of them was the most obscene letter to me about my son. There were all sorts of scandals started around town — I had become a communist. I had become a John Birch. I had a disagreement with the minister of the church over some flower arrangement, and all of a sudden I had been thrown out of the church by this minister."

"The husband of one of my friends was running against me, and we were in a room where there was a dance floor. And I went over to her and I said, 'I'm so surprised that you didn't come to ask me about this.' And she backed away from me and she said, 'You've got a lot to answer for!'"

But educationally speaking, did the trouble of Johnson, Smith, and Gray have a point about what was really going on in Coronado's schools?

I'm waiting in leafy Spreckels Park, outside Coronado's public library, looking for John Howell, a sort of principal-turned-itinerant teacher, who was here during this Coronado-gate and whose reaction afterward was to slough off the stresses that were killing his fellow teachers. "Teachers have a higher than average cancer rate because of all the stress of everyday teaching," and spend at least half his time surfing or meeting mad friends in Nepal or Central America. He was one of the few back then who didn't oppose the board. He thinks the combative way the teachers did things overshadowed valid criticisms they had of the Coronado school system.

"Money," he says. "You forgot about money. It wasn't just the LSEA \$251,000. Teachers were demanding a 10 percent pay increase. And it went beyond that. What was happening in the '60s, in the school situation, the teachers were angry, and they were going to make a move. The primary goal of the teachers was money. And the other thing was to get control, and to do that they either had to get control of the administrators or the school boards."

"In Coronado, here we had some of the poorest salaries in the county. And they say, 'Well, after all, you live in Coronado.' Right. And with its prices, I came here in the early '40s, and the school system was very quiet. And as the '60s came in, when you negotiated for salaries, it became known as 'collective begging.'"

We're walking to someplace quiet to chat. Howell is in shorts and sandals, with brown legs and blue eyes and flashing white teeth. He's bronzed but not sun-pocked. And the guy must be pushing 60. Every day he puts on a secret unguent he makes up himself to keep the ultraviolet out. It seems, like his life, to be working. He's disgustingly laid-back.

The other thing is that the salary increases are tied to how much the community will allow themselves to be taxed. It's a poor system, because Coronado's don't want to be taxed. We need to have a better financial structure for the American schools."

I started teaching up in the third largest district in California, San Jose Unified School District, near Stanford. Their system was a very, very high-tuned system. They had very aggressive teachers and a very aggressive teachers' union. When I came down here, I

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could see this was not a high-powered system. It was very relaxed. We didn't have any continuity in the curriculum. Nobody really was coordinating instruction, and the data that we saw was not particularly good. The top students were very good. But they had a lot of mediocre students; at least 20 percent of the kids were below average. Which is not what was being told to the school board or the public.

"And we [teachers] didn't say anything. You don't whistle-blow your own supervisor if you want to survive. We did the best job we could with what we had. We worked hard."

"So the new board was elected in 1983. And the people who went in — Gray, Johnson, and Smith — had been attending school boards for quite a long time as observers. And they had noticed that there was a lot of rubber-stamping going on. And that things were just getting passed through, and no one was asking questions. Well, what happened — and probably their fault — was they asked too many questions. And they weren't getting the right answers or they weren't getting any answers. And of course, the example of Socrates, you ask too many questions, you get the hemlock. So one by one, as the least came up, the first thing that was discovered was that the data on achievement was not as what was reported, kids were above average in reading, which is not 'good,' certainly not 'excellent,' like they were saying it was, and the data indicated that the district was low in math. Of course, this pulled the rug out from under the thing, and what the board did was hit the tip of the iceberg."

"It surfaced that there was some infighting among the

administrators. In some of the Coronado schools there were little kingdoms set up by the principals, and they were independently operating as they saw fit. There wasn't any straight line from K to 12 on procedures like handwriting and standards. One school didn't know what the other school was doing."

"And then there was a question that [Superintendent James] had proposed this quarter-million-dollar government grant, federal aid. The board questioned that. They said, 'Well, if we're greedy, why do we need financial aid?' But all the schools were grabbing financial aid."

"So this thing was starting to seethe. [Curriculum Director] Benders, as they hammered the questions away, said he was being verbally abused. No, I think he was being pinched down. Which is the board's responsibility. A good board should. They wanted some accountability."

"And of course I think the poor school board, they were not astounded. The remarks, and people accusing people of things, and the real issues [were] in a fog bank. Like most of education is in a fog bank. And you have another thing, that the school board is traditionally misinformed and kept misinformed. This is intentional. They're just not in the school. They don't know. So what they do, the pipeline should be through the superintendent. And a top administrator would get the answers to them, but evidently Dr. James was giving them answers, then some of the school principals would contradict that. So it was kind of like there was sabotage going on."

"So as these things started to fall apart [for James], below him

and above him, he tendered his resignation. The captain of the ship was losing control, and the ship was sinking. And Carroll Williams got out because he was told by James that he had no future in the district, and one of Muncy's friends and colleagues got Williams's job."

"So the recall started off with the dissonance with the administrators. When the beat started being put on, they balked out. No one has been fired. But it caused a lot of pain and animosity toward the board, which was being spread to the faculty."

"But it wasn't just the board. It was Coronado-style money. No matter whether you're in a poor school district or a rich school district, teachers should get the same pay. But they don't, because the poor school district can't hire good people. The rich school district gets the best teachers. That has not changed. Except here on Coronado we had a rich district with a poor tax base and citizens too mean to raise them. And so there's lots of fighting about salaries. I mean, the salaries we're talking about during the recall were just outrageous. Top [teacher's] salary was \$11,000. Average was a little bit over \$8,000. But the school board's hands were tied on finances. It's tied to a local tax structure, and — bottom line here! — Coronado has never been willing to pay more for its schools through property tax raises."

"So back in '86 the teachers asked the board for a 10 percent raise. They only got 5 percent. But I believe the bait was to make the board look bad, that they weren't supporting the teachers. It worked. It helped bring the board down."

"Of course we always had lots of new teachers. We had high teacher turnover. With young teachers getting married. And this was an advantage with the salary schedule. Many of the school administrators hire young, inexperienced teachers knowing full well that they'll get married and go to their families. They're not necessarily best for the job. But they're cheap."

"Know the Mexican Village?" There's a twinkle in his eye. The Mexican Village, he says, was always mentioned to young, pretty, out-of-state prospective teachers — most teachers were female then — along with the indication that all the rich, single, handsome, young Navy officers met there every night. "If any place was a marriage market, the Mexican Village was it," Elwell says. "Who's worrying about salary when you're about to become the wife of a future admiral? Coronado! That's Coronado!"

But the first casualty, John says, is real education. "People in the recall were complaining of all their furry, lovable teachers being forced to resign. But the thing is, we want results. The bottom line is not how much your kid liked your teacher. The truth was that in Coronado and across the United States, we've had a tradition of inflated grades. If you looked at your child's achievement scores and then looked at his grades, there's no correlation! Except for the highest. And especially here. If you [as a teacher] want to see trouble, send a kid home with a report loaded with a bunch of Ds and Fs. Because you're saying that 'my flesh and blood doesn't make it!'. And the parent will come in and say, 'Why don't you teach him?'"

"Especially here. Do you think a teacher here would give

the school board's child or a captain's kid a bad grade? The parents would want to hear that the school's excellent and that you'd bring home an excellent rate card. Not a failing card. So what happens is, it's just easier to inflate the grade and as long as they're passing everybody, I can tell you that because I've been a principal, and I know what happens. It's much easier to tell everybody everything's okay, don't worry about it. Then you pass the problem on to the next teacher."

"And we were getting that in '86. I can tell you kids were being passed along and not learning. And it was the structure of the system that was causing that. You can't just hire a bunch of teachers fresh out of college and almost promising them marriage at the Mexican Village, so they're out there counting every night at the Village and dragging in the next day and expect results."

"In Scotland I saw some of my students, American students working for American oil companies over there. And the writing was just, I mean, junior high school writing, like at a college level. And I said, 'What are you doing here?' And the teacher said, 'Everything is a comprehensive written essay. And it is sent for marking out of the area to someone else.' It makes sense. So they have solved that problem. And we're actually antiquated in some of our thinking."

"That were the troubles with Coronado. Not whether some admiral board member tongue-lashed a superintendent. Plus, you have to realize that there was a lot of conflict going on in the '60s. Ideological stuff going on in the schools. A lot of the schools became

battlegrounds for this stuff. In curriculum, and ideas, and textbooks. We had people who were condemning books. People coming to the school board saying, 'We don't want that on the shelf.' Even in our own public libraries, one of the most protested books in San Diego was *The Last Temptation of Christ*, by Nikos Kazantzakis. One of my favorite authors."

And now?

"Things like the curriculum have improved tremendously since this time. Also, teacher training has really improved, and teachers' salaries have too. My feeling overall is that whoever was behind the recall, that was an extreme remedy. They could have gone in with dialogue and polite controversy to be able to get the facts and resolve it without name-calling. But this is Coronado. The thing deteriorated into disorderly meetings, gossip, hearsay, and lies. And then the thing gets superheated. There's simply people who get emotionally out of control. Instead of peacemakers, they were putting gasoline on the fire and enjoying it."

We wander back out into the palm-fringed park. I can't help thinking about all the wounded souls scattered in houses around us, still, after 30 years, flinching when they walk past certain people on the street.

John's off to catch an evening surf. I say good-bye and make my way past the recall storefront, an insurance place now, toward Hukkin-Rebbins, singing to myself, "When you're alone and life is making you lonely, you can always go — downtown." A song of the turbulent '60s. ■

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IN THE LAND OF SHARED GUILT

Eucalyptus trees: Balboa Park

Why does San Diego's landscape look like a water-poor Eastern city? I used to look a lot worse, back in the days when money was measured in cow hides and water was scarcer than Padres fans. Trees? Find a tree in San Diego in, say, 1860, and chances are you were standing in a creekside gazing at a sycamore or a cottonwood, maybe an oak or some tree-sized willows, a California fan palm or a pine, but you weren't looking at a eucalyptus.

The first ones were planted in California in 1856, according to the *Sunset Western Garden Book*. The word *eucalyptus* comes from the Greek *eu*, good, and *kalypto*, to cover — as in a lid. This refers to the sepals and petals in each tree, which fuse into a cap that falls off, when the flower opens. Good cover aptly describes what eucalyptus has been used for in the West. They grow everywhere, even if no one told them to. They were brought here for railroad ties, and failing that, they flourished. Over 50 species are listed in the *Sun-Book*, and Elizabeth MacPhail's book on Kate Sessions (*Pioneer Horticulturist*) gives the mother of San Diego horticulture credit for popularizing a dozen different species. Local eucalyptus trees range from great beauties to filthy beasts. Any way you look at it, there's way too many of them.

A couple of years back, I knew a big old cladocarpus (sugar gum) postcard in Old Town State Park that once gave

up a limb large enough to wipe out a group of European tourists. The tree dropped its load in the early morning, scaring nobody but the feral cats and gray bunnies that take over the place while we sleep. Less than six months after the limb dropped, a horde of tree-trimmers were out there armed with chainsaws and snorkel lifts, like a bunch of gas-powered beavers on stilts, they chopped the crap out of the tree.

Eucalyptus is fringing everywhere in malcontent glory; our climate is a steroid tonic for most species. Landscape architects from down under are astounded by the size and scope of their brethren here; as exotics in California, the trees do stuff they'd never dare back home.

Species of fads that would be in scrubby little *malloes* in Australia become hulking brutes here.

Until recently, there were no predators to weaken the Australian transplants, but the eucalyptus longhorn beetle got a visa in 1984 and began boring away. The beetle became so successful that citizens of Rancho Santa Fe hired entomologists to bring in a hired killer from Australia (a wasp) to lessen the destruction. (Unfortunately, it's not working.)

People love eucalyptus trees; they're the most widely planted non-native trees in California and Arizona. Here in San Diego, they form the top of the floral canopy, infecting the skyline, barely leaving room for the occasional tall palm or fellow Aussie-like melaleuca (they're like giant bottlebrush trees). Blue gums (*E. globulus*) will do 100 feet; manna gums

(*E. viminalis*) will clear 100 feet; cladocarpus are in the 100-foot range. I like the damn things, but I think there's room in this city for botanical diversity.

Other species of tree are represented throughout the county: liquidambar, incensewoods, magnolias, pines, cedars, ficus, peppers, corals, ashes, alders, olives, pittosporums, poplars, willows, hives, and that hideous inbetween, the *cyprus/jump*, which sprouts like a giant green phallus. Almost anything will grow in San Diego, and therefore almost everything does. But we have our favorites. The popular ones are that way because they make swell fences and require little attention.

If there's a single plant that'll send me over the edge, it's oleander. No good reason for a Nerian oleander in every third yard in San Diego, but look around and you'll find one. They're one of the dominant flowering plants visible as you drive the canyons. Come down the grade on I-15 from Escondido to North County Fair, and they form a flowering wall between the northbound and southbound lanes. Drive down San Diego Avenue or walk through the state park, and you'll see them turned into flowering trees. There's an impressive group along the eastern shoulder of 805 north, from Balboa up to 52. People like them so much that horticulturists developed a dwarf version.

If you're looking for cheap botanical thrills, oleanders have many desirable qualities. They're tolerant of almost anything — heat, drought, bugs, bad soil, bad care, savage pruning (Caltrans must beat the oleanders on I-15 into submission with a mutant lawnmower), fire, earthquake,



Cabrillo Freeway

pestilence... They're cheap and they have flowers that come in white, red, pink, and shades in between. Oh yeah, they're poisonous, too. I remember when my father warned me about oleander toxicity with a story about a little girl who died after she ate the pretty pink flowers. He told me with disdain in his voice, like, 'Don't be stupid and eat shit that you know nothing about.' He'd found out I liked to eat the berries off the Catalina cherry bush, and he feared I'd go for oleanders next.

We've become so habituated to certain plants that we can't see them anymore. Palms are like that; they don't stand out because they've been stereotyped by regularity. We crop them, cut their gray frond skirts off so we can see their naked trunks. Unlike the Victorians, who were known for covering piano legs with fabric because it was considered risqué to leave legs (inanimate or not) uncovered, we like to expose the trunks of our Mexican fan palms. Some would say it's because vermin live in the fronds, but I'd bet it has more to do with the South Pacific and our desire to be around coconut palms. Coconut palms don't grow well here — too cold in winter — so we turn *Washingtonia robusta* into a bullock equivalent. The San Diego Historical Society houses a set of photographs that occupy the back wall of

their research archives. The series marks the beginning of the palm era, giving a visual lesson in downtown's landscape history. I spent an afternoon trying to figure out when a specific palm, a Canary Island palm (*Phoenix canariensis*), was planted and by whom. The photos, blown up to several feet, show a view of downtown

The Cabrillo freeway through Balboa Park was one of the first two landscaped freeways in the state.

looking across Beech and Ash Streets and Sixth and Seventh Avenues. The first picture is from 1873, then one in 1888, 1904, 1929, 1972, and one from 1990. According to the photos, the palm was planted sometime between 1888 and 1904 at what is now 620 A Street. And it's still there, only now, instead of standing proudly alone in front of the ginger cottage, it's surrounded by surly office buildings.

I assume the Canary palm was willfully planted, but many of the more common California fan palms are volunteers. One of those rare native trees, California fan palms will also grow anywhere. A crack in the sidewalk is a favorite spot for propagation. They're in the center divider along our freeways, growing at the base of the I-wall. I've seen them growing on top of bushes, I've seen them grow out of the sewer. People know they're palms, so they leave them to struggle on, no matter how ridiculous the scenario. My neighbors have a nice one growing out of the center of their lawn. Unplanned and uncared for, the palm continues to grow, gracing an otherwise indifferent sod landscape.

If you talk to people who love plants, who live plants, they tend to be stuck in their own gardens; the only reason they look outside is to promote their own views. We are a community that lacks what Tom Ham, senior landscape architect for Caltrans, calls an "intelligent force" that can direct our landscaping. If it doesn't grow without the help of thought, then it wasn't meant to be. In Texas, Ham says, people have the same attitude. "If God didn't put it there, then it wasn't meant to grow."

Ham grew up with a foot in two cultures;

his dad's from Texas, mom's from the Philippines. He's sort of a jungle cowboy; he was wearing a Hawaiian shirt when I met him, and a pair of cowboy boots stood by his office door. (The boots were a gift from a maintenance worker who found them on a pedestrian overpass next to a pair of pants and a load of shit. The tanger they belonged to left in a hurry, and now the boots, which happened to be Ham's size, have a new owner.)

In his travels as a Caltrans employee, Tom's seen places that are worse than San Diego. In Gonzales County, Texas, for example, landscaping along the highway consists of a three-pallet palette. Spaced 50 feet apart, planted by prison labor along the center median, endless miles of pumpkins, grass, olive trees, and bottlebrush "delicate" the highway. An alternate arrangement, Ham and I agreed, might be two olive trees in a row.

Ham said the Cabrillo freeway that runs through Balboa Park was one of the first of two landscaped freeways in the state (the other was the Pasadena freeway). This was back in 1948-49, when we were freer with our water spending. Parklike settings cost a lot of water; every canyon in San Diego can't be landscaped like the inland route downtown. Still, the road to Horton's addition is a nice botanical accompaniment to

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Tom Ham with oleander

San Diego's auto-culture.

The acacias planted in the grassy center median shade the road with their stature; near the Laurel Street Bridge, they're the dominant tree. You'll find a palm or two, some oaks, some shrubs mixed in. The Eucalyptus are up on the sides, along with the pickweed, the thick-fingered ice plant that's such a fixture on any highway landscape before the droughts of the 1970s and '80s. That's when architects like Ham changed the way they did business.

Ground covers like pickweed are heavy along the sides of these freeways. Pickweed gained favor for its erosion-control benefits and its ability to bounce back when drivers sought alternate routes. Unfortunately, it no longer fits into Caltrans' low-water-use reality. Now you'll find *Acaia dealbata*, *lantana*, prostrate salvia, and sheared tree bark—or the dry, brown grasses that take over when bulldozed hillsides are left fallow.

The history of San Diego land development has taken a toll on our hillsides and canyons, ripping them up for profitable house-farming. Drive the streets behind Mira Mesa High School, and the failure of planned landscaping is apparent. It goes back to the days when these houses were built, when giant tracts of homes were landscaped en masse. I mentioned this to Bruce Askawa, who has a West Coast GardenLine show Saturday mornings on KSDO. He

Drive the streets behind Mira Mesa High School and the failure of the eastern mindset is typically apparent.

an advisory blueprint, written by landscape architects Kevin Lynch and Donald Appleyard, entitled "Temporary Paradise: A Look at the Special Landscape of the San Diego Region." Sent September 15, 1974, to the then-director of the San Diego City Planning Department, James Goff, it detailed the lack of foresight driving city development and suggested remedies. Warning that Mira Mesa's growth was "too fast," they cautioned that the "people are unprotected from the sun. The plants struggle with drought and poor soil. The public spaces are barren; the resulting landscape is hot, arid, empty, and monotonous."

Wide streets and empty yards, dingy lawns, cypress and oleander if you're lucky, even the big Eucalyptus die in Mira Mesa. Blaming the people who live there is ridiculous. Inland development has bred problems that overwhelm our drought-

reminded me that you don't have to go as far north as Mira Mesa; just look at Kearny Mesa or Clairemont. Askawa figured the cheapo development had to place in the post-war growth spurt that so affected San Diego. He hinted that today's buzzword is "sustainable landscaping," which, like the term "rescue landscaping," naturalizes landscaping by using less water. What's natural for San Diego, these days, is sustaining sprawling growth. What we've actually sustained is the destruction of chaparral mesa after chaparral mesa. The day after we talked, I listened to Askawa give good-natured advice to people with pet rhododendrons and azaleas. I turned the show off after an ad for Round-Up came on.

In 1974, the Maston family sponsored



Charles E. Ham

challenged environment.

The emerging technologies for keeping plants alive with less water—and getting plants that don't require as much water—make all the difference. New buildings are landscaped with rock, moss, acacia, salvia, acanaceae trees, cactaceae, native vines, verbena, and tons of mulch. Drip systems that sense the moisture content of the soil, matched with small lawns, equals reduced water usage and better foliage. All this takes money, thought, and community leadership. But for many San Diegans, it's easier to get out the trailer

mount up the let Skis, and get the hell out of Dodge. As Askawa says, "People don't want to be tied to their yards."

Lynch and Appleyard knew that growth was unstoppable; they hoped to provide some over-arching intelligence to modify the land use. They lamented the destruction of Mission Valley, a living example of the failure of 1950s thinking, and suggested that the city erect a historic monument to the event. The reduction of Mission Valley into "a chaos of highways, parking lots, and scattered commercial buildings," attacked the landscape of the city and bashed its economy.

Mission Valley also happens to be palm tree central. Hiedi like the Hanaki, the Handery, the Regency, Holiday Inn, Quality Inn, Town and Country, and businesses along I-8 decorate with dozens of palms, mostly the Mexican fan palm, which lends a subtropical character to the region between I-5 and I-8.

Ham told me that when he took a horticultural test for his degree, his teacher brought the class down to Old Town State Park because of the great diversity of palms. Canary Island palms majestically frame the buildings along San Diego Avenue, marking the Spanish-style church at Twigg Street and San Diego Avenue like a sphinx guarding the entrance to a tomb. Watercolor painters match wits with the image trees compete with the church for reverence and grace. Sadly,

Ham reports, the trees have an incurable fungus, and many in the area are beginning to show signs of disease.

"The Palm Lady of La Jolla," Teresa Yamilos, claims that landscape architect Joe Yamada was the matriarch behind some of the most vicious palm-bashing this city has ever seen. Walter Anderson, Jr., who runs the landmark Anderson Nursery on Pacific Coast Highway, said he remembers a photograph in the *San Diego Union*, circa 1970, of Teresa standing on Harbor Drive between a bulldozer and a palm. According to Yamilos, the era of the "northern climate advocate"

Mission Valley is also, somewhat ironically, palm tree central.

begun with the ascendancy (and she says, monopoly) of the landscape architect firm Wimmer and Yamada. Harvard-trained, Yamada was once awarded a prize for his design of Longbeach Field. In Yamilos's words, his school of design favored "no horticultural basis."

Harbor Drive, Yamilos's big bugaboo, isn't well regarded by many plant experts in San Diego. Besides Yamilos, Ham and Anderson both felt the hell was dropped when that area was landscaped. When visitors get off a plane from back East, the

last thing they want to see is more stinking pines. Subtropical plants may not be any more "native," but they grow gloriously here, speaking a language closer to our southwest climate. For Yamilos, subtropicals are sacred totems honoring a link to our Kate Sessions-influenced past. "You can't have a botanical garden with just melaleuca and pine trees," she said.

We only have one "accredited" botanical garden in San Diego, our world-famous San Diego Zoo. When visitors come here, they're treated to 80 years of botanical affection. The roots of that green bonanza go back to the Panama-California

year, but he begrudges the few cents tax levy for park purposes.

The San Diego Floral Society's 1913 newsletter featured an interview with Sessions on the "arduousness" of the residents of San Diego in preparing for the coming of Exposition visitors. Sessions noted that the 1912 "tree law" was accomplished, but no active work yet begun. "Street tree planting in San Diego is a more expensive piece of work than in many other places where the soil conditions are better. In consequence, the best work will progress slowly." The article ends by suggesting how the city could be quickly beautified and which plants should be used: "Lippia, geraniums, *Philadelphus*, pink and white roses, sweet alyssum, ice plant, Shasta daisy, gaura, petunias, heliotrope, English ivy, trailing lavender, lantana and dwarf lantana of separate shades, green and variegated vinca, roses, dahlias, penstemons, verbena, pale blue morning glory, California poppy, Shirley poppy, baby blue eyes, marigolds, dwarf zinnias, nasturtiums, statice, nigella, portulaca, scarlet flax, gillardia." — those shrubs and flowers were the quick fix for the years before the Exposition.

We've lost Kate Sessions's sense of mission and style. We've lost the sense of community that allowed the editors of *California Garden* to suggest their readers "work in our gardens, with something of the elevation of mind that we should take into our churches."

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"Straight commercialism is killing the inner garden spirit," the January 1991 editorial begins. "We, of this period have commercialized everything and are paying the penalty.... We don't know it, but we miss the heart of the garden; we are looking for the inner garden, but we pretend to think it is age, they lack and go out and contract for an acre of cement walls, as something real solid to be in."

Charles Coburn inhabits Sessions's old haunts at the San Diego Zoo. He started working there as a gardener in 1971. Now he's the senior horticulturist. His philosophy degree (one of many degrees) lends a thoughtful air to his assessments of San Diego's public gardens.

Coburn and his cadre of plant managers inhabit a small cinderblock building near the rear service entrance to the zoo. Next door is the orchid house, open the third Friday of each month. A meerkat exhibit from the road outside. Inside, the place is drunk with polygraph plantings of bromeliads, ferns, cacti, aloes, and some baring imprints. The most interesting plant in the courtyard between the orchid house and the horticultural center is a manio tree with handlike leaves.

We sat in his office, a jungle of epiphytic orchids visible

out the windows. The poor man's orchid, they were donated to the zoo by some benefactor who'd encouraged the plants to grow over six feet tall. Their tiny red flowers formed a trail, they seemed to be marching up the wall of the building like a colony of ants. Coburn mentioned that he had a meeting, but as he warmed to the discussion of the psychological powers of plants, the meeting disappeared. The phone, however, rang incessantly.

"Planted spaces are extremely valuable to people," Coburn

Milton Sessions explained how the rooms had been laid out for the flower shop, and how he'd brought the architect back from Spain to design it authentically.

said, speaking with evangelical authority. "People are unconscious of plants, but they benefit from them in a big way."

Coburn thinks his best accomplishment to date has been making people more plant-aware. By displaying the unusual, the flowering, the scented, the power of combining plants and textures

and colors, he has inspired the visiting public with possibilities for their own gardens. I admit that Tiger River, with its low-flow waters and lush jungle plantings, turned my head. I put a bunch of rose-gallon an-hour misters in my back yard, and under the spray I threw in a bunch of cymbidium orchids, bromeliads, leucanthes, epiphytic fuchsias — whammo! tropical paradise. I can run the things for hours without running up my water bill, and the overpray has done wonders for the banana trees, guavas, papayas, honeysuckle, hibiscus, a kapok tree, even some of the drought-tolerant like blue hibiscus and salvia.

Coburn's goal is to build an Asian contemplation garden that reflects the diversity of Southern California's cultures. To bridge the gaps, he's going to get local talent to help interpret the space. He wants to avoid plant identification tags; the Latin codes demanded by floral exhibits, Coburn knows, do no other good than that has tried to create such a garden.

Still, he's aware that a gulf exists between plant-aware people and the unenlightened multitudes. "People say, 'Well, so what?' in terms of plants, if you can relate to their health and their well-being — economic and medicinal — that's of some consequence, some interest."

For example, few people consider how they're going to landscape their homes when they buy a rarely the main factor determining a purchase. The vicious cycle — uniform plant palette, copycat landscaping, economic reduction of nursery selection, uniform plant palette — reigns over the good intentions of many a San Diego landscape architect.

"I can look at a car, its engine, and I just don't see it; I don't reanimate to that. Whereas I can look at a landscape and I can feel it. I can see it. I can see how it's going to be. I can visualize it."

Not everyone has the talent to see how a planted space will grow. But Coburn knows that his talent, while unusual, is not impossible to teach.

"It's like a lot of things," says Coburn. "You have to start somewhere. Starting with the professionals is a viable way. Trying to help people understand how beautiful things could be, how much more pleasant in terms of shade cover, natural cooling, and flowers and scents...."

A click on point happens when people realize they like gardening, and they go ahead planting their new friends. But the average guy sees super gardeners with their super gardens, and he throws his hands in the air.

"People have a fear of trying something new, a fear of failure,

a fear of killing valuable plants, which is really unfortunate," says Coburn. "The attitude to be encouraged is, try to be responsible — don't just kill them off, but try it and learn, and by and large it'll pay off."

Coburn runs a topiary business where he sells expensive, sculpted plants. His clients, knowing what that lady giraffe costs, become wary of touching their living statues. Plants need to be touched, fiddled with — you've got to physically relate to them. They are, after all, alive.

I conquered my own brown-thumb fears the hard way by doing in lots of plants. A couple of years ago, I killed some kangaroo paws, bought from the Wild Animal Park no less, and the memory has prevented me from trying the fuzzy-headed flowers again. A glorious red salvia covers their grave now. But if you plant ten plants and four die, the other six will pay you back for the losses. The plants you kill are averaged by the ones that live.

My own jungle is attacking me now. Why I thought it would be a good idea to plant a coral tree escapes me. It's probably Tom Ham's fault: the first coral tree I saw in San Diego were planted by Californians on the western end of I-8, near I-5. Coral trees have a short lifespan in this climate. If you hack them back, they don't bloom too well. Keeping corals is like driving with the brakes on. They

grow so big and so fast that they literally grow to death, splitting apart as their own weight breaks them in half. But don't worry if they die — to make a new coral tree, all you have to do is cut off a good limb and shove it into some wet soil.

I think the drafts have been guiding me, leading me deeper into their secret society of green-thumbed ushers, planting seeds in my unconscious. I had forgotten that I used to work in a building that belonged to Kate Sessions's nephew. About four years ago, Milton Sessions walked into the building at 265 San Diego Avenue. He must have been 88 years old then. He explained how the rooms had been laid out for the flower shop, how he'd brought the architect back from Spain to design it authentically. I thought he was pulling my leg, but I listened politely. I even opened up the office to let him have a peek. Like his aunt's beloved black acacia, which line Rosecrans Boulevard in front of the Naval Training Center, that afternoon Milton Sessions was a dark old tree, standing unmoved.

It doesn't surprise me that the trees have started speaking to me. Those eucalyptus, beaver-backed and herb-dropping, contribute to my life with their convoluted beauty, their ivory trunks etched with graffiti cuts of recognition. I feel better knowing the ancient Euc stand. Trees are our best hopes made real. ■

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LETTERS

continued from page 1

to waste. I am able to squeeze out some drop of usefulness from these pages in this orthodox way.

Janet Podney
Pacific Beach

A Joke?

My favorite part of your paper has been your two different sets of scores ("The Reader Puzzle," August 5). Fifty-four percent of the "entire" were correct, but 47 percent of the "sample" counted the correct number of blocks.

Is this a disguised puzzle? Can I trust that Robin never made a mistake before?

Also, why did he report that the "incorrect" entrants had an equal degree of certainty? Did they, too, denounce the exercise as "a joke"? I know I didn't.

What's going on?

Archie Merwin
Claremont

The second set of figures is correct — Editor

Pure Envy

Hey, can I write a review for your newspaper? I was thinking that bullfighting might be a good topic. I know absolutely nothing about the pursuit and, in fact, have an outright hostility for it. That's your criterion for a reviewer, right? I won't forget to show up late or miss the full experience, and I'll be as smug and cynical as possible. Just like Bill Manson, in last week's review of Deepak Chopra and his latest book "City Lights," July 27.

Chopra has made a successful marriage of quantum thought and ancient Vedic healing techniques, and his ideas are rightfully attracting some acclaim. Manson calls his speech "an encounter with an encounter group," takes him to Linda Evans and Ramtha (sic), and suggests he trade places with Mother Teresa because he's had it too good and been too successful. Sounds like pure envy to me.

If you like my bullfighting review, I'll do one next on female and wrestling. I find that despicable, too, but since mudslinging is what your publication does best, I'm sure it will fit right in.

Stinson Butler
Allied Gardens

Deepak's Having Fun

Bill Manson is my kind of writer. In his "City Lights" article of July 27, "Deepak's Six Pack," he shared some much-needed light on the supple-fickleness of the latest horde of "light-seekers" and on Chopra's main motivation. Good Money.

What Manson failed to point out, however, was that

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nation's inside the door. The reality was that they wanted \$200 to teach me this "simple meditation." The lady was nice about it, though. She said if I didn't have the thousand up-front, I could pay half now and half in a couple of weeks. I immediately excused myself and went outside as I wouldn't have to relieve my nausea on their Khorasan rug.

Deepak's having fun making money, and the socialites and well-heeled New Agers are having their latest entertainment. I still have a bad attitude and Manson is right: this Aquarian age fairs needs to do a serious tour of duty with Mother Teresa.

William I. Hickey
Mira Mesa

Miss Feminazi

Man-Hater

It's too bad Miss Feminazi man-hater (Letters, July 27) doesn't think as well as she

complains. The rape statistics she cites are rather inflated. Of course she feels no need to cite the source of her figures. She also justifies man-hating because of the number of men who beat their wives/girlfriends (person-friends?). I guess it's easier and more fun to blame all men instead of admitting it's just an aberrant few. Interestingly, she doesn't mention that the incidence of violence in lesbian relationships is comparable. I guess that's the biggest pile of ignorance I have read in a while.

While she is right that men have held most of the power throughout history, it doesn't mean that all men have been powerful. I'd be willing to bet that a set in the Middle Ages or a factory worker in the 19th Century took small comfort from the fact that his superior was a man.

Miss Feminazi man-hater is a good soldier in The Cause.

but the next time she writes a letter she might try engaging her brain first. Life is difficult enough for both genders without having to listen to the rantings of morons like her. Maybe next time she might actually have something original to say instead of stale feminist clichés.

Dennis Perry
Grantville

Ignorance Pile

Your recent "Hell A" article by Adam Parfrey (July 20) has to be the biggest pile of ignorance I have read in a while.

If Mr. Robin knew anything about history, he'd know that the swastika was used as a decorative object before its adoption by Hitler in 1932-33, and "years before" the 1920s as he states.

Before the adaptation of the symbol for the Nazi purpose, the swastika was a powerful symbol for many people

and cultures. Rudyard Kipling used it as a decor on his books because of its beauty. Victorian decorated clothing with it. Native Americans saw it as a symbol of peace and used it for decorating many of their arts up until WWII. Eastern Indians did indeed, contrary to Mr. Robin's belief, use the swastika as a good luck symbol and as an energy symbol (tilted to the right, it represents the flow of female energy — to the left, the flow of male energy). We cannot overlook the Chinese culture, which sees the swastika as a religious symbol. It represents to them the heart of Buddha and "all the happiness humanity desires."

Yes, I've seen the swastika quite a history. In fact, it's been said that it goes back to the Vikings and beyond to the Egyptian culture as a hieroglyph. So before you continue to print lots of text, in tiny type, while your competitors

beliefs "a bogus explanation," you should go back to world history class and pay special attention to the part about the Constitution of the United States. It states, therein that we have the right to bear arms, the right to take up munitions, and the right to form a militia.

D.M.W.
San Diego

Many Thanks

I'd like to thank the Reader for the hilarious feature "The Grammar of Rock and Roll" (July 20). I'm amazed, you actually understood your readers would understand what's wrong with a line like "The songs she sang to me, the love she sang to me." So far, the "fans' responses" seem to indicate that the bourgeoisie and ignorance which pervade the art forms are infectious.

Thank you for continuing to print lots of text, in tiny type, while your competitors

local and national (most recently San Diego Magazine) are switching to picture-book format with large print captions. Thanks for assuming your readers still read.

Thanks for Jonathan Saville. Since San Diego Magazine has changed hands, its music reviews seem to be little more than listings of past and future events. This leaves the Reader as the only source of real music criticism in a major San Diego publication. The same holds true for the graphic arts. Thanks for continuing to give Mr. Saville the room to rhapsodize and philosophize and educate. Thanks, too, for supporting his resistance to the fascism of art-world fashion.

Thanks for being the only remaining alternative to the Copple Press-Chamber of Commerce world view.

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Thanks for some excellent recent biography. I can't think of another local publication I'd call a source of literature.

And then there's the Reader's other side. I think one of your editors must be a 13-year-old boy. Certainly somebody in charge there

homes in on the shocking and yucky with adolescent glee. Who else would have chosen that article about the guy who collects teeth from the retting carcasses of seals as a hobby, or the piece about the piece about the Tijuana morgue, followed by the

piece about the San Diego morgue, etc., etc. I assume it's the same kid editor who finds the dominant profession so important in the grand scheme of things. It must be he who gave us articles on cross-dressing nightclub singers, cross-dressing bars, cross-dressing

political activists, cross-dressing Tijuana prostitutes, etc., all in about a year and a half. I guess it's he who once reached all the way back to World War II to find a violent story about police brutality. Wading through all this stuff and then coming across Jonathan Saville is a truly scholastic experience.

Oh, well. I suppose you have to give the people who pick up the Reader for the rock listings something to read.

Thanks for the poetry.

Lynette Perles
Poway

The Wayward Reader

I am puzzled by a consistent trend in Jonathan Saville's art reviews: they invariably appear within one or two days of an exhibit's closing date. This seems inconsistent with the traditional role of the critic as guide to the wayward reader. It is certainly an inconvenience.

John Cadena
Mission Hills

Ever-So-Fauntly Snotty

Has anybody noticed? Whenever Duncan Shepherd's long, eloquent, ever-so-fauntly snotty movie columns fail to appear like clockwork in the Reader, a spate of long, eloquent, ever-so-fauntly snotty anti-Duncan diatribes sprout like weeds in the letters section. I never saw Clark Kent and Superman in the

same room either.

Why not turn the movie review up front on page 3 and stick the Duncan letters way back there past page 100? Back where they belong, with the other advertisements.

Joanne Bark
Pacific Beach

Hateful And Unfair

Re movie listings reviewer Duncan Shepherd. Forty-two films are listed, 38 with a review. Reviewer Shepherd says 11 are so bad they are crap, and another 17 are listed as one star. Twenty-eight of 38 films are overwhelmingly bad according to reviewer Shepherd. Seventy-three percent of the films reviewed are bad. Find a reviewer with realistic standards. This is unfair to those who create film—a reviewer who seems to enjoy the power of a scornful review for its own sake. These are not reviews, just hateful opinions.

John S. Callas
Oceanside

Hate Barrage

In contrast to the barrage of hate mail Mr. Shepherd is undoubtedly getting due to his rather sarcastic "Movie Satisfaction Survey" (Movie Review, July 13), I've decided to send you a missive.

It's true that Mr. Shepherd gets a great deal of flak for his pungent writing style and disdain for many popular films. However, I would like to come to his defense by pointing out that a critic's job is to offer an intelligent, informed, well-written series of opinions about contemporary cinema—which is precisely what Mr. Shepherd does. Quite well, I might add. Personally, I rarely concur with his opinions, and he's put the axe to many films I've enjoyed. But I read his column religiously. (In fact, it's the sole reason I pick up the Reader, if I may be brutally frank.)

Why? For one reason, I enjoy his writing a great deal. Even when he strongly disagrees with my opinion about Film X, he makes many on-target criticisms (e.g., the slowness and subsequent tacked-up camerawork of Tornatore's *A Pure Formality*) and observations, and often his keenness of mind and sense of humor will make a particular phrase stick in my mind for years. I still smile when I think of his description of the wretched *Men at Work* as "black comedy deluded to disavow grey"—five years after the film's release.

For another, I would assert that an honest voice is more useful than a constant one. Wanting a critic to also tell you what you want is like consulting a priest for moral guidance and then making a fuss whenever he's told you that you have wronged. Indeed, Mr. Shepherd's writing of such pieces should have inspired you to thank his detractors' collective vanity shows just how willing he is to speak his mind.

As such, I always consider his opinions every time I attend the cinema: as a critic, he ought to be expected to have high standards, and I've rarely disliked a film of which he thought highly.

In conclusion, I merely want to say that not all San Diegans despise Duncan. Please inform him to keep up the good work. (And a thanks in advance if this letter is printed.)

Jack Mathews
Middleton

Thank You

Thank you for responding to the concerns of the many citizens in this county who are dealing with this assessment (tax) scheme by printing a very informative article, "City Lights," July 6. It was well-written and well received by many of us who are just now realizing the impact it will have on us (in our government), but we still have to pay.

The question is, what can we do about it? I hope you are able to follow this article up with periodic reports on progress made or lost, as we could use an unbiased central information source.

Carol Adams
Mission Hills

Illegal Taxation!

Re letter to the editor from Max Zaker and Mary Ann Petino, president and secretary of Mission Hills Business Association, labeled "San Taxes Dogma," dated July 27, relating to the Washington Street Tax Assessment.

Max Zaker runs the G-Street Express (a copy business) at the corner of Washington and Coldhick. He does not own the property or any other property in our assessment district. Nor does Mary Ann Petino. They are not paying the taxes for the Washington Street lighted palm trees, which they have forced upon the taxpayers. Numerous other people writing letters and speaking to push this project are not paying property taxes in our assessment district.

It appears they have not done their research and homework or they would know that there are nine palm trees, but the taxpayers paid for ten.

His figure of 80 percent "in favor" has no proof as all "in favor" cards are missing. These cards were sent out by our former Councilman Ron Roberts, who picked up the cards and the "in favor" cards are missing. Why are the "in favor" cards missing and not the "in favor" cards?

There were 1134 people who didn't respond. The cards should have included a list of those who were counted as a yes vote if we failed to vote. The city says they can assume those

people were in favor of the tax. In a general election, would we assume the people who don't vote to be Republican, Democrat, or Independent?

This project did not start in 1980, as the letter states, but in 1973, as we long time residents could tell them. It was voted down many times as the Mission Hills Business Association, who benefits from it, was supposed to pay for it.

Our vote was further tallied by the amount of acreage we own. Is it constitutional to give votes according to the amount of land one owns? Our forefathers did not set up our constitution as such!

The city was approached by the Mission Hills Business Association, a panel of 15, to initiate this project—not by the community! They represent a few of the business interests, not the residents' interests, who are the vast majority of taxpayers in this

project. They have shortened their name in recent years to the Mission Hills Association; however, a leopard cannot change its spots.

If they had gone door to door in the neighborhood speaking with the people, as we have done, they would know that at least nine out of ten people strongly oppose this project.

They would also know of the overwhelming talk of those residents of boycotting the Mission Hills businesses. It is sad for the long-time residents to witness the businesses having created this feeling against them when many of the owners of those buildings oppose the project, as they are the actual taxpayers.

Mayor Giddings said this is democratic because we can go before her every year and protest, but she does not guarantee that the majority will rule. She was just presented

with the majority, which did not rule. She missed this project be pushed through on schedule even though the people were sent home from the June meeting due to defective notices and had to be re-noticed. Law requires ten days' notice before the first meeting and 45 days before the second. This procedure was not followed!

Scott Harvey says a compromise was reached! Since when can you compromise on a totally illegal procedure and when it is only a one-sided created decision!

If there are so many people who support the Washington Street beautification (not Mission Hills beautification) in their letter states, then this project could be paid for by volunteerism and contributions by those people in favor of lighted palm trees in the middle of Washington Street. This is not "no-taxes dogma."

This is about illegal taxation! It makes one lose faith in our governments!

Miriam McVey
John B. Nevada
Mission Hills

Wow!

I have just finished your wonderful June 1 article on the Horton Grand Hotel ("Gaslamp's Grand Ole Money Pit"), and it brings back many memories of the Horton Plaza parking garage

over \$20 million! Wow! Maybe a redesign of the Horton Plaza parking garage would have been easier and less expensive in the long run!

Jim Schneider, Esq.
Long Beach

I Don't Like To Gripe

I don't like to gripe about something without first trying to help improve it. I'm referring to the "Blurt: The Inside Track" section of the music scene calendar. My gripe has always been that the "Blurt" section does nothing to help readers about the music scene, for example, reviewing bands or profiling performers who caused the scene in the first

place. Instead, we're subjected to rambling articles about sportscasters, Union-Tribune columnists on the sides of buses, a children's day-care teacher who plays guitar and writes songs with the kids. While all of these things have their place, do they belong in the music section? I didn't think so, so I set out to try and help by writing a review of a band that I saw. After four or five calls to the number at the end of the section, I finally just asked the receptionist if I should mail in my review. I finally faxed it in and to this day have never gotten any kind of response from anybody, not even a constructive criticism or a polite thanks-but-no-thanks.

I have to gripe about the whole music scene section now. There are no local bands given any kind of press unless you count the club listings.

Billy

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OUR PROMISE TO YOU
We promise to have the LOWEST PRICES in town. If, by chance, a competitor should have a lower price, we'll beat it by \$100!

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FREE DELIVERY
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FREE 90 DAYS
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EFFECTIVE COST

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1-800-6AIRTOUCH
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We Feature Quality Pagers From Motorola

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*Effective offer includes Free Activation (\$15.00 value). Free Accessories (\$6.00 value). Price May Vary. \$50.00 Retail. No Activation on AIR TOUCH at retail or purchase. Quarterly service and portable use upon activation. Excludes taxes, fees, and dealer's charges. Prices effective through 12/31/95. Price excludes sales tax. Offer good in San Diego only. While supplies last. **Additional charges apply. **Trade Mail Free for one month. Offer good in San Diego only. While supplies last.

Major Brands at Discount Prices!

RAY-BAN VUARNET SUNGLASS
BOLLE NEPTUNE BLACK FLYS
SERENGETI SLIM-SENSOR
CARRERA GARGOYLE
REVO DMO

SUNGLASSES \$15
New Price to Retailer

SUNGLASS CITY
THE LARGEST SELECTION OF POLARIZED SUNGLASSES
PARTS, SERVICE & FRAME REPLACEMENT AVAILABLE
1478 GARNET, PACIFIC BEACH
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FREE SUNGLASS LEASH WITH PURCHASE • BONUS TONER AD

Present this ad for an **ADDITIONAL 10% OFF**

It's amazing how time flies when you're trying to keep a business going!

Come join us as we celebrate our **20th Anniversary** with a 20 Day Sale...

20% OFF!! EVERYTHING
August 12 - September 1, 1995 (Some items excluded)
Special SALE TABLES • Saturday, August 12 ONLY!
with one of a kind items, statuary, etc.
Displays, distressed frames & Manzanita roots, too!

LOOK FOR BOTH ADS IN THIS READER!!

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Why Pay Retail?

We have a huge selection of gently used furniture priced 50% less than retail!

Open daily 10-6.

100s of items to choose from! 9,000-square-foot showroom.
Sofas • Directories • Bedroom Sets • Lamps
Sofa Sleepers • Armchairs • Recliners

FREE PICKUP
When you choose to consign your used furniture to Recycle It, please present coupon. (\$25 value)
Expires 8/31/95

FREE DELIVERY
When you purchase any item from Recycle It, please present coupon. (\$25 value)
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RECYCLE IT
Consignment Furniture
7630 Carroll Road
(Off Miramar Road, behind the Pyramid)
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OFFER EXTENDS WITH WHOLE SUPPLEMENT

\$49 DAILY WEAR SOFT CONTACTS
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Includes: Exam • Follow-up • Moxies only
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\$59 GLASSES
AND EXAM

Includes: Exam • Glasses • Plastic frames
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2 PAIR EXTENDED WEAR CONTACTS \$59*
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PROFESSIONAL SERVICE
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MESA BLVD.
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If selected, we'll treat you both to a restaurant gift certificate to celebrate!
Call today at
255-8200,
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Phone Matches Success Stories:

Alan and Ann Sussman

JEWISH, 33, tall, attractive, professional, unencumbered. Enjoys laughter, investments, home, travel, skiing, biking. Seeks unencumbered Jewish professional to share life, laughter, family, home and memories. ☐

Ann: I ran an ad in the *Reader* almost every week for about four years. I got tons of responses, but I was very selective. Some friends and I even wrote a software program to keep track of them all. We eventually got it licensed and sold some copies. It's called "Date-A-Base." Get it?

Alan: Ann's ad was pointed out to me by my mother. She'd look through the *Reader* every week and then would get my father to call me and say, "Please, answer this ad and get your mother off my back!"

Ann: I got his message on a Sunday night, right after I walked in the door. I was dead tired, but Alan's voice caught my interest. It was very soft and gentle. So I called him and we made a date for the next day. We ate lunch at the Price Club.

Alan: I needed to pick up some things and I didn't have a car. **Ann:** He bought tennis balls and film.

Alan: We stopped at the VCRs and Ann started advising other people on what to buy. She was comparing all the different features, the prices, the warranties. ... A small crowd started gathering around us. I was impressed.

Ann: He left on a trip to Israel that same week, and I went back to dating other people. But first I called my mother, who used to check in with me every week and say, "Don't settle!" I told her I was very excited about Alan. And then he called me from Israel.

Alan: I had to use a pay phone on the Mediterranean Sea. You have no idea how difficult that was.

Ann: Then he came back and he didn't call for a while. My mother said, "You call him. It's O.K. It's the '90s." So I did. Then he started calling me every night.

Alan: Three weeks later we went to Mammoth together on a ski trip. I remember the smile on her face as she came down the slopes.

Ann: On the way home I heard the entire story of his life.

Alan: It's a five-hour drive, you know.

Ann: I'd like to add that we had separate rooms up there.

Alan: I wanted to propose on Ann's birthday, but I couldn't wait. I asked her to marry me at La Jolla Cove, in one of the gazebos. We got married on November 5 at Tifereth Israel.

Ann: This Sunday we're leaving on our honeymoon — it's a cruise through the Southern Caribbean. We're really thrilled to be married.

Alan: Neither of us had ever been married before, and I think we were tired of being single. Now we've centered our lives on each other. We plan to have children some day. Twelve, I think.

Ann: I have these old letters from when I first started advertising in the *Reader*. This was before Phone Matches — back when you responded through a post office box. I saved them all these years because I knew that some rainy night I'd be able to pull them out and show them to the man I married.

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

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& Gallery
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Old police headquarters

Smell of Horse Sweat

New Life for the Old Police Station

City Officials Speechless," announced a headline in the August 3, 1938, *San Diego Union*, the day after ground had been broken for the new San Diego Police Headquarters building at 801 West Market Street.

In a politically motivated protest, San Diego mayor Percy Benbow declined to show up for the nighttime ceremony. He claimed the project cost too much, and was jealous of Chief George

"The Cowboy" Sears, the way Sears ran his forces and the new building. So instead of any droning speeches, Vice-Mayor John Siebert stepped out and yanked the throttle of a steam-engine pile driver. Whoosh! Wham! San Diego was about 180 days away from getting a new jail, municipal court, and all-in-one police station.

The budget was an astronomical \$390,000. Quayle Brothers, San Diego's leading architects of commercial and institutional buildings, designed a romantic Spanish village not unlike the huge, rambling houses built for the barons of Mexico's silver towns. Prisoners were ushered into a courtyard similar to what we might find today in an Old Town restaurant, but larger. Cops could drive their cars around inside. A fountain splashed near a circular bench. Large, irregular pavers of tinted

concrete checkerboarded the plaza. An antiquated tower looked down on the scene. Instead of bells, it was equipped with the latest transmitter for two-way radio.

All romance ended past a door marked by a book-sized, handmade sign hanging from a roof beam. Given the building's good-looking facade, the sign might have indicated a hotel lobby. But once inside the door, you knew it told the truth in naked block letters: JAIL.

In 1942, three years after it opened,

the modern facility's reputation was hurt badly when fire broke out in a padded holding cell and quickly "roasted" (as the *Union* put it) five prisoners in neighboring cells on the second tier. The police had lined the isolation cell with cork, then covered the flammable bark with glued-on roofing paper in an effort to control prisoner-caused damage. The paper was thought to be fireproof, but a drunk aircraft worker set it on fire while smoking (cigarettes were allowed to keep their matches and cigarettes after booking).

Most of the deaths

and injuries were caused by the jail's antiquated lock-down system: each cell had an individual key. It took far too long to evacuate the prisoners, who screamed and banged on the bars as smoke and heat rose, a trusty scurried to release them, and firemen fought the blaze, which, with the wallpaper's high tar content, was soon an intense flash fire.

More ludicrous, after the bombing of Pearl Harbor, an officer was sent up into the tower armed with an antiquated Springfield Spanish-

American War rifle. The San Diego-based fleet had hastily steamed out to sea, and there were fears of sabotage and attack. The officer was to sound the alarm if he sighted any Japanese planes. Presumably, he could also shoot at them.

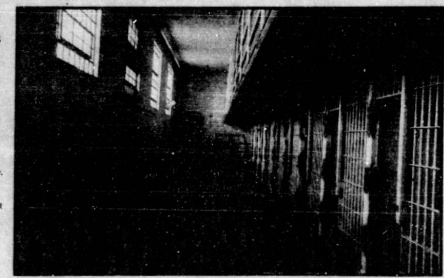
A final ignominy: the building is a popular location for television and movie shooting. It even had a part in *Attack of the Killer Tomatoes*.

Today the squad car barn, which Chief Sears in 1939 couldn't imagine ever being undersized, houses Cinderella Carriage Works, a company offering rides around Seaport Village and the Gaslamp Quarter in nostalgic horse-drawn carriages. The smell of horse sweat, sawdust, and harness leather seems an odd ending for the building that ushered in San Diego's modern police era. SDPD was 16 times too large for the building when Chief Kolender moved the force to its present headquarters in 1986. The rest of the old building, beyond the well-kept barn, is in ruins: turned into a labyrinth by hundreds of remodeling efforts and now torn apart by transients, including one who built himself an apartment in an underground tunnel. He then set out to strip the labyrinthine building of its copper wiring. His hacksaw, worn toothless, still sits in a pile of rubble on the tower's second level.

— Peter Jensen

New Life for the Old Police Station
Breakfast symposium presented by Partners For Livable Places/
San Diego

Friday, August 11, 7:30 a.m.
Crystal Ballroom 2, Wyndham
Grand Plaza (formerly the Pan
Pacific) Hotel, General Storey
building, 402 W. Broadway
530 at door
452-9554



Inside the old jail

Calendar LOCAL EVENTS

Paranoia Falls Like Rain

Zip Dobyns Presents Astrological Charts
Related to the Oklahoma City Bombing

On Tuesday, April 18, 1995, at 9:02 a.m. Central Daylight Time, the sky above Oklahoma City exploded in a brilliant, blinding light. The West Coast, report began to trickle in early, murmured by anxious voices from our alarm clock radios, and many of us, still cozy in our beds, drifted in and out of consciousness and incorporated bits and snatches of the alarming news as it unfolded into our dreams.

When it was finally made clear that someone had detonated a scabrous device before a federal building in Oklahoma City, America was amazed. But one local woman wasn't surprised. Zip Dobyns is a straight-talking, no-nonsense kind of gal who calls hot and dusty federal law home. Dobyns is a psychologist and a counselor for the Spiritualist Church. In her spare time she keeps tabs on the awesome and elusive forces that rule Earth's fate.

"When I came out here to San Diego and began a clinical work, I did interviews and ran battery after battery of psychological tests on patients, and I still couldn't get as much useful

information as I could from a horoscope. The standard stuff seemed like a waste of my time and my patients' money. The physician in charge of the clinic said it was fine that I was interested in astrology, but he said that I couldn't use it at the clinic. It'd be against the law. That's when I decided I'd probably be better off as a professional astrologer.

"I made that decision in 1969. I had been studying astrology since 1956, when I was introduced to it through the Spiritualist Church in Arizona. After investigating the other arts of divination, I felt that astrology had the most to offer. It was a little more definite than the rest. And as I pursued my Ph.D., I came to feel that astrology was a valuable psychological tool. When that proved unworkable in a clinical setting, I went to work for the church. I wanted to help people.

"It's important to understand that what most folks call astrology — the sun-sign stuff in magazines and newspapers — is garbage. It's a quickie. True astrology is a highly refined, elegant art



that takes many subtle influences into consideration. People who use the stars practice what is called the constellation zodiac. Others, like myself, who use only the nine planets in our solar system and its asteroids, use what is known as the seasonal or tropical zodiac.

"By careful examination of the position of these bodies in relation to the

earth and to each other at a given time, from the perspective of an exact location, an astrologer can give you a general impression of the overall influences at work in an individual's life. This is also the case for business, or in situations, or even countries. Anything that has a definite beginning. The kind of astrology that deals with events, in situations — politics, for example — is called mundane astrology — 'mundane' from the Latin for 'world'.

"Mundane astrology requires a great deal of research. While it's relatively easy to find the exact longitude and latitude of a given location, precise records weren't always kept of the exact time when a historically important event happened. But we do the best we can. There are, for example, a variety of astrological charts for the United States that use the signing of the Declaration of Independence as America's time of birth.

"Another instance of this sort of thing is, of course, Oklahoma City. After the bombing, I did a little research, and although I couldn't find the precise time of the city's founding, I did find an exact date: July 15, 1890. Just by using 12 minutes after 12 noon as an approximate time of the city's 'birth,' I found some very interesting things. Oklahoma City's chart showed a horrendous combination of influences. A great potential for violence.

"Such a chart is what we refer to as a highly conflicted chart. So was Timothy McVey's. He's a highly conflicted individual. But it would be much better to attend my lecture to learn how I drew that conclusion from his chart."

Dobyns will present astrological charts relevant to the bombing this Saturday, during a workshop at Starcraft's.

a store in Claremont Mesa. Those of you unfamiliar with the store may be interested to note that Starcraft's other summer offerings include a drop-in chart interpretation and a course on past lives, and that merchandise advertised on a recent store flyer includes "wonderful incense from the Druidic Temple of the Green Cobra" and "Fairieshug."

"Another issue I'm going to address," Dobyns continues, "is the tremendous spirit of paranoia in the land. And not all of it is unjustified. I have done charts for Washington, D.C., for the federal government. There is some sort of crisis, I think, looming this winter. And that's not so surprising. People of all kinds have lost faith in their government. Remember when the government wanted to take our vitamins and mineral supplements away from us? People who have seen or who believe in UFOs have been told for years that they were either crazy or idiots. Now we know that the government has been keeping information from us. It's not just a matter of the CIA's roles in El Salvador and Guatemala. There's mistrust on many, many levels. It's not only people like those in the militias who feel they've been lied to."

— Abe Opicor

The Oklahoma City Bombing: Anger at the Feds
Zip Dobyns presents astrological charts related to the tragedy
Saturday, August 12, 2:00 to 4:00 p.m.
Starcraft, 8821 Barfield Road, Claremont Mesa 92042-1117

EVENTS LISTINGS

HOW TO SEND US YOUR LISTINGS: Contributions to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed may have: Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Event Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 85001, San Diego, CA 92186-0001.

BAJA

Harvest of the Grapes: the 68th annual Fiesta de la Vendimia of Ensenada runs from Friday, August 11, through Sunday, August 20, with events at various locations around Ensenada. A presentation of wines, labels, and vignettes of Baja California in the gardens of the Rivera Pacifico begins the festivities at 7 p.m. on Fri-

day, August 11. Admission is \$15 at the gate.

On Saturday, August 12, at 11 a.m., a show of family folklores and immortals from early Ensenada families is presented at the Rivera Pacifico. Admission is 50 cents. At 12:30 p.m. on Saturday, head to San Antonio de las Minas (40 km SE on the Tepic-Tijuana highway) for a musical show sponsored by the Santo Tomas Winery. Admission is \$15. The Wine Society of Baja California hosts a wine judging and char-

ity auction at the Rivera Pacifico at 7 p.m. on Saturday, August 12. Tickets are \$15 at the gate.

Sunset concerts are planned in the Guadalupe Valley's Monte Carmel Winery, with baroque music, appetizers, and house wines on Sunday and Monday, August 13 and 14, at 9:30 p.m. each night. Admission for either event is \$30.

Want to sample the great de-licious? Wine makers invite visitors to their wineries in the Guadalupe Valley starting at 10 a.m. on Monday,

August 14. The \$9 fee includes transportation from Ensenada, tastings, and a souvenir wine glass.

Tuesday, August 15, at 7 p.m., the Wine Society of Baja California will host a wine seminar in Tijuana and will offer a seminar in Mexicali on Wednesday, August 16, at 7 p.m. Admission is \$50. Call the number below for locations and reservations.

The week concludes with a cooking contest at Caras Valmar in Ensenada at 6 p.m. each Thursday, August 17, with main courses and

desserts prepared using local ingredients and Valmar wines. Admission is \$40 general.

For more information on and reservations for any of these events, call (611) 52-61 74-01. For more information, call (611) 52-66-84, 11-11 6302.

Jazz and Pop Music will be presented by Mister Magic and New

Laborers at 7 p.m. on Wednesday, August 16, at the Yuma Cultural Center. Find the center at Paseo de los Heroes and Mina Street in the Zona Rio, in Yuma. For more information, call (611) 52-66-84, 11-11 6302.

The Papagaita Flies bring their traditional ceremonies with dance and music from the state of Veracruz to the Tijuana Cultural Center every

"Board meeting Friday afternoon? Sorry, we can do. Mercury is in retrograde... Neptune is in a geosynchronous orbit... And my psychic told me to stay outdoors."

First Race is 4 pm This Friday. So, what do ya know, maybe those psychic network people really are your friends. Especially if they can get you to Del Mar this Friday for a special 4:00 p.m. first post.

Then, after the races, you can venture to the paddock area where you'll find plenty of food and drinks, live entertainment, and more.

Join us this week, as KGB and the Union Tribune's Night & Day section brings you **Rockola**. Call 755-1141 for more information. Gates open at 2:00 p.m. and the fun keeps going until well after sunset. Avoid traffic and take the Coaster, which offers daily trains from San Diego to Solana Beach.

Now if you could just get that psychic to make a few picks for you.

DEL MAR

What's Your Excuse?

Catch Del Mar on the Internet: <http://www.dmc.com/>



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LIVE AT THE VIEJAS CASINO & SHOWROOM
WITH COCKTAILS & DANCING!

THURSDAY IS COUNTRY NIGHT!
RAVEN
AUGUST 10TH
9pm 'til 1am

**A BLAST FROM THE PAST!
THE LEGENDS**
FRIDAY & SATURDAY, AUG. 11 & 12
9 PM 'TIL 1 AM

**SUNDAY JAZZ!
BILL MAGEE
BLUES BAND**
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8:30 PM 'TIL 12:30 AM

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VIEJAS SHOWROOM!

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 NO PROOF REQUIRED.
 NO CASH.
 NO DRINKING.
 VALET PARKING AVAILABLE.
 5,000 WILLOWS RD.
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INDIAN BLACKBERRY • BINGO • VIDEO POKE • VIDEO LOTTERY TERMINALS • POKER • PAYCOW • SUPER PAN 9 • OFF TRACK WAGERING • 24-HR RESTAURANT • COCKTAILS • NIGHT ENTERTAINMENT

Calendar LOCAL EVENTS

Thursday through Sunday (through September) at 2, 4, and 6 p.m. Find the center at Pecos de los Heros and Main Street in the Zona Rin, in Tijuana. For more information, call 011-52-66-84-11-11302. Watch the fireworks for free.

Orlando Film. The Secret of Life on Earth shows daily in the dome theater at the Epcot Cultural Center at 8, 9, 7, and 10 p.m., with additional showings at 11 a.m. and 1 p.m. on Saturday and Sunday. Donor in Space screens weekdays at 4, 6, and 8 p.m. daily, with additional showings at 11 a.m. and 2 p.m. on Saturday and Sunday. The center is located at Pecos de los Heros and Main Street in the Zona Rin. Admission is \$3.50. For more information, call 011-52-66-84-11-11302.

OUTDOORS

Forecasting Thunderstorms. Live been hovering over the wall of mountains east of the Estero de los Heros and Main Street in the Zona Rin, in Tijuana. For more information, call 011-52-66-84-11-11302.

Guided Moonlight Walks — at 8:30, 7:30, and 6 p.m. — are presented when the Southwest Wildlife Interpretive Association hosts an event at the Tijuana Estero Visitor Center (801 Capitan Way, Imperial Beach) tonight, Thursday, August 10. Expect a walk and observe reception (starting at 8 p.m.), the aforementioned walks, hands-on identification of the plants and animals that live in the estuary, and viewings of film about the human and natural history of the estuary. Admission is free.

A Full Moon Hike is planned in the Blue Sky Ecological Reserve tonight, Thursday, August 10, at 8 p.m. Look for the nocturnal animals that call the reserve home. Wear comfortable walking shoes. For further information, call 486-7236. Find the reserve on Laguna Road, one-half mile north of Lake Poway Road, in Poway, Calif.

The Gravelly May Day is held during the week hours each week. Try 11 p.m. to 1 a.m. on Saturday night/Sunday morning, midnight to 2 a.m. on Monday morning, or 1 a.m. to 3 a.m. on Tuesday morning. The small, silver granite trail is open on wide, gently sloping beaches such as Silver Strand, Mission Beach, Pacific Beach, La Jolla Shores, and Del Mar. California law allows the taking of granite in summer (except in areas classified as ecological preserves) by those possessing a state fishing license. The granite must be caught by the hands only and should be eaten — not wasted.

The Festival Monterey Showers. The best known of the many meteor displays that occur year after year, will take place under poor conditions this year because of the strong glare of the moon, which will be just past full phase. During the hours between

midnight and dawn (4:30 a.m. to the morning of Saturday and Sunday, August 12 or 13, you might see about 10 to 15 bright meteors per hour under clear but moonlight-polluted skies).

The Festival Monterey, like those in similar annual meteor showers, occur when the earth plows through a broad stream of tiny dust particles left over from the past disintegration of a comet. The particles burn up as air friction slows them at heights of about 50 miles, resulting in luminous streaks visible for a second or two from the ground. The bright Festival often leaves a lingering luminous trail that may remain for several seconds or more. Lie in a comfortable position, facing northeast, under an open sky, for best results. Strong coffee is essential.

Take a Tidepool Excursion to explore the wonders of the sea on Saturday, August 12, from 8 to 9 a.m., sponsored by the Birch Aquarium Museum at UCSD. Scripts institutions of Oceanography. A naturalist from the museum will lead this expedition to the tidepools at Seaside's Beach in Encinitas. For the event is \$11 per adult, \$7 for children aged 6 to 13. Advance registration is required to make a reservation or ask other questions. Call 556-7523.

Hike on Volcan Peak with San Diego State Park guide Mike Thacker through an area of the preserve not yet open to the public on Saturday, August 12, from 8 to 11 a.m. The pace will be moderate for the hike, which will be planned in peak ways by volunteers. Call 624-0311 or

624-2532 to reserve a spot. A "how to plan a hike" demonstration will be held at 8 a.m. at 3773 Highland Street (at Whittman) back for the green balloons. For more information, call 437-2663.

The Native Americans of North County will be featured in a new naturalist Bob Torres leads a hike at the Blue Sky Ecological Reserve on Saturday, August 12, from 9 to 11 a.m. Participants will discover the cultural heritage of the people. Wear comfortable walking shoes and carry water. For further information, call 486-7236. Find the reserve on Laguna Road, one-half mile north of Lake Poway Road, in Poway, Calif.

Summer Sunset Walking Tours of the UCSD campus, including some of the Stuart outdoor sculpture collection, take place every Wednesday through August, including August 16, from 6 to 7:30 p.m. The walks are designed for adults who would like general information about the campus as an educational and cultural resource. Tours leave from the Gilliam Information Pavilion. The walks are free, but reservations are necessary. There is a \$3 parking fee. For reservations and further information, call 534-4414.

View Nocturnal Birds and Animals during an outing to the Kilauea Iki Crater on Wednesday, August 16, from 7 to 9 p.m. Participants will cross the stream at the historic crossing used by Kilauea. Meet at the PC Junction Creek Park (Park 10) along the Camino Real, in Rancho San Jose, in San Jose, Calif. For additional details, bring insect repellent and a flashlight.

Summer Bird Walks take place every Thursday at 7 a.m. at the Tijuana River National Estuarine Research Reserve (801 Capitan Way, Imperial Beach) from about the main birds that call the estuary home. Free, call 624-0311 or

624-2532 to reserve a spot. A "how to plan a hike" demonstration will be held at 8 a.m. at 3773 Highland Street (at Whittman) back for the green balloons. For more information, call 437-2663.

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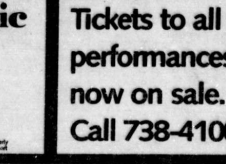
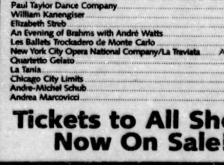
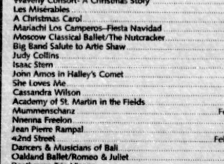
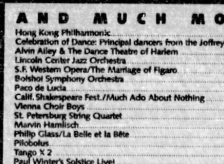
624-2532 to reserve a spot. A "how to plan a hike" demonstration will be held at 8 a.m. at 3773 Highland Street (at Whittman) back for the green balloons. For more information, call 437-2663.

The Native Americans of North County will be featured in a new naturalist Bob Torres leads a hike at the Blue Sky Ecological Reserve on Saturday, August 12, from 9 to 11 a.m. Participants will discover the cultural heritage of the people. Wear comfortable walking shoes and carry water. For further information, call 486-7236. Find the reserve on Laguna Road, one-half mile north of Lake Poway Road, in Poway, Calif.

Summer Sunset Walking Tours of the UCSD campus, including some of the Stuart outdoor sculpture collection, take place every Wednesday through August, including August 16, from 6 to 7:30 p.m. The walks are designed for adults who would like general information about the campus as an educational and cultural resource. Tours leave from the Gilliam Information Pavilion. The walks are free, but reservations are necessary. There is a \$3 parking fee. For reservations and further information, call 534-4414.

View Nocturnal Birds and Animals during an outing to the Kilauea Iki Crater on Wednesday, August 16, from 7 to 9 p.m. Participants will cross the stream at the historic crossing used by Kilauea. Meet at the PC Junction Creek Park (Park 10) along the Camino Real, in Rancho San Jose, in San Jose, Calif. For additional details, bring insect repellent and a flashlight.

Summer Bird Walks take place every Thursday at 7 a.m. at the Tijuana River National Estuarine Research Reserve (801 Capitan Way, Imperial Beach) from about the main birds that call the estuary home. Free, call 624-0311 or



The California Computer Expo

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AND MUCH MORE!

Hong Kong Philharmonic
Oct. 1
Alvin Ailey & The Dance Theatre of Harlem
Oct. 6
Lincoln Center Jazz Orchestra
Oct. 7
S.F. Western Opera/The Marriage of Figaro
Oct. 13
Boston Symphony Orchestra
Oct. 15
Pops de Lucca
Oct. 18
Calli Shakespeare Fest./Much Ado About Nothing
Oct. 19-20
Venus Choir Boys
Oct. 21
St. Petersburg String Quartet
Oct. 28
Morris Hamilton
Nov. 9
Philly Class/La Belle et la Bête
Nov. 11
Pilsboken
Nov. 17
Paul Winter's Solstice Live!
Nov. 19
Tango 1, 2
Nov. 24
Julliard String Quartet
Dec. 2
Waverly Consort-A Christmas Story
Dec. 8
Les Miserables
Dec. 10
A Christmas Carol
Dec. 12
Mariachi Los Camperos-Fiesta Navidad
Dec. 15
Menasco Classical Ballet/The Nutcracker
Dec. 19-23
Big Band Salute to Artie Shaw
Jan. 13 '96
Judy Collins
Jan. 20 '96
Isaac Stern
Jan. 27 '96
John Amos in Halley's Comet
Feb. 3 '96
She Loves Me
Feb. 6-7 '96
Cassandra Wilson
Feb. 8 '96
Academy of St. Martin in the Fields
Feb. 9 '96
Mummenschaanz
Feb. 22-23 '96
Nightingale
Feb. 24 '96
Jean Pierre Rampal
Feb. 28 '96
2nd Street
Feb. 29-3/2 '96
Dancers & Musicians of Bali
Mar. 3 '96
Oakland Ballet/Roméo & Juliet
Mar. 8 '96
Bedouin Trio Vienna
Mar. 9 '96
Les Ballets Africains
Mar. 10 '96
Paul Taylor Dance Company
Mar. 10 '96
William Kanengiser
Apr. 6 '96
Elizabeth Sved
4/13-11 '96
An Evening of Brahms with André Watts
Apr. 18 '96
Les Ballets Trockadero de Monte Carlo
Apr. 19 '96
New York City Opera National Company/La Traviata
Apr. 23-26 '96
Charlotte Gelato
Apr. 26 '96
La Sinfonia
Apr. 28 '96
Chicago City Limits
May 4 '96
Andre-Nichol Schub
May 11 '96
Andrea Marcovicci
June 1 '96

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Calendar LOCAL EVENTS

highlighted in "Activities — Also de Embarcadero" continuing through Monday October 30. The museum is located at 200 West Island Avenue, downtown San Diego 921 6792.

MUSEUMS

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

Barcroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The home, built in 1863, was registered as a National Historic Landmark in 1962 and is a spot where Keweenaw Indians camped more than 1000 years ago. The spring that gave the area its name. The museum is located at 9050 Menner Lane, Spring Valley, call 444-1480 for more information.

California Surf Museum, a show featuring Tom Blake and John "Doc" Ball. Legends of surf history, featuring authentic, wooden boards, antique photographs, personal items, displays, and artifacts is currently on display. Blake was known as "the connoisseur of the modern surfboard" and created the first surfboard to receive a patent. Ball documented early surf history in film. We show this through summer.

The museum features surfing artifacts and memorabilia — such as surfboards and clothing — and local legends Phil Edwards, John "Doc" Ball, Richards, and Peter Johnson, and that was our guide from Hawaii. Duke Kahanamoku.

The museum is located at 308 North Pacific Street, Oceanside, 721-6876.

Chula Vista Nature Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, is located in the home of Sweetwater Marsh National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the marshes and mudflats of the San Diego Bay. Visitors can use a Bioviewer to view animals microscopically, use a WetView for views of microscopic organisms found in the "Sweetwater Soup," and



Point-and-Click Death By Abe Oplinar

I sometimes wonder what people who read the gibberish I write about the internet understand of it. If you don't have a computer, or if you've never had a chance to see, for example, the World Wide Web, it can all seem esoteric and, dare I say, fluffy-diddy. A great deal of it is, actually.

Despite what its fanatics may say, the Internet does not allow you access to an unlimited universe of exquisitely useful information. The internet does, however, allow you access to a seemingly unlimited universe of internet information. The usefulness of much internet information is questionable, and frequently its greatest value is that of shock.

Perhaps one of the most shocking corners of the Net universe I've run across during this, tedious, dry season, is the Carlos A. Howard funeral home in Norfolk, Virginia, which has decided to advertise on-line.

Before discussing the Carlos A. Howard Web page (the Web is an internet medium that allows for the simultaneous transmission of text, color images, video, and sound; I'd like to examine two questions raised by its very existence):

1. Who in the hell is going to stop for a funeral home via their home computer?

People who are so sick that their appearance in public would be unseemly or inadvisable, I guess.

2. Who in the hell is going to stop for a coffin via their home computer?

I've given this some thought. Now, those most in need of coffins, namely dead people, have a difficult time accessing the internet, or even using their personal computers for posthumous revisions of their wills. Having no physical body to speak of, it is hard for the dead to use a standard computer keyboard. And dead-friendly hard software, as it is being written, still is in development.

Personally, I think Carlos A. Howard is making a bold attempt to tap into the heretofore untapped PC corpse market. The internet is a dream come true for vampires: they can shop for a suitable coffin and, via the many perfected sex bulletin boards, seduce and lure potential victims to their lairs, without ever leaving the comforts of home!

I'm baffling. I know it. It's hard not to blather after running across the Carlos A. Howard funeral home Web page with its outrageous point and click menu of coffins. I mean, you don't even get a good picture of the *entire* coffin — you get to see only about half of it. There are, god, I don't know, maybe about a dozen or so coffins and all of the studies at the bottoms of their pictures seem to say that all the coffins have adjustable box springs. Take the "Monticheck Mahogany Champagne with White Velvet" (\$4100), for example. It has adjustable box springs.

Of course, by the time you've pointed and clicked on "Monticheck Mahogany Champagne with White Velvet," you've noticed that it's pretty damned quiet in the house, and your mind starts wondering to whoever it is that thought a funeral home Web page would be just swell. If you have any imagination at all, the fact that the Carlos A. Howard funeral home is in Norfolk, Virginia, color-captures up all sorts of unpleasant Faulknerian, Southern Gothic associations. Your mind will run to the pale young man with delicate wrists and large eyes who, through an elaborate campaign of familial emotional blackmail, has been shanghaied into working for his father's funeral home. Yeah, pants. The days — and need I add nights? — are very, very long. Eventually, the pale young man convinces his father that it was about time the family moved into the 20th Century and purchased a computer — to facilitate billing, and, well, uh, other things. The computer is purchased and installed. The pale young man starts taking his lunches and dinners in his office. His father soon notices that the boy appears even paler and more highly strung than usual. The father hears delighted cackles, typing, and other mysterious noises issuing from the boy's office late at night. The father sees the boy taking Pituitaries of the coffins in the display room. The father receives a bill for a device that optically scans images and converts them into computer files. The father dies. God his wife, consumed with grief, shoots herself.

The son is left alone with the family business. Time passes. The business falls into disrepair. The embalming equipment rusts. Dust gathers on the coffins in the display room. But all right long the son sits and pines for the delicious images and text on the funeral home's Web page. All around him rusts and decays. The Web page glows as new. Forever.

http://www.melanet.com/shops/Carlos_A_Howard_Funeral_Home/

Victims meet a free drive-by bus at the Barbican Street Trolley Station or at the order's parking lot at the foot of E Street and Bay Boulevard, in Chula Vista. For more details, call 322-3471.

Computer Museum of America, the museum includes an educational exhibit covering the history of data processing and the contributions of pioneers and history-makers in the computer industry. Some of the over 100 historic data processing machines date back to the 1930s. Find the museum on the grounds of Calicut College, 7800 Parkway Drive, in La Mesa. 268-4818.

Coronado Beach Historical Museum, housed in a restored 1898 house, traces the history of Coronado, mostly through photographs. The exhibit shows the construction and early days of the Hotel del Coronado, Fort City, the first school and restaurant, and the ferry boats. One room is devoted to the story of early aviation at North Island. Find the museum at 1234 Loma Avenue, in Coronado. Call 433-7242 for further information.

Gaslamp Museum of Historic San Diego, glimpse San Diego's colorful past at the museum, where displays highlight 19th-century San Diego days, the Fog City legend, the flag and photographs of Old Town and "New Town," early military history, the Naval disaster in 1923 at Point Loma, and more. Find the museum at 411 Market Street.

Between Fourth and Fifth avenues, in the Gaslamp Quarter, 227-1892.

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

Find the museum on the Campus Mica College campus, 2957 Loma Road, Rancho San Diego, 870-5194.

Indepuro Serra Museum, permanent exhibit concentrating on the pre-American era of San Diego's history and include one of the finest collections of Spanish Renaissance furniture in the West. The museum is located at 777 Presidio Drive, Presidio.

Post, on the original site of the San Diego Museum, 297-2358.

Museum of Death, the people who brought us the Rip Van Gallery now offer a museum housed in one of San Diego's first mansions, with art by serial murderers in residence: Charles Manson, John Wayne Gacy, David "Son of Sam" Berkowitz, and Richard Ramirez. There is also an exhibition entitled "Execution Tools and Techniques," with a full-sized electric chair, gallows, a guillotine, and more. The viewing area is said to be designed as the interior of a casket. Find the museum at 548 Elm Street, in the Gaslamp Quarter, 538-4333.

Ransom Planner Historical Society and Guy B. Woodward Museum is a complex of historical buildings, including the Verlander House (the

only Western Adobe home of French provincial design still in collector's hands), antique exhibits, and artifacts. There is a cowboy book house, a ranch blacksmith shop and tack room. The Casey Tibbs Memorial Exhibit is dedicated to Tibbs, a local resident who was a world champion rodeo rider. Women's clothing and accessories from 1700 to 1800 are also on display. The Bancroft Memorial Rose Garden is on the grounds. Rare documents, historical exhibits, books, photographs, and research libraries are also part of the complex. Find it at 645 Main Street, in Ramona. For more information, call 769-7644.

San Diego Aerospace Museum, the museum offers exhibits of approximately 85 aircraft, 1400-scale models, 10,000 aviation-related items, and memorabilia from the Montgomery hot air balloon era to the space age. The museum is located at 1649 El Prado, Balboa Park, 496-0177.

San Diego Natural History Museum, "Tipples, Bubbles and Fossils" provides a look at the intelligence, behavior, and diversity of whales, dolphins, and porpoises. The exhibit includes underwater cameras to see the situation of diving with seven species in their natural habitats. Hands-on interactive exhibit and displays explore their behavior and biological make-up. The show continues through Sunday, September 17.

The museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Invertebrates. The museum is located in Balboa Park, 496-0177.

San Diego Heritage Museum, the museum celebrates the heritage of old and new Encinitas, Cardiff, Vista, Escondido, Rancho Santa Fe, Solana Beach, and 13th May. An exhibit featuring the music of wine, with instruments (some

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It is not easy to love the ancient Assyrians.

REVIEW

JONATHAN SAVILLE

NEW
N SAVILLE

One of the greatest collections of Assyrian monumental sculpture is to be found in the British Museum. Beginning with the excavations of Austen Henry Layard in the 1840s, this museum has become one of the world's chief repositories for the remains of Assyrian civilization, and now, for the first time, part of that collection is being shown in a new and exciting way. Great carved wall slabs are currently on display in New York's Metropolitan Museum, along with numerous smaller artifacts in bronze, clay, and ivory, as well as some of the coneiform-inscribed tablets found in the buried library of Ashurbanipal (668-615 B.C.) at Nineveh, which remains one of the world's greatest chief sources of knowledge about the ancient Assyrian culture. For anyone with an interest in the ancient world, this is a love for great art, it is an absolutely stunning

Escorte de reis a rei

"Art and Empire: Treasures from Assyria in the British Museum"
Metropolitan Museum of Art, New York
Through August 13
Kimbell Art Museum, Fort Worth, Texas
October 1995 through February 1996

When I saw it recently, it also provided — as an extra benefit — an air-conditioned haven from the 102-degree temperature of a horrendous New York heat wave. Outside, the capital city of 20th-century American culture seemed to be on fire; the cloud-capped palaces melting back into the granite of Manhattan Island. Within the Met, in the big, cool, quiet galleries, Ashurnasirpal — frozen in stone — went on impassively pouring a libation of wine over the carcass of a bull he had slain on a hunt, while eunuchs held a parasol over his head and whisked the flies from his bearded face, and two musicians celebrated the kill on nine-stringed horizontal harps. The As-

syrian king had been pouring that libation for 2860 years: 250 years in the sight of his royal Assyrian successors; 2450 years covered with rubble in the ruins of Nimrud; a century-and-a-half in London reminding the British that great empire had risen and passed into oblivion while England was still in a state of Neolithic primitivism without kings, without cities, without writing and then a few months in the center of the Big Apple, on a continent whose existence Ashurbanipal could never have conceived of. Assyrian lives on — thanks to the anonymous sculptor whose brilliance of invention and execution dazzled laymen as their rediscovered masterpiece emerged from the ground.

By the way, you will be able to see "Art and Empire: Treasures from Assyria in the British Museum" at the Met only if you are going to New York within the next couple of days, for the exhibit closes there on August 13. Don't accuse me of cruelly teasing you with unrealizable enticements, however. From October of this year through February of next, the Assyrian art works will be at the Kimbell Art Museum in Fort Worth, Texas, in a location even more inconceivable for an ancient Mesopotamian but involving considerably less travel for a modern Californian.

What you will see, in New York or Fort Worth, is a spectacular example of how art can transmute reality, making something enduringly beautiful out of something not only ephemeral but — often enough — essentially repulsive. It is not easy to love the ancient Assyrians — or, at least, the personalities and ideologies of their kings, for of the common people the art of the royal palaces tells us virtually nothing. The Assyrian monarchs were not satisfied with their cities and lands along the Tigris. They undertook yearly campaigns to subdue and enslave their neighbors. East, West, North, and South they went, at the head of their armies, expending their energies and resources for centuries. They became the dominant empire from the Mediterranean to Iran, from the Persian Gulf to Asia Minor.



Celebration after a bull hunt



Royal lion hu

Mighty Babylon fell before them; so did the kingdom of Israel; Sennacherib besieged Jerusalem; Esarhaddon conquered Egypt.

Warfare in the ancient Near East was never a pretty affair, respect for the individual, compassion for the defeated, and fair treatment of innocent civilians not forming part of military ethics in that era. But the Assyrian rulers took a particular pride in their ruthlessness. "I built a pillar over against his city gate," boasted Ashurnasirpal of one of his vanquished opponents, "and I flayed all the chiefs who had revolted, and I covered the pillar with their skins." Ashurnasirpal's pillar on topknots and others I bound to stakes round about the pillar.... And I cut the limbs of the royal officers who had rebelled.... Many I took as living captives. From some I cut off their noses, their ears,



Collective work

and their fingers, of many I put out the eyes. I made one pillar of the living and another of heads.... Their young men and maidens I burned in the fire.... Twenty men I captured alive and I immured them in the wall of his palace.... The rest of their warriors I consumed with

Nor do these kings, in either their documents or the sculpted images of themselves, exhibit any personal traits other than their prowess at killing and subjugating. They are big, powerful, muscular, grim, rigid,

humorless, charmless, terrifying. The communication of that *persona*, in fact, seems to have been the motive for the sculptural program in their palaces. A foreign visitor to Ashurnasirpal's palace at Nimrud or Ashurbanipal's palace at Nine-

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San Diego Reader August 10, 1995 71

Calendar ART

Venezianer Artist Rafael Gallo has his new paintings on view at the American Gallery, the show commences with a reception from 3 to 5 p.m. on Saturday, August 12. Hours of view: Saturday through Friday, noon to 6 p.m.; Thursday noon to 8 p.m.; Saturday 10 a.m. to 4 p.m. American gallery, 4157 Adams Avenue, Kensington; (21) 9600.

African American Artist Charles A. Ross will be at the U.S. Art Gallery and Frame Shop (in Mission Valley Center Mall, 1401 Camino del Rio North, #215, in Mission Valley) from 7 to 10 p.m. on Sunday, August 12. Ross will be signing prints and exhibiting original paintings. For more information, call 542-1709.

Photographer Michael Seward has his "Lost Room '94" series on view at the Valerie E. Wong Gallery beginning with a reception on Saturday, August 12, from 7 to 9 p.m. The gallery is located in the Carlsbad Village Fair Plaza, suite 111A, at 300 Carlsbad Village.

James J. Carlsbad, 720-1128. Hours are Monday through Saturday 10 a.m. to 5 p.m.; Sunday 11 a.m. to 5 p.m. See this show until Saturday, September 30.

ART MUSEUMS

California Center for the Arts Healdsburg, the American art scene of the 1950s and '60s saw the end of abstract expressionism and the beginning of minimalism; the influence of these early California artists is seen in works being produced today. "California in Three Dimensions" explores the boundaries and connections between painting and sculpture in abstract and even abstract work by contemporary California. Participants include Peter Shaban, Robert Therrien, Mary Bates, Bob Cragie, Tom Driscoll, Michael Grunwald, Tim Heitman, Tom Haler, Joe Johnson, Mark Lere, Anne Mulder, Tomas Nakada, Maura Shaw, Ron Rude, Melissa Smiley, and Daniel Wheeler. See this show through Friday, August 25. For area landscape architect Peter Walker has created "Ground Covers," a site-specific installation located in the

center's sculpture garden. Walker combines the piece with an inquiry into the nature of contemporary gardens, exploring their socio-political abstract simplicity, stability, and expressive potential. "Ground Covers" illustrates how human intervention with landscape becomes art making. See the piece through Friday, August 25.

Find the center at 340 North Escondido Boulevard (in Valley Parkway), in Escondido 738-4120.

Mingei International Museum of World Folk Art, "Kindred Spirits—The Language of Folk Art in America" Shaker and Quaker Arts of Daily Life. It brings together a broad spectrum of folk art objects from the Shakers and Quakers, revealing the ways in which the cultures touch. See the show through Sunday, October 8.

Mingei is located in University Center, at 4801 La Jolla Village Drive, building 1-7, in La Jolla. For more details, call 531-5300.

Museum of Contemporary Art, Downtown, "Gold, Science, Surface" is a display of gold, serial, and frame work images from the museum's permanent collection, including pieces by Sol LeWitt, Carl Andre, Kiki Smith, Antoni Gaudí, Jannis Kounellis, Agnes Martin, J.M.W. Turner, and others. The show opens on Saturday, August 12, and remains on view through October 22.

Art LeWitt: Drove is creating monumental wall relief, that examines themes of natural decay and historical memory with assorted debris and found materials on the glass level of the museum beginning on Saturday, August 12. Drove contrasts the relief from materials he uses, staves, needles, and otherwise transforms, with the work "Inherently emphasizing time." See this installation through Sunday, October 22.

Two large open air wall sculptures and nine drawings by Keith Haring are currently on view at the museum. Included (blue) Carved Figure and Untitled (Red Stand) can be seen in the museum's outdoor study plaza and the lobby of One America Plaza (directly across from the museum). The drawing "A Journey in the gallery window of One America Plaza" reveals the artist's colorful, graphic, economy and character, style. See "Keith Haring: Sculpture and Drawing" through Wednesday, November 1.

Find the museum at 1001 Letterman Boulevard (at Broadway), directly across from the Santa Fe Railroad Depot, adjacent to the America Plaza railway transfer station. 234-1001.

Museum of Photographic Arts, pieces by seven French artists whose work is said to "challenge and expand traditional notions of photographic art" have work on exhibition in "Photography and Beyond: New Expressions in France." The work—by David Lauff, Arielle Bonin, Christian Bolland, Sophie Calle, Pascal Kere, Suzanne Lafont, and Annette Messager—includes photographs with sculpture, painting, and other art forms. See the show through Tuesday, September 5.

The museum is located in the Casa de Balboa in Balboa Park, 238-7359.

San Diego Museum of Art, the varied group of 21 artists who gathered at the small river port village of Port Aransas, in Britton, from 1886 until the turn of the century is celebrated in an exhibit entitled "Lagoon and the School of Port Aransas." The exhibition consists of 79 paintings, 29 works on paper, and three polychrome wood sculptures by artists including John Bernard, Paul Seiser, Charles Laval, and Jacob Meyer de Haan. Look for Paul Gauguin paintings such as "L'Enfermeur en la nuit" (The Sickman at night), "Le Chien dans la nuit" (The Dog at night), and "Le Chien dans la nuit" (The Dog at night).

Tinkler Museum of Art, the museum's permanent collection includes European masters, 19th-century American paintings, and Russian icons. For more information, call 238-3300.

Where Brains of Famous Soviets Reside in Large Green Jars

Two babushkas, wearing frayed coats, tattered gloves, and sweeping snow off Kremlin steps, explain...

Let's say you wrote the most important American drama of the last decade, possibly the most important of your generation, the two-part, seven-hour *Angels in America: Whoredo you just hear?* Tony Kushner's answer, *Slavs: Thinking About the Longstanding Problems of Virtue & Happiness*, raises that question.

REVIEW JEFF SMITH

Slavs examines the collapse of Soviet communism, which begins in March 1985, when Gorbachev succeeded Chernenko as general secretary of the Communist Party. The new replaces the old, but with what? "How are we to proceed without theater?" asks Aleksii Pchelaparnov, the world's oldest Bolshevik. "Yes, we must change, only show me the words that will render the world, or else keep silent."

The form of *Slavs* reflects Russia's disunity, slipping from farce and vaudeville to satire and tragedy. Act one's in Moscow, at the Kremlin and later the Pan-Soviet archives—where brains of famous Soviets reside in large green jars. Act three takes place at a medical facility in Siberia, where scientists study "molecular children." The play concludes in a "derekh" heaven, "a great cloud of turbulent midnight," where "not even the dead can see what is to come."

Slavs' searches itself for answers, and practically every character offers one. Why did Soviet communism fail? Two babushkas, wearing frayed coats, tattered gloves, and sweeping snow off Kremlin steps, explain. Marx believed in "gradualism." The 20th Century doesn't. Therefore, one finds "a direct continuum from dictatorship of the proletariat and the embrace of violence, to dictatorship plain and simple."

When a party functionary, who'd never make such an admission, pines them on the steps, the women shrill into sweet old biddies. So what is to be done? One woman advocates anarchy. The party functionary Smolov favors an outch-like approach: do nothing and the problems might disappear. His counterpart, the optimistic, 60-year-old Ilyobkian, urges a dream of "the new, the new"—which he envisioned to be passed away.

Almost every answer hinges on the spirit of Slavs, people, about whom not too people agree. One man, however, sees a purge on the horizon. The nervous Rodent, an apparition in his 50s, assures everyone not to worry. A "man of

iron" will unify the country and exict its land, the United States. He'll even "dark-skinned people, Moslems...swarthy inferior races," Jews, and anyone who isn't a white Christian Russian.

The October Revolution of 1917 sowed not just a massive experiment in economics; it promised an end to human alienation. Slavs' explores what it's like to live without that promise. Kushner splits his characters, their hearts and minds function apart. They live without faith or trust and regard former comrades with suspicion.

As the play progresses, problems increase. Yet, amid chaos, Kushner makes room for miracles. Katherine and Bonifila will remain lovers, Bonifila insists, if Katherine stays drunk. So Katherine prays to a painting of St. Sergius of Radonezh, a miracle worker who died in 1392, and of Lenin, whom someone painted over Sargus. The prayer's a joke. But when a big bottle of vodka arrives, whom should Katherine thank? A 14th-century saint, V.I. Lenin, or happenstance?

For those expecting the size of *Angels in America*, Slavs might disappoint. But it shouldn't. The piece runs under an hour and a half. Again Kushner tells his big game. He wants, he said in an interview, to "take as hard a theatrical look as you can at the wreckage of the socialist experiment in Russia and see what can be claimed...and what has to be let go."

His exploration is personal. "I wanted the play to speak about the particular dilemma we're faced with now, those of us who believe there's still a necessity for the collective, as well as the individual."

Slavs' corroborates Kushner's forte: he's unafraid of huge thematic risks. How many American playwrights attempt a similar scope or worry about "longstanding problems?" Mamet! Sam Shepard!

When the New York Theater Workshop produced *Slavs* last December, they gave it reverential staging: big snowstorm effects, large sets, and scene changes as understatement as the scenery. For the La Jolla Playhouse, director Michael Greif and designers pare at externals. The set is simple, low, wood-plank platform, red curtain, and square of lamps hovering overhead—the latter suggesting a laboratory experiment taking place below.

The characters tend toward types. Males ex-



Jonathan Fried, John Campion

Slavs: Thinking About the Longstanding Problems of Virtue and Happiness, by Tony Kushner
La Jolla Playhouse, Mandell Weiss Forum, UCSD
Directed by Michael Greif; scenic and costume designer, Mark Wendland; lighting designer, James F. Ingalls; sound designers, Tony Martin and Jeff Jaffe
Cast: Jonathan Fried, John Campion, Callie Thorne, Robin Bartlett, Randy Danson, Christina Hussong
Playing through August 27; Tuesday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m.
Matinee Saturday and Sunday at 2:00 p.m. For information call 550-1010

Dracula: A New Musical, by Kerry Michael Warren (composer and lyrics) and Laura Prebble (lyrics and book)
Lyceum Theatre, 79 Horton Plaza, downtown
Directed by Sam Woodhouse; choreography, John Malachuk; scenic designer, John Redman; costume designer, Sandra Forsgren; lighting designer, Jose Lopez; sound designer, Jeff Ladman
Cast: Nell Balaban, Danielle Forsgren, Jeffrey Meek, Doreen Elias, Bryan Charles Feldman, Bruce McKenzie, Patrick Nollet
Playing through August 27; Tuesday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m.
Matinee Saturday and Sunday at 2:00 p.m. For information call 235-8025

hibit dirty confusion, females, compassion. Greif complicates matters with cross-gender casting. Men play the sweeping babushkas, and a woman plays the Politburo pessimist, Smolov.

Hoopla about San Diego hosting the West Coast premiere of *Slavs* obscures another significant event: Greif's directorial premiere at the La Jolla Playhouse's new artistic director. He serves the play with minimalist touches: violent performing Slavic music on-stage, actors announcing scene-changes, and arresting visuals—little clouds of snowflakes leaping from

scratchy brooms.

Kerry Michael Warren and Laura Prebble's *Dracula*, a musical adaptation of Bram Stoker's novel *Dracula*, departs from the novel so much that it becomes a melding of Stoker with Anne Rice. Her vampires, who go back to ancient Egypt, abound with past lives. Now so does Mina. The count's once and future beloved. And the count, who ignites lightning with his fiery passions, turns out to be a moral being.

Dracula aspires to the brow-bulging melodrama

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wrought iron, filigreed balconies might be disappointed (as will those expecting Shakespeare's language spoken trippingly off the tongue) several in the cast treat their speeches merely as hurdles to get over). The set creates a boundary, where people can blur into nature, nature's minions can wreak havoc, and the bottom can ascend

to the top, speaking of whom, Wendell Pierce's gregarious, misanthropic Bottom would steal the show were it not for Loretta Devine's Titania (whose song to Bottom's is a wonder) and Carla Harling's Hermia. She's all over the stage, driven nuts by the antics of Puck and Oberon but roaring back at every turn.

Worth a try.

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Overtime
A.R. Gurney, Jr.'s new comedy picks up where Shakespeare's *Merchant of Venice* left off, only we're in the 20th century. Everyone's out of touch with their feelings and ruled by stereotypical thinking. The

problems of Venice and Portia's 50- or 54-acre estate (the play isn't sure which) in Belmont are more ingrained than ever. If *Overtime* is correct, nothing in *Merchant* was it seemed. Once the site for a potential utopia, Belmont's falling apart (though you wouldn't know it from Robert Morgan's hands-on set for the Old Globe; solid marble stairways lead up to sweeping willows, between which two statues of men and women really cavort).

Portia: Sha'speare's "learned" heroine, has lost 100 IQ points. She's now manipulative and "shall lose." And Shylock, who demands

Pilgrims
Actors sometimes "indicate." The demonstrators rather than feel emotion. Stephen Metcalfe's *Pilgrims*, its world premiere at the Cassius Carter, suffers from thematic indicating. Instead of allowing his themes to emerge from the circumstances of his characters, as he does so well in *Strange Snow*, Metcalfe heralds them so much he could qualify as the play's protagonist.

Ruthless
Eight-year-old Time Deumark

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director Paula Kalustian
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Cook and

Time-Acts
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one-acts featuring new
San Diego, Brenda
Altmare. They di-

others, the *Fritz* is improving the story of what a term-love's "other" continues this exploitation includes the film scene's participants (which you'd get lost), and always as sleek as its slick sometimes sounds (Marguerite Duras), Merrill give it a raw insight keep it on the right books for a long.

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once proclaimed,
laces are loose, your
and everyone knows
"But was his death, as
accident? Or was it the
re heinous intent? I
the mourners, and those
near to grieve, is also a
ties: especially Frankie
O'Malley and
the brain-dead Buddy
"Wrinkles" Valpolicella,
thaway (the axe-wield-
tion crusading "Tavern
Prohibition), and
cheoleone. Don't forget

comedy. And having the dean of interactive in San Diego — play-by-play guarantees that the show is consistently funny. When he must ad lib his way through the next piece of business, Harris-Smith (Lotta Lott) and Britton (Sissy-Sisler) are also savvy veterans of over-the-top comedy, and both exude no slackers in the rest of the cast. Sandra Douglas Lay, the food critic, shows that she's never figured out that

the Prosecution
do Community Play-
ing the Agatha
room drama about a
accused of murdering
ress. Jack G. White has

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biusaty. Shilov's "bounced back" and abandoned his hatred, even as he was about to become a business partner with a man about whom he undergoes a metamorphosis, but from one stereotype to another. (This doesn't make fundamental difference.) He's merely evidence of the uses of cliché. Chomsky's *Thinking* gives vent to stereotypical thinking in the hope it'll give an "enar" over time. "But even the 'ethnic' riffs, particularly the ones about the 'first' and 'second' Two — can't erase one's sense that, as Gurnsey explains his subject, he also exploits it for laughs with one ethnic joke after another." Chomsky's *Thinking* is a stronger second act. The playful erasure of the first gives way to long speeches and a static stage. The prebureaucratic and the postbureaucratic are not new, but they are new characters. Act Two is near dead. Even the obvious talents of Joan M. Martiny, whose make (or make not) it is a highly suggestive (or not) book, are not enough. Not that Joan Martiny can't keep the second act from playing like an after-the-parthangue, but the play's weight now rests on her author's linguistic and secular.

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Mike Buck

with each trying to outdo the other in one of the most popular of all genres. A Players' Palace, a Christian museum, a Ugly, fast explores the evils of morality and to acknowledge the moderns' with heart and Kerry Meads, even make a strong son Larry Parrish's to his impulsive — son and Jon Reiter as the being (see *Just Bought*). and each with prob-

Rides

— the latter two rides at the Lamb's — the park — is so morally everyone plays a part in a song their exterior is

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Guided into the Loaf Canyon

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SOLUTIONS
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THEATRE
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San Diego Reader, August 10, 1993 #7

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497-3000

San Diego Reader August 10, 1995 77

Hypo magazine's third annual Comic-Con party took an altruistic, legal route this year. Last year's party was a beer blast for \$250, with live music (including a short set by Vioxx), strippers guarded by Glenn Danzig, and 30 keys

and Dr. Marten shoes to benefit the Comic Book Legal Defense Fund. Aunt Betty's Ford, Gwen Mars, and Bobbed performed live. "We went over budget," said Edlund, "but after we covered our ass on damages,

blurt

THE INSIDE TRACK

(that had most of the guys urinating out of the site's third-story windows onto Broadway downtown) until the cops shut it down at 2 a.m.

"We totally had Gai stuff covered this year," Hypo editor Rex Edlund said. "That's why I had it at that place and had people checking IDs. I got a call from a month before the comic convention, and they asked, 'Are you guys planning on having that party again?' That's why I got a real location, permits, noise permits."

This year's event, at the Harborside Golf Center, was organized by Last Gasp Comics, Fantagraphics Books,

we still made out \$2,500 for the Comic Book Legal Defense Fund, which does

Edlund said.

"I heard it was held up at his hotel room. It was him, maybe 15 people, five strippers, and a bunch of dildos," Edlund said.

things like bail out comic artists who are jailed on obscenity charges. Although Glenn Danzig

was at this year's convention, he was a no-show for the evening festivities. Last year he was master of ceremonies for the stripper room, his own idea.

"Last year he called me up and said he wanted to have a party, I said, 'You know, we are having a party and we could use more booze, so what are you thinking?' He told me what he wanted. He wanted to have a stripper room, so I told him we couldn't have extreme nudity. He told me that it would be to help and he would have his own security. I told him, 'Fuck it, chip in \$600 and we'll let you have this room to the side.' I thought it was kinda cool because it was such an extreme sideshow sort of thing, so I went for it," Edlund said.

Since extreme nudity, let alone topless women, would never be allowed at the downtown driving range, rumor has it that Danzig

Edlund said.

San Diego may lose two music venues this month. The Coach House in Mission Valley has been closed by the Fire Marshal, at least until thousands of dollars in upgrades are made. Last week's scheduled shows, including Saturday's with the Mississippi Mudharks, Blonde Bruce, and King Blonde, were canceled. The performance by former Black Uhuru Michael Rose was moved to the World

Calendar

MUSIC SCENE

Beat Center. Two weeks ago, Tara Slattery, owner of Cafe Mesopotamia in downtown Lemon Grove, received notice of violation for hosting live music without a permit. Slattery canceled all upcoming shows, including one the day she received the notice. Cafe Mesopotamia is showcasing national and local punk and alternative bands. Slattery is encouraging patrons (and if under 21, their parents) to write letters to the city council on her behalf. Meanwhile, she hopes that the city council will grant her the necessary permits so she can continue with her planned summer and fall concerts. —L.H.

Finding the right musician for your band with a 25-words-or-less ad may be even tougher than the finding a mate. There are many more people who are looking for dates than for guitarists influenced by Dick Dale and with money for a rehearsal space.

Tom Starlin, vocalist for glam band Foxy Rox, placed an ad two weeks ago, hoping to find a bass player in a scene that is the butt of jokes, these days. The text ran, in part, "Bass player wanted... flashy established band with CD. Influences: Kiss, Poison, Motley. Must have long straight hair..." "I'm more of the old school. You've got long hair and you're in a band. You're not a guy who's got short hair and maybe looks like a hanker or something. Not that you would purposely grow it to be rebellious or anything like that. I just think that an image is an important thing for a band to have," he said.



TOM STARLIN

Starling has received calls from interested bass players who have the look and the chops. But not all calls were enthusiastic. "Because I didn't say specifically glam, if those things in the ad interested you, then maybe you would want to do it. A couple of the people [who called] were really into our music. They loved the CD, then they would see [Foxy Rox's] pictures and would say, 'I don't think I want to do this.'"

Stop whining. Although the summer's larger tours — Lollapalooza, H.O.R.D.E., and Live/P.J. Harvey/Versa

Salt — are skipping San Diego, and although the closest stop on all three tours will be at Irvine Meadows, some 80 miles north, enterprising Dagens needn't miss out. Anyone with a car, for example, could drive up. But what if Dad won't loan you the car because your license has been suspended?

So Cal. does have viable public transportation, and it is always at your command. You can get to Lollapalooza, August 14 and 15 at Irvine Meadows, for maybe \$2.75 each way, leaving backs to spare for that \$25 Lollapalooza #5 T-shirt we know you covet.

The starting point is the Reader office, corner of Date and India Streets, Little Italy.

1. BY BUS: Take the #5 north to the UTC shopping center.

Get the #410 at UTC and go to Oceanview Transit.

Get the #505 at Oceanview and go to San Clemente station.

At San Clemente, switch to Orange County Transit, take 91 northbound from the corner of El Camino Real and Margarita to the Laguna Hills Transit Center, then the 85 northbound to the corner of Alton and Irvine Center Drive. You'll be over a mile from Irvine Meadows, but theoretically you can hitch or walk from here.

COST: San Diego Transit, \$1.50 to UTC, plus .25 cents transfer (unless you run out of time, then it's \$1.25 more).

Orange County Transit, \$1 includes transfer. TOTAL: \$2.50 to \$3.75.

TIME: At least seven hours. CAVEAT: Depart San Diego by 6 a.m. You will definitely miss the Mighty Mighty Bosstones' returning home will be tricky.

2. BY COASTER AND BUS: Walk west one block to Kettner, south on Kettner about a mile to Amtrak station.

Take the 9 a.m. Coaster train to Oceanside.

Get on the #505 bus, ride to San Clemente.

At San Clemente, switch to Orange County Transit and continue journey as described above.

COST: Coaster, \$5.25 includes transfer to bus.

Orange County Transit, \$1 includes transfer. TOTAL: \$4.25.

TIME: 4.15. CAVEAT: You might miss the Mighty Mighty Bosstones. Returning home will be tricky.

3. BY TRAIN: Get to Amtrak station as described above.

Take the train from San Diego to Irvine, for \$24 RT.

Catch a cab from Irvine to Irvine Meadows, about \$8 (516 RT).

COST: \$40. TIME: 1 hour, 45 minutes. CAVEAT: Traffic between Irvine, Amtrak station and Irvine Meadows could cost time and dollars.

4. BY AIR: Walk north three blocks to Harbor Drive, northwest along Harbor Drive about a mile to airport. It's not that far. We've done it.

Fly Delta Airline to John Wayne Airport in Orange County, \$128 RT and no advance purchase necessary. Get a cab to Irvine Meadows, approximately \$20 (\$40 RT).

COST: \$168. TIME: 1 hour. CAVEAT: Delta only has one flight a day on this route, and it leaves at 6:50 a.m. returns 8:53 p.m. So you may have to miss Sonic Youth's set and the rave that follows the show.

5. BY TAXI: The jaded have always recognized that asking a record-store clerk for information on anything

related to music is as impertinent an act of trust as listening to radio jocks for inclusive observations. Anxiously, we must be "checked." At Hillcrest's Blockbuster, while a fetching clerk rang up my *Tom Natus* single *Kid*.

Kristofferson: I just casually asked her how Michael Jackson's *History*, *Part 1*, *Present*, and *Future* Book 1 was moving. She turned into Phyllis Diller on noxious

outside. "See where it is, it has remained there, it's on permanent sale."

movie's wedding. San Diego scene was set to film. It was up to Walt Disney Pictures to select the final band. "I believe it was 100 percent based on looks," said Art Deco vocalist Grenda Rennie.

"Everybody in the band has a very clean look."

Prior to filming, the band was whisked to L.A. to lay down vocal tracks to their two featured songs — "Sea of Love" and Kool and the Gang's "Celebration." They didn't even need their instruments — studio

musicians had already recorded the music. For the actual shoot, the band had to lip-synch vocals and pretend to play unplugged instruments while sound recordists captured a conversation between Ellen and the actress who plays her newly wedded sister. (The prerecorded music would be dubbed in later.)

"They turned on the music for about ten seconds, then turned it off," said Rennie. "We had to try to imagine where the beat was and where we should be singing. It was really tricky."

—D.R.

Oh, flip on the radio, K-

Best rock reports, "History" on a title. It is, ha ha ha! It's a bomb!" Shazam! Stop

pressuring the poor prince of pop.

—S.E.

Diehard band bars who scot at playing weddings may be changing their minds. Art Deco & the New Era landed a

part in the upcoming Ellen DeGeneres film *Mr. Wrong* simply by having wedding parties in their repertoire.

The eclectic six-piece was among a half-dozen local bands contacted by the Hotel del Coronado, where the

An even cheaper way to attend Lollapalooza is via cyberspace. Tap into the Lollapalooza forum on the World Wide Web at <http://www.lollapalooza.com>. Easier still, you can get there via the Spin online gallery in AOL. Keyword Spin, then choose Music News, then choose Lollapalooza Tour journals.

Lollapalooza on the net, sponsored by the Lollapalooza organization, includes press updates, artists' biographies, photos,

headlining band Sonic Youth. Even alterna-rock types who have no interest in Lollapalooza as a concert will catch a thrill from Moore's outspoken narrative, which varies between starstruck name-dropping (meeting Pam Smith, hanging out with Drew Barrymore) and solid observation, complaints, and criticism of each night's performance and the festival itself.

Moore's dialogue charts the various peccadilloes of a woman whom Moore consistently refers to as "the singer from Hole." Also not to be missed is guest commentary by indie rock

giants like Steve Albini and Gerard Cosloy, each of whom provide stinging criticism of the entire Lollapalooza phenomenon. These guys are so bitter and twisted that nobody — not even

Moore — is safe from their rude but clear-eyed assessment of capitalism in action. Copyright law state that we can't quote them directly — and apparently Albini is characteristically angry that he's in there at all — but suffice to say that the kindest, cleanest thing they call the tour is a ridiculous rolling frat party.

The overall impression one gets of Lollapalooza from cyberspace is that the artists involved feel cynical and bored with the whole thing — clearly, rather than party down like rock stars, some of these musicians are spending hours hunched over their Macs. It's all as postmodern as hell.

—G.A.

Contributors: Larry Harmon, Gnu Arnold, Steve Emdina, Doreen Roche

Blurt as your blurt at 235-3000, ext. 406.

and sound bites that can be downloaded. The Spin online gallery also includes sound bites, bios, and pictures, also

contact people who are actually at Lollapalooza in the flesh, and a weird running soap opera called

Chimichanga. But its real attraction is the tour diary, kept by various main stage artists including nine too-positive entries by Beck and David Yow of the Jesus Lizard.

Most fascinating is the tour diary of Thurston Moore, guitarist for the



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Stringa Beansa

His first wife had sued his mistress. A voice student accused him of bigamy. A third mistress was killed by her husband.

The Italian opera singer Ezio Pinza was twice a legend, first at the Metropolitan and then on Broadway. When he starred in *South Pacific* in 1949, he was 57 years old and he had sung in every major opera house in the world, beginning in Rome in 1914 and ending with 22 seasons at the Metropolitan Opera in New York, where his 52 roles ranged from the devil Mephistopheles to an Egyptian high priest. But as the French planter Emile De Becque, Pinza found his most popular incarnation. He sang "Some Enchanted Evening" on Broadway 1,925 times; and in a million living rooms in 1949, his basso cantante voice ascended the scale to the high, lingering adoration, "Never let her go."

Almost 12 years earlier, on November 13, 1937, Pinza was playing the Archduke Orsini in *Bohème* at the Met. It was the last opera of the San Francisco season, and Pinza was 45 years old. His first wife, the Italian singer Augusta Casinelli, had sued his mistress, the soprano Elisabeth Berthel, for alienation of affections. A voice student had also brought charges against Pinza, accusing him of attempted bigamy. A third mistress was dead, killed by her husband when he learned of her affair with Pinza. That night in November, a Mills College freshman from San Diego who knew none of these things awaited the moment when

she would go backstage and meet Ezio Pinza in person.

"I thought I'd discovered him," Carolyn Curtin Carlton says. She was 18 years old then, an art history and voice student who bought opera tickets with her allowance. "I had no idea that he was famous. He'd been an athlete before he became a singer, and he could move around the stage with a great deal of agility. He was a marvelous actor; he could make these very meaningful gestures that were graceful. It wasn't an arm flung out like most of the old-style opera singers, who were quite fat, and they'd just fling an arm out and they really weren't acting at all, but his facial expression changed with each word, with every song. When he'd come on the stage, he just electrified the audience, even with the small parts, particularly Mephistopheles, you know, the devil in *Faust*."

"Well, anyhow, I wrote him a fan letter, like kids write to movie stars, and said that I was so impressed with him and his acting and his singing and so forth, that I would like to come backstage and meet him, if that was all right. And so the last opera of the season, I was staying with an Australian family in Pacific Heights, and I said, 'Well, I'm going to go backstage and meet Ezio Pinza afterwards and get his autograph.' And Mrs. Harper said, 'Well, Carolyn, you go ahead



Karen Carlson

and bring it home, and you can tell me all about what he's like."

"Well," she says, "I went backstage, in fear and trepidation, you know, shaking like a leaf before meeting this man. And I didn't know what I was going to say to him. And this happened to him so often. I later found out, sitting in his dressing room and seeing these girls come in, I said, 'That's just like I was, you know.'"

"And he immediately understood. He said, 'Are you with anybody?' and I said no, and he said, 'Well, there's going to be a party after the opera. I think that I'm free. Can I take you?'"

"So, I said, 'Well, I don't want to if you already

have somebody that you're taking. I don't want to be embarrassed.' He said, 'Well, just wait down the hall, and if you see me come out with somebody, you'll know that I do have a prior engagement.' He didn't say it that fluently, but that was the gist of it."

"So I thought, 'I'll wait by the staircase, because I don't want to be embarrassed,' and I saw him come out with this lady in flowing chiffon, and I thought, 'Uh-oh, I guess that's the end of that.' So I ran down the stairs, and I could hear them coming after me, so I ran all the way across the stage. One of the stage hands took me by the arm and said, 'Mr. Pinza wants to see you.' And [Pinza]

Calendar MUSIC SCENE

LOCALS LAURA MCNEAL

of agility. He was a marvelous actor; he could make these very meaningful gestures that were graceful. It wasn't an arm flung out like most of the old-style opera singers, who were quite fat, and they'd just fling an arm out and they really weren't acting at all, but his facial expression changed with each word, with every song. When he'd come on the stage, he just electrified the audience, even with the small parts, particularly Mephistopheles, you know, the devil in *Faust*.

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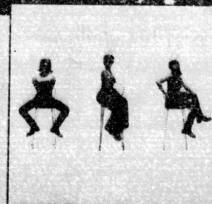
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Calendar MUSIC SCENE

came padding up behind me, and he said, 'Where are you going?'

"I said, 'Well, I saw that you were occupied.' And he said, 'Oh no, it's a big party, and everybody is going. That's all right.'

"I don't think it was all right with the lady that he was with," Carlton says. Her arms move, and her bracelets clink together like ice in a glass. Viewed from the upper story of League House, a mile south of La Jolla Cove, the ocean is wide and gray. League House is a retirement home, with outdoor hallways and a courtyard fountain where a cherub rides a spouting fish.

"I was very self-conscious about that," she says, and it's possible to imagine the woman in chiffon assessing the girl from Mills College. "And I thought, 'Well, I won't be in the way, because we'll get to the party and it will be all right.' So first we had to go to the Mark Hopkins, where he was staying, and he asked us to wait below while he took his score and I don't know what all upstairs to his room. We waited and waited and finally she said, 'Wouldn't you like to come up to my room to freshen up' and I thought, 'Her room!' and so, fine, we went up to her room.

And then after we freshened up, she said, 'Well, I'll call Mr. Pinza and see if he's ready, and the phone rang in the next room!' Carlton says, and laughs. "And I got the picture pretty quick."

"So we met him down stairs," she continues. "And went into what at that time was the Palm Court. It was a dinner and dance place at the Mark Hopkins. It no longer exists; it's a dining room now. But they used to have famous orchestras come there. And we had dinner, he danced with me, and all through dinner, whatever she said, it seemed to annoy him."

There are girls on skis, girls holding archery bows or violins, girls in plaid skirts and cardigans.

And he was very unpleasant to her, and that embarrassed me too. It was a very awkward thing. But I do remember dancing with him and that he was a good dancer and, of course, very tall and like and athletic. So that was," she says after a pause, "quite an experience."

Far from the swirling dancers was the mistress whose place the woman in chiffon had assumed. "All this time," Carlton explains, "unbeknownst to me, he had been living with Madame Rothberg, Elisabeth Rothberg, who was one of the top singers, a soprano at the Metropolitan and San Francisco."

cisco. This suite was one that she paid for, but she had already gone to Los Angeles, so he was free. I think he was getting tired of Madame Rothberg," Carlton says, her bracelets clinking, "playing around on the side as much as possible."

In Rothberg's suite, after the dancing, Carlton says, "He had a lot of pictures. I asked him if I could have some, and he signed them for me. And finally this lady said, 'Don't you think it's time you took Miss Curtis home?' So he did. He went down and got a taxi and saw me to the door, and I rang the



Ezio Pinza

bow tie is dark with white dots, he wears a ring on each hand, and his arms are crossed. One of his front teeth is slightly ahead of the other, and like all dental irregularities in beautiful people, the tooth is somehow original, a dash of the human in a god. The crinkled skin around his eyes doesn't age him, although he is 27 years older than the Karolyin whose name he writes there. In the photograph, as in opera, he is

a medium for all that is more beautiful than life.

Of the years 1939 and '40, Carlton says. "We had both been in Europe, and when I got to New York I looked him up. He was at the Amsona, a hotel where he had stayed for years. And then I think that he wanted to impress me because he submitted a country's home on Central Park West, and it was very elegant. I lived right across the park, East 65th, between

Madison and Park, so that was a bus a block away I could ride. And he had left word with the manager in my presence that any time I wanted to come over I didn't have to be announced. And I did take him up on that a couple of times, but I much preferred that, you know, he invite me."

"One time I arrived, and he was in the middle of learning a new song for a concert tour. This is kind of interesting because, of course, he was such a tremendous talent, sang so many operas, I just thought he knew everything about music. I got there and I found out he couldn't read a note. The coach was going over this one little song, over and over until he memorized it. I think he must have had perfect pitch, because he sang all those roles without being able to read a note. Very good musical memory, you know. He would hit a key on the piano and say, 'Is there?' He had quite an accent, and he could speak all right, but he wasn't what we would call fluent."

"In fact, he had a cook, an Italian cook, and one night we were having dinner, and she had come in and she had said something about the string beans. He thought that was hysterically funny, and when she left the room, he imitated her, and his accent wasn't any better," Carlton says, and laughs. "But he liked to have it that he caught the mistakes she made."

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Calendar MUSIC SCENE

Carlton flips through the black-and-white pages of the 1941 Mills yearbook. There are girls on skis, girls holding archery bows or violins, girls in plaid skirts and cardigans, their

faces so uniformly pretty that beauty seems a Mills prerequisite. Carlton's own portrait is a long, thin, and curled against the whiteness of her blouse. In italics, to the side of her photograph, is one of those summaries written by the yearbook staff. "She's usually to be seen in the front row at a symphony or the art lib. she does

such lovely odd jobs around the campus... she shows a decided respect for every celebrity that ever appeared on campus..." In the margin, Carlton has written a question mark to show that these statements sink her as peculiar. In a scribble that contains a telegram dated December 12, 1939, which reads, "All my best wishes for this wonderful day. Enzo," there is

another small photograph of her, this time of her pivoting at the waist like a starlet, a pose that is clearly whimsical but flattering, since she resembles those women who would soon pose with American troops in Europe and the South Pacific. Carlton went aboard on the eve of the war, intending to study at the Sorbonne with a group of Mills students, but the

threat of invasion sent the students back to New York aboard the Manhattan in the company of Stravinsky, Toscanini, and Helena Rubinstein. Carlton finished the year at Juillard and resumed seeing Pinza, whose position in America during the war was "a little shaky," according to Carlton. "[He] was an admirer of Mussolini, and he had a ring that was... I asked


him about it because it had a swastika on it, and he said, 'It's a Fascist ring.' And this plus all of his escapades in the Metropolitan — with Craig Moore, with Elizabeth Arden, with I mean, he was just a pain in the neck to me opera house after another."

He was also very popular. According to music critic Robert Coates, who is writing a biography of Pinza that contains Carlton's recollections, he was a romantic figure like Rudolph Valentino or Fred Flynn. In the last 20 years of his life, Pinza was featured in *Newsweek*, *Time*, *Life*, *Look*, *The Saturday Review*, *Reader's Digest*, *The New Yorker*, *House Beautiful*, and *Good Housekeeping*. In Carlton's life he was a brief but glamorous figure, sending roses, singing the part of Figaro below Per box at the opera, and taking her to El Morocco on her 21st birthday even though he had a cold. In a private train car traveling from San Francisco to Los Angeles, he introduced her to Italian singers, who said, "C'è una ragazza! [What a pretty girl, congratulating him, you know, Carlton says.]

And yet, "He often did some things that I was offended about. He'd grab my hand and put it over here in his lap. As he demonstrates the guitar, her bracelets clink and she looks as shocked as the music had looked then. 'I nearly died. I kept things very strict. I don't think that we even kissed each other. He was still the man who was trying to court the young kid, the young girl, and I kept it that way, and he respected that. It was very novel for him, I'm sure."

"But the thing was," she says, "knowing him in person was like having two Enzo Pinzas. The one that was the singer, the one that was on the stage and was so the trifling, was not the person that you met in person. He married very well, and he used women for the furtherance of his career. I was fascinated. I was in love with the singer. This is what he said to me, 'I think you're in love with the singer and not the man.' And that was really true."

She points to a photo of Pinza smoking backstage on the set of *Don Giovanni* and says, "That's the Pinza I knew." The Pinza leaning on an upturned trunk is not the grieving man who, in *South Pacific*, laments one love he has to be living for. "Emile De Becque never wore the expression Pinza wears as he smokes in the doublet, with boots, earrings, and saluburn of Mozart's unrepentant Don Juan. Convinced and arrogant, Giovanni has the voice of a god and the passions of a devil, whom he joins in hell at the end of the opera. Enzo Pinza, who also had the voice of a god, died in Stamford, Connecticut, on May 9, 1957, nine days before his 60th birthday and less than a year before the film release of *South Pacific*, starring Rossini Brazzi as a dubbed Emile De Becque."



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We Don't Want to Think That Far

"Nobody knew what happened to Leo J. Porter, he didn't come home again."

I met Leo Porter in the summer of '94 by way of my daughters. One Saturday afternoon they were visiting in my office, and suddenly, in unison, the three of them started jumping up and down and yelling out the window. "Hi, Leo! Hi, Sharon." I looked out the window and saw a very tall man wearing a white cowboy hat and cowboy boots tottering a big guitar case. With him was a little lady, who later learned was his wife. They both waved back to the girls. Curious, I asked the girls who they were, and the girls all shouted at once, "That's Leo and Sharon. Leo played guitar and sang with us last year when we all went Christmas vacation together."

Then I remembered seeing him with the carols in my house that night. He didn't seem so carles on the other side of my porch light, but he sure was big in daylight. The girls said I had to hear him sing and that he was really good. I was even more curious now, partly because I like to know who my kids are friends with, but mostly because they said he's really good, and they all three, being pre-teens, if they know anything well, they know their music, right? I'd seen Leo going to and from the bus stop down the street, sometimes with a business briefcase and sometimes with a guitar, but always wear-

ing cowboy boots and a cowboy hat. I don't always take it to heart that someone is a cowboy just because they dress like one. But on him, not only did the outfit look authentic, but he talked like one, acted like one, and, as I later found out, could blow you away with country music. It was more than just a look or style. I liked that and wanted to know more about him and his music.

A short time passed before I saw him walking by again, so I went out and introduced myself as the girls' dad. He said hello and smiled, and we began to chat. He was a little stand-offish at first, and I was a little intimidated by his size and his eyes; there was something about his eyes that spoke out. I just didn't know what they were saying. But he was friendly, and we broke the ice within minutes of our meeting. I told him I'd heard some good things about his music from my daughters and, being a songwriter myself, I was looking forward to meeting him.

He acknowledged this with a smile. I asked the typical questions like, "Do you play clubs, coffee shops, professionally..."

"All of that," he said, "as much as I can, anywhere I can." He showed up at many open-mic contests, too. "The local guys hate to see me walk in the door, 'cause many of them have lost to me

before."

This led me to ask him if he'd ever done any professional recording. "Well," he said, "I did some on an album that was just released, called *Voice of the Homeless*."

"Voice of the Homeless?" I said. "I've heard about that album on TV, *Entertainment Tonight*." Suddenly I knew what that look in his eyes was saying.

Ret. Neilson, a Tijuana car dealer and part-time musician, had wandered about the San Diego streets holding impromptu auditions for any of the homeless who cared to participate. His idea was to make an album to benefit the community. With the help of Neilson, Wayne Nelson of the Little River Band, and L.A. studio musicians, 27 men and women who were then or had been homeless at one time recorded the album, *Voice of the Homeless* was released locally in late 1993.

According to the *L.A. Times*, "Perhaps the album's best song is 'Catman Jim,' a plaintive, emotionally charged country song about the plight of a Vietnam veteran, sung by Leo Porter." *Billboard*'s album review said, "Among the most lucid cuts on the album [is] 'Catman Jim.'"

The album was a *Billboard* critic's choice because of its musical merit. There were equally positive statements printed by *United Press International*, the *Denver Post*, *Las Vegas Sun*, *Christian Science Monitor*, *San Diego Magazine*, and the *San Diego Union-Tribune*. The *Kansas City Star* wrote that "nothing short of spectacular."

Leo has been singing country and gospel on the streets of Balboa Park for five years and maintains that he will always make time to sing praise in the park or wherever he can. One weekend afternoon, I strolled through the park looking for him and suddenly heard his voice, like a songbird's, and watched him as he rocked back and

forth strumming his guitar like crazy. Even without amplification, he sounded very good. Just his acoustic guitar, his voice, and a purpose, he says. "To do the Lord's work. I was a successful salesman, selling cars, furniture, appliances — you name it, I could sell it," he recalled, as he set his guitar down to talk to me a little while about his homeless days.

I asked him if, while he was homeless, he had any idea what was in his future. "I didn't care about it, wasn't thinking about the future at that particular point. I wasn't too much concerned with the present at that time either. I was just kinda there, you know? Then as time went by, I met a lot of people and became friends with a lot of other people that... that were in the same position as I was. It was then I started thinking about what tomorrow might bring."

He became homeless because "I was tired of the rat race and the craziness that you had to go through in order to make it. That was my main problem. I'd just said to hell with the whole thing." He laughs as he says this. "I don't want no more part of it. That was my thing. All the things I had to do in order to make it, all the frustrations, all the pains and bothers. I was tired. I was burnt out, and I didn't want any more."

"I had money, I had cars. I had a nice place, and I had a lot of material things, but I wasn't happy. I was miserable. But at that time if you said I was miserable, I would have had an argument for you. 'Look at what I got! I got this, I got that, I'm doing this, I'm doing that. You're going to tell me I'm miserable?' Well, I was and just didn't know it until one day I sat down and really thought about it. I had a whole lot of stuff that had a piece of me, and I was spread out so thin over all these things I owned that I couldn't see that they really owned me. You see, it was too much to remain focused on and just overwhelmed me. It got to me."

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Sports Arena Area

Map showing the location of the Sports Arena Area in downtown Portland, Oregon. The map includes Washington St, Franklin Hwy, Columbia Warehouse, and the Sports Arena Area. A star marks the location of the Sports Arena Area.

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San Diego Reader August 10, 1995 95

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August 31 8:00pm

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Calendar

MUSIC SCENE

performances are 9 p.m. to 1:30 p.m. Thursday through Saturday, 12 p.m. to 2 a.m. Sunday. **Blue Room**, Irish pub, Sunday, 12 p.m. to 2 a.m. **Blue Room**, Irish pub, Sunday, 12 p.m. to 2 a.m.

254-8518, Thursday 8 p.m. to 1:30 a.m. **254-8518**, Thursday 8 p.m. to 1:30 a.m. **254-8518**, Thursday 8 p.m. to 1:30 a.m.

The Cabaret, 1501 Acton Boulevard, downtown, 253-4355. All performances begin at 8 p.m. unless noted. All bands play alternative rock and roll. **Thursday, 8 p.m. to 1:30 a.m.** **Friday, 8 p.m. to 1:30 a.m.** **Saturday, 8 p.m. to 1:30 a.m.**

Cafe Sevilla, 551 Fourth Avenue, downtown, 253-9979. **Thursday, 10 p.m.** **Friday, 10 p.m.** **Saturday, 10 p.m.**

Cafe Italia, 1704 India Street in Little Italy, downtown, 254-8787. **Thursday, 8 p.m. to 1:30 a.m.** **Friday, 8 p.m. to 1:30 a.m.** **Saturday, 8 p.m. to 1:30 a.m.**

The Green Circle Bar, 427 E. Street North and P, downtown, 252-8600. **Thursday, 8 p.m.** **Friday, 8 p.m.** **Saturday, 8 p.m.**

U.S. Grand Hotel, 126 Broadway, downtown, 252-1121. In the Grand Grill. All performances are 9 p.m. to 1 a.m. **Friday, 9 p.m. to 1 a.m.** **Saturday, 9 p.m. to 1 a.m.** **Sunday, 9 p.m. to 1 a.m.**

The Horton Grand Hotel, 311 Island Avenue, downtown, 254-1886. **Thursday, 8 p.m. to 1:30 a.m.** **Friday, 8 p.m. to 1:30 a.m.** **Saturday, 8 p.m. to 1:30 a.m.**

Johnny McRae, 861 Fourth Avenue, downtown, 254-1151. **Thursday, 8 p.m. to 1:30 a.m.** **Friday, 8 p.m. to 1:30 a.m.** **Saturday, 8 p.m. to 1:30 a.m.**

Jelly Roger Restaurant, 807 West Harbor Drive, Sunset Village, 253-4400. **Thursday, 8 p.m. to 1:30 a.m.** **Friday, 8 p.m. to 1:30 a.m.** **Saturday, 8 p.m. to 1:30 a.m.**

La Casa Tapa, 611 E. Street in Sixth Avenue, downtown, 254-9272. **Thursday, 8 p.m. to 1:30 a.m.** **Friday, 8 p.m. to 1:30 a.m.** **Saturday, 8 p.m. to 1:30 a.m.**

La Tapa, 115 Fifth Avenue, downtown, 252-1152. **Friday, 8 p.m. to 1:30 a.m.** **Saturday, 8 p.m. to 1:30 a.m.** **Sunday, 8 p.m. to 1:30 a.m.**

The Marketplace Underground, 756 Fifth Avenue, downtown, 253-8553. **Friday, 8 p.m. to 1:30 a.m.** **Saturday, 8 p.m. to 1:30 a.m.** **Sunday, 8 p.m. to 1:30 a.m.**

Patrick's II, 428 F Street, downtown, 253-8077. **Thursday, 8 p.m. to 1:30 a.m.** **Friday, 8 p.m. to 1:30 a.m.** **Saturday, 8 p.m. to 1:30 a.m.**

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Sunday, August 13

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SAT., AUGUST 19

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Friday, August 11
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THE HEROES

Thursday, August 10
Friday, August 11
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THE HEROES

Thursday, August 10
Friday, August 11
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Cannibal Bar

Thursday, August 10
Friday, August 11
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THE HEROES

Thursday, August 10
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THE HEROES

Thursday, August 10
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LIVE ROCK & ROLL
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MUSIC SCENE

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FRIDAY & SATURDAY
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Alternative Dance
Top 40 • 70s Disco
WITH DJ SHANNON S.

LIVE & LOUD WEDNESDAYS
"A San Diego Tradition"
Wednesday, Aug. 16 • 9 pm

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Beats 4000 Avenida Bonita, La Mesa 92040. Friday through Sunday. Foreign, country.

Cash's Murphy's 5500 Concession Center Drive, La Mesa 92040. All performances begin at 9 pm. Call club for information.

Dan's East 13321 Business Highway 8 at Los Cochinos Road, El Cajon 92024. Friday and Saturday. Southern Rock, country.

DeWitt 9325 Mission George Road, San Marcos 92138. Friday and Saturday. Southern Rock, country.

Experience Coffee 709 Avenida Bonita, La Mesa 92040. Friday, 10:00 PM. Rock, country.

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Flora's 13321 Business Highway 8 at Los Cochinos Road, El Cajon 92024. Friday and Saturday. Southern Rock, country.

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4pm
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Aug 25
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KING BROTHERS

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348 Fred Heath and the
Schoonhoven, N.Y., 1910-1911.

- [illegible]

He is not acceptable, soft and squishy as he is, as a Douglas Fairbanks acrobatic swashbuckler.

The budget of *Waterworld* — \$175 million seems to be the agreed-upon ballpark — is almost enough to get me to break the cardinal rule of judging a movie

\$75 million in purchasing power and \$100 million, or even \$175 million. Far be it from me to play *The Price Is Right* over a reconditioned catamaran custom-fitted with Rube Goldberg gizmos for converting piss into drinking water or for raising the sails at the touch of a lever.

REVIEW

Keeping firmly in mind all such "inventions," and keeping firmly out of mind all worries about received value for dispensed dollar, the key point to be made about *Waterworld* is that the level of imagination in it falls far below the poverty line. That's one of those things money can't buy. And it's little wonder that we've been hearing in the critical forum such stereophonic reference to *The Road Warrior*. The comparison, down to the last leather strap and metal stud, is inescapable: the neo-medievalism of walled castle, pack of marauding huns, and solitary knight-errant, simply plucked up from dusty Australia and plunked down again — well, who knows where, possibly in the very same spot, albeit after a flood un-



paralleled since Noah's day, so that the castle is now a man-made scrap-metal atoll, the huns maraud on jet skis, and the knight is a mutant adapted to the new environment by way of webbed toes and set of gills.

The premise of an inundated planet ("The polar icecaps have melted," an anonymous narrator brings us up to speed, without whys or whens) is cen-

trally entrenched in the science-fictional subgenre of catastrophe and survival: the altered conditions on Earth, the necessary means of coping with them, maybe a trace of non-pragmatic nostalgia and melancholy over happier times. But *Waterworld* is not flatteringly shown off if your frame of reference includes a couple of classic novels also concerned with

the aftereffects of melted polar ice caps, John Wyndham's *The Kraken Wakes* and J.G. Ballard's *The Drowned World*, with their vivid imaginings of familiar cityscapes and landscapes submerged, but only partially, in the risen tides.

One of the odd things about *Waterworld*, if I may succumb momentarily to that continual distraction,

Stephen Baldwin Gabriel Byrne Benicio Del Toro Chazz Palminteri Kevin Pollak Pete Postlethwaite Kevin Spacey

IN A WORLD WHERE NOTHING IS WHAT IT SEEMS YOU'VE GOT TO LOOK BEYOND.

THE USUAL SUSPECTS

A FILM BY BRUCE ALICK

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San Diego Reader August 10, 1995 71

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Calendar MOVIES

friend's unplanned pregnancy. "If you have a baby, that means he's gotta grow up." An other Hollywood member of a product of the French film industry, re-written and directed by Chris Columbus, that deep desire of film comedy with subtle humor, causing us to smile and chuckle. The lowest of the low is probably the fractured English spoken by Robin Williams as a Russian geologist ("It's time for the physical examination. Let's go take a look at your vulva") — as if any doctor in any language would say anything as crude as he was, my god-o-yes, but on the lowest is probably the friend with a man in a dinosaur suit at a bar scene. No, the lowest is the friend between two expectant fathers in the delivery room. No, the lowest — oh, never mind. With *Indiana Jones*, John Cusack, Tom Arnold, Jeff Goldblum 1995.

● **INDIANA STAR & FROM 8-11:30** CINEMA 5: STAR 10:15 TO 11:30 HIGHLANDS, GROSSMOUNT TROLEY, HAZARD CENTER 7, LA SOLA VILLAGE, MESA STAR 8:10, OCEANVIEW 8:10, PLAZA BOAT, POWER 10, PACHO BERNARDI 8, LA ESCOR, DIO 8, LA GASSHIRE 8, LA HORTON, PLAZA 14, VALLEY DRIVE 10, WILSON PLAZA, CINEMA 10.

● **Operation Dumbo Drop** — A strategic village on the Hot Ch. Mink Trail serves a new elephant (elephant and why), and the U.S. Army promises to deliver by plane, by foot, by boat, finally by parachute. "Funny thing, as long as you know it's not a real elephant." The Vietnam War, however, proves a hostile environment for a standard service comedy: strictly always with conscience in between the pachyderm poops, the pachyderm



A walk in the Clouds

derm poops, etc. With Ray Liotta, Denis Glover, Denis Leary, Doug E. Doug, Chris Nemes, directed by Simon Wincer, 1995.

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that "Caroline never at once to be his sister, a new widow, a new mother, in what to transplant the term 'Caroline' was" more colorful, more fluid, more hard, and hence more sentimental, inserted and inserted through the sentiment may be. There are plenty of things to make and make at (nothing better) along the way, especially in the long interlude entitled "Lincoln" by Virginia and Maudie Webb's "Wife." There are plenty of things to make and make at (nothing better) along the way, especially in the long interlude entitled "Lincoln" by Virginia and Maudie Webb's "Wife."

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is barely, really efficient. And the man has no quarter about scraping the barrel but about cheap thrills in the middle of a true staking scene, a common term acquired due to become the first of his kind to drop down from a lower level onto the shoulders of a passing human. See Kinsley, Al and Minkie, Mary Heisterger, 1995.

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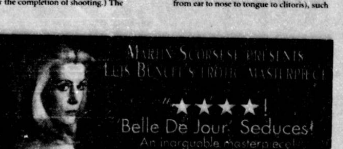
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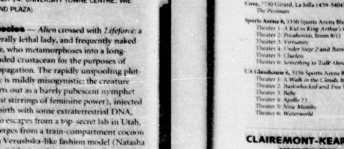
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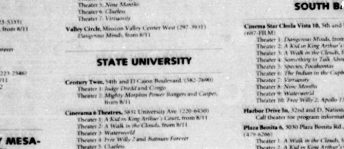
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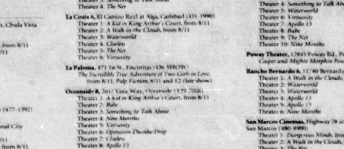
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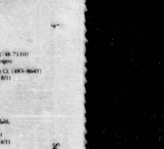
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DANGEROUS MINDS

STARTS TOMORROW

What a Night!

Memory invariably distorts reality.

The first time I visited Le Fontainebleau at the Westgate Hotel was Memorial Day weekend, 20 years ago. My husband and I decided to take a walk downtown. Our walk proved delightful, but when we grew hungry we discovered that there were few places serving food (this was long before Gaslamp Quarter redevelopment). I tentatively suggested Le Fontainebleau, trumpeted as the city's finest restaurant. My husband had a summer jacket in the car but no tie. However, we looked quite presentable when we showed up at the second floor of the hotel.

REVIEW ELEANOR WIDMER

Memory invariably distorts reality. Still, I remember the room being brightly lit. White-gloved waiters carried silver serving plates with domed covers to table-side carts. Though hotel guests, dressed in spiffy holiday attire, passed quickly by their tables, we were kept waiting at the door. My husband, born irascible and short-tempered, wanted to leave, but since this was my "wedding," I prevailed upon him to stay. Finally we were seated in front of the piano player, which made conversation difficult. To add to our distress, the waiter's first words were to ask us where we came from, where we lived. My husband answered with a curt "That's no concern of yours." Trying to appear affable, I answered, "La Jolla." The waiter on the waiter's face implied, "Yeah, right. Give me a break."

The service throughout the evening was condescending when it was not indifferent. We were treated like absolute schleppers, in contrast to the obsequious attention lavished on the wealthy-looking diners. I'll never forget my entrée, Coq au vin (chicken in wine) consisted of boiled chicken with canned brown gravy. What a night! Why am I dredging up this incident? The dining room at present is, to paraphrase T.S. Eliot, an old girl in a very dry season. Now no one would dare ask where you live or scoff at your attire. When I arrived recently the place was deserted. True, the staff was present and so was a piano player, but my companion and I were the only guests. Later a party of four senior citizens entered, and the six of us may have been all the business they had that night.

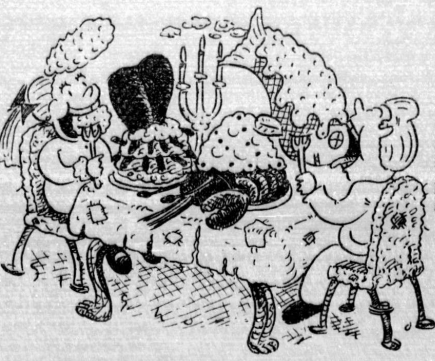
What induced me to revisit after a hiatus of several years was the special four-course seafood-and-fish dinner for \$25.00. But the rug was threadbare, the room lit by tiny, dim, old-fashioned lamps affixed to dingy walls. Not only did my chair wobble, but paint had come off the arms and the upholstery was unraveling. Why has this once-proud room been brought to this low state? A face-lift is in order. The room needs white walls, warm lighting, and jazz paintings by contemporary artists.

At the renovated Prince of Wales, in the Hotel del Coronado, old chairs were recovered, and a curved wall was installed to establish interest. Le Fontainebleau has to do something equally dramatic. It has to either go upscale or shut down. The latter would be a shame for this once-dazzling room.

In a recent tour of our older eating establishments, I noticed that my friends and I were among the youngest diners. No matter how good the food is, it tastes lackluster in surroundings that don't offer a mixture of people. My warmest suggestion to the "old girls" — and this includes the Mediterranean Room at La Valencia and Anthony's Star of the Sea Room — is that they offer half-price dinners to people under 35. Unless the upcoming generation patronizes our long-established dining spots, they will become extinct.

At Le Fontainebleau we started off with crudités, sliced fresh vegetables, served with mustard-vinaigrette dip. The dinner's first course was coquille St. Jacques, a tomato-based fish soup or stew that contained salmon, a scallop, and bits of lobster. The robust broth was flavored with clamato and jalapeño, and we ate it with good, warm wheat rolls brushed with nuts. This was followed by a delicious Caesar salad prepared with grilled shrimp that had been marinated in a garlic sauce.

For this \$25.00 meal we had a choice of five entrees: jumbo lobster tail with spinach linguine (prepared for two), grilled scallops with pineapple papaya salsa, seared-crusted orange roughy, ziti (pasta) with smoked salmon and lobster tail, and steamed salmon with cilantro-tomato relish.



The Restaurant: Le Fontainebleau
The Location: The Westgate Hotel, 1055 Second Avenue, downtown, 238-1818
Type of Food: Four-course seafood-and-fish dinner
Price Range: \$25.00 fixed price
Hours: To be offered in August call for dates

We ordered the lobster, which, as the maitre d' indicated, was as large as a Chateaubriand. The lobster was imported from Australia, where they farm these gigantic crustaceans. The waiter carved it table-side, as if it were meat. It was almost impossible to finish the lobster after eating soup and salad. Accompaniments were spinach linguine, fresh carrots, and buds of broccoli. Too much sauce made the pasta soggy. Instead, I ate my friend's baked potato. Filled with a puree of feta cheese and spinach, the potato was outstanding.

We also ordered the steamed salmon. It was presented on a bed of cilantro-tomato relish, which offered an invigorating contrast to the fish. I don't know how my escort tucked in so much food, but he assured me that he would swim in the ocean on the next day. Thus we made our way to dessert, an amaretto-flavored crème brûlée. "Low-cal," laughed our waiter. It was worth every calorie.

Many diners seek fish and seafood dinners; I am happy to recommend this one. If I were having this dinner again, I would select the ziti with smoked salmon plus lobster tail. The lobster for two is only for people with an immense appetite. This special seafood dinner for \$25.00 will be repeated in August, but please call for exact dates (possibly August 14-17). It's a fine meal, but be sure to bring someone bounteous to perk up the surroundings. ■

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What's Brown and Sounds Like a Bell?

He rolls his menu up and bops me on the head. "Eat yer greens, or I'll give you a dose of castor oil!"

Amazing who you meet on the street. Okay. We're not talking the Guggenheim Museum meeting the Rockefeller in Berkeley Square on a Sunday afternoon stroll. We're high up Broadway, around 8:30 a.m., right where I-5 clashes through.

Our wanderers out onto 17th Street from an old block of apartments. Looks up the street, looks down the street, rubs his eyes, scratches his grizzled beard. Looks idly at a couple of old boys with garneys full of cardboard crates.

"Know a cafe nearby?" I ask. "Sure," he says. "The right around the corner. I'll show you." He leads me round onto Broadway, scuzzy and narrow at this end. We pass the one bright spot, an exotic car salesroom with its two salesmen, sitting smoking opposite each other surrounded by red Chevy sports cars, waiting for business.

Across 16th, the sign says "Welcome to La Gracie de Juan Under New Management." "That's it," says the guy. "I feel like breakfast? Then, kind of on impulse, 'You tell like breakfast? You want to come too?'" "Yeah," he says. "Sure. I've lived here a year. Never been in there."

Comes, with the Guggenheims you wouldn't be exchanging sakes five minutes after meeting. Maybe it's the place with its sarapes and sombreroes along the walls, the artificial red roses and white lilacs on each table — such a contrast to the air world outside. A lark atmosphere in the air.

"What a brown and sounds like a bell?" I'm asking as we sit down at the table nearest the window. Roy — that's his name, Roy Minnara. "Just think of snazzy with an M!" — gives up. "Du-sing..." "Okay. How do you catch a polar bear?" he says. He scratches his beard with the corner of the plastic menu. His blue eyes grow thin. "Cut a hole

in the ice. Put peas around the edge. And when the bear tries to take a pea, you kick him in the..." His words freeze. He looks up. A knockout beauty is standing over us, Martha. "What would you like?"

Roy stutters something about a cheese omelet with hash browns and toast (\$2.89) and a glass of milk (75¢). "Most of the time me and my brother have that Top Ramen — noodles in a cup — for breakfast," he says, and for lunch too.

I almost go for the two eggs, three pieces of bacon, hash browns, and toast (\$2.89), but suddenly I spot chorizo with eggs, beans, and tortillas. It's 10¢ more, \$2.99. So let's live lavish! Martha writes down chorizo. Her big eyes flip up. "Coffee?" I nod. It's all I can do.

"Last time I had a good laugh," says Roy when she leaves. "We were in Florida, a friend and me, Disney World. All he had to say was, 'God bless the parka!' and I'd start laughing. He'd always say it when I was drinking soda pop so it went up my nose. He drove me crazy, that guy."

His cheese omelet arrives. He sets it. "I worked at a fair once," he says. "Imperial County Fair. Trash clean up for one of the guys with a concession. Except the last day I went to see the tractor pull instead. I left him a note. Boy, was he mad. I never went back. Next time I saw him was at the Del Mar Fair. He said, 'Hey, you! I ran...'"

My chorizo is deliciously oozy and hot. There's something about that Mexican sausage that makes me think of cantinas. Maybe the smell of corn tortillas helps, maybe the salsa bite.

"I'm from Amarillo, Texas," Roy's saying as he hands that omelet down. "Went back there a while back. Haven't changed in 30 years! Daddy used to follow the crops. That's how come we got to California. Lettuce, cucumbers — he picked 'em all. I've packed cucumbers too, in Fort Stockton,



The Restaurant: La Cocina de Juan
The Location: 1548 Broadway, 233-4031
Type of Food: Mexican, American
Prices: breakfast (two eggs, salchichas, hash browns, and toast, \$2.89), lunch (two rolled tacos, one beef taco, and one bean tostada, \$2.39), dinner (two chicken enchiladas w/sour cream, rice, and beans, \$3.75).
Hours: Monday to Friday 8:30 a.m. to 9:00 p.m., Saturday, Sunday: 8:00 a.m. to 9:00 p.m.
Bus Routes: 2, 4, 9, 35, 932
Nearest Bus Stop: 16th and Broadway

Texas. We stopped a couple of seasons in Arizona while Daddy picked cotton. He died a year after Kennedy — 1964. Mom, she died about '75." Roy's on 581. But he says he and his brother Alvin used to sell the San Diego Union on the corner of Fourth and Broadway. "My biggest sale was the day Nixon resigned," he says. "I sold 99 papers. I gave the last one to Bill Ballance, the radio guy in the El Cortez building."

He's finished his cheese omelet in five minutes flat. I've gotten through the chorizo and egg and

refried beans with no problem (the salsa helped). But Roy notices me playing with my lettuce and tomato salad, which was part of the deal. He rolls his menu up and bops me on the head. "Eat yer greens, or I'll give you a dose of castor oil!" It's what grandpa used to say back in Amarillo. "Can you imagine the Guggenheims doing that to the Rockefeller's? Twenty minutes ago we were strangers. Something to be said for the street. I eat my greens. ■

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