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# SAN DIEGO'S WEEKLY Reader

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DEATH ROW, SAN QUENTIN PENITENTIARY

# Will California Kill LaTwon Weaver?

story begins on page 16

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## LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 235-3005, ext. 400, address them to Letters to the Editor, Box 85803, San Diego, CA 92186-5803, fax them to 231-0489, or e-mail them to [s.d.reader@worldnet.att.net](mailto:s.d.reader@worldnet.att.net) via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

### Great Memories

Bill Manson's January 4 feature about Johnny "Ace" Harris was absolutely great ("He Knew Stalin and Roosevelt and Churchill"). His talent, that era, those jazz sites, those fellow musicians and celebrity admirers all familiar to this "slightly" younger fan of "Ace" and all those wonderful musical associates—and places, including the Prince of Wales bar at the "Del"—bring back such vivid memories—a real tribute to the perfectly crafted Manson story. (I was in Chicago, New York, Hollywood/Beverly Hills, etc. in those days—jumpin' and jivin' before WWII and playing drums with a high school swing band...and in the late '40s/'50s/'60s/'70s, etc. doing spots for TV and print advertising. Spent lots of time at 3 Deuces, Polo Lounge, Blackhawk, Grand Terrace Ballroom, Panther Room, Carlyle, Edgewater Koch, the Blue Note, etc.) Great memories.  
George Greenwald  
Rancho Santa Fe

### Sham Funding Method

Given the two articles in the Reader, January 4, entitled "Stadium Has That Sinking Feeling" and "A Mysterious Lender Phoned" ("City Lights"), the stadium expansion project may be more a cover for past misdeeds than a real need. That may explain the hurried schedule and sham funding method devised by the city fathers that was recently exposed by Richard Rider and Steve Green of the Libertarian Party, and Bruce Henderson, past councilmember. It may be time to impeach a strong grand jury, not the usual rubber stamp of the city attorney to investigate the current and past San Diego city council, city employees, and the Union-Tribune for conspiracy to defraud the people of San Diego regarding the stadium and convention center with complete disregard for public safety.

When the city builds something, the people responsible are seldom at risk. They quickly cover up their mistakes or blame their contractors or low-level employees. Taxpayers and the users of the facilities are those most at risk. Whenever government in-

tervenes in the free market, there is ample opportunity for graft or worse. Cable TV, taxi, bus, trash, ambulance, and other franchise monopolies, building permits, zoning, and construction projects that no sane private company would undertake are just a few of the things government should not be doing. As an instrument of force, the city should only concern itself with the protection of life, liberty, and property. Period.

Steven Currie  
San Diego

### Check It Out, Johnny

John Brizzolara's January 4 article ("City Lights") on the older woman/younger man club was also, in passing, a commentary on those relationships in general. Careful, Johnny, your prejudice is showing. Not once, not twice, but four times you implied that a younger man would only want an older woman for money or for a mother. If the situation were reversed, would Johnny imply that young women only want older men for money or a father? I bet he wouldn't.

I also bet, based on his descriptions of the women, that his real belief is that the older woman/younger man is really true love, mind to mind and body to body, whereas the older woman/younger man is sick people seeking sick (incestuous or paid-for) sex. I mean, what kind of man would want to make love to a writhing body unless he was a weirdo? (If you think that's disgusting, take a look at some of the 40- to 55-year-old men you know who are after young women. Believe me, nothing is as disgusting as a hairy, flabby arm, stringy legs, and a caved-in chest. But you don't see Mr. John doing an article on why a young woman would want to go to bed with that?)

To imply that a relationship where the woman is older is due to psychological and emotional abnormalities shows more your sicko attitude than anything else. Maybe a topic you might want to explore would deal with why men want younger women. Is it just because they have less wrinkles or is it more that they are, due to their lack of life experience, more controllable and less likely to realize the dudes might have some major bedroom problems? Reminds me of the 50-year-old guy who, for the past 15 years, consistently picked women in their young 20s. When they questioned his poor treatment of them (including bad sex), he blamed them, and they accepted the blame because they were too inexperienced to realize he had the problems. Check it out, Johnny. You might be surprised at what you find.

Flo Samuels  
University City

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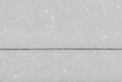
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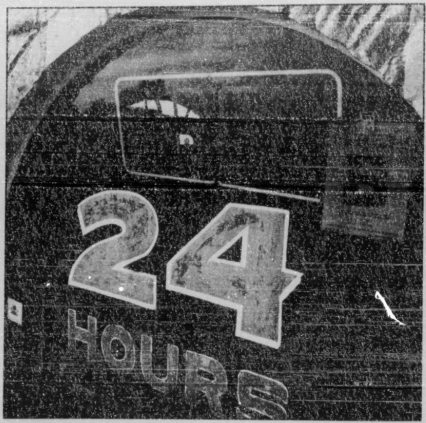
**Mr. Watkins goes (back) to D.C.** David Watkins has reportedly vacated his rented Del Mar home and returned to Washington, D.C., where he's been called to testify next week at the Senate's Whitewater hearings. The ex-Clinton aide, drummed out of the White House for taking a presidential helicopter on a joyride to a posh Maryland golf resort, turned up as a PR man for the "Callaway Golf" Company in Carlsbad about a year ago. In an interview at the time, he said he'd been recruited by company founder **By Callaway**. But ties to the Clintons remained. Last year he was "temporarily" back on Clinton's campaign payroll, getting \$30,000 a month preparing for a federal audit of the '92 Clinton campaign, which ended with an order to refund \$1.4 million to the Treasury Department because of failure to justify expenses. Now Watkins is smack in the middle of Hillary's memoirs he wrote has surfaced contradicting the First Lady's contention she had nothing to do with the 1993 purge of seven White House travel office employees. Is Watkins still working for Callaway? A spokeswoman there says he's on the payroll but isn't sure when he was last in the office. —T.K.A.

**Past, wanna buy a hot Mac?** A gang of computer thieves who stole 29 Apple Macintosh computers from Fresno schools, allegedly under administrators' noses, dumped some of its loot in Chula Vista. Fresno police detective **Joe Kubo** says he caught wind of the case when a C.V. resident notified him late last year that he had purchased a used Mac "with software registered to the Fresno Unified School District" from a retailer here. In a subsequent raid, cops seized 30 computers. The booty was traced back to a group of "four or five kids who told us they had been selling the computers to this fence in Fresno for \$100 each." In Fresno, Kubo issued a letter in which he blasted school officials for never reporting the computers as missing. In a written response delivered to school district trustees, operations administrator **Rick Hennesman** said the oversight "may have occurred during a period when the individual responsible for preparing the forms [for notifying police] was on an extended absence." **John Ye**, the owner of Best Deal Computer, which sold the hot Macs, says he's learned a "big lesson" and from now on will always run serial numbers by police before buying used computers. "I was really surprised. The guy I bought them from said he had bought them at an auction." —T.K.A.

**Faulty tower** When it opened six years ago, the **James H. Miller** building won praise from local architectural critics. The \$43.6 million, ten-story project, housing the headquarters of the Metropolitan Transit Development Board as well as some county offices, a trolley station, parking garage, and a German-built clock tower, even picked up the coveted "Honor Award" of the American Institute of Architects. But that wasn't the end of the MTDB's singing before Christmas when it said the building's developers, architects, contractors, and suppliers, claiming that the place is falling apart. MTDB's chief counsel **Jack Limber** says that the surface of exterior wall panels on the building is crumbling off. Limber says there are enough deep pockets among the defendants and their insurance companies to foot the multi-million-dollar repair bill. —M.F.

**Boosters need their shots** A 27.6 percent increase from last year in the number of cold and flu cases reported to doctors has catapulted San Diego into the top 10 "cold spots" in the U.S., according to a survey sponsored by Procter & Gamble's Vicks VapoRub. In San Diego, the top 10 are Manchester, New Hampshire; Hartford, Connecticut; and several other cities located in colder climates. The survey, sponsored by Vicks to promote a new cough syrup, involves weekly calls to 1,700 health care professionals in 71 cities between September and the end of April. San Diego first made the top 10 the week of November 10 and has remained there ever since. —T.K.A.

**Contributors:** Thomas H. Arnold, Matt Potter  
The Reader offers \$25 for news tips published in this column. Call our office at 235-3608, ext. 440. Or fax your tip to 235-3096.



Taco shop, University Avenue

## On the Trail with the County Food Police

By Matt Lickona

**I'm out to educate, not to stab people in the back. But with some managers, you're labeled bad from the time you come in.**

So says Patricia Kouris, environmental health specialist with the San Diego Department of Health Services. Her manner and appearance are relaxed — jeans, sneakers, pullover — but with a no-nonsense air. These are her work clothes, well-suited to conducting restaurant inspections, inspections that determine whether a restaurant can post that familiar blue "A" in its window.

The A, for anyone who has never bothered to read the fine print, means that the restaurant complies with at least 90 percent of the state and local health laws. Failure to do so can mean a B, which Kouris admits affects business, or the dreaded C, which can result in the restaurant being closed down. Given the power she wields, and the generally precarious existence of many restaurants, a manager's trepidation at Kouris's arrival is understandable.

But as she says, she is not the enemy. "I try to work with them. Sometimes you give them three days, and they can't get it. It's a reputation of a particular problem: done in that amount of time. But if I see that they are making an effort, if they need something and they just ordered it, and they show me a receipt, then I try to work with them."

Kouris is there, however, to insure public safety, and she takes her work seriously. "Over time, you learn how the restaurants in your area operate, and you learn how to focus on the problems at that certain place. I'll ask questions, I'll talk to employees, and often, they're not understanding what I'm doing. So I'll ask, 'And did you start making that?' or 'How long has that been out?' And sometimes I'll go over to someone else, and ask them, sort of cross-examine them. You vary the times you come. Maybe one time you'll come in the morning, and another time in the afternoon. Sometimes I'll go in there [during a rush] and stay in there and look. It makes everyone nervous, but I do it. You see more in the heat of battle. You know, everything is very regular [on an off time], but what about when things are moving? Are they doing it

everything: is a guy who was cutting meat taking time to wash his hands before moving to work on salads?"

On the day I see her, Kouris is inspecting a large, upscale restaurant that agreed to have me along only after it was guaranteed anonymity. Permission must be granted for the media to accompany a health inspector, and even with anonymity, new establishments agreed to let me in. The general concern, voiced by one manager after another, was that the inspectors would feel the pressure of the public eye and turn up the criticism. Kouris smiles and says, "We don't necessarily want to penalize them for every little thing. We want to keep them aware, so they can improve the bud. Most of the time, they will go around with me, and they'll take notes. Every time I mention something, they'll write it down. Their list usually exceeds mine. And that's what we're after."

As we enter, Kouris waves and gives a big "Hello! County Health Department!" to the tuxedo-shirted front man. He nods and greets her. It turns out that they have already been inspected that day. It is a rare overlap, but Kouris is due to be moved into a new district, and she's taking a tour of the new territory. As we walk, Kouris gives a tour of the kitchen, which she says is "a little bit of a mess, but it's a good mess."

her replacement has been getting to know his new turf. Nevertheless, his welcome is polite, and we sail past the dark wood, dark carpets, and natural light of the dining area and into the restaurant's heart, the kitchen.

It's dazzling. The first thing I notice is the polished stainless-steel ceiling, which reflects the image of the second thing I notice, the ubiquitous white tile. It covers the walls, its pristine whiteness interrupted only by rows and rows of shelves, also made of stainless steel. Below the shelves, stainless-steel counters stretch along the walls. A sink here, a range there. Under the counters, refrigerated drawers house all manner of foods in various combinations and stages of preparation. They are the middle ground between the cartons, buckets, and boxes of the walk-in freezer and the actual food preparation areas.

The crown of the kitchen is the center island — large but lean, lined on the sides by rows of burners, and so functional it maintains a certain elegance. A sizable grill covers one end; pots and pans hang from the gleaming hood above. It is one of the few places in the kitchen not piled high with pots, pans, trays, dry goods, and covered plastic containers with labels like "chocolate sauce for strawberries."

It reminds me of a grand version of my mother's kitchen. A former chef, she also had to prepare food for large numbers of people. The details, the whys and wherefores behind these things being here and those pots being there, are invisible to anyone not familiar with the kitchen's workings, but the sense of order is still there: no space unused for either storage or preparation.

My reverie is interrupted by the chef's approach. He is cordial, bordering on friendly, obviously proud of his kitchen but not defensive. Kouris, the chef, and I exchange greetings, and we proceed to the handwashing unit. Inspection is under way.

The unit is all of a piece, an automatic affair, which even pumps soap automatically. All this to help avoid creating contaminated surfaces. The soap pump is stuck, but the chef jiggles it, and it works. Throughout the rest of the inspection, Kouris waits for hands between every stage, both for cleanliness' sake and to set an example to the employees. Though the staff appears not to notice us, I catch the occasional side-eye glance. Eye contact is made when paths cross, and they smile and step aside. We move to the back room, where the uniforms are hung, hanging after hanger of white shirts and handout-stained pants. A meat-slicer stands on a table. Above it, exposed piping runs along the ceiling. Kouris points to the pipe. "What goes through here?"

"I don't know," she says.

"It's sewage. I don't want any food prep going on back here. In fact, let's not have any food prep back here."

"We don't slice any meat here. Sometimes we bring it down [continued on page 7]

## A Federal Frame-Up of Mike Pallamary?

By Thomas H. Arnold

**The last few months haven't exactly been the best of times for Michael Pallamary.**

In September, he lost a bitter race for the Sixth District City Council seat to Valerie Stallings, the incumbent. And now, his surveying and engineering firm is being threatened with "proposed debarment" from the list of approved government contractors because of its involvement with another contractor found guilty of submitting false and fraudulent claims for work performed for the U.S. Army Corps of Engineers.

Pallamary says he was stunned when he received the official notice from the Army's Office of the Judge Advocate General, informing him of the proposed debarment. After all, he says, he was the one who blew the whistle on Commercial Contractors Inc. (CCI) in the first place. It was he who helped the government build its case against the firm, and it was his testimony that later helped the government win its civil suit against CCI, resulting in a judgment of more than one million dollars in damages.

"This has been the worst nightmare of my life," Pallamary says. "We're currently in the process of trying to get the government to remove that passage [calling for his debarment]. But the problem is with the government being shut



Mike Pallamary

of earth removed. Several months into the project, Pallamary testified, he was approached by CCI's project manager and asked to "recalculate" earthwork quantities based upon selective criteria,

which would produce the most favorable results to CCI." When he refused, Pallamary testified, he was told CCI would not pay him for his services unless he complied. "Under this threat, Precision delivered the calculations... [and was] paid for a portion of its contract work."

Pallamary contacted the Corps of Engineers, but was told subcontractors were not allowed to communicate directly with the Corps under federal contracting laws. He says he tried to interest other federal authorities, including the FBI, but to no avail. He was told to play along and contact authorities again when he had more evidence.

Over the next few months, Pallamary testified, more requests to "recalculate" earthwork quantities were made. "CCI graded many areas very steeply to substantially reduce the amount of soil moved, which would reduce the quantity calculations," he testified. "I again informed [the project manager] that what he intended to do with the quantity calculations was improper. [The project manager] responded by offering me a kickback from any additional payments CCI re-

ceived from the Corps. I informed [him] I would not accept such payments."

Later that year, in the summer of 1988, Pallamary testified, he learned CCI intended to file a claim against the federal government for extra work it had to do because of some defects in the project plan prepared by the Corps. The project manager, Pallamary testified, told him he "believed he could hide additional costs within the costs associated with that defect.... I stated that this would be improper and that I would only adjust this request for payment if it was presented to the Corps with my concerns. I witnessed [the project manager's] presentation of these erroneous costs to the Corps without any statement that I objected."

This entire time, Pallamary says, his honesty was costing him money, because when he didn't do as he was told, he didn't get paid. By the time he pulled out of the project in March 1989, he says, CCI had withheld a total of \$55,000 in payments, causing him to fall behind on both his mortgage and his payroll.

On March 17, Pallamary sent a detailed letter to the general in charge of the Army Corps of Engineers, spelling his guts about everything that had transpired. This time, the reaction was hardly lukewarm. The Corps' chief counsel promptly wrote him back, stating that he be considered

Pallamary's allegations "very serious" and promising a full investigation. During settlement talks with CCI regarding the back pay, Pallamary claims was owed him, he was wired with electronic surveillance equipment by federal authorities "in the hopes they would say something incriminating."

Pallamary says. Several meetings produced no results — but as it turns out, no further evidence was needed, because an opportunity for the government to go after CCI fell into his lap.

In late 1989, CCI filed a claim against the government for more than \$5 million in damages over the defects in the project plan, and the Army Corps of Engineers immediately counter-sued, alleging six categories of claims in the CCI suit were fraudulent and seeking civil penalties and damages under the federal False Claims Act and Contract Disputes Act.

After many months of legal wrangling, Pallamary submitted his testimony in August 1992. As the government investigated the charges through interviews with former CCI

employees, the case grew larger in scope. In November 1992, Department of Justice attorney Donald Kinner wrote to CCI's attorney that he had received "substantial evidence of additional allegations of fraudulent actions by CCI," including "CCI's intentional movement of surveyor stakes in order to shorten the channel by approximately 30 feet" and "intentional improper use of a heater to artificially accelerate the drying of concrete test cylinders in order to misrepresent the amount and speed of drying and/or curing of the concrete placed in the channel."

Kinner also noted that his final report on the matter was not yet complete. "This is due to the expansion of the investigation early time another former CCI employee comes forward with information relating to CCI's fraudulent acts," he wrote.

The government's case went to trial in October 1993, with Pallamary testifying in person. A month later, Kinner sent him a letter, thanking him "for your extensive assistance with this case."

The government ultimately triumphed, with the U.S. Court of Federal Claims on August 28, 1995, rendering a civil judgment that CCI violated the False Claims Act and Contract Disputes Act when it submitted false or fraudulent claims relating to earthwork, fill quantities, shoring and related damages, improper back-

fill, shortening the channel, and falsifying the concrete tests. The court awarded the Army Corps of Engineers damages totaling \$1,164,043.80 in addition to any costs associated with replacing the portions of the channel affected by the falsified concrete tests.

Joseph Augustine, CCI's president and owner, did not return phone calls.

But Craig Ramseyer, CCI's attorney, says the U.S. Court of Federal Claims ruling is being appealed. "The judgment has not been entered, and there are post-trial motions to be filed," he says. —T.H.A.

continued on page 10

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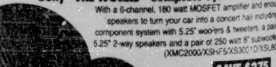
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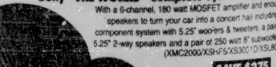
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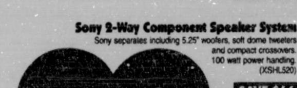
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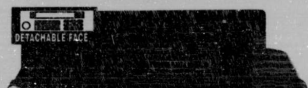
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# Food Police

continued from page 4  
Kouris turns to a wide wooden door, large enough to adorn a castle. It leads out to the dumpster. "Let's get a door-

jamb in here, so that roaches can't get in under the door." "I've never seen a bug in here."

It is pleasant to watch them. Her criticisms, when they come, are frank; this needs attending to. His replies are likewise frank; yes, it will be seen to or being seen to. They are pro-

fessional, but familiar. This is not one of Kouris's adventures into hostile territory, and small wonder. The restaurant is tip-top, and as Kouris told me before we arrived, "They do most of their food made-to-order, which means there is never anything sitting out very long. So we don't really do as much

there as we would do in other places." We do find some food out, sitting in small piles on a cutting board.

"How long has this been out?" "Fifteen minutes. It's part of the lunch menu."

This is okay, but the cutting board is old and grooved with cuts. Kouris asks that it be replaced, to avoid the danger of cross-contamination. This occurs when bacteria from something like meat, which has a "kill stage" (cooking), come in contact with something like salad, which does not. Kouris refers to this dan-

ger often, and the separation of meat and raw vegetables, both in prep and storage, is paramount. The chef is also aware of the danger. Next to us, a man works at a cart laden with beef. He is trimming the fat away, leaving bright red baguettes of meat, piles of them. He has a special cutting board, color-coded to avoid confusion with vegetable boards.

Behind us is a dry-goods storage area. It is dark, tucked under a staircase, so Kouris gets out a flashlight and pokes around in the low places, looking for signs of mice or roaches. She doesn't find any, and we proceed to the walk-in freezer. The walk-in is divided into two rooms. The first contains boxes — boxes of vegetables, boxes of butter, cartons of milk and cream — all familiar fam-

ily lesson in the realism of restaurant food storage continues in the next room, where white plastic buckets are stacked against a wall. The chef tells me they contain the restaurant's sauce. It is difficult to imagine beloved braise being ladled onto a rare filet mignon from a white plastic tub. I console myself with the thought that it probably goes into a copper bowl every evening before arriving on somebody's plate. Much better.

Kouris takes the temperature of a piece of meat with a needle-like thermometer. She notes with approval that preparation of meat from every thing else. We step out, and I take note of a fryer that she has checked for accumulated grease, finding none. "I always say there's a difference between dirty dirt and clean dirt," she explains. "They just finished a meal, so there's bound to be some stuff on the floor, but there isn't a lot of accumulation." A carrot end, some bits of meat, not much else. Kouris does point out a few missing tiles in the pale industrial gray floor, though.

Checking the dishwashing area. The restaurant uses a chemical cleanser, so Kouris gives it a litmus test, which it passes. Again, she pokes around under the sinks for signs of pests. She watches to see if the dishwasher washes his hands between handling dirty and clean dishes. All day. We leave the kitchen and enter a dark, low-ceilinged room where the silver kept and the bread cut. Wine racks have been fixed to the back wall of a silver cabinet. A cash register is tucked away in a corner. It is an old building, so areas like this are permitted. More modern buildings don't have them, either, although Bar is all checks out, except for some places that need repainting and patching, and one check the bar, an upstairs storage room, and the bathrooms. "I tell my husband, 'I've proba-

ly been a food police officer for 10 years, and I've never seen a bug in here."

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My been in more men's rooms than you," adds Kouris.

We end up at the upstairs bar, where she prepares her report. "With a larger place, I generally try to prepare an inclusive report, unless there is something chronic. I'll go through and take notes, and then I'll sit and digest, ask myself, 'Where does it [a particular problem] fit?' before I make my report. I probably pointed out a lot more than I wrote down. I do that a lot."

So you have the authority to use your discretion? "I ask."

Yes. Use it she does, and when she is done, the restaurant has scored 185 of a possible 200 points. It is easily enough for an A, which surprises no one.

## Federal Frame-Up

continued from page 5

reopen the evidence," he says. Ramseyer maintains the government's entire case against CCI is "kind of an aberration" stemming from a disagreement over "contract interpretation" regarding the proper way to measure earthwork.

"We had one interpretation that earthwork quantities were to be measured in a certain way," he says. "We had negotiations during the course of the job. We told them how we interpret the quantity specifications and what our quantities were. They gave a different interpretation, and ultimately there was a resolution of some of these issues. But then when we went in and asked for the difference in the claim, suddenly the court says,

"Oh, that's fraud."

Ramseyer adds that "if the judgment stands up at the [appeal court] level, there are going to be trade associations that will file amicus briefs, because there is a concern that anytime there's an issue of contract interpretation, the government will say there is an issue of fraud."

On November 7, the Army's Office of the Judge Advocate General issued its memorandum outlining the proposed debarment of CCI. Augustine, project manager William Zondorak, and CCI quality control system manager David Lee, the man who, according to the memo, "fraudulently used a heater or hair dryer to decrease the cure time of concrete test cylinders."

Much to Pallamary's surprise, he and Precision Survey and Mapping were also named in the action. "Mr. Pallamary,

per the orders of Mr. Zondorak, produced drawings depicting that CCI excavated the maximum amount of material eligible for compensation under the contract despite knowing that CCI actually excavated much less than the drawings represented," litigation attorney Willis wrote. "He also placed the survey stakes so as to guarantee the field crew would excavate less material than the contract required."

Pallamary immediately dashed off a letter to the Judge Advocate General, formally appealing the proposed debarment. "On a sad and sorry personal note I cannot tell you how disturbed I am with this whole state of affairs," he wrote. "I have done everything humanly possible to assist the government in this case. I am the government's case. I am sitting here in my office fight-

ing nausea."

Pallamary insists that what ever he did, he did with the full knowledge and consent of the FBI. "They were the ones who had told me to play along," he says. "It was all part of the plan to trap these guys and build a case. And this is the thanks I get?"

Bill Gunther, special agent in charge of the Army's Criminal Investigation Division's Southern California field office, sympathizes with Pallamary. "I am not at liberty to discuss any current or past cases," he says. "But Mr. Pallamary didn't do anything wrong. It was a good witness. In my opinion, he's a pretty good guy."

Ramseyer says CCI has also filed papers opposing the proposed debarment. He notes that Zondorak and Lee are "no longer working with the company," denies that anyone

from CCI ever said anything about kickbacks, and calls the hair-dryer incident "a tempest in a teapot deal." Ramseyer continues, "Testimony of the government's own witnesses has shown that this does not affect the strength of the concrete. The channel functions perfectly; there have been no complaints, and there are no defects," he says. "That's why we are quite hopeful that the proposed debarment will be lifted and the court either reopens testimony or, when it gets to the appeal court level, the judgment will be overturned. There are no real damages."

As for Pallamary, Ramseyer simply says, "He's a guy who's not real popular with Commercial Contractors. CCI has been doing government contract work since the 1970s, and they've never had a case like this."

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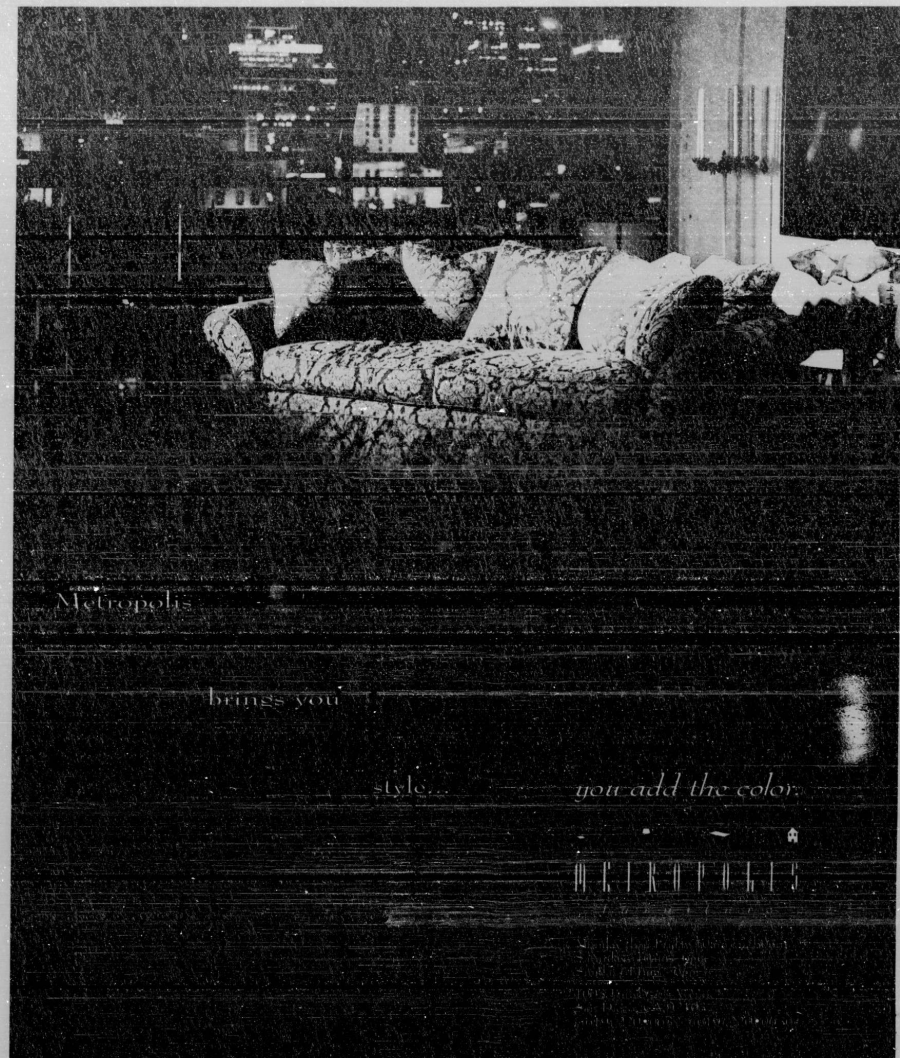
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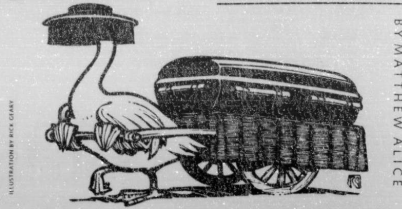
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## STRAIGHT FROM THE HIP



Hey, dude,  
I sent this in October. If there's a holiday, at least e-mail me and tell me, and tell me you don't know the answer or whatever the problem is. I don't even care if you publish this. This is more of a "for MY information" letter.

Hey, dude,  
Here's a question that's been bugging me since I heard this song by Korn. The song is about nursery rhymes and their hidden meanings. I know for a fact that "Ring Around the Rosie" was about the bubonic plague, but I'm puzzled by the hidden meanings of other nursery rhymes such as "London Bridge is falling down," "One, two, buckle my shoe," and "Knock knock paddywhack, give the dog a bone." I have only to guess at their meanings—a threat to London, a servant/master song, and alcoholism. Am I anywhere near the meaning, or are these nursery rhymes open to interpretation?

E-mail is great, isn't it? An idea whams into your brain, and just as fast you can rap it anywhere on the globe. No more wandering around the house talking to ourselves. Now we can strew our mutterings all over the place. We need never again have an unexpressed thought. A problem comes up only when we assume the recipient, too, is operating at warp speed. That an instant question demands an instant reply. That the medium is the message. The M.A. staff gnomes are getting a pretty good chuckle out of that one. Once the e-mail is downloaded and printed, it has no more currency than any piece of crumpled toilet paper delivered by the postal service. It will fit neatly in any of a dozen bins stashed around the M.A. office, already overflowing with unanswered queries dating back to the Ford administration. As for personal replies and progress reports...now the gnomes are laughing so hard, they've got the hiccups. It's chaos over here. We'd thought of turning over a new leaf for the new year, dispatching 20 questions a week to keep up with the workload. But when we turned over the leaf, we found a big slug under it, and we've decided to go back to business as usual.

So on to Mother Goose and her rhymes. I'm interested that you know "for a fact" that "Ring Around the Rosie" is about the plague. The "roses" is supposed to be the red rash of the plague, the "pocket full of posies" the herbs people carried to ward off illness or cover its smell, and the falling down part is self-explanatory. The ultimate children's lit authorities, the authors of *The Oxford Dictionary of Nursery Rhymes*, disagree. The "falling down" lines are not from C.E. original, and the poem didn't appear in print until 1881, long after its supposed mid-1600s origin. But the Oxford authors are generally skeptical of most of such analyses. Finding hidden political and social meanings in fairy tales and nursery rhymes has been popular sport for 150 years or so, and much of it, apparently, is far-fetched and unverifiable.

It may be the griddens of some of the popular rhymes that inspires the speculation. One analysis of 200 traditional poems notes at least 40 clear references to death by everything from choking to decapitation, not to mention kidnapping, beating, animal cruelty, and general misery and catastrophes. The 18th-century version of *Twinkle, Twinkle, Little Star*, I guess. Some students of nursery rhymes explain that many of these verses have very ancient (Druidic, Viking, Icelandic) origins, children have always been fascinated by the grim and gory, and parents have not always been so protective of their little darlings' sensibilities as they are today. Books of politically correct rhymes and fables have been available since the mid-'50s, when Mother Goose and the Brothers Grimm became a scandal.

There are about as many stories of who Mother Goose is as there are explanations of what "Rock-a-bye Baby" really means. She might be Goose-footed Bertha, mother of Charlemagne, who was plagued by kids who wanted her to tell them stories. There are also tales of a French rendition of Goose-footed Bertha and a German version, *Frau Gans*. The first print reference is French, a book dated 1650, that contains the line, "...like a Mother Goose story." The 1697 French collection of fairy tales, *Tales of My Mother Goose*, is a new book-title reference. It contains versions of "Little Red Riding Hood," "Sleeping Beauty," and other favorites.

The Oxford authors have searched the backgrounds of most enduring nursery rhymes and have found them to be everything from jokes and riddles, verses from old ballads, and lessons in ethics, morals, counting, and tending to street vendors' calls, drinking songs, occasional political good, prophecies, and good-luck charms, and crude jokes. Until they began to be set down in books in the 17th century, they were part of oral tradition in all countries of Europe. Take "London Bridge." For example. Some version of this very long rhyme about rebuilding a crumbling bridge exists in almost every language. Historically, it seems to be based on the very ancient and widespread practice of entombing a living human inside a bridge pillar to ensure that it won't fall down. The Norse did destroy a London tower in the 11th century, but it's not considered the true source of the rhyme. "One, two, buckle my shoe" is just a counting-out rhyme adapted to various children's games or a poem used to teach counting. Versions are found throughout Europe. So is "This old man" ("Knock knock paddywhack").

When you look at a full collection of the very oldest recorded nursery rhymes, you find a few that unfortunately have been discarded along the way—at least in their original form. Take this early-18th-century *Fransiscan* from *Tommy Thump's Pretty Song Book*: Little Robin red-breast / Sitting on a pole / Noddle went his head / And poop went his hole.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85003, San Diego, CA 92186-5003, or fax your questions to 212-0489, or e-mail to matmali@aol.com via the Internet.

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By Patrick Daugherty

## JERRY JONES KNEW IT ALL THE TIME

San Francisco 49ers, December, Candlestick Park, and the NFL playoffs came around again last weekend. Saturday's game was the game everybody expected to see, except the teams switched uniforms and the Niners played like the Packers while the Packers played like San Francisco. Watching the contest on television, one was overcome by a eerie feeling of having been here before.

Because it was a vintage Frisco game, complete with early scoring, superb defense, a League MVP quarterback, and great receivers. Saturday's game followed the same 49ers script we've seen over the last 15 years. There, on the field, is a relentless scoring machine. The machine grabs two quick touchdowns while their opponent goes three and out. By the second quarter, down by 14, now 21 points, the opposing team begins to look gut-shot, showing game faces that reveal fear; even worse, reveal futility. The game is won before halftime.

That's what the Packers did to San Francisco, to the tune of 27-17. On the 49ers' first play Adam Walker fumbled, and Green Bay cornerback Craig Newsome returned the ball 31 yards for a touchdown. Then Brett Favre threw a touchdown pass to Keith Jackson and Pro Bowl tight end Mark Clunies. Early in the second quarter it was 21-0 and Frisco rolled over and played like beaten dogs. When the Niners got behind, their weaknesses, so long covered by Young and Rice, were exposed. San Francisco has no running game and a tired and ancient offensive line, which, combined, forced Steve Young to throw 43 passes. That led to two interceptions. During the first 16:47 of the game, Green Bay had possession for 10:05.

Next stop for Green Bay is the NFC title game at Dallas. Last Saturday Brett Favre, Wayne Simmons, Reggie White, and Sean Jones gave a performance that one had come to expect from Steve Young, Jerry Rice, Ken Norton Jr. and Brent Jones. This is how good the Packers were after the game. Green Bay head coach Mike Holmgren is simply good at the team for doing everything his coaching staff asked.

In a very strange way, the most pleasant result of the football weekend for me was the Dallas Cowboys' victory over Philadelphia, 20-11. I hate to admit it, but Cowboys owner Jerry Jones has worn me down. The man is such a blatant hustler, marked, "We had him stopped, but he stopped and reversed his field and made a TD. With an athlete like him, he's hard to catch." For the day, Sanders ran for a touchdown, caught a pass, and intercepted a pass. Deion Sanders is a man who walks on this earth accompanied by magic. He seems, always, to be at the right place at the right time. He was asked what it was like playing for the 49ers and then the Cowboys. His reply: "The team I played for last year is at home watching. The team I play for this year will be playing next week for the Super Bowl."

Deion Sanders, Barry Switzer, and Jerry Jones. That has a ring.

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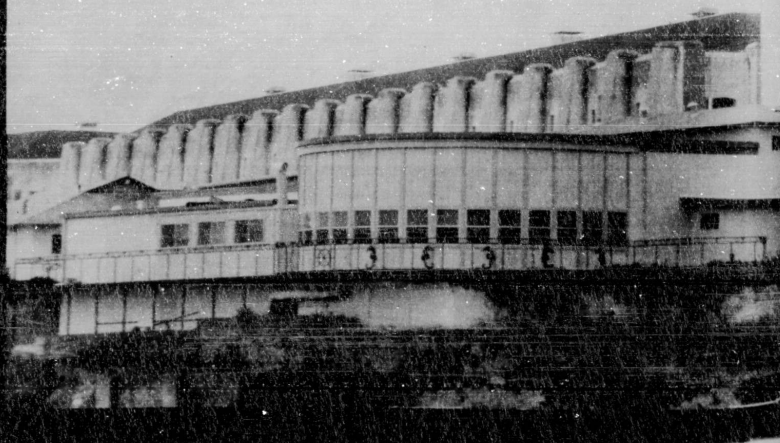
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## Will California Kill LaTwon Weaver?

SAN QUENTIN, THE MAIN BUILDING, RISES FULL INTO VIEW. This maximum-security prison is in fact a scatter of buildings, a fortified village built upon rock for the purpose of keeping a few men in and the rest of the world out. But it is the main building that dominates the scene and holds the eye. It draws me up the hill. A lot of concrete and not much window, the structure is a boxy rectangle, functional like an old high school or a hangar. Huge and a golden creamy white, it stands poised above the glimmering waters of San Francisco Bay, its utter stillness crushing the will like a Greek temple.



Getting here has meant months of navigating a labyrinth of red tape. This morning I have already negotiated two on-site security checks. There is one more to go. It is at the top of the hill, in the main building itself. Beyond this last barrier lies death row and LaTwon Weaver.

We make it to the top of the hill. I stand here with David Ferrino, the lawyer who has arranged this visit. He says it is at the third check that we find out if we are on the list of approved visitors. He tells me that at San Quentin you can't count on anything. Ferrino, 35, his crown of looping curls cut close, holds himself stiffly, tense.

Secure behind the reinforced glass door and iron-barred gate, a guard views us through a system of angled mirrors. There is a pause; then the gate is set in motion. Slowly it rattles aside on its tracks. A draft of wind rises at our backs from the bay below.

LaTwon Weaver, Ferrino's client, has not spoken to the press since being sent to death row. The events that brought him here are, however, a matter of public record.

On May 5, 1992, Weaver entered Shadowridge Jewelers in Vista's Shadowridge Shopping Center with the intention of robbing it. Holding a .44-caliber Magnum, he herded the two saleswomen and the owner to the rear of the store. According to witnesses, business owner Michael Broome was cooperating when suddenly Weaver opened fire, shooting him point-blank. Broome fell to the floor, where he bled to death before the eyes of the ter-

PHOTOGRAPHS BY JAMILLA KENTIS

rified onlookers. After robbing the store, Weaver fled the scene with an accomplice, Byron Summersville, who was parked outside. The two were later arrested and the jewelry recovered. In a plea bargain, Summersville turned state's evidence and went free. (Months later he would be arrested for murder and assault with a deadly weapon in an unrelated case and begin serving consecutive sentences of 16 years to life for the murder and 7 years for the assault.) Weaver was tried without a jury and eventually sentenced to die.

There are two unanswered questions in all this. Why, first, did he do it? La'Twon Weaver, a young black man (he was 23 at the time), had no prior criminal record. Indeed, for much of his life he had assisted his father, the Reverend Ray Weaver, minister of the Southern Missionary Baptist Church in Ingwood. A student in private Christian schools, La'Twon sang in his father's church choir and played basketball with the church team. He lived with his family until April 1992 when, on the urging of Summersville, he moved to Vista, where he was told jobs were plentiful. Here also he could be closer to his girlfriend and young daughter. Within the month he would kill a man and be on trial for his life.

The second question has to do with the mysterious workings of the criminal justice system. How is it that when two men, one black and one white, are convicted of felonies, the black man is four times more likely to go to death row while, according to nationwide statistics, the other will serve an average six years and then be sent home?

Fernino wears a dark gray suit, I wear a cream-colored sports jacket and a tie. We look like we're stepping out for an early business lunch instead of into the prison where California houses all the men it has decided to execute. Fernino and I push our IDs under the thick, clear partition.

"We're here to see La'Twon Weaver," Fernino's voice bounces off the Plexiglas with a hollow ring.

This is it, the last security check.

From his elevated chair on the other side of the partition, the guard checks our IDs, picks up a clipboard, and runs his finger down the list, searching for our names. Slowly the iron gate rolls aside, its bars cutting into strips a million-dollar view of San



Weaver with his mother at San Quentin

Francisco Bay, where waters sparkle and stretch wide and a clutch of tiny wooded isles float like dark green clouds. What is it like being locked in here, withheld from stepping freely into this timeless vision?

**Juries do not like to send young people to death row, so the D.A. is said to consider the age of the accused in the decision to ask for the death penalty.**

Love has a dozen positions, a couple of dozen refinements; torture, by contrast, has a thousand subtle varieties. I figure this view is one of them.

IN JULY 1982, the two-masted brig *Euphemis* was towed across this same bay. Moored in the shelter of Point Quentin, the 45-prison-

ers housed on board were put ashore and set to clearing the live oak, preparing the site for the first building of the prison facility. The name itself is widely thought to derive from the Christian saint Quentin, a Third-Century Roman beheaded by pagan Gauls and from whose severed throat a white dove issued, flying straight to heaven. Not so. The name belongs to Quentin, chief of a band of Licatan Indians defeated in a last stand against Mexican troops on this same isolated spot of land. Known in Spanish as Puente de Quentin, the later (false) "canonization" of the Indian chief gives the site its current name.

"Yeah, you're here," the guard says, looking up from his list. Pudgy, jovial, he offers the lock of interest of a bridge toll-taker as he checks the clock over his desk. Weaver, he says, should be right down. There are three visiting booths. We are assigned the one closest to the guard. The six-by-six-foot affair made of iron bars and scarred Plexiglas is more in the nature of a cage. Inside are chairs and a table.

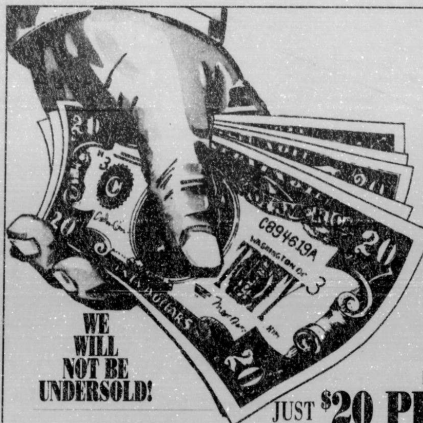
In the next booth is an investigator, a woman Fernino introduced to me at the first checkpoint. Plump, middle-aged, she is a colleague of Fernino's at the California Appellate Project, a state- and federally funded program set up to represent those facing the death penalty. When we were introduced, the woman torched me with a feverish, unswerving gaze. Working on death row, trying to save the lives of men scheduled to die, she does not hear voices; she hears a clock ticking.

"No matter how many times I come here," she had said, "the experience is always surreal."

She empties her briefcase, setting a mass of papers and files into stacks. From our cage I can hear and see her, and she, us, but if I would wish for more privacy for this interview, I am also outstunned. On the contrary, it was privacy that I gave away to get here.

Weeks before, I'd requested an interview and Fernino, arranging time in his own busy schedule, sent in my name to the prison administration, who used computers to thumb through my past. Nothing was found too untoward, and I was approved. But my past, in the meantime, was no longer solely my own affair. My private life had gone public.

This morning in the visitor's parking lot, Fernino was clear.



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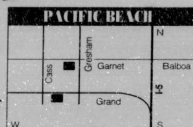
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"No camera or tape recorder," he said. In addition, I'd be hooded out if I found carrying into the prison more than one key, one pen and tablet, two pieces of ID (one with a recent photograph), and a few dollars in change. Obviously, stashing my equipment, my wallet, and keys under the seat, I took in a mild dose of the same bitter medicine inmates get when they are stripped of what is familiar and helps give them what we each come to understand as our personal identities.

As we made our way to the first checkpoint, Fermio cautioned that we might be turned back at any of the three security points. If, say, there was a mixup with our names or if we somehow weren't on the list of those approved for a visit. Sometimes the reasons why one is turned back are clear, and sometimes, he said, they are not.

The uncertainty, the suggestion of arbitrariness, the intensely uncomfortable experience of being eyed by guards at each checkpoint. By the time we'd negotiated our way through the last security check, I was so grateful to be inside the prison that I did not think to count what our entry had cost.

Sitting high, the sentinel watches behind thick Plexiglas. Guards in brown pass with isolated weapons, while a few prisoners stroll past in blue denim and avoid others' eyes. San Quentin houses all those men in California who have been assigned to die. The prison also houses a population of light offenders, barroom scufflers, and petty thieves. Some of these move about the prison with a degree of freedom.

Our cage is on the ground floor. The thick concrete walls have been painted over so many times that undercoats of pale color bleed through, a reminder of what has been said here, all that has been heard. Suddenly this place — its history, its purpose — crashes down on me hard, like a fist.

Fermio has appeared tense and distracted. This, I now recognize, comes from the nature of the place. I have been on prison property for less than half an hour, and already I feel that something essential, vital to myself, is ebbing out.

Dr. John Irwin, sociology professor at San Francisco State University, an ex-convict and author of one of the few book-length studies on jails, claims that "rational management" is the jail's true function, achieved, he writes, through isolation. "When we're iso-



David Fermio

lated, we become something else, not human."

"It might be better if you leave that for LaTwin," Fermio points to the chair I've fallen into. There is a window on my right through which the waters of the bay glimmer in the blue distance. A reduced version of the view through the reinforced glass door,

**For nearly 30 years,  
Reverend Ray Weaver and his wife,  
Catalina, have struggled against the  
limits defined by race.**

the scene is still heartbreakingly beautiful. Fermio leaves the cage, heading for food and beverage machines banked against a far wall. The machines offer dozens of choices rotating on mini-carousels. There are candy candy bars, muffins under cellophane, hot drinks, and cold sodas. Nutritionally, these dozens of choices reduce to

two: sugar or caffeine. I am too wired to eat, but Fermio, who has bought a bunch of sugary foods for his client, says Weaver is shy about eating and won't do so unless we eat too. I buy a muffin.

Back in the cage, I trade chairs with the absent Weaver. What's taking so long? I check on some details of the case with Fermio. Passing the time, he asks if I'd noticed how the guard responded at the first security check when he gave LaTwin's name. "Oh, I know LaTwin," she'd said. "He's a nice kid."

"You have to understand," he says, "with so many men locked in here, when a guard remembers a prisoner and has something good to say about him, you can bet he has earned it." Fermio says that to his eight years of practicing law, he has never felt more strongly about a prisoner. Weaver, he believes, should not be on death row. He speaks well of his client. I expect that is what lawyers are supposed to do. But, I remind myself, his client is here because he killed someone.

"Here he is," Fermio stands. At my back I hear the iron door open and a moment later close. I sit frozen at my place. There is a jangle of keys as a lock is turned. For one long moment it dawns on me that I am locked in a small booth with a convicted murderer. Then I rise and turn.

Weaver turns his face away from us. Cuffed, his hands secured behind him, he has backed up against the door to put his hands through a wide, waist-high opening, like a mail slot. The guard releases the handcuffs from the other side of the locked door, pulls them off with a glint of silver metal, and then steps away from the cage. Cops-and-robbers TV has made familiar the image of the bad guy in police custody. But the real thing, seen at close quarters, is gut-wrenching. I respect the need for the protocol, but watching one man handle another like a dangerous animal — for both the handler and the one handled — there blooms in me an instant loathing. I struggle to fix my expression. I do not wish to appear anything other than well disposed when Weaver turns. And then he does, and I discover the cockle smile he wears has nearly dispensed with my own dilemma. He has enough smile for both of us.

"You're wearing sunglasses!"

Catching the unhappy note in Fermio's voice, Weaver

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whips the sunglasses off and drops them in the pocket of his denim shirt. But it is too late. Fermi can no longer imagine the headline — "Death Row Inmate Goes Hollywood for Interview." He rushes to pump his client's hand. It is a gesture known in public relations parlance as damage control. They exchange greetings, and then Weaver turns to me, still smiling, and I discover that what I'd first imagined as an expression of smart-ass insolence is in fact mortification smeared across his face like apricot jam — tan, sticky, and not pretty to look at. And of course, now seeing it, I understand why. The business with the handcuffs, Weaver is ashamed to have been seen as a man being handled like an animal.

Uncovered, his eyes are gentle and unguarded. In a place like this, where men have done unspeakable things to others, I imagine that walking through the prison with his eyes uncovered must be like parading past men's cells wearing nothing but a pair of pink pants. Without his dark sunglasses, Weaver represents a danger to himself.

I extend my hand, stowing away my thoughts as he disposed of his abode. My palm is laid against his, suddenly as touchily sensitive as a raw wound. Pressure, grip, muscle tension. I secretly gauge these, as well as the length of time my hand is held, under my thumb. (He does.) A handshake tells much about the body, and the body the man.

LaTawn Reginald Weaver has light brown skin, large dark eyes, and coarse, straight, short-cropped dark hair. Slightly built and of no more than average height, he is nice (if anonymous) looking. At 26, an adolescent air still clings. His uniform, blue denim shirt and trousers, well ironed and a size too big, give him a crisp, vaguely clerical air. I tell him who I am and where I'm from. He then steps to the vacant chair, touches the back, and springs away as if it's white-hot. He has seen that the chair is next to the window, and the window seat is clearly the best one in the house. ("Where am I supposed to sit?") His reactions are quick and unthinking, his speech hurried and unfiltered. He is urged to take the chair, and when he does, one of those awkward pulls in conversation suddenly settles.

Fermi nips at what he bought for himself and urges his young client to eat what has been laid out for him. Weaver unwraps



Main gate

his sweet roll. His hands are well shaped, with long, tapering fingers. I chew on my muffin and say the first thing that comes into my head. His mother, gazing at a family photo album, had spoken fondly of how LaTawn was always the smallest in his classes. Even so, I say, I had not expected him to be quite so slight.

**"We have anecdotal evidence that it was once routine for the district attorney's office in San Diego to refer to black-on-black homicide as 'ecology killings.'"**

"And I've gained 15 pounds," he says, swallowing a portion of his sweet roll. "I weighed about 140 when I got here."

I find myself remembering what happened to Leandress Riley, another black man, who was even slimmer (he weighed less than 100 pounds) when he was at San Quentin more than 40 years

ago. Today he lives in memory as an executioner's nightmare. Men on death row often debate the proper way to go to the chair. Is it better to walk in with dignity, to sit calmly, to mask the panic and the horror? Or should they fight? Struggle, kick, twist, spit, scream curses, club with manacled fists? What is the more manly thing to do? For Riley, his ability to make a choice was lost in the hysterical knowledge that he was about to die. He lost it.

The guards carried Riley into San Quentin's gas chamber screaming and struggling. With difficulty, they were able to strap him into the metal chair and then, bolting the door. Then, just before the cyanide pellets were dropped into the vat of acid, Riley managed to pull his slim wrists from the restraints and jump up, racing around inside the chamber, beating frantically on the glass windows, where witnesses and the media watched horrified. Prison officials had to stop the process, open the chamber, and strap him in again. This happened three times. He screamed in terror right up to the end, when he inhaled the fatal gas.

**THE INTENTION TO ASK** for the death penalty is a serious decision. The district attorney's office assures the public that they seek the death penalty if the defendant shows a long criminal history. (In fact they never reveal their guidelines, according to Fermi.) Conventional wisdom holds that juries do not like to send young people to death row, so the D.A. is said to consider the age of the accused in the decision to ask for the death penalty. And while certainly the crime itself bears most significantly on the decision to seek the death penalty, the defendant's family ties and community life help place the crime in perspective and give the D.A. more background in setting forth their request.

Into this life-and-death equation Weaver stepped as a young, clean-cut man with close family ties, no prior criminal record, and a history of community service through his father's church. Nevertheless, the death penalty was asked for because, argued then-San Diego County District Attorney Edwin Miller, Jr., and his prosecution team, the crime was particularly cold-blooded (the victim was cooperating, and the robbery continued after he was shot and lay dying). Additionally, the impact on the surviving family was "devastating."

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In response, Deputy Public Defenders Jeff Martin and David Rawson said their client simply did not fit the profile of the average defendant facing the death penalty, except that he was black and his alleged victim was white.

State and federal laws mandate that jury pools reflect the diversity present in the community. A review of 1990 census findings left the public defenders' office, before Weaver's trial, to allege that North County juries were ethnically biased; they failed to reflect the percentage of minorities in the community. Polling the 1012 people who appeared at the Vista courthouse in response to a jury summons, they concluded from that survey that LaTawn Weaver would not be standing before an unbiased jury of his peers (Weaver's father is black, his mother Hispanic). Weaver's defense team was also aware that whites are less likely to oppose the death sentence than are minorities, so they made the unusual request to waive a jury trial. Judge J. Morgan Lester heard the case in what is known as a bench trial. A week after the Los Angeles riots and amid rumors that the killing of the white jeweler may have been racially motivated because of the unrest there, Weaver was charged with first-degree murder.

(As Fermio observed, the common practice is for prosecutors to ask for death only when they are fairly sure they can win.)

At the outset, Judge Lester questioned the call for the death penalty. His courtroom was jammed with dozens of family and church friends who had made the 90-mile trip from Inglewood to speak for Weaver's character and background. Judge Lester told Deputy District Attorney Michael Kirtman, "Look to the sea of support and the background of LaTawn Weaver. Take that back to Edwin L. Miller. I ask that you seriously question whether it is the intent of your office to pursue this as a death-penalty case."

But the district attorney did indeed intend to do so, and in time Judge Lester heard the case and passed his verdict. Three weeks before Lester formally sentenced him to death, Weaver married Kelly Tapp, the mother of his three-year-old daughter Kayla.

I explain the ground rules of the interview to Weaver. Fermio and I have already agreed that I will not ask questions about what happened the afternoon of the robbery nor about the crime itself, since it may hurt his case if he should get another trial. He nods. "But I have to tell you," I add, "that with what the jewelry



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store cameras picked up and the eyewitness accounts, I cannot even hint that you did not kill the man."

Weaver colors. He meets my gaze, then drops his eyes.

"I never said I didn't do it." He speaks low. "Not before

**"He was the kind who could potentially elicit sympathy from the jury. If they felt that way, they certainly wouldn't have gone for the death penalty."**

and not now."

At the trial he said he'd spent the afternoon drinking beer with Byron Summerville, who'd planned the robbery. Later, he claimed, in the course of things he had panicked. The shooting, he said, was accidental.

I ask LaTawn to describe a typical day.

"It begins for me at 6:00, when I wake up. I say my prayers, then at 6:30 I turn on the TV and watch the news. After breakfast I read a Bible study and prayer group. That's from 8:45 to 10:30. At 11:00 we go upstairs to the yard, where maybe I lift weights. At noon there's lunch, and I look at Reverend Patterson on TV. I talk with the others in the block. At 2:30 we have lock-down. Lights go out at 7:30."

"Is that it?"

He nods. "After that, I'm in my cell for the rest of the day."

Weaver spends 18 hours of each day alone in his cell.

Time, writes David Diehle in his book about death row, is the thing the men have in crushing abundance. A condemned man learns to make picture frames from aluminum foil. He plays poker with the man in the next cell, dealing the cards onto a towel in the corridor. He plays chess with the guy three cells down, climbing on the bars to shout his moves. Anything to make the time slide. Crocheting is popular. The killers of death row hook yarn into hats, dippers, shawls, oven mitts. Knitting is banned because you can kill a man with a knitting needle.

"Television," writes Diehle, "is the only thing that makes death row manageable. The TV set is called an 'electric tranquilizer.' When a Florida lawmaker advised a prison official to strip the sets from the cells, he was told, 'Fine. You [try and] go in there and take them out.' Death row could not exist without the tube."

Weaver's cell is in the East Block. He lives among a group of older inmates, many who have been locked down on death row for more than ten years. "It's more relaxed," he says. "It's racially mixed, with some Orientals and whites. There is no problem about race there, no threat."

Race. While it may have always cast its long shadow over the Weaver family, only recently can it be said to have darkened their general optimism. For nearly 30 years, the Reverend Ray Weaver and his wife, Catalina, have struggled against the limits defined by race. This began with their marriage; later their family strove to maintain cordial relations in their multiracial community of Inglewood. "We always got along," Reverend Weaver said. "They were our neighbors. Whatever their color, it didn't matter." For three decades, they accepted that racial equality was a reality they could

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criminal justice system as juvenile offenders until they find themselves, as adults, held here at this maximum-security center. Before May 5, 1992, Weaver had never spent a day behind bars. In that inverted value system of prison life, when he was brought there, shackled, he was passed directly into the top rank of prison life: death row. Oddly enough, however, life on death row has its benefits. It is relatively quiet. The men there meet with their lawyers and watch the clock as it moves slowly to that day when all appeals have run out. Without from moving within the general population of men resentful and on edge and ready to prove how bad they are, death row inmates find their chances of violent interchange proportionately reduced. But as in the case of Weaver's attacker, if the men on death row have nothing to prove because they have already trespassed that most urgent of injunctions, "Thou shalt not kill," then why not might run the logic: kill again?

Weaver tells a story of the first time he passed through the prison. "I was cuffed, of course. And the CO was walking in front of me. We were passing through one of the blocks, and I heard him call out. 'Dead man walking.' Right away the other prisoners stopped whatever they were doing and turned to the wall. I'm looking around, wondering who he's talking about. I didn't know that's what he said when someone from death row passes through. Everything stops. The other inmates move against the walls, not looking and not talking. It took me a while to figure out the dead man walking was me."

IN DECEMBER 1986, the United Nations General Assembly adopted the Universal Declaration of Human Rights, which unequivocally endorses the right of every human being to be killed and not to be subjected to torture or to cruel and degrading punishment.

The United States signed the declaration.

One month later, Carl Chessman, 27, on parole for just six weeks from California's Folsom Prison, was arrested in Los Angeles as the suspected "Red-Light Bandit." The marauder approached victims parked in lonely spots, flashing a red light resembling that of a police car. He would rob the driver and sometimes drive off with the woman and force her to perform sexual acts with him. Chessman confessed to being the Red-Light Bandit (after saying his confession had been extracted by police torture).

He was found guilty under California's "Little Lindbergh" law, which provided for the death penalty in cases of kidnapping "with bodily harm." Chessman had killed no one and had held no one for ransom, since the jury brought in a verdict of guilty without recommendation of mercy, he was automatically sentenced to death in the gas chamber. There were many who thought Chessman's punishment was excessive for a felon who had not murdered.

Chessman was sent to death row at San Quentin, where he would become perhaps its most famous resident. His first execution date was March 28, 1992. Then began the famous drama of cell 2455, death row. That prison address became the title of a best-selling book by Chessman, who sold a half million copies and was translated into a dozen languages. It was one of four he would write, often smuggling out manuscripts after he had been forbidden to publish any further. With the success of his first book, Chessman retained a group of lawyers to help him with his appeals, which previously he had handled on his own, having "read or skimmed 10,000 law books."

The fight went on for 12 years. It finally ended in defeat when Governor Edmund G. Brown, a stated opponent of capital punishment, invited his hands were tied and he could not save Chess-

man. By then the prisoner had survived eight scheduled dates of execution, some by only a matter of hours. Millions of persons around the world signed petitions pleading for his life, including the queen of Belgium, Aldous Huxley, Pablo Casals, Eleanor Roosevelt, William Inge, Norman Mailer, Clifford Odets, Christopher Isherwood, Robert Frost, and Billy Graham.

On May 2, 1986, Chessman entered the gas chamber at San Quentin.

At that moment federal Judge Louis E. Goodman granted Chessman's attorney a delay of at least 30 minutes to argue their case. He asked his secretary to telephone the warden at San Quentin. However, as the prison number passed through several persons, a digit was inadvertently omitted. After being verified, the number had to be redialed. By the time the call was put through, Associate Warden Louis Nelson said the cyanide pellets had been dropped.

Inside the gas chamber, Carl Chessman had turned to a female supporter who was there as a witness and silently formed a final message. "Take it easy...It's all right...Tell Rosalie (one of his attorneys) good bye..."

Then he turned to a reporter for the *San Francisco Examiner*. He had agreed to give the newspaper a signal if a gas chamber death at the reporter and nodded his head up and down. LaTone Weaver bears comparison to the cases of O.J. Simpson, Rodney King, and Mumia Abu-Jamal. O.J. is a rich celebrity who paid millions for a defense "dream team." Weaver relied on a pair of state-appointed public defenders who, in the opinion of David Ferrino, whether because of their own or institutional incompetence, did not provide him with the best defense.

"LaTone," he says, "had no dream team."

As in the Rodney King case, his attorneys were not able to move the trial to a court that mirrored the racial makeup of the accused. Instead, they sought a bench trial. Ferrino calls the choice "disastrous." Bench trials in capital cases are, he says, extremely rare because the fate of a man is left to the decision, not 12, but of 1. While Los Angeles burned following the verdicts rendered in the Rodney King trial, with Judge Lester's verdict there was only a distraught mother carried from the court and a few church folk murmuring appeals to Jesus, the Good Shepherd.

Finally, Weaver is no Mumia Abu-Jamal. The Pennsylvania journalist, accused of shooting a policeman, has a worldwide following, men and women petitioning to have his case retried. Weaver does not have a handsome head of dreadlocks. He makes no claim for being a political prisoner. Mumia Abu-Jamal recognizes the immense power of the media and understands that his attempts to avoid the death sentence hanging over his head lie to a degree in his ability to use that power.

Weaver, whose performance on IQ tests confirms that he is "slow," was never a good student. Despite what Summersville told him of job opportunities in the Vista area, he arrived there poorly prepared to compete. Weeks passed and he found no work. With neither a job to go to nor parents to tell him no, early one spring afternoon he started drinking beer with a man he'd not known long, but certainly long enough to refer to him as "a brother." It, during his defense, his attorneys reminded the court that their client was "slow," certainly the decision to rob Shadowridge Jewellers would confirm the utter lack of thought that went into his plan, and especially the role Weaver allowed himself to play.

In prison Weaver enjoys watching sports and TV sitcoms.

He once organized and led a rock and roll band, and in his cell today he writes songs that he shows no one and no one might ever play. He has a young wife, the mother of his daughter, with whom he is not allowed to spend one private moment. His family makes the six-and-a-half-hour drive from Los Angeles to San Quentin regularly. According to all reports, Weaver was a good kid. He just happened to make one fatal mistake. The poet Langston Hughes reminds us in "Warning" just what that can sometimes mean.

Negros  
Sweet and docile,  
Meek, humble, and kind,  
Beware the day  
They change their mind.

I want to know what made Weaver change his mind that afternoon. How long were he and Byron Summersville, his buddy, drinking beer? What did they talk about? Where did the .44-caliber Magnum come from? How could someone who had never even had a driving ticket think himself capable of taking the lead in a jewelry store heist? What went through his mind an instant before he fired his weapon, point-blank, at Michael Bloom? While the prosecution put it at that shooting the jewelry store owner was in the nature of an execution, why then didn't he shoot him again and again, finishing the deed?

These are questions his trial attorneys should have explored, questions that may, one day, be raised again. These are questions I am not allowed to ask.

**EARLY IN HIS CAREER**, Art Hoppe, a popular San Francisco column-

ist and foe of capital punishment, wrote a detailed story about an execution at San Quentin that the editors refused to print, saying it would "give the readers the willies." According to Hoppe, this reluctance to expose the public to what was being done in their name convinced him that capital punishment was a barbarism that wouldn't long survive in "our increasingly civilized society." If people couldn't read about it in detail, surely they couldn't approve of it in practice.

Hoppe waged an attack on the death penalty with three basic arguments: Capital punishment does not deter crime; it costs more to execute a criminal than to jail him for life; and "its only conceivable purpose is vengeance."

The first major report on capital punishment prepared for the United Nations in 1962 concluded that "all the information available appears to confirm that removal of the death penalty has, in fact, never been followed by a notable rise in the incidence of the crime no longer punishable by death." Yet despite the U.N. findings, in 1976, the Supreme Court, burdened with requests, set forth in *Gregg vs. Georgia* the right of states to kill their citizens if they wanted to. (Throughout the U.S., among states with and without the death penalty, data over the last three years show violent crime holds steady or drops slightly.)

Amnesty International computes the cost. As they work through the lengthy and expensive appeal process, each death row inmate costs the nation more than \$3 million, three times the cost of locking up someone for life.

These data help disprove both the crime-deterrence and cost rationales offered in support of the death penalty. Support for Hoppe's third argument, that the "only conceivable purpose for enacting the death penalty is vengeance," comes not from num-

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bers but reports of actual com-  
demanded men's life-to-death  
saviors.

Most condemned men go  
quarry (like Christian). But there  
are exceptions. Laurence Rice  
was one. Robert O. Pierce is  
another. A black man, Pierce  
was sentenced to San Quentin  
death row after being convicted  
of the murder of a cab driver.  
He was, at 27, just a war veteran  
than Weaver the day he found  
the electric chair. Pierce man-  
aged somehow to get a frag-  
ment of broken mirror into the  
death cell, and, as he knelt to  
receive the chaplain's last ben-  
ediction, he cut a three-inch gash  
across his throat. The wound  
was not deep enough to kill  
him. As he clawed and kicked,  
four guards were needed to drag  
him into the chamber, where  
his partner in crime waited qu-  
ies. Witnesses heard Pierce ex-  
claim, "I'm innocent, God, you  
know I'm innocent. Please Lord,  
I am." The blood from the gash  
in his neck spread over his white  
shirt as he was forcibly strapped  
into the chair. As the door was  
locked, the witnesses heard him  
scream, "God, you son of a  
bitch, don't let me go like this!"  
More recently, in August  
1995, guards at the Oklahoma  
State Penitentiary at McAlester  
were told the holding cell to wake  
Robert Bruchem, 40, before his  
scheduled execution by lethal  
injection. Bruchem was found  
groaning, breathing heavily, his  
pupils dilated. He had some-  
how managed to get drugs and  
had overdosed. Drifting in and  
out of consciousness, he was  
rushed to the hospital where his  
stomach was pumped.

The husband of Bruchem's  
victim waited patiently for two  
hours while the killer was  
brought back to the prison and  
strapped into the guillotine. "It  
was not his job to take his life,"  
said the man. He watched the  
execution.

"Certainly there's irony,"  
said Larry Fields, director of  
Oklahoma's corrections depart-  
ment. "But we're bound by the  
law, the same law he violated."  
Under a 1986 U.S. Supreme  
Court ruling, it is not sufficient  
that the condemned pay for his  
crime with his life. The con-  
demned "has to be aware of his  
execution and he has to know  
why he is being executed," said  
Sandra Howard, an assistant  
Oklahoma attorney general.

Sister Helen Prejan, author of  
Dead Man Walking, writes  
of her experiences as spiritual  
advisor to convicted felons fac-  
ing death. "How is it," she writes,  
that the inmate and example  
of Jesus, so clearly urging com-  
passion and forgiveness, could  
so quickly become accompa-  
nied? Over the years the crimes  
meriting death might change,  
but, for the most part, the bless-  
ed biblical passage of divine jus-  
tice meted out to guilty and  
innocent alike, passages she says  
are used by those who justify  
retaliation: the Great Flood, the  
destruction of Sodom and  
Gomorrah, the slaying of the

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first born sons of the Egyptians.  
According to Sister Prejan,  
"Vengeance is mine, says the  
Lord; I will repay" can be inter-  
preted as a command and a  
promise. But she wonders about  
this eye-for-an-eye business,  
how a God who wants to "get  
even" like the rest of us does  
not seem to be in question.

The pacifist Mahatma Gan-  
dhi declared that if everyone  
took an eye for an eye, "the  
whole world would be blind."  
If not fully blind, perhaps,  
then half mad! At least this is  
what Art Hoppe was left to won-  
der for if the death penalty did  
not reduce crime but instead  
cost taxpayers billions, why  
then, he wrote in the Examiner,  
did Congress keep adding new  
federal crimes to those pun-  
ishable by death? "Folly," he  
writes, "showed the percentage  
of Americans favoring capital  
punishment was increasing, not  
decreasing. Today, it's an over-  
whelming majority...."

Hoppe complained that what  
horrified him most about exe-  
cutions was our intellectual dis-  
honesty. Writing in 1992, he  
reported that "some of the grow-  
ing majority who support the  
death penalty say they do so  
because it's a deterrent. Last  
year, there were 23,440 mur-  
ders in the United States and  
14 executions. That works out  
to one execution for every 1,671  
murders."

LaVon Weaver is only one  
of the 3,000 inmates on Amer-  
ica's death rows—a figure  
larger by far than any time in  
world history. According to  
statistics, California leads  
with 407, followed by Texas  
(398) and Florida (342). Yet for  
each of the last 50 years, even  
the U.S. Supreme Court allowed  
states to resume capital pun-  
ishment, more than about  
2 percent of the death row total  
has ever been executed. Spend-  
ing a reported annual \$90 mil-  
lion on capital cases, Califor-  
nia has managed to gas just two  
inmates (and one of them waived  
all his appeals).

For every inmate who is exe-  
cuted, there are five new ones  
to take his (or in the rare case,  
her) cell. According to a New-  
York essay on capital punishment  
(August 1995), "To clean up  
the backlog, states would have  
to execute a killer a day. Christ-  
mas and Easter included." Even  
Texas, far and away the nation's  
death-penalty capital, with a third  
of all executions since 1976,  
manages to dispatch only about one  
in eight condemned inmates.

Annexed international in-  
vestments in the judicial process of  
the hundreds or so governments  
that impose the death sentence  
include Iraq, Iran, Saudi Arabia,  
and Turkey are the only  
NATO countries to continue  
to execute. They found that  
without exception, the  
penalty of death is disproportionately  
meted out to "the poor,  
the powerless, the marginal-  
ized, or those whom repres-  
sive governments deem it expedi-  
ent to eliminate."

However central race and  
poverty are to the vexing national  
debate over the death penalty,

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	40-49	946	976	996	1010	1028	1042	1056	1028	1028
	50-59	977	1007	1027	1041	1059	1073	1087	1059	1059
	60-64	1024	1054	1074	1088	1106	1120	1134	1106	1106
Subscriber & Children	1 Under 30	851	881	901	915	933	947	961	933	933
	30-39	861	891	911	925	943	957	971	943	943
	40-49	914	944	964	978	996	1010	1024	996	996
	50-59	945	975	995	1009	1027	1041	1055	1027	1027
	60-64	992	1022	1042	1056	1074	1088	1102	1074	1074
Single Child	1 Under 30	836	866	886	900	918	932	946	918	918
2 Children	1 Under 30	850	880	900	914	932	946	960	932	932
3 Children	1 Under 30	864	894	914	928	946	960	974	946	946

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those moral and ideological questions are placed in perspective by a simple fact: People sentenced to death nonetheless live on in prison. According to the U.S. Bureau of Justice statistics, as of 1992, the most frequent cause of death for death row inmates is "natural causes."

"I'M THE YOUNGEST," SAYS WEAVER, speaking of those who are housed with him in the East Block. "And I think the oldest, he's 68." It is with these men that Weaver "shares the word of God. I, myself, believe in the word of Jesus Christ, and that's what I try and share with others. But there are some who don't have any interest in the Bible. I understand that. But they have the same problems as the others. Some talk about how they don't want to live anymore."

Weaver looks at me. The pupils of his eyes, dark against the whites, show the clarity of one young and healthy. "I haven't seen the moon or stars in three years. I miss seeing birds in the air and people in regular clothes. Nothing changes here. A day is like a year. Sometimes it goes so slow and hurts so much, that everything always the same, that some of the men talk about hanging themselves."

"And what about you?"

He colors. "I believe in faith and love. That's what I try to share, and it doesn't matter if you believe in Jesus. You can never get too much of faith and love."

What Weaver cannot offer is hope. But then there are any number of critics who argue that he does not need to, that hope is a gift of the gridlocked California judicial system. This is not, however, a condition peculiar to this state.

Across the U.S. there is a stalemate in the capital punishment system. Bodies are not finding their way before firing squads, into gas chambers or electric chairs, or onto the lethal-injection gurneys. A ferociously dedicated group of defense attorneys like David Fierman and his colleagues at the California Appellate Project can be said to be "gunning up the works."

Fierman dislikes the term as much as the concept. "We are here to vindicate the constitutional rights that are our birthright as Americans. Freedom does not come cheaply. I believe in fairness and the right of every person, rich or poor, to the best defense." And as for what is offered by a clogged judicial system, he puts it this way: "Delay does not provide hope. If anything, it increases the agony."

In addition, judges grant stays of execution, courts devise complex rules, and prosecutors don't push cases along. At the top of the system is the U.S. Supreme Court, which often splits five-to-four on capital cases, indicating, according to the New York Times, "even the Supremes can't figure things out."

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U.S. Circuit Court of Appeals in San Francisco. California's attorney general, Dan Lungren, describes it as the most liberal of the circuit courts in the country. "Some members appear to have a strong bias against the death penalty," says Lungren.

According to *Newsweek*, Lungren had in mind the case of Robert Alton Harris, which embarrassed the state and federal judicial systems in 1992. Harris had been before both the California and the U.S. Supreme Courts six times in his 13 years on San Quentin's death row. On the eve of his scheduled appointment with the executioner, the Ninth Circuit kept issuing stays, and the justices in Washington kept lifting them. This went on into the pre-dawn hours, when finally a five-judge Supreme Court ruled the Ninth Circuit's "civil disobedience" and ordered the circuit judges to abstain from any further interference. Harris was executed forthwith.

Lungren notes that the 24-member Ninth Circuit appeals court has several judges who consistently vote against death sentences. This, of course, slows down the process. But with only 8 cases pending before that court, this should not pose a serious problem. But of the 407 condemned prisoners, 120 cases are stalled before the state supreme court because there are no defense lawyers for them. (Constitutional law entitles them to representation.) "We haven't appointed counsel for anyone in 1993, 1994, or 1995," says Robert Reichman, a court administrator. "We're on 1992 cases." That grants at least three extra years of life for California's condemned.

"While this may be an area of legitimate concern," observed Lungren, "we do not have any direct jurisdiction over it, and at a time when my own department is facing cuts of \$10 million, it is questionable how much leverage we would have in achieving funding for court-appointed defense lawyers."

Alex Kozinski, one of the country's most outspoken and conservative federal judges, wrote in a controversial op-ed article in the *New York Times*, "We have constructed a machine that is extremely expensive, chokes our legal institutions, visits repeated trauma on victims' families, and ultimately produces nothing like the benefits we would expect from an effective system of capital punishment."

**SAN QUENTIN'S GAS CHAMBER** lies outside the walls of the prison, a few yards from the guards' mess and across the street from the employees' snack bar and barbershop. Execution witnesses enter from the street, the condemned man and his guards from inside the walls. Behind the chamber, hidden by a partition, is the machinery room where the guard assigned as executioner prepares the lethal sulfuric acid solution and eventually pulls the bright red lever that drops the cyanide into the

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acid.

The condemned is brought down on the elevator from death row late in the afternoon of the day before execution. He is held in one of two death-watch cells, tiny rooms furnished only with toilets and mattresses. Here he spends his last night under the sharp eyes of two guards. His last dinner is cooked to order in the guards' kitchen. After dinner, he is visited by the chaplains and the warden. He can spend his last night sleeping or chatting with the death watch.

Fifteen minutes before the hour of execution, the condemned man is given a fresh suit of clothes — a white shirt and blue jeans without pockets that might collect poisonous fumes to injure the men who will remove the body. The chief medical officer tapes a stethoscope to his chest and examines him to make sure he is aware of what is happening.

In the course of their stay on death row, prisoners fill out a form, checking off if they prefer the gas chamber or lethal injection. Joy MacFarlane, public information officer at San Quentin, describes lethal injection as "humane."

Among prison personnel, lethal injection is indeed the death of choice, not so much because it is a medical procedure. It has the appearance of being more "scientific" than shooting, hanging, gassing, or electrocution. It is clinical. The equipment includes intravenous lines, prescription drugs, a hospital gurney, medical technicians, and an execution protocol in which the condemned person is sedated prior to being executed. With lethal injection, there is no obvious damage to the inmate. Officer MacFarlane stresses that the inmate "simply goes to sleep."

But it is not so simple. According to Stephen Trombley, author of *The Execution Protocol*, lethal injection is a complex and lengthy operation. Lethal injection is not a simple matter of injecting a single dose into the inmate's arm. Three separate drugs are required. Fred Leuchter, who invented the lethal-injection machine, maintains that the Texas procedure of manual injection has meant "about 80 percent of these executions have had one problem or another. In the final analysis, it looks disgusting." The condemned men routinely choke, cough, spasm, and writhe as they die. Technicians

sometimes fail to properly insert the IV line into his veins. In the execution of Raymond Landry, for example, the IV line carrying the lethal drugs bount, spraying the execution team with the fatal chemicals. A new IV line was inserted while Landry was half-dead; he took 24 minutes to die. It took 47 minutes to find Billy Wayne White's vein, even after he tried to assist the executioners in locating a suitable one.

Leuchter recommends his own machine, which introduces 15cc of 2 percent sodium pentothal over ten seconds, followed by a one-minute wait. This causes unconsciousness. The machine then injects 15cc of pancuronium bromide, followed by a one-minute wait. Finally, 15cc of potassium chloride. Death usually follows within two minutes.

The basic design requirement of the lethal injection machine is that it kill quickly and efficiently and in a way that causes the least pain and distress to the condemned person, the executioners, and the witnesses. Leuchter concluded that the way to achieve this is to give the condemned person a pre-injection of 10cc of anti-tetanus toxin half an hour prior to the execution. This ensures that choking, coughing, and spasm will be reduced to a minimum. The inmate should also be sedated with a pre-injection of diluted sodium pentothal five minutes before bringing him into the death chamber. According to Leuchter, this helps to make the inmate docile and less resistant to his fate. Forty-five minutes before the start of the execution, the condemned is attached to an IV line delivering saline solution, which allows the lethal drug to pass more easily into his veins.

With the purchase of his machine, Leuchter offers a training package that is a combination of classroom teaching and "actual hands-on use of the equipment."

Major Kendall Coody of the Louisiana State Prison helped to execute five men, and he argues that no matter what the procedure, "When you're there and you see it, when you watch it happen with your own eyes and are a part of it, you feel dirty. You're killing a man who can't defend himself, and that is just as wrong as what he did."

Fred Leuchter takes the scientific approach with his students. "The human body is designed not to be destroyed. The

minute you stop the heart, it has a mechanism for restarting the heart. And heart death is the key in all executions. So we have to design a system that, after it destroys the brain, it destroys the heart. It's crucial to electrocution, to lethal injection, even hanging. They all do the same thing. It results in brain death, and then heart cessation. So anyone who deals with these things is trained in all of the aspects, including the medical. And it makes them better people. It makes them more comfortable with their job."

"HEY, OPEN THIS DOOR!" he shouted. "Let me out of here!" The middle-aged man pounded frantically at the door. There were voices from the other side, but he could not make out what they were saying. But his every word and movement were being captured by a closed-circuit television camera. The man, who had nonchalantly stepped inside a musty, forbidding cell at a now-unused state penitentiary, had just become part of an art exhibit intended to convey the sensations of imprisonment. The door would open automatically after four minutes.

This offbeat art experience, which ran during the summer of 1993, was intended to immerse the viewers in the realities of prison life. According to the show's director, some people would panic when they were locked in. Others would just giggle.

In another town, as part of the well-publicized inauguration of a new prison facility, men and women paid for the privilege of spending the night in jail. Proceeds from the event went to charity.

Prison for art patrons is an aesthetic experience. For charity donors it is a tax write-off. For Weaver and other inmates of death row, prison is an ugly reality that was designed, according to John Irvine, for a permanent underclass that he calls the rabble.

Irvine writes that the rabble class is a product of many of our basic social processes. It is related to individualistic cultural values that promote estrangement, to the continuing influx of nonwhite immigrants who are occupationally unprepared and vulnerable to discrimination based on strong racial prejudices, it is also related to the "suspended" social status of American youth. "Young people are rarely admitted to adult social activities and institutions until they are in their twenties. During this extended period of pro-

hibition, they are freed from many adult responsibilities and offered a great deal of leisure time. [...] They invent their own social worlds. Some of these worlds are bizarre and deviant, and many of them, notably those in which drug use is prominent, recruit members into the rabble class." Finally, according to Irvine, "the existence of the rabble class is related to persistent unemployment...especially among nonwhite minorities and black youth."

LaTwan Weaver found himself, at 23, on "hold" in Los Angeles County where, he knew, a black man could expect to be assaulted by the police, whose society expects to control "disruptables." Roosevelt Dorn, now a juvenile court judge in Weaver's hometown of Inglewood, was roughed up by police officers who stopped him during a robbery investigation. He did not take the time to ask him why he was carrying a gun. He was a deputy sheriff at the time. Mervin Dymally, at the time a state senator, was nabbed at a demonstration by a police officer; the congressman said later the officer refused to listen to his attempts to identify himself. John Brown was forced to lie spread-eagle on the ground after a traffic stop. At the time his father was the highest-ranking black officer in the Los Angeles Police Department. And Simpson defense attorney Johnnie Cochran was once forced out of his car at gunpoint. According to Cochran, who was then an assistant district attorney, the officers said they stopped him because they believed the Rolls-Royce he was driving was stolen.

As an unemployed black male, Weaver was a statistic when he left his home in Los Angeles, where the police force has since come under special critical scrutiny. He fled south, looking for work and the chance to be with his girlfriend and small daughter. Soon he would become a different statistic, joining the more rare, tried group of men on California's death row.

STEVE TOSCI, A BAY AREA ATTORNEY, speaks for an uncertain number when he says that if it is barbaric to execute those who have killed, "Then let it be barbaric for barbarians." District Attorney Lynne Abraham is, like Tosci, a death penalty purist. "I don't care how many millions it costs, given the billions wasted every year in large cities. Please don't tell me about cost when [compared to] the rights of the victim. It's of no interest to me. It's not even a consideration. Whatever it costs is worth it." Taking up the issue of "victim's rights," Lynne Abraham was catapulted into Philadelphia's district attorney's seat.

For Thurgood Marshall, it was the same issue of victim's rights that brought to a formal end his long tenure with the Supreme Court. His dissenting opinion in *Payne v. Tennessee* (1991) argued that because blacks who kill whites are shown to be given stiffer sentences, and because the relatives and loved ones of those same whites will then have an opportunity to address the court during the penalty phase of the trial, certainly the sentences assigned to blacks would prove even more excessive.

Michael Broome's mother, brother, and wife addressed the court during the penalty phase of Weaver's trial. They spoke of the painful recollections of their lives, of children still dreaming their father would one day return, of their daily fears and nightly growing. Janet Yassen of the Victims of Violence Program in Cambridge, Massachusetts, says people like the Broomes need at least a year for the rage, grief, and loss to settle so they can begin to integrate what has happened to them. The feelings of rage never entirely go away, she says, but gradually the "volume" goes down, and victims can accept other emotions — the appreciation of beauty, friendship, trust.

But in the meantime, Annette Broome, the young widow and

mother, was left alone to cope, and it was not easy. "When your heart is broken," she said in court, "that's it. It's broken."

Reverend Weaver's South Missionary Baptist Church continues to hold the Broome family in their prayers. The day of sentencing, dozens were in court to speak to her of her pain and of their own loss, the loss of one of their young men. Judge Lester did not hear them. Given their numbers, he said, he thought it would be better if they wrote out their comments. He promised to read them.

In court, Weaver says, he apologized to the Broome family. "What did they say?" I ask.

"They walked out."

"You have never had a chance to tell them what you feel?"

"I write a letter every day," Weaver says, "but I never send them."

"Why not?"

"I don't know. Maybe because," he pauses, "I don't know what words can do. I apologize for what happened — I don't try to clear myself — just explain that I didn't mean to do it." He looks down at his hands. "I know I can't do anything about how they're hurting, but maybe with me in here they can move on with their lives. What happened, it's something that I have to carry with me for the rest of my life."

There is an awkward silence in which neither Fermino nor I move. He seems to be holding something in. I realize what it is when I suddenly discover I, too, am holding my breath. We can feel it coming. And then when it does, we don't look at each other or the weeping man.

"His children saying, 'Some black man killed my father...'"

That, and my little girl growing up without her daddy. That's the

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understand what happened that afternoon; and even if I'd been able to ask certain questions and get certain answers, what response can explain what prompted him to pull that fatmometer to the trigger? Sitting with him, I don't imagine any of us could have known what he effectively end his own life. What he did was pull a trigger.

In *Cell 2455: Death Row*, Carl Hiseboren wrote that there is a difference between one who is a death penalty purist, such distinctions are both ridiculous and irresponsible. But even these, according to the Newswest article, are not enough to narrow the category of killers eligible for death down to manageable few — terrorists, mass-murderers, contract killers, and the like. The robber who kills in a panic.

The Newswest article offers, "The other choice, of course, is to summon up the political and economic executions in recent memory, such as the millions of tax dollars for more

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I thank Ferrino, knowing that it is best for a death row defense attorney when the world mostly forgets about his client. The prisoners on the death row are the forgotten. The forgotten are the harsher the better. When the crimes have faded and passions cool, their fight becomes legal or philosophical rather than emotional. I felt the story of LaToyn Weaver, the woman who will remain on the death row for supporting her husband, who was executed for murdering a police officer. He has killed and she will pay with his own life, they'll say. Critics will cite all the relevant data to support their claim that someone like LaToyn does not deserve to die. Supporters will say she had nothing to do with the matter. Critics will say race had everything to do with it. How can we have a justice system go after the poor, but not the rich, and the poor and the poor, and their definitions of torture, our assumptions of grace?

Ferrino and I pass a group of well-dressed college-age youngsters, about 20 and, with the exception of two Asians, all

together I realize, this man has been profoundly touched. And as if I have taken off a pair of dark glasses of my own. I understand that this man has been killed—*has been killed*—and that much this sounds like a semantic argument, it offers a crucial distinction. He happens to be a martyr to a moment, and even if he should be one of his own making, neither he nor, for that fact, any man should live with the sentence of death hanging over his head. The case is settled over the courtroom. It went quieter still as the sentence of death was pronounced. It was into that stunned silence that Catalina Weaver, the boy's mother, threw herself. "You will live! You will live!" she cried out. "You will live!"

And then, at the curve at the bottom of the hill and as we pass out of sight of the prison where, according to the cause-and-effect conditions of that place from which we have just stepped, that shy and vital young person I have just interviewed is a man already dead. ■



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## THE KEYHOLE

BY JOHN THORNE

At the head of the corridor a cloud door led to other corridors, antiques, rooms, stairways, and attics. The chill of unknown things entered through the door's keyhole.



the particular entryway, and one for the apartment. My friend is not home. However, perhaps because I am obviously a college

student and carrying two large, heavy suitcases, someone lets me into the courtyard, and then, later, more surprisingly, someone else lets me into the apartment stairwell. There, on the second floor landing, just outside my friend's door, I spend the night. At one point, the telephone rings incessantly inside the apartment. I learn later that it is my friend himself, calling to explain why he is not there, should I somehow have found a way to slip his lock. Since it is a deadbolt, I have not.

Even though, all through the night, a door on the floor above me opens a crack and then immediately shuts. I don't feel like an intruder. Rather, like someone who's stepped out in his bathrobe to get the newspaper and hears the door close and the lock

snick shut behind him. I feel the victim of a freakish prank, a silly misunderstanding. This door, when last locked, was not locked against me. Again and again, despite myself, I can't help turning the handle and giving the door a tentative push. Come on, I plead, just let me in. It astonishes me that we have no special word for this desire to get inside. It is what

transformed into a nose, the keyhole into a mouth. When a door is shut, the passage between outside and in is compressed to a size fit only for an orifice—an ear or eye or mouth. The keyhole as orifice... this is most plainly true of the keyhole as it once was, a real hole that passed right through the door. When I was a boy, there were

then twisted—so that it could not be shaken or poked out—and left in the lock. In most houses, however, the skeleton keys were lost in the back of some kitchen drawer and the lock long rusted shut. The keyhole had passed from a functional orifice into a metaphor. Anyone familiar with real keyholes knows there is nothing much to be seen through one—certainly nothing to compare to the hold it has over our fantasies. This, I think, is so because there it, besides the mouth, another bodily orifice with which the keyhole might be associated... one suggested by its shape, its location at exactly groin height, its relationship to the key, and especially its aura of secrecy, the tension between temptation and denial that surrounds any forbidden

entry. If a house can be said to have private parts, surely these are these. I write "parts" because the doorknob must be included, too. With it, this image becomes hermaphroditic and so, teasingly confused. The key, after all, is little more than an attenuated bone (skeleton keys are called such because of their particularity

has been filed away). But the doorknob—which fits so comfortably into the hand and is such a pleasure to hold and gently twist—is the phallus, not as threat, but as familiar. The door, then, offers something to everyone, not only to the person with the key. Indeed, to unlock, then open, a door is to dispel all

mystery, and with it the sense of attraction, even intimacy, radiated by the shut room beyond. But we heighten this instead when—at least in our imagination—we press to the keyhole our eye, to peek; our ear, to listen; our nose, to smell; our mouth, to whisper through it. The key is an emblem of power, evidence of the right

to enter and so to control. Because of this, for certain people, the key itself is a highly charged erotic toy, and they can't have too many on their key ring. The one thing that interests them about a lock, a room, a body, is to possess its key. For those without the key or any hope of getting it, there are only two

possibilities—which may or may not be offered as a choice—to be locked in or to be locked out. These are two entirely different situations, but they lead to the same state: an endless obsession regarding the holder of the key. In an ideal world, all doors would have keyholes, but all keys would be lost. In

this regard, it might be said that a book is a room whose true interior can only be explored through its keyhole, which is the word. Everything is permitted within, except entry. Unlike a room, a book preserves its mystery forever, because it has no key. ■

From *Home Body*, a book in progress.

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## Calendar LOCAL EVENTS

### EVENTS LISTINGS

**HOW TO SEND US YOUR LISTING:** Contributors to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 7:30 p.m. to Sunday at 7:30 p.m. Do not phone. 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 8580, San Diego, CA 92186-0850.** On fax information to 231-0489.

### BAJA

A Punting Exhibition by Juan Angel Castillo opens with a reception on Thursday, January 11, at 7:30 p.m., and continues through Monday, Jan-

uary 29, at the Tijuana Cultural Center. Find the center at Paseo de los Heroes and Mina Street in the Zona Rio in Tijuana. For more information, call 011-52-66-84-27-42.

**La Espina Dorsal** will convene on Friday, January 12, at Cafe Cafe to encourage writers to publish their material and present their new books. Cafe Cafe, 496 Calle Primera (at Gaudin), Ensenada. For more information, call 011-52-61-78-82-09.

**When I Snag My Fingers**, Brazilian hypnosis Taurus do Brazil returns to the Tijuana Cultural Center on Friday, January 12, with shows continuing through January. Children are welcome. Admission is \$3. The center is located at Paseo de los Heroes and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-27-42.

**New Chico**, salsa, and more music by Armando "Gumie" Vidal may be enjoyed at 8 p.m. on Saturday, January 13, at El Lugar del Nopal, Callejon 5 de Mayo #1326, in downtown Tijuana. For more information, call 011-52-66-84-27-42. Admission is free.

"Talking about Zarzuela" will be done by Alfonso Garcia Cortes at 9 a.m. on Wednesday, January 17, the admission fee of \$5 U.S. includes breakfast. Find the whole shebang at El Lugar del Nopal, Callejon 5 de

Mayo #1326, downtown Tijuana. For additional details, call 011-52-66-84-27-42.

**Ornithology Films**, *The Secret of Life* on Earth shows daily in the dome theater at the Tijuana Cultural Center at 3, 5, 7, and 9 p.m., with additional showings at 11 a.m. and 1 p.m. on Saturday and Sunday. One thousand years of art and anthropology are highlighted in *The Mystery of the Moon*, screening daily at 6 and 8 p.m. Theater in Space screens weekdays at 4 p.m. daily, with additional showings at noon and 2 p.m. on Saturday and Sunday.

The center is located at Paseo de los Heroes and Mina Street in the Zona Rio. Admission is \$3 U.S. For more information, call 011-52-66-84-27-42.

### OUTDOORS

**The Fabbed "Green Flash"** at sunset or sunrise can sometimes be seen on crystal clear days in January. At the instant the sun's upper rim is last visible at sunset, and also at the instant when it is first seen at sunrise, a flash of emerald-green color may be observed, especially on a flat horizon. Physicists explain this peculiar phenomenon as due to color dispersion (in a prism) and scattering of sun-

light through the earth's atmosphere. Binoculars (or a small telescope) are helpful in spotting it. For green flash hunting at sunset, any site with a view of the ocean horizon suffices. For the sunrise, green flash, any spot overlooking the low desert (Nativity Highway in the Laguna Mountains, for example) is good.

**Recent Chilly Days and Nights** only confirm that San Diego's lowest temperatures (according to more than a century of weather records) tend to occur during the month of January. January's mean temperature at Longbeach Field is about 55 degrees F. (July's mean is a balmy 70 degrees.) To experience much older temperatures, journey to the Carrizamas. 1 and 4 degree readings were once recorded there—the two lowest temperatures ever recorded in the county.

**Grey Whale Migration** off San Diego County's coast peaks this month. The best view spots from land are high points close to the surf. Aside from the whale watching overlook at Cabrillo National Monument, try Sunset Cliffs, the best peep-spot peaks and dead-end streets from Pacific Beach to Scripps Park in La Jolla, various ocean overlooks on the trail system at Torrey Pines State Reserve, the cliffs opposite Carmel Valley Road south of Del Mar, overlooks opposite Lomas Santa Fe Drive in Solana Beach, and various cliff-top view-

points and beach access stairways in Encinitas and Legoland. Scan the ocean a few hundred yards to a couple of miles out using high-power binoculars. Best times for viewing are about 9 a.m. to noon.

**A Salute to Cherry** is planned by Downtown San and Walkabout walkers starting at 6:15 p.m. at the Fifth Avenue and I. Jeffrey station (there's lots of free parking nearby). Sam says Cherry was "San Diego's most personable Mexican immigrant owner," and he died in November at the age of 86. Participants will walk 1.5 miles to Cherry's for a margarita (on whatever), and then return via Harbor Drive (two hours). The walk is free; the libations are not. Dial 231-7463 for additional details.

**Wildlife and Plant Walks** take place every weekend at the Blue Sky Ecological Reserve. Subjects for outings this week include "Early Morning Wildlife" (8 a.m.), "What's Out There?" (9 a.m.), and "Hawks to Hummingbirds" (at 4 p.m.) on Saturday, January 13, and "Blue Sky for Beginners" at 9 a.m. on Sunday, January 14.

Join a naturalist for each 1.5-hour walk, to explore the oak-lined, stream-filled canyon in search of animals and plants. Wear comfortable walking shoes and carry water. For further information, call 495-7218. Walks are free. Find the reserve on

Popple Road, one-half mile north of Lake Poway Road, in Poway.

**There Is Nothing (but grass)** and high desert vegetation along the trail at Boulder Creek (a scenic natural area, to be explored by the Carneros from 10 a.m. to 2 p.m. on Saturday, January 13. Geologic formation and desert landscapes depict the earth's development and weathering the hike involves some boulder-hopping.

To reach the trailhead, take I-5 east past Jacumba to the Mountain Springs turnoff; turn left under the freeway and park in the open area on the right. The group will carpool from here onto Old Highway 80 pavement to Boulder Creek. For more information, call 232-1821-2020. Free.

**The Friends of Famosa Slough** need volunteers to help clean up around Famosa Slough and Famosa Channel on Saturday, January 13, from 9 a.m. to noon. Meet at the intersection of Famosa Boulevard and West Point Loma Boulevard in the Loma Port/Ocean Beach area. Rain cancels. Free.

**A Winter Reptile Watch** hosted by the Winter Reptile Conservancy will take place on Sunday, January 13, with possible sightings of bald eagles, golden eagles, owls, falcons, and hawks, among other birds. Dressed warmly, and bring binoculars and a field guide; meet the group at 7 a.m. at Don Pecos County Park, off Don Pecos Park Road, in Ramona. For additional information, call 789-6343 or 789-2136. Free.

**Look for Golden Eagles**, ferruginous hawk, lark sparrow, mountain bluebird, vesper sparrow, Lawrence's goldfinch, and other interesting birds when the Audubon Society hosts a field trip to Famosa Valley from 9 a.m. to noon on Saturday, January 13. There is still water in the streams, so it's very green.

Meet at 8 a.m. at the far northern end of Famosa Road in Famosa. Bring a lunch; there are no restaurants or water. Expect considerable hiking of moderately strenuous nature. For more information, call 280-7719. Free rain cancels.

**Bring a shovel and gloves** (if you have them) to help People for Trees plant trees in a variety of neighborhoods around San Diego on Saturday, January 13, from 9 a.m. to noon. Participation is free. Dial 437-2661 for exact planting locations. Planting will continue on each Saturday in January.

**A Nature Walk** hosted by the San Diego Lagoon Conservancy is slated for Saturday, January 13, at 9 a.m. The walk will feature migratory waterbirds and native plants for more information and directions, call 436-3944. Free. Rain cancels.

**Coast Lovers Called**, Coastwalk plans a day hike on Sunday, January 14, starting at 10 a.m. at the Solana Beach train station, to hike north on the beach to Carlsbad, about eight miles. For more information, call 445-1052. Free.

**Mystery Tree Walk**, investigate the legend that the Mexican eagle sits atop trees in the San Luis Potosi Canyon Preserve describing where the Mexican treasure was buried; learn all about it during an evening walk for Sunday, January 14, from 6 to 10:30 p.m. Participants will also visit a Native American grinding site and learn about the plants they used to survive.

Meet at the staging/parking area off Black Mountain Road, at the intersection of Mercy Road and Black Mountain Road, between Mesa Mesa and Rancho de San Mateo. For more information on this free hike, call

444-7219. Wear sturdy shoes; rain (no trails) cancels.

**It's Trail Maintenance Day** at the Ramona Bay area of Lake Hodges in San Diego's Scott Valley Park from 9 to 11 a.m. on Sunday, January 14. Call 235-5400 for information, directions, and the required release forms. Bring water, lunch, and gloves.

### DANCE

**Producers of Dances and Other Arts**, Zuma Rio, and performances of *Last Dance* and *Blumina* are all on the program when Isaacs, McClellan and Dancers present new works in concert Thursday through Sunday, January 13-15, at the Mandel Weiss Theater on the UCSD campus. Ticket prices are \$18 general, \$15 members, and \$10 for students and seniors. Call 296-9523 or 530-1010 for information and tickets.

**Stop Livid** at the special New England-style contra and square dance for experienced dancers on Friday, January 12, at 7 p.m. Music will be provided by Rod Wright, and Allen, while caller John Kopynsky tries to get a word in edgewise. Find the fancy footwork at the Trinity United Methodist Church, 3030 North Street, North Park. Admission is \$5; for additional information, call 273-5555. This dance is not recommended for beginners.

**Laissez le Bon Temps Rouler!** A Cajun-infused family dance is scheduled for Sunday, January 14, from 6 to 10 p.m., sponsored by the Bon Temps Social Club, at the VASA Hall 1396, El Cajon Boulevard, at Illinois Street, North Park. This event is styled after the traditional Cajun family dance known as *fas di do*. Organized dance instruction takes place promptly at 6:20 p.m. Learn the Cajun waltz, Cajun shuffle, and the redneck two-step. Admission is \$6; any Cajun food will be available for purchase. Questions? Call 496-6655 for answers.

**Learn to Round Dance** when the Rhythm Rounders Round Dancers host beginning dance classes at the Bostonia Recreation Center (1049 Bostonia Avenue, El Cajon) on Monday, January 15, from 6:30 to 7:45 p.m. Participants will learn the basic two-step, waltz, cha cha, and rumba. All ages are welcome, and partners are required. The fee is \$3 per person. For more information, call 690-4361.

### FILM

**The "Brown Bag Feature"** series at the California Center for the Arts, Escondido continues on Tuesday, January 16, when participants may bring a lunch to eat while learning about museum's video viewing room. The subject this week: *La Reverso* (I Remember I Live). The film may be seen from noon to 1 p.m.; admission is included in regular museum admission (\$4 general).

Find the center at 340 North Escondido Boulevard (at Valley Parkway) in Escondido. Dial 738-4178 or 738-4120 for additional information.

**An Alluring Remorse to Francois Truffaut** is presented in Claude Miller's 1986 film *La Petite Voleuse* (The Little Thief). It's set in post-war France, with a precocious teenager with a background in petty theft keen to enter the adult world, new film from when it's screened for the film forum series at the San Diego Public Library on Tuesday, January 16 (humped from its usual Monday berth by the Monday holidays), at 6 p.m. Find the library at 4201 Street, downtown. Call 236-3800 for information.

tion on this free event. In French with English subtitles.

**The Sixth Annual San Diego Jewish Film Festival** sponsored by the Lawrence Family Jewish Community Centers gets underway on Tuesday, January 16, with a screening of *Thelma*, a 1992 French/Japanese film by Ariel Zeitoun. It's in French with English subtitles.

On Wednesday, January 17, the drama *Ivan and Alabaster* is on tap, a 1993 film in Yiddish, Polish, and Rus-

sian, with English subtitles.

One of Hitler's infamous "degenerate" artists, Kurt Weill, is celebrated in *September Song*, the offering for Thursday, January 18. Weill's music is performed by contemporary musical greats such as Lou Reed, P.J. Harvey, Betty Carter, Charlie Haden, and others in this musical production.

All of the screenings begin at 7:30 p.m. The festival continues on various dates through Thursday, January 25. All of the screenings take place at the AMC La Jolla 12 The-

aters, in La Jolla Village Square. Series tickets are \$50 for JCC members, \$60 general; individual tickets are \$6.50 JCC members, \$7.50 general, with a \$1 discount for students and seniors. Call 457-3030 or 457-3161 for information and tickets.

**Reuben H. Fleet Space Theater**, viewers fly into the eye of a hurricane, feel the violence of a tornado's vortex, and travel the globe with weather scientists to learn what makes thunderstorms tick in *Stormchasers*. World-

Winds is a multimedia show presented by *Stormchasers*, exploring the phenomena in 3-D turbulent weather systems.

America's oldest and largest national park, captured from season to season, is highlighted in *Yellowstone*. The film portrays the history, geology, and wildlife of the park, so get ready for grizzlies, geysers, and goshawks.

Explore the last frontier—outer space—with narrator Leonard Nimoy in *Destiny in Space*. The film in-

cludes the 1993 space mission to repair the Hubble space telescope, flyovers on Mars and Venus, and trips outside the space shuttle to form Earth.

Tijuana returns by popular demand: The 30-minute version takes audiences to the site of the world's most famous shipwreck, including life-size images of the *Titanic*'s wreck, archival photography, and the story of one survivor.

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## Calendar LOCAL EVENTS

call 238-1213. The theater is found in Balboa Park.

### LECTURES

#### Environmentalism and Biodiversity

Hamburg will present a talk entitled "Travelling Through England, Scotland, and Ireland" for the Coastal North County Sierra Club meeting today, Thursday, January 11, at 7:30 p.m. at the hotel Center (18482 West Bernardo Drive, Rancho Bernardo). Admission is free. Call 222-3745 for additional details.

**Job-Seekers** are invited to attend a program planned by Bill Mangum, author of *99 Minutes to Your Ideal Job*, at the Barnes and Noble store in Hazard Center at 7 p.m. on Friday, January 12. Topics for discussion will cover many aspects of the current job-hunting scene. Find the store at 7610 Hazard Center Drive, in Mission Valley. 220-0175. Free phone call for reservations.

**French DuPont Dyes** will be used on Chinese silk by Adrienne Chermis to create colorful paintings when the Humantid Festival of San Diego and the Humantid Festival of San Diego meet from 1 to 4 p.m. on Friday, January 12, at Calaveras Hills Recreation Center (2907 Glasgow Drive, Carlsbad). Admission is free. Call 439-6225 or 728-7330 for more information.

**"Women Artists, Past and Present"** will be discussed by Lita Shupak, a museum educator at the Los Angeles County Museum of Art for the Claremont Art Guild's meeting on Friday, January 12, at 9:30 a.m. at the Claremont Recreation Center (3605 Claremont Drive). Free and open to the public. 292-4779.

**"Distant View: Several Centuries of Landscape Painting"** will be discussed by the Reader's own Jonathan Saville (who is also a professor at UCSD) at 10 a.m. on Friday, January 12, at the San Diego Museum of Art in Balboa Park. The fee for this lecture is \$10 (on a space available basis). For more information, call 696-1950.

**Celebrate the Life and Legacy of Dr. Martin Luther King Jr.** when the Baha'i Center hosts an event at 7:30 p.m. on Friday, January 12. Participants including Carol Hallstrom, Jonathan Lee, the Reverend Robert Auld, Greg Allen, and John Medina will discuss "How Dr. King's Message Relates to Today." The Baha'i Youth Workshop will present a performance.

Find the center at 6345 Alcala Knolls Drive, Linda Vista. Call 268-3999 for more information on the free event.

**Accomplished and Wondrous World** artists are featured in the tenth annual Southern California Writers' Conference. San Diego Friday through Monday, January 12-13, at the Sheraton Four Points (1810 Alamo Drive, in Kearney Mesa). Workshops and lectures on a wide variety of topics will be conducted each day. For information, specific schedules, fees, and registration, call 273-2704.

**"Plant and Human Cellular Biochemistry: A Paradigm of Universal Consciousness"** will be delivered by Dave Backster at the California Institute for Human Science from 1 to 6 p.m. on Saturday, January 13. Backster is the founder and director of the Backster School of Life Direction. Find the institute at 609 South Yukon Avenue, suite 201, in Encinitas. Admission is \$25 general, \$10 for students with ID. Call

634-1771 for information and reservations.

**"Common Ground" Artists' Talks**, with gallery talks by the exhibiting artists in the current show at the Museum of Contemporary Arts, Downtown, are planned at 4 p.m. on Sunday, January 14. Find the museum at 1001 Kettner Boulevard (at Broadway), directly across from the Santa Fe Railroad Depot, adjacent to the America Plaza tower transfer station. 234-1001.

**To Commemorate the Birthdays of Dr. Martin Luther King Jr., Dr. Jerry Lovins** will lead a discussion on "Dr. Abraham Heschel and the Civil Rights Movement" for the forum at the Community Congregational Church of Pacific Road (2089 Beryl Street, Pacific Beach) at 9 a.m. on Sunday, January 14. Lovins will explore Heschel's friendship with King, his witness in the Civil Rights Movement, and his participation as a conservative rabbi with Christians in resisting racism. Child care is available, and admission is free. 274-6606.

**"Humanist Reveries in Books, Periodicals, and On-line on the Internet"** will be discussed by David Noelle, the president of the SD Association of Secular Humanists, for the FreeThought Forum hosted by the Humantid Festival of San Diego on Sunday, January 14. The program

begins at 11 a.m., followed by open discussion, at 7499 Park Boulevard (at Midway), in North Park. Call 231-8557 for more information. Admission is a \$1 suggested donation.

**Back to Basics**, a beginner's seminar is planned by the San Diego Society for Learning on Sunday, January 14, from 9 a.m. to noon. Topics will include getting started, using public records, and using the family history library and other local records (computers included). The cost is \$7 for members, \$10 for non-members. Non-members attending the seminar may return at 1 p.m. for the regularly scheduled monthly meeting.

The talks can be heard at the Lawrence Family Health Community Center, at 4126 Executive Drive, in La Jolla. Call 566-6266 for the suggested reservations and information.

**"Only So Many Ways to Break a Rock"** Stone Tool Making and Archaeological Information is the subject for a lecture planned by G. Timothy Grove in the administration building at the San Diego Museum of Man in Balboa Park at noon on Monday, January 15. Grove will demonstrate some common methods of tool manufacture employed by our ancestors. The cost is \$6, which includes admission to the museum. Call 239-2901 for more details.

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- Theoretical considerations for distance communication
- Human cell-to-cell communication: experimental results and the response of the scientific community
- Health-care implications of cellular biocommunication research
- Cellular biocommunication and a new metaphor of "Consciousness"
- Life direction theory and practice: the biocommunication connection

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**Saturday, January 13, 1996**  
**1:00-6:00 pm**

Admission is \$25 for the general public and \$10 for students with valid ID. For more information call Dr. Lovins at the Institute.

For registration call the Institute at (619) 634-1771  
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**Opera Preview** addressing the music, drama, and history of the upcoming San Diego Opera performances scheduled for the Civic Theatre are being offered on an ongoing basis by Nicolas Riviere at the Athenaeum Music and Arts Library. The series begins on Monday, January 15, at 2 and 7:30 p.m., with a look at Giacomo Puccini's master piece, *Tosca*. Admission is \$7. Find the Athenaeum at 1007 West Street, La Jolla. Call 454-5872 for additional details.

**How-To** writers Lady Edmonds and Peggy Lipscomb will divulge general tips on "How to Create How-To Articles" and share an open forum when the San Diego Writers' Guild meets at 7 p.m. on Monday, January 15, at the Lower Books Community Center (1230 Cleveland Avenue, in the Uptown District development). Non-members are welcome; call 278-0235 (even) for more information.

**The Grand Scheme** of Europe and America will be explored during a lecture and recital series planned by concert pianist Jacqueline Silver at the Athenaeum Music and Arts Library beginning on Tuesday, January 16, at 7:30 p.m. Silver will discuss the philosophical and political attitudes of the leaders of the time, as well as demonstrating the charm of the music. The course begins with the music of Beethoven — from *Schubert* and *Schubert* to the elegance of Verdi and Bellini — and Spain's Albeniz, Granados, and de Falla.

Admission to the series of four lectures/recitals is \$44 general, individual evenings are \$12 general. The Athenaeum is located at 1008 Wall Street, in La Jolla. For information and reservations, call 454-5872.

**Focus on Nudes** painted by Joshua William Whitman, Henri de Toulouse-Lautrec, and Robert Delaunay when education intern Kristin Kaehler delivers in Bright Gallery, T-6, at the San Diego Museum of Art in Balboa Park on Tuesday, January 16. The talk begins at noon and is included in regular museum admission. Call 232-7931 for more information.

**Change Your Thinking about AIDS** after attending an organizing meeting of HEAL (Health, Education, AIDS, Liaison) planned at Craftsman's Hall (3909 Centre Street, Hillcrest) from 7 to 9 p.m. on Tuesday, January 16. HEAL "directly challenges the medical model of AIDS." For more information, call 596-1886.

**"Passing in the Outdoors"** is the title of the new book by Dan Prince, who will deliver a lecture on 21 self-aided folk and outdoor artists from all over the country at noon on Tuesday, January 16, at the San Diego Museum of Art in Balboa Park. Following the lecture, the author and artists will sign books. The lecture is free; call 232-7931 for more information.

**Delicate Two Weeks to Wilderness Adventure** when the North County group of the Sierra Club offers its January 16-17 wilderness course starting on Tuesday, January 16 (concluding on March 19). The emphasis will be on backpacking with instruction: desert, mountain, desert and outdoor artists from all over the country at noon on Tuesday, January 16, at the San Diego Museum of Art in Balboa Park. Following the lecture, the author and artists will sign books. The lecture is free; call 232-7931 for more information.

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## FREE SKYDIVE

## Calendar LOCAL EVENTS

**"Is America Really Telling Re-..."**  
Get the opinion of Alex Giam, a former correspondent for Time, when he speaks at 10 a.m. on Tuesday, January 16, for the North County Council chapter of the World Affairs Council of San Diego, in the second floor conference room at La Vista del Mar 1500 1st Mar Del Mar Road, in Solana Beach. Admission is free for members, guests, and first-time attendees. Call 755-9942 or 487-4633 for additional information.

**Don't Be Afraid of the SAT**, get all of your SAT-related questions answered when Jack and Mission founder of the Bridges Learning Center deliver a seminar on the new SAT at 7 p.m. on Tuesday, January 16, at Barnes and Noble Bookstore, 1000 West Valley Parkway, Encinitas. Free. Call 758-7168 for information and reservations.

**"How Did They Do That?"** Find out when Philip J. Collier, director of marketing and sales for Industrial Light and Magic (ILM), 119 Broadway, leads special effects facility, specifically the Advertising Club of San Diego on Wednesday, January 17, at the Princess Resort (1804 West Vacation Road, in Mission Bay). Among the films on ILM's roster are: Forrest Gump, Casper, Jurassic Park, and many others.

Networking begins at 11:30 a.m. with the luncheon and program starting at noon. The cost for non-members is \$25 with reservations, or \$30 at the door. For information and reservations, call 542-1290.

**A Trio of Local Scholars** will conduct a panel discussion themed "Postmodern Conditions: Literary and Cultural Studies in the '90s." for the San Diego Independent Scholars on Wednesday, January 17, at 7 p.m. Panelists include Donald Wray, associate professor of literature at UCLA; Michael Friedman, UCSD literature professor; and Lauren Wilson, Ph.D. student in the UCSD department of literature and teacher at Southwestern College.

Get the scoop on room 111A at the UCSD campus. The talk is free and open to the public. Need more information? Call 524-1911.

Parking permits are required on the UCSD campus, cost \$3. In the evenings, and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

**Chilling and Thrilling**, the REI staff will conduct a discussion and slide presentation about ice climbing and mountaineering at 7 p.m. on Wednesday, January 17. REI is located at 3536 Cuyler Drive, in Kearny Mesa. 279-4400. Free.

**Calling Ponce de Leon**, USC's Stern Institute for Research on Aging will present a lecture entitled "On Understanding the Causes of Aging" at 7 p.m. on Wednesday, January 17, in the War Memorial Building 1525 Zoo Drive, San Diego. Reservations: Bruce N. Ames, UC Berkeley professor of biochemistry and molecular biology, will discuss how antioxidants damage DNA, proteins, and lipids. The lecture is free. For more information, call 534-6299.

**"Thriller Can Price Preview"**  
Find out what Lieutenant General

Lock Godfrey (retired USMC), Yugoslav native Ana Davis, and Project Concern International director Tom Lauer co-present a panel discussion on the subject hosted by the World Affairs Council of San Diego on Wednesday, January 17. The program begins at 8:30 p.m. at the Red Lion Hotel 1540 Hazard Center Drive, Mission Valley. Admission is \$12 for non-members. Dtd 235-0111 for information and reservations.

**Ben Appleill** The American Institute of Wine and Food is planning a seminar entitled "Entertaining Better with Wine and Food" from 6:30 to 9:30 p.m. on Thursday, January 18. The event, to be held by "maine women" Ed Overland, will include a presentation on "The Sensory Evaluation of Wine and Food" developed by the department of oenology at the University of Bordeaux, in France; information on what specifically makes wine friendly or unfriendly with food; and a dinner will be served in blind pairs to demonstrate food and wine affinities.

The whole thing will be held at Vintage Wines, Ltd., 6904 Miramar Road, Miramar. Admission for non-members is \$59 in advance, or \$52 at the door. For information, call 524-9465.

**Flash Back from Ecuador**, Douglas Shattin (San Diego Museum of Man director) and Ezra Bear will discuss their latest research involving the collection of medicinal plants used by the shamans of Ecuador during a slide lecture in the administration building at the San Diego Museum of Man in Balboa Park at 7 p.m. on Thursday, January 18. Admission to "Ethnobotany in Ecuador" is \$7 general. For more information, call 239-2001.

## IN PERSON

**Artists from Puccini's Tosca** will perform in the arena, musicals planned by the San Diego Opera at 5:30 p.m. today, Thursday, January 11, in the Academy Side Salon of the Civic Theater (102 C. Street, downtown). The event will be an informal question and answer session. Admission is \$5 for the general public. For more information, call 232-7606.

**Laugh It Up**, Bob Galois entertains at the Bahia Hotel's Comedy Club tonight. Thruout January 11, through Saturday, January 13, showtimes are 8:30 p.m. on Thursday, and 8:30 and 10:30 p.m. on Friday and Saturday. The Bahia Hotel is located at 908 West Mission Bay Drive, in Mission Bay. For reservations, call 488-6872.

**Learn The Fascinating Ways to Raise a Child Who is Adventurous, Curious, and Proud**, when author Jacqueline Shannon conducts a parent forum at the Barnes and Noble in the Convention Center mall at 7 p.m. tonight, Thursday, January 11. Find the mall at 5500 Grossmont Center Drive, in La Mesa. 667-2870. Free.

**Playing with Fire**, the Celtic series sponsored by San Diego May Her, stage continues on Friday, January 12, at 4 p.m., when fiddler Alasdair Fraser and pianist Mairi Labronne present a concert at the Children's School, 2225 Towne Drive, La Jolla. Fraser's repertoire is said to span several centuries of Scottish music, including his own compositions. Tickets are \$12. For more information and reservations, call 456-4030.

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Rosecrans Place, in the Midway area. Call 223-5465 for more details. Free.

**Two Mystery Writers** who write about and discuss the dangers of Southern California, drugs, and women will appear from 7 to 8 p.m. on Friday, January 12, at Mysterious Galaxy Books. Listen for talk by Dennis Linds, who will discuss his short story collection talking to the world, and L.A. author Robert Ward, whose new book is The Carter Garden. Find the store at 3904 Conway Street, in Kearny Mesa. 268-4747. The event is free.

**Jiddu Krishnamurti Was Born in South India** in 1895 to a Brahmin family and went on to become a celebrated figurehead for the Theosophical Society. Krishnamurti, scholar Theosophist, will discuss her new book, Krishnamurti: 100 Years, at 8 p.m. on Friday, January 12, at D.G. Wells Books. Find the shop at 7461 Girard Avenue, in La Jolla. 456-1803. The reading is free.

**Trace Our Musical Evolution** through dance, poetry, and film when Fusion — featuring members of the restored development — performs at 7:30 p.m. on Friday, January 12, at the California Center for the Arts, Escondido.

Tickets are \$15. Find the center at 380 North Escondido Boulevard (at Valley Parkway), in Escondido. Call 734-4100 for information and reservations.

**Author Readings**, Fred Montemagno and Larry S. Patton will read from their work at Hickley's Place at 7:30 p.m. on Friday, January 12. Find the bookstore at 7802 La Mesa Boulevard, in La Mesa. 466-3847. Free.

**Improvised Comedy in a Competitive Format** highlights performances by TheatreSports International, next convening at Millennium (2906 University Avenue, North Park) at 8 p.m. on Friday, January 12. Admission is \$5, open to those under 21. For more information, call 465-5837.

**Starvelite** Harbison Gentry will present "Tales from the Story Bag" at 1 p.m. on Saturday, January 13, at Book & Costa Verde. Find the bookstore in Costa Verde Center, in suite 320 at 8600 Genesee Avenue, La Jolla. For more information, call 457-7861. Free.

**Former Television Writer**, Producer Robert Ward — whose credits include Hill Street Blues and Miami Vice — will read from his latest novel, The Carter Garden, at 7 p.m. on Sunday, January 13, at Barnes and Noble. Find the store at 11784 Carmel Mountain Road, in the Carmel Mountain area. 674-1055. Free.

Buy at 17 Ward will be at the Barnes and Noble in the Grossmont Center mall (5500 Grossmont Center Drive, La Mesa) to discuss his book at 5 p.m. on Saturday, January 13. For more information, call 667-2870. Free.

**Very Well Put** is a professional organizing service for homes and businesses owned by Pat Verry. Verry will host a seminar on "Dealing with Paper Pile-Ups" at Barnes and Noble at 2 p.m. on Saturday, January 13. The store is located at 11784 Carmel Mountain Road, in the Carmel Mountain area. 674-1055. Free.

**Local Author RaNelle Wallace** will discuss her book, The Burning Within, at Bookstar at 6 p.m. on Sunday, January 13. It's said to be a story of personal tragedy and the lessons learned along the way. Find the shop at 2500 Vista Way, in Oceanside. 741-0706. Free.

"Comedy Doesn't Just Happen," according to the Fault Line Players, who present their show at Tabb's (1838 Fifth Avenue, Hillcrest) at 7 p.m. every Saturday in January. The cover charge is \$5; call 543-0000 for more.

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## Calendar LOCAL EVENTS

See Find the store at 7410 Hazard Center Drive, in Mission Viejo, call 222-0171 to register for.

**Caribbea Children's Museum.** This museum, with its focus on the Caribbean, is located at 1000 W. 10th St. in San Diego. It is open from 10 a.m. to 5 p.m. on Saturdays. Children will learn to respect animals in the wild and meet some that may roam through their back yards. The event is included in regular museum admission.

The museum is designed as an educational environment through art, science, and social activities. It is open to children 2 through 12. Look for a medieval castle, magic mirror, multi-city, and children's market. Find the museum at 1000 W. 10th St. in San Diego, January 13.

In a related workshop, children may create cool and bag hand puppets. Kids are invited to help create a neighborhood at the museum during "Kiddies' Day." Large, brightly colored houses are painted on the main gallery walls, and museum visitors will create the people, animals, and objects to fill up the street. Participants may see an array of materials to make personal puppets on their own, which will be added to the display. Find the museum at 200 West 1st Avenue, downtown, Call 253-4792 for additional details on any of these events.

**Solve Fish Mysteries** at the Birch Aquarium Museum on Saturday, January 12, from 10 a.m. to noon, if you're in record or third grade. Participants in "Fish Detectives" will get clues about fish anatomy and behavior to uncover where they live, what they eat, and how they move. The fee is \$4.

which also includes a craft at \$13. The aquarium is located at 2300 Expedition Way, off North Torrey Pines Road, south of La Jolla Shores Drive, in La Jolla. For more information and the required reservations, call 534-7516.

**Explore "Plant Insect"** with Ms. Frizzle, the eccentric science teacher from the PBS series *The Magic School Bus*, when the conductor 15- to 20-minute "Tide Traps" from 11 a.m. to 12 p.m. every Saturday and Sunday in the exhibition hall at the Natural History Museum in Balboa Park through April 26.

There's a "Frizzler" planned from 9 a.m. to 10 p.m. on Sunday, January 14, when children who dress up as Ms. Frizzle, Liz, or any Magic School Bus character will receive a surprise and may participate in a parade through the museum. The museum will be set up with many activities for the event.

These field trips and the Frizzler fee are included in regular museum admission. \$6 general; January 13 at the Barnes and Noble in the Convention Center and 2300 Convention Center. For additional information, call 253-4792.

## KRISHNAMURTI: 100 YEARS



Portrait of Krishnamurti

**Krishnamurti: 100 Years.** Stewart, Taber & Chang, 1985. 270 pages. \$29.95. Type: Biography, oral history. Setting: worldwide, with large section in India. Time: late 1800s to present.

Indian religious teacher Jiddu Krishnamurti (1894-1986) was the eighth child of an orthodox Brahmin family. "The third god Sri Krishna," wrote Blau, "was himself an eighth child, and honoring that Hindu tradition the baby was named Krishnamurti (Krishna incarnate)." In 1909, C.W. Leadbeater, a suspected pedophile, saw Krishnamurti and his younger brother on the beach at the Bay of Bengal. Leadbeater, writes Blau, "was profoundly struck by the size and purity of the older boy's aura, a nimbus so radiant that he proclaimed it the most wonderful he had seen." Surely it was not the boy's physical attractiveness that was so striking. At the time Krishnamurti was scanty and undernourished. His teeth were crooked, not at all the dazzling young man he was to become. "Leadbeater, a former Anglican clergyman, was in India with the Theosophical Society leader Annie Besant. The society, founded in 1875 in New York City by Russian-born religious mystic Helena Blavatsky, rejected traditional Christian theology and promoted an eclectic philosophy drawn from Eastern and Western sources. Besant soon proclaimed Krishnamurti the new Messiah. In 1912, Besant took 17-year-old Krishnamurti to England. Until 1929, as Besant went about setting up Theosophical Lodges in Europe and America, Krishnamurti reluctantly labored as the Theosophical Society's Messiah. And then in August of that year, he formally rejected the Society's mantle, stating in a speech before his followers, "I maintain that Truth is a pathless land, and you cannot approach it by any path whatsoever, by any religion, by any sect." After his break with the society, Krishnamurti continued to travel the world and teach. He also continued, all his life, to disavow his Messianic title. "The moment you follow someone," he taught, "you cease to follow truth."

Until his death in 1986, Krishnamurti was often in California, particularly in Ojai, where he first went in 1922. He was an influence upon a great variety of people from George Bernard Shaw, Aldous Huxley, Joseph

## READING

Campbell, Henry Miller, Howard Fast, India Gandhi, the Dali Lama, John Barrymore, Leopold Stokowski, Anita Loos, Jonas Salk, to Eric Clapton, George Lucas, and Van Morrison (whose "In the Garden," inspired by Krishnamurti), the Red Hot Chili Peppers, Bruce Lee, and Deepak Chopra.

**Krishnamurti: 100 Years** marks the 100th anniversary of Krishnamurti's birth. Author/editor Blau has included some 125 photographs from the Krishnamurti archives and has reproduced them in blue duotone. The text is a well-ordered collection of excerpts from Krishnamurti's letters, teachings, diaries, and poems, and of recollections by friends and disciples and interviews conducted by Blau.

When we talked recently by telephone, Blau was at home in Los Angeles, ready to begin a West Coast book tour on behalf of her book. I mentioned that I thought it such an attractive book, well-made, comfortable to hold. I asked if she'd worked closely with the book's designers. She said, "That last year," she said, "I went to New York, where the publishing firm is, six times to see that everything was in its right place."

The book offers many interviews conducted by Blau. She explained that she became interested in oral histories through Robert Alter. Alex Haley, "Alex was a long time friend of my husband, and he was my husband's client. He helped him in his research for Roots. Alex told me many times about how he would hear the family history told on a Tennessee porch by the old grandmothers and that was the spur that made me aware that oral history was important. Twenty years ago I started doing the interviews with people who knew Krishnamurti. And it was really through Alex that I started doing them. I thought, 'Here are people who are all getting older and won't be here that much longer, and I should talk to them.' And I did. I took my tape recorder to wherever would have me."

I asked how Blau had become interested in Krishnamurti. "My mother," she answered, "had always had these interests—she was interested in other different way of thinking. When we moved from New York to Los Angeles, my mother said that Krishnamurti was speaking at Ojai and that we should go to hear him." They did, and Blau, then in her late 30s, was impressed by "the simplicity of the man, the austerity and clarity of his speech and everything he said by. That made a profound impact. But I didn't just hurry right up and start getting active. For quite a long period I only went to hear the talks here in California."

After a pause, Blau added, "I have this sort of philosophical bent. But I never wanted to join anything. So it was perfect for me, because there was nothing to join. Krishnamurti, throughout his life, stressed that people have to come to their own conclusions and not be swept up by organizations, no matter how high-minded they might be, for they are a kind of trap."

Evelyn Blau will read from her work and sign copies of her book on Friday, January 12, at 8:00 p.m. at D.G. Will's Books, 7461 Girard Avenue, in La Jolla.

—Judith Myers

## IT'S AMAZING

**THAT A DOG SHOULD KNOW ANOTHER DOG AND TROT TOWARD IT**—that can only mean they have sense of their own identity. Would a man seeing another man walk over to him? Forget it.

Of course I've heard of dogs barking at each other and trying to tear at each other's throat. This too happens among men. But when they are friendly—I mean dog dog dog—nothing stops them from getting together. But two men who instantly recognize an identity with each other? Imagine two strangers—presume they are strangers—approaching each other like two lost friends, embracing and talking over the beauty and naturalness of being men, as dogs would do with one another? Forget it.

And here I am doubting that in printing this any of my fellow men will be reading this call—I really wouldn't mind if it were a woman. In fact, I prefer it, and for her to say, "Why don't we talk to each other in a world where the stars are set far apart from us?"

By David Ignatow, reprinted by permission of the author

**David Ignatow**, born 1914 in Brooklyn, the only son of Jewish-Russian immigrants. The hardships of the depression forced Mr. Ignatow to leave college after his freshman year and take a series of ill-paid jobs. Marked in 1938 to attend the University of Wisconsin, the couple has two children. A poet, straight-shooter who manages to break records' hearts with the simplest of lines, Mr. Ignatow won the prestigious Bollingen Prize in 1977. The *One in the Many: A Poet's Memoirs* (Vesilvian University Press, 1988) and *The Notebook of David Ignatow* (University of Chicago Press, 1973) are treasures worth seeking out, as are his *Poems 1934-1970* and his *New and Collected Poems 1970-1985* (both from Wesleyan Press, Middletown, Connecticut. Mr. Ignatow lives in East Hampton, New York, where he writes daily.



Portrait of David Ignatow

camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9000 Mesquite Lane, Spring Valley; call 261-1400 for more information.

**California Surf Museum**, a show housing from Blake and John "Doc" Hale, legendary surf champions, features authentic "waxer boards," antique photographs, personal memorabilia, and artifacts is currently on display. Hale was known as "the city's original surfer of the modern surfboard" and created the first surfboard to receive a patent. Still documented early surf history on film. See this show through summer.

The museum features surfing artifacts and memorabilia—such as surfboards and canoes—of local legends Phil Edwards, John "L.I." Richards, and Peter Johnson, and that very cool magazine 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 middle of the San Diego National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mudflats and marshes of the San Diego Bay. Visitors can use a binocular to view animals microscopically, use a WetScope for views of microscopic organisms found in the "WetScope" and interact with computerized displays exploring how they affect the bay in the "Mudscope." Take and San Diego Bay exhibit. At other exhibits, visitors can pet sharks and rays, see swimming seals and migratory birds, and enjoy the serenity of the gardens.

Visitors must be 16 years of age to enter the Redwood 1 Street Trolley Station or at the center's parking lot at the

foot of E Street and Bay Boulevard, in Chula Vista. For more details, call 42-2473.

**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 1890s. Find the museum on the grounds of Coleman College, 7380 Parkway Drive, in La Mesa. 268-1818.

**Coronado Bend Historical Museum**, housed in a restored 1888 house, traces the history of Coronado, mostly through photographs. The museum, housed in a restored 1888 house, traces the history of Coronado, mostly through photographs. The exhibit shows the construction and early days of the Hotel del Coronado, the first school and restaurant, and the ferryboats. One aviation is devoted to the story of early aviation at North Island. Find the museum at 1126 Loma Avenue, in Coronado. Call 435-7242 for further information.

**Galapagos Museum of Historic San Diego**, glimpse San Diego's colorful past at the museum, where displays highlight Wynn Farg's San Diego days. The Peg Leg Gold legend tale, first maps and photographs of Old Town and "New Town," early military history of the Naval disaster in 1923 at Point Hondo, and more. Find the museum at 413 Market Street, between Fourth and Fifth streets, in the Gaslamp Quarter. 237-1492.

**Heritage of the American Museum** is a museum featuring art and artifacts from South and North America, concentrating on the utilitarian and decorative artistry of crafts workers from ancient cultures. There are wings dedicated to natural history,

archeology, education, anthropology, and fine art.

Find the museum on the Coronado College campus, 2957 Jamacha Road, Rancho San Diego 670-5194.

**Imperial County Museum**, permanent exhibits concentrate on the pre-Amerian 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 2727 Prados Drive, Poway Park, on the original site of the San Diego mission. 297-3258.

**Museum of Death**, the people who brought in the Bala Deney Gallery now offer a museum housed in one of San Diego's first mansions, with art by serial murderers including Charles Manson, John Wayne Gacy, David "Son of Sam" Berkowitz, and Richard Ramirez. There's also an exhibition entitled "Tasmanian Devils and Tech-niques," with a full-sized electric chair, gallows, a guillotine, and more.

The viewing area is split 50-50, signed as the interior of a caulk. Find the museum at 348 Fifth Avenue, in the Gaslamp Quarter. 238-4555.

**Ramona Pioneer Historical Society** and **Gay B. Woodward Museum** is a complex of historic buildings including the Velarde House (the only Western adobe home of French provincial design still in existence), wagons, antique exhibits, and artifacts. There is a cowboy book house, a ranch blacksmith shop and tack room. The Gary 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, local photographs, and a research library are also part of the complex.

Find it all at 645 Main Street, in Ramona. For more information, call 795-1111.

**San Diego Aerospace Museum**, the museum exhibits exhibits of approximately 85 aircraft, 1400 scale models, 15,000 aviation-related items, and memorabilia from the Montgolfier hot-air balloon era to the space age and includes an International Aerospace Hall of Fame. The Spauld, a World War I fighter, has been loaned to the museum. The aircraft has undergone extensive restoration and is bound to be approximately 88 percent original. A discovery that makes the Spauld the most rare aircraft in the museum's collection. It remains on permanent display. The museum's latest acquisition (recently mounted in front of the museum) is the Black Bird, a forerunner of the airplane that carries the world's atomic and speed records for more than 20 years.

The museum is located in the Ford Building in Balboa Park's Palms area. For additional information, call 234-2421.

**San Diego Hall of Champions Sports Museum**, has permanent exhibits, including trophies from some of the world's most famous horse races, a pair of Bill Shoemaker's boots, and other artifacts, as well as artifacts from a wide variety of other sports. The museum is located at 1649 E. Prado, Balboa Park. 234-2444.

**San Diego Model Railroad Museum**, hailed as "the world's largest permanent operating model railroad and train exhibit," the museum includes four scale-model railroads of the Southwest, an interactive toy train, and a refurbished Toy Train Gallery with a new Lionel G gauge exhibit. There is a multimedia presentation on railroading, an operating railroad semaphore signal, and interpretive displays on railroad and model railroading. The museum is downstairs in the Casa de Balboa

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by Patty Jo Cornish  
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**Jesse Spent, drummer for the Spent Idols, was stabbed three days before their December 1 show at downtown's Velvet Club.**

"I was feeling really bummed out about it," says Spent. "We were standing out

in my back, I just stuck my arm out as an instinct, and she sliced my left arm, cutting and damaging the muscle. I also got sliced between my fingers on my left hand. Somehow I knocked her down and I was kicking

most Monkees fans. My desire to see Peter Dinklage for more than his famous reasons. He was the funniest Monkee. Nemeth was too serious. Deleone too much a

signing their CD liner notes. Merging in among the smattering of people, I thought about how I should address him: "Peter," too chummy. "Mr. Tork," too

glancing at it, then looking me in the eye. "My business card, I—I write for the San Diego Reader," I said.

"What's that?" He was playing me—I know it now, he knew I was nervous, the sadistic Monkee.

"A weekly entertainment, news, literary—" "classified?" bellowed somebody on the outskirts of the semicircle that had formed around us.

"I'd like you to give me a call sometime, maybe tomorrow..."

"Why should I?" "Because I'd like to talk to you, ask you a few questions."

Before he returned my card, before he formulated another question, I told him to leave me a message if I wasn't in when he called, and my wife and I left.

—R.M.

**There is more of a San Diego flavor to Priority Records' recent two-volume Notes from the Underground compilation than has been acknowledged.** Although the liner notes on the 30 bands featured generally fit each to a locale, no mention of the Raghorns' '80 origin is made.

The Burns are, however, arguably the best-known act on the collection. Priority made ample mention of their home base in previous press releases announcing their signing last summer, as well as in subsequent promotions pushing their new album (whose lead track came out first on Notes).

From the other end of San Diego's "alternative" music spectrum comes Chikita! Flavours, whose local roots are noted in the liners. Another contrast with the Raghorns is the presence on the compilation: unlike the bar-friendly Burns, the Flavours have built up their following by primarily playing all-age venues—including frequent visits to LA coffeehouse

Two other compilations featuring SD artists have come out recently, both on San Francisco labels. Bacteria Sour's Taste offers a couple of older Raghorn tracks from the Crypt tracks as well as a pair from defunct

local trio Crankshaft (produced by Rocket's John Reis and paced by drummer Adam Willard before he joined RPTC).

Red Devil Records and "new drug punk underground" vinyl Gearhead got together for 500 Miles to Glory, a self-described "hi-octane rock-n-roll road rally" that features the Uncle 6's.

"We wanted to pay tribute to 'Old Blue,' our Ford van we were riding," says URBOD singer-guitarist Dave Jass (sample chorus lyric: "We're a touring band! In a piece o' shit van! All across the land...").

Songs from Jass's current working band, Jalopy, would fit on 500 Miles as well. With titles like "Dragnetrip" and "Iron Pump," the year-old quartet extends the grease-monkey myth by taking checkered racing permits onstage at their gigs.

"It's just four friends getting together and having fun, listening to Blue Peter, Drums and learning the chord progressions, then playing 'em backwards," says Jass of the creative process.

The fact that the members play under monikers—Jass on bass as Earl Speed, ex-Fluff bassist Jonny Donhowe playing guitar as Ed L. Bruck, ex-Big Drill Car drummer

Unruh/Funeral March vocalist Matt Reese as Lucky Grease—helped convey the group's loose side-project feel.

That's been changing of late, with Jalopy deciding last week to accept a record deal from Cargo over a previous offer from Frontier. Of course, a key factor in the development of a more serious air about the band was Donhowe and fluff's parting of ways last month due to conflicting commitments.

Though fluff leader O publicly announced Donhowe's departure weeks ago and the trio has played a couple of shows with ex-Fluff's Glaze/Brava and current M for Muzzle bassist Josh Higgins filling in, the matter was not fully resolved until last week when O and Donhowe talked for the first time since the split.

The two have played together well over five years, earlier in semi-local Overland—and nobody would be surprised to see Donhowe back in fluff, eventually.

—D.S.

**The onstage fracas at the pre-New Year's Jalopy gig at Bodie's may have left fans wondering what the future holds for this talented but emotionally volatile band.** Bandleader and guitarist Jonny Donhowe, late of fluff, was apparently disgusted by the unprofessional and unchoreographed state of his

band's performance. He dropped his instrument mid-set and stomped

to join fluff, but I can't right now because of the decisions I had to make the day after we fell out. Right now Jalopy is my main priority, but we'll see what happens in six months." —G.A.

**When you hear someone say there's a rave at "the loft," they're referring to a spacious**



YOUNG MAN AT THE LOFT

home in a huff. The incident has not, however, hindered the band's progress: Jalopy started rehearsing and recording their Cargo record this week.

"We're going to get tight and kick ass so we can avoid incidents like the Bodie's one," says Donhowe. At the moment, Donhowe seems committed to the Jalopy project.

"The door is open for me

downtown studio that has become a safe haven for San Diego's underground scene. Located in an older building

far from the mainstream masses of the Gaslamp Quarter, the loft has been the site of some enjoyable parties. It's go listen for the music echoing off the buildings on Broadway any weekend night.

A recent loft rave was Inner Earth's "Xenon." The crowd was pretty sparse at first, but soon after midnight it was packed with plenty of partying ravers. DJs included Mark E. Quark, Steve Pagan, and Jeff Scott. One glitch though, the records were skipping so many pounding feet shook the needle on one of the turntables. The problem was resolved by placing the turntable on a box to buffer the vibrations from the floor.

Love Productions put on "United States" just before Christmas. It was held in a small downtown warehouse.

Dancing till sunrise, over 300 people heated things up. Water was sold to thirsty dancers, but you were allowed to bring your own.

had the foresight to do so. In keeping with the evening's theme, an American-flag video flashed on the wall and

shiny silver stars waved from the ceiling, along with a few star-shaped pinatas hung well out of reach.

The "Narnia" festival, this time promised to go off on New Year's, was nixed and bumped once again to a later date. It's currently scheduled to be held around April.

Global Underground Networks has offered Narnia '95 ticket holders two free parties till then.

The first was a New Year's Eve bash called "Edin" at SOMA Live (open to those 18 and older). Delights included free fruit, flowers, and candy and about 2000 ravers, sexy people who danced until seven in the morning.

That night Global also attempted to cosponsor an all-ages "New Moon Gathering" in Orange County, but it was postponed due to the government shutdown. Federal officials were unable to "staff and process the event."

Global's second party offering will be "Future World Marchfest," scheduled for March 1 at the convention center downtown. —A.R.

Contributors: Gina Arnold, Larry Harmon, Robert Metzger, Aaron Roberts, David Stampone

Blurt it out at 235-3000, ext. 486.

## Calendar MUSIC SCENE



SPENT IDOLS

**Picture Monkee Peter Tork alone onstage in a leather vest embroidered with roses and daggers, playing a keyboard supported by Santee Dairy crates, leading everybody through**

"Daydream Believer." Shelves of books (How to Get Pregnant, The Postponed Generation) and a group of about 30 graying, bright-eyed people surrounded him last Friday at A Better World, the coffee shop on Goldfinch.

"I'm surprised this place isn't packed," said one woman tending the door before the show.

"We got a tremendous amount of calls yesterday and said, 'Now I'm gonna kill you,' like a monster. Then she came towards me and I started to run away. She got close and was about to stick it

wisecracker: Jones too darn cute—Tork was aloof, handy with his wit, he taught me a lot about going off. After guitarist James Stanley played his bit, entertaining the crowd between members with lecherous witticisms and jokes about the larger than usual audience size, Tork took the stage. He ran through some Jerry Lee Lewis, Bach, a Christmas song, two Monkees songs, and a couple on his banno. The duration between the set and subsequent performance with Stanley, Tork spent talking to fans,

formal... "Hi, Peter Dink!" I erroneously said when we came face to face. "I can't believe I just said that," I followed up apologetically, looking away, embarrassed. I recall asking him to sign a business card for my wife. His tone was grave in asking to whom it should be addressed, his face stricken with solemnity. I assume, from memories of cruel playground-name humor. After he'd signed the back of one card, I passed him a card face up to introduce myself. "What's this?" he asked,

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Wednesday, Jan 17 11:30 pm (last Rock)  
**Tribal Love Party**  
Thursday, Jan 18 11:30 pm (last Rock)  
**Floyd's Funk Revival**  
Friday, Jan 19 11:30 pm (last Rock)  
**Elastic Waste Band**  
Saturday, Jan 20 11:30 pm (last Rock)  
**Native Vibe**  
Sunday, Jan 21 11:30 pm (last Rock)  
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## TONIGHT, THURSDAY

**Edie Money (463)**, Joe Linder and **Keeney Train**, and **Tommy Edwards** (68.8). 7:30 p.m., 143 South Carlos Avenue, Solano Beach. 481-9022 or 220-8497.

**Jewel (844)** live. 8 p.m., 4394 Newport Avenue, Ocean Beach. 530-0156.

**The Ethers** (443) tonight. Thursday, January 11, 8 p.m., 2812 Kettner Boulevard. 492-1080.

**Back O'Now (739)** and the **Schleims** belly up to town. Thursday, January 11, 9 p.m., 143 South Carlos Avenue, Solano Beach. 481-9022 or 220-8497.

**The Landcrabs**, the **Leaves**, and **St. James and Shale** tonight. Thursday, January 11, 9 p.m., 2501 Kettner Boulevard. 232-4355.

## FRI DAY

**Mark Haggard (76)** and **Ty Herndon** (46.8). Friday, January 12, 8 p.m., 245 S Street, downtown. 231-4343 or 220-8497.

**Tanner (554)**, **Soal-John (229)**, **Andreas**, and the **Young Desperates**. Citi-Cat Friday, January 12, 8 p.m., 1502 Main Street, Bay Park. 237-1632.

**"Fast CD-Rom Party"** featuring **1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 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zoom • Switch-  
able panorama •  
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use functions  
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various flash  
modes  
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tion viewfinder • Large  
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bracketing • Built-  
in diopter • Retro  
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**CHULA VISTA**









San Diego Reader January 11, 1996











time poodle walker) who disdains the

time pooodle walker) who disdains the swanky new casinos as "too wholesome," and who comes off as something of an Old World gentleman in comparison with the scummy young drug dealers he unwittingly falls in with. This accidental entanglement affords him the first opportunity of his long career to noitch up a gangland killing, and his attack of light-headedness in the aftermath is really something to see. The sentimentality of John Guare's script is alleviated not so much by the occasional touches of absurdism, which occasionally become touches of just plain silliness, but by the

solid, old-fashioned craftsmanship. And French filmmaker Louis Malle brings an always tasteful eye to an environment that entices and encourages a vulgar one. With Susan Sarandon and Kate Reid. 1981.  
★★★★ (KEN, 1/18)

**As Reveolr, les Enfants** — Louis Malle's autobiographical war film, about the harboring of three incognito Jewish students in an exclusive Catholic boys' school, makes a nice companion to his *Lacombe, Lucien* — nice and quiet and well-mannered, where the earlier one was more aggressive and apt to ruffle feathers. It's something of a corrective to that one, too: let's admit, it wants to say, that there were collaborators under the Nazi Occupation (the real-life prototype of

young Monsieur Lacombe can be detected here in a bit-part), but let's not forget there were also resistors. The unfolding story of loyalty and betrayal is treated in the sort of style that's sometimes said not to draw attention to itself, though it could just as well be said, in this case anyway, not really to court attention either. On the one hand Malle must have felt a legitimate fear of cheapening the story — his story — with trumped-up melodramatics. On the other hand there needed to be some fear of underestimating it as well, of counting too much on it to sell itself. *Lacombe, Lucien* was no less rigorously controlled, but it tugged a little harder at the leash. *Un Réveur* is mannerly to the point of mannered. Or near enough. With Gaspard Manesse and Raphael Feist. 1987.

★★ (KGN, 1/17)

**The Basketball Diaries** — To hell and back with a teenage heroin hero: an uncomfortable contemporary transplant of the firm Carroll autobiographical cult novel. (Can we look at shared needles in movies? I suspect we should think of AIDS?) It does not avoid the danger of so many junkie war stories, of sounding as much like a boast as an admission: a cameo appearance by Carroll himself profits, in addition to his personal benediction on the project, living proof that you can hit rock bottom and still resurface as a Cool Dude; and a printed coda enumerates his subsequent attainments as a poet (a little belied by the unappealing samplings of verse) and as an educator (a little belied by the unappealing samplings of his poetic and educational

ance artist. The deeper the descent, the correspondingly cruder the cinematic technique. Cruder, and trickier: a slow-motion dream scene of a Terminator-style shotgun assault on a Catholic-school classroom; a fish-eye closeup of an unhealthy heterosexual submitting to a paid blowjob in a public men's room; etc. With Leonardo DiCaprio, Mark Wahlberg, Lorraine Bracco, Eric Hudson, Juliette Lewis, directed by Scott

**Bio-Dome** — Comedy vehicle for Pauly Shore, with Stephen Baldwin and William Atherton, directed by Jason Bloom.

LAERO DRIVE IN: CARMEL MOUNTAIN; CINEMA STAR GALAXY; CINEMA STAR 10; CLAIREMONT; DEL MAR HIGHLANDS; GROSSMONT CENTER; GROVE 9; HAZARD CENTER 7; MIRA MESA 4; OCEANSIDE 8; SAN MARCOS CINEMAS; Santee Village 8; SOUTH BAY DRIVE IN; SWEETWATER 9; UA GLASSHOUSE 6; UA HORTON PLAZA 14; VALLEY DRIVE IN; WEGAND PLAZA, FROM 1/12.

**Bliss in the Face**—Amorphous, garrulous, largely improvised, largely sedentary companion piece to *Smoke*, centered again around the Brooklyn cigar co. (Harvey Keitel is the only returning big-name star, so you get to hear the word "Auggie" apostrophized another thirty or forty times.) Co-directors Wayne Wang and Paul Auster should have quit while they were not too far behind. With Mel Gibson, Victor Argo, Giancarlo Esposito, Lou Reed, Jim Jarmusch, Lily Tomlin, Lisa Sordino, Michael J. Fox, Roseanne, and Madonna. 1995. ● (MEN, 1/13)

**The Brothers McMullen**—Odd to see the colossal 20th-Century-Fox logo on a

blown-up 16mm shoestring, whose is all but obliterated by dust-storm grain. Beneath the surface static, the film elucidates the decently complicated private lives of three Long Island Irish Catholics at various stages of romantic involvement: married, tentatively engaged, totally unattached. Edward Burns directs (awkwardly), writes (facilely), and stars (concently). With Jack Mulcahy, Mike McGee. *—* *James R. White*, *A.O.U.T.*

**Casino** — Scorsese, doffing the ill-fitting suit of *The Age of Innocence*, goes back to gangsters and to the scriptwriters *Gee* and *Frank*, *Goodfellas*’ George Filla and Nicholas Pileggi. One major drawback here is the same drawback as there, only bigger (or rather, at three hours longer): the brunt of the storytelling is entrusted to first-person narration, this time in two voices in alternation, Robert De Niro and Joe Pesci’s. Some worthwhile information does come out — notwithstanding fictionalizing of the factual names — at

Mob operations in Vegas from the Seventies into the Eighties. But in large part—unacceptably large part—the flow of it has not been shaped into playable drama for its inerts, into a story that can be understood by its many, data, research, oral reports, disembodied yackety-yack accompanied most without cease by racy rock (the Rolling Stones, the Moody Blues, Royce, Fleetwood Mac, Cream—what's the relevance of this playlist?). Another major drawback, more exclusive to *Casino* and little less applicable (by half an hour) to *Good Fellas*, is that the "epic" length is so belated by anything in the nature of an epic. Despite the title, *Casino* is more of Camelot and the Arthur-Guinevere-Lancelot triangle. *Casino* tells a seem-

tavdry, diminishing little tale of a wandering wife ruined a Good Thing much derided Sharon Stone, as the hooker who can't or won't go straight as good as the gets in her exchange. De Niro, but Pesci, a Scorsese fix become a complete liability. He is to be (by that didactic narration, homicidal psychopath of terror) yet what we are looking at on screen is little, little, cold, and new.

the movie ever win out over the series there. 1995.

● (LA JOLLA 12; SWEETWATER 9)

**The City of Lost Children** — fantasy from the *Delicatessen* team and Caro, starring Ron Perlman. (PARIS, FROM 1/12)

**Cuthbert Island** — New-fash swashbuckler: more an amusement-park attraction than a tale of adventure; see's Treasure Island than *Sweeney*

spectacular stunts, explosions, and lots of slow-motion to assist in the precipitation of them; not lots of character, though, or spirit. Director Renny Harlin sees to it that his wife, Genia Davis, is featured by the photography, the plot, the dialogue, every means at his disposal. Matthew McConie, Frank Langella, David, Maury Chaykin. 1995. **A** ★ **AERO DRIVE IN, IN: 6/12; CARRIS TAIN, CAROUSEL CINEMA: 6/19; CENTURY 21 DRIVE IN: 12/1; MISSION VALLEY 20; VALLEY DRIVE IN; VOGUE, IN: 2/12**

**Dad Man Walking** — Reviewer's choice. With Susan Sarandon, Sean Penn, Robert Prosky; written and directed by

**Farinelli** — piece about *castrato* voice; composer: one s; rector Gerard violates w; musicals: if ing, don't u; two differen; *testosterone*, fos

the problem is to dampen it by the feathered stage scenery. Handel (the imperious monarch) insect under Corbriu takes seriously, is too moral lessons, is (in lessons, it (in make much Dionisi, Enri Celine Cel

★ (KEN, 1/14)

**Father of the original Father**  
1950 one, no name for its name for its. But its definition does. Besides which of the sequel the bride is also grandfather (husband) (without) let's be clear. Keaton are pre compensated. writer/husband ducer/co-writer

Eighteenth-century costume  
a pair of symbiotic siblings, a  
alist and a very minor com-  
ings what the other writes. Di-  
and Corbair (*The Music Teacher*)  
ought to be a cardinal rule of  
you're going to use lip-synch-  
use closeups. (The blending of  
voices, soprano and coun-  
a wider range, only exacerbates

That, of course, does nothing to diminish the Camp potential, enhanced by headresses and painted eyebrows, as well as by the portrait of a sneering Jeron Krabbe) as an egomaniac, crushing a passing female of his cane. But besides the material much too serious-minded to dispensing historical lessons, psychological (and short) too heavy and dull, to suit the campiness. Stefano Lico Lo Verso, Elsa Zylberstein, Roberto Omuto Antonutti. 1994.

**son of Bride, Part II** — The sequel to the 1991 cult hit *My Father the Hero* (which, incidentally, was a sequel, *Father's Little Dividend*, had three syllables in it, and its isn't denote sequel, so...), *Part II* isn't a literal remake of our Nineties-style father of about to become not only a but a new father simultaneously at the intervention of incest, Steve Martin and Diane Chambers (old pro and well-known good sports, and director/co-writer Charles Shyer and producer/wife Nancy Meyers put

of the boys: Rambo, Ryback, McClane, and Bond. Better dressed, better mannered, the upmanship cinema of stunts and effects, of chases and detonations, references blur. Famke Janssen enjoys amusing moments as a giddily sadistic villainess with the witless surfer Onatopp, and Judy Dench as the "M" delivers the movie's best lines.

**Smile!** — WABASHA SCULPTURE AND MEAN; directed by Martin Campbell.

MEL MOUNTAIN GROVE 9; HARBOR

N. HAZARD CENTER 7; LA JOLLA 12;

FROM 1(12)

**Smiler Old Men** — Sophia Loren, em-  
to Wabasha, Minn., to convert  
is Raii Shop into Ragetti's Ristorante,  
the Grumpy case in the effort not to  
's age. In her group, it's largely a mat-  
teain't — not bad for a woman of  
half-hundred of sixty got any-

ter to do before the outtakes onto the end are the funniest bits, before, that says a lot about the time and talent. Walter Matthau, Patricia, Ann Margret, Burgess, Kevin Pollak, Daryl Hannah, directed Howard Deutch. 1995.

DEL MOUNTAIN; CAROUSEL; CINEMA 6; STAR 8; CINEMA STAR GALAXY; CINEMA DEL MAR; HIGHLANDS; GROSSMONT GROVE 5; HARBOR DRIVE IN; HAZARD 7; MIRA MESA 7; PLAZA CINEMAS; O. SANTED DRIVE IN; SANTED VIL. SPORTS ARENA 6; LA ESCONDIDO 8; LA

**Foot** — An ambitious, even overambitious, game of cops and robbers, flitted by rolling pin into the time-frame of *Monday Night Football*, a shade under three hours. Writer-director Michael Mann wants to have his opposing game players two oppo-

ways – as existential archetypes and as multi-dimensional humans – and the transitions back and forth tend to be a bit creaky-wrenching. Too, there's more plot than Mann can handle, with many missing links in the detective work and elsewhere, and some sloppy relationship stuff in the interests of fleshing out the characters and stretching out the length. Al Pacino and Robert De Niro – together at last! – do manage to bridge the generational gap that separated them in *The Godfather, Part II*, but only for one philosophical tête-à-tête, up to robber, over coffee, prior to their increasingly tense climactic showdown on

de desolate outskirts of LAX. (Ingenious use of the runway lights coming on and going off.) The action scenes, without exception, are rattlingly effective, despite an unobtainable grasp of the concepts of space and distance. And the intervening scenes are so utterly interesting, not only as plot but as character, but by a deep bench of solid supporting players including Diane Venora (with her Keely Smith haircut), Al Kilmier, Ashley Judd, Jon Voight (slimeball supreme), Tom Sizemore, Ted Levine, Wes Studi, and Dennis Haysbert. Of the very large cast, Pacino is the only member who

ignores the less-is-more instruction under which everybody else obediently labors. He's the untrustworthy soul who sees that the movie is his for the taking. And he's the cop! 1995.

★★★★: CINEMA STAR 8; CINEMA STAR 6; CINEMA STAR 10; CINERAMA 6; DEL MAR HIGHLANDS; LA COSTA 6; LA JOLLA 12; MIRA MESA MISSION VALLEY 20; OCEANSIDE 8; POWAY 10

**Juilliard**—Another excuse for Robin Williams to behave as an overgrown child: he's been trapped inside a magical game board since boyhood, until his release twenty-six years later. (A cumbersome premise that delays his arrival on screen by half an hour.) But the movie, however designed as a vehicle for Williams, is really driven by special effects. Every roll of the dice brings another demonstration of state-of-the-art (most, *Incense, Peppercorn*) technology.

malevolence, monkeys, jumbo mosquitoes, giant spiders, flood, earthquake, a stampede of rhinos and elephants, etc. The fairy-tale moral of the thing is "Face your fears," but even more fearsome than the individual frights is their cumulative monotony. Bonita Hunt, Kirsten Dunst, Jonathan Hyde, David Alan Grier, Bebe Neuwirth directed by Joe Johnston. 1995.

★ (JARMEL MOUNTAIN; CAROUSEL; CINEMA 8: CINEMA STAR 8; CINEMA STAR 10; DEL MAR HIGHLANDS; GROSSMONT CENTER; GROVE 9; MIRA MESA 7; MISSILE VALLEY 20; PLAZA BONITA; POWAY 10; Santee Drive in: South

**Lawnmower Man 2: Beyond Cyberspace** — Science fiction with P. Bergin, Matt Frewer, and Kevin Connolly. Directed by Farhad Mann.

**Leaving Las Vegas** — Losers' love about an all-day drinker and a lady of the night. (What passes for sweet talk: "I like some kind of antidote that mixes the liquor and keeps me in balance." —a topline source, citing about the sex)

storyline, not the level of convenient  
dance (the pair, before they're a pair,  
bumping into one another on the Veg  
Strip, and the man bumps unknowing  
into the woman's pimp in a pawissh  
well, and into the pimp's future assas  
a gas station), nor the underlining ad  
cent daydream of Instant and Total Ad  
tance. As I-Am, nor the overlying pre  
of Pulling No Punches, Nicolas Cage  
the other hand, while he cannot keep  
of the perilous clichés of the Funny D  
is convincing individually as a man de  
determined to drink himself literally to dea

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★ **MADISON VALLEY** 20, FROM 1/12

**Don't Be a Mannequin to South Central**  
**While—** Drinking Your Jolts in the Hood—Mark Wayne and Marlon Wayans in a quickie about the inner-city farcical

★ **CAROLINA, CHINA STAR** 3, CHINA STAR  
★ **CHINA STAR** 6, GROSSMOUNT  
★ **LEYLA, LA SQUADRA** 10, MADISON VALLEY 20  
★ **GLASSBORO, LA SQUADRA** 10, SHERIFF  
★ **LA ESQUADRA** 10, LA UORTIONA 14, WE  
★ **GADE: DEAD** FROM 1/12

**Dreadful: Dead and Living II**—Mostly tired vampire spoof, but pleasantly so, as the flick is so self-humorous. The fast-moving and soon-ending story confines itself to the various versions of the Bram Stoker classic, and doesn't even try to do a discursive plot twist. The cast has plenty of good names, including John Wood and Lugosi; Peter MacNiece has particular fun with Renfield, and Mel Brooks with the Hunchback. The movie's over-the-top protests over the inherent good in the genre are given a healthy reprieve when the title character—the heart of David Tennant—make anyone produce an "Old faithful" (the "old" one, not "the" one), but not "the" "She's almost dead." "Oh dead enough!" With Leslie Nielsen, Steven Weber, and Chuck Levine, the movie gives Herman Korman, and a cameo for Anne Parilla, a good time. **LA ESQUADRA** 10, MADISON VALLEY 20, FROM 1/12

★ **CAROLINA, CHINA STAR** 3, CHINA STAR  
★ **CHINA STAR** 6, GROSSMOUNT  
★ **LEYLA, LA SQUADRA** 10, MADISON VALLEY 20  
★ **GLASSBORO, LA SQUADRA** 10, SHERIFF  
★ **LA ESQUADRA** 10, LA UORTIONA 14, WE  
★ **GADE: DEAD** FROM 1/12

**Demon Checks In**—Monkey business in a new York look, with Jason Alexander, John Turturro, and John Rhoades, directed by Ken Kwapis.

★ **CHINA STAR** 3, CHINA STAR  
★ **GROSSMOUNT** 6, CHINA STAR  
★ **LEYLA, LA SQUADRA** 10, MADISON VALLEY 20  
★ **GLASSBORO, LA SQUADRA** 10, SHERIFF  
★ **LA ESQUADRA** 10, LA UORTIONA 14, WE  
★ **GADE: DEAD** FROM 1/12

**Eyes for an Eye**—Reviewed next week. With Sally Field, Ed Harris, Kiefer Sutherland, and other castmembers directed by Michael Schlemmer.

★ **CAROLINA, CHINA STAR** 3, CHINA STAR  
★ **CHINA STAR** 6, GROSSMOUNT  
★ **LEYLA, LA SQUADRA** 10, MADISON VALLEY 20  
★ **GLASSBORO, LA SQUADRA** 10, SHERIFF  
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★ **LEYLA, LA SQUADRA** 10, MADISON VALLEY 20  
★ **GLASSBORO, LA SQUADRA** 10, SHERIFF  
★ **LA ESQUADRA** 10, LA UORTIONA 14, WE  
★ **GADE: DEAD** FROM 1/12

★ **CHINA STAR** 3, CHINA STAR  
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★ **LA ESQUADRA** 10, LA UORTIONA 14, WE  
★ **GADE: DEAD** FROM 1

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PRIME RIB BUFFET!**

**Celebrate Friday with our Prime Rib Dinner  
Buffet. Carved in the Cafe San Diego and  
includes fresh assorted salads, vegetables,  
roast and baked potatoes with  
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Served every Friday from 5:30 - 9:00 pm**

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*Price not valid with any other special offers.  
Children twelve years and under, \$8.95*

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**Doubletree Hotel at Horton Plaza**  
910 Broadway Circle • Free Self-Parking

## Calendar

### RESTAURANTS

**SPICES THAI CAFE** 3810 Valley Centre Drive, Piazza Carmel Shopping Center, Del Mar (east of Carmel Valley turn-off, 259-0889). This is a superb Thai restaurant whose cuisine is not only elegant but also contains no MSG and very little fat. The menu is varied and you may have a delightful meal by ordering several appetizers. The seafood dishes rate highly, especially seafood *panang*, which contains shrimp, crab legs, scallops, and mussels. Among other delicacies are duck and frog legs. It's all glorious. Put Spices Thai Cafe at the top of your list. Open daily for lunch and dinner. Low to moderate.

## NORTH INLAND

**DANTE'S** 9376 Mira Mesa Boulevard, 385-3252. Well-prepared Italian and Continental dinners include soup or salad, entrée, vegetables, and pasta or rice. The best buys here are the outstanding early bird dinners. Served Tuesday through Thursday, 5:00 to 7:00 p.m., and Friday, 4:30 to 7:00 p.m., they include appetizer, soup or salad, choice of ten entrées plus vegetables, and pasta or rice pilaf for \$8.95 (\$9.95 on Sunday). Karaoke entertainment on Tuesday through Saturday nights. You get a free drink with the here. Closed Monday; lunch, Tuesday through Friday; dinner, Tuesday through Sunday. Moderate to expensive.

**DICERENZO'S** 8136 Paseo Delicias, Rancho Santa Fe, 756-8000. The room is smashing and the menu offers excellent pizzas, fresh fish, first-rate meat and chicken, gourmet pizzas. Open for lunch and dinner Tuesday through Sunday. Expensive.

**DICERENZO'S** 11625 Duenda Road, Westwood Shopping Center, Rancho Bernardo, 487-2776. Should you be in Rancho Bernardo and seeking great Italian sandwiches or pizzas to eat in or take out, keep this Chicago-style "deli" in mind. The Italian beef and Rocco's Imperial sub are knockouts. Closed Sunday. Open Monday through

**HERNANDEZ HIDE-AWAY** Rancho and Drives, Del Dios, Lake Hughes, 742-1411. Authentic Mexican cooking and very large portions, its followers remain so steadfast that weekends are inevitably crowded. That's because the breakfast and fast-food menu is available Tuesday through Sunday. Tuesday through Sunday: 2:00 p.m. offers outstanding value: steak and eggs, chilaques, sausage, beans, and omelets. Fave entrees: chicken enchiladas with spicy sour cream, stuffed mushrooms, and chiles rellenos. Because it's not easy to find, call for driving instructions. Closed Monday; breakfast/brunch, Saturday and Sunday. Lunch and dinner, Tuesday through Sunday. Low to moderate.

**MANDIRIN GARDEN RESTAURANT** 8242 Mira Mesa Boulevard, Mira Mesa, 566-4720. From the *dim sum* served Saturday and Sunday to its variety of exotic dishes, this restaurant is worth seeking out, especially at dinner. Located in the Mira Mesa Mall, it offers many unusual and hard-to-find appetizers. The noteworthy main dishes are steamed whole fish, twice-cooked pork (spicy), fresh eel served in brown sauce. The extensive menu includes standard dishes favored by Americans. Open daily, lunch and dinner. Low to low

**MEIKI JAPANESE RESTAURANT**  
**AND SUSHI BAR** 9823 Carroll Canyon  
 Road, Eucalyptus Square, Scripps  
 Ranch, 566-0206. You'll find a first-rate  
 sushi bar tucked away in this tiny shop-  
 ping center. The fresh yellowtail, scal-  
 lops in spicy sauce (*wasagei*), or all  
 the special order of baked salmon roll are  
 all wonderful. Fifty-three items appear on  
 the sushi list, all prepared by a master  
 chef. The food and combination plates  
 are also fine. If you sit at the sushi bar,  
 you may be disappointed because  
 chairs, not stools, are used and you can't  
 watch the chef. If you're in the area,  
 don't miss this one. Open daily, cur-



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ITEMS IN OUR BOUTIQUE PRICE  
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 1235 Coast Blvd., La Jolla  
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Two any dinner entrée, 10:30 a.m. valid for lunch or entrée, 12:30 p.m. valid for any entrée, 5:30 p.m. valid for any entrée. Excludes 12:30-1:30 p.m. with company, bar/club and other special events. Tax/gratuity will be added to the total before dish. One coupon per couple. No. 1-61-01

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*Channel 8*

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SERVED EVERY NIGHT: LATE-NIGHT DINING UNTIL 1:00 AM  
*Mahi Mahi Crustacean-Foasted Coconut*  
 - **\$12.95**

Grilled Pat. Eye Steak with Greeni Peppercorn Sauce  
 - **\$12.95**

Texas Barbecue Brisket Slow-cooked to Perfection  
 - **\$10.95**

Grilled Seaobas with a Spicy Dark Rum Pepper Glaze  
 - **\$12.95**


Tomato-crusted Chicken Breast  
 with a Creamy Mustard Cream Sauce  
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 At the Beach

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 LUNCH SPECIAL \$5.95 M-F 11 AM-3 PM



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**WEDNESDAYS**  
**7:00 PM**

A basket of Alaskan Crab served Mexican-style with rice, beans and tortillas

**\$7.95**

Bring in this ad for

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Coronas or  
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Wednesday, 7-close only,  
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**PACIFIC BEACH**  
1000 Pacific Beach Drive  
San Diego, CA 92109

**THE NORTH BEACH**  
1000 North Beach Drive  
San Diego, CA 92109

*La Jolla • Pacific Beach*

**150 GRAND CAFE** 150 West Grand Avenue, Escobido, 736-0124. This is one of the few gourmet restaurants in Escobido. It's beautifully decorated and offers a large and separate bar. At present, it boasts a new chef and a new menu. Try one of the signature salads or a pasta dish. Sunday brunch from the menu from 10:30 a.m. to 2:00 p.m. If you're in the neighborhood, drop in Open Monday through Saturday for lunch and din; Tues. Sunday, dinner only. Low to moderate.

**ORIGINAL PANCAKE HOUSE** 14905 Pomerado Road, Poway, 679-0186. Everything you loved and adored at the Convoy Street address is available here, such as apple pancakes, Swedish pancakes, omelets, coffee with real cream. Open from 7:00 a.m. to 3:00 p.m. daily. If you love pancakes, this is not to be missed. Open daily.

**REAL TEXAS BBQ** 6904 Miramar Road, 566-5255. Texas barbecue consists of meat, chicken, and links that are smoked rather than cooked over a fire. The best bet is the half-and-half sandwich, half pork and half brisket served with two side dishes plus a drink (ice tea, lemonade, coffee). Two all-you-can-eat dinners, one \$9.99 and the other \$12.75, served from 4:00 to 9:00 p.m. weekdays and from opening to closing on Saturdays. The room is unadorned but very clean. Same menu lunch and dinner. Closed Sunday. Open Monday through Saturday. Continuous service.

**SIRINO'S** 113 West Grand Avenue, Escondido, 745-3835. There are several reasons to dine here. The restaurant is within two blocks of the California Center for the Arts, Escondido; dinner begins at 4:00 p.m.; the room is charming. For the most part, the cuisine is of high quality, although salads are carelessly done and some preparations are erratic. Try the nightly specials, which may be French, Italian, Spanish, or Asian. Basic menu is French/Italian. Desserts are superb. Closed Sunday and Monday. Dinner only, Tuesday through Saturday, 4:00 to 10:00 p.m. Moderate to expensive.

**STELLA'S HIDEAWAY POLISH RESTAURANT** Peñasquitos Village Shopping Center, 14323 Peñasquitos Drive, Rancho Peñasquitos, 672-3604. This mom-and-pop Polish dining room serves home-style sauerkraut or dill pickle soup and 18 pungent entrées. Among the best are beef roll-up (*rouladen*), the Polish combination plate, and the boneless chicken breasts. The *piezgi* are a bit doughy, but all dishes are prepared from scratch. The food is robust, the portions large, the atmosphere induces you to order more than you can eat. Soup or salad and dessert are included with dinner. Closed Monday. Dinners Tuesday through Sunday. Moderate.

## LA JOLLA

**AESOP'S TABLES** 8650 Genesee Avenue, Costa Verde Shopping Center, #106, 455-1533. The chief attributes of this Greek and Mediterranean restaurant are fresh food, tasty preparation, and low cost. You may have dinner here for \$10.00 or less if you select a "pizza"—hot pizza bread covered with chicken, lamb sausage, or vegetables, plus a salad. The salads, one of which is charbroiled vegetables, are outstanding. Entrées are large enough for two. The Moroccan-style chicken pie is slightly sweet and makes a good last course. Reservations for five or more only. Arrive early. All items available for takeout. Lunch and dinner, Monday through Saturday; dinner only Sunday. Low to low moderate.

**BAKED BY ETTA** 7523 Fay Avenue (Vons Shopping Mall), 531-8107. "Just like your mother used to bake...only better!" would be a perfect description for the iconic cornbread, steak, and cheddar.

  
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FIRST COURSE: Ham and pork bread  
SECOND COURSE: Argemone soup or Greek salad  
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Includes appetizer, hot dishes, hot and cold, rice and salad, or eat 1 portion appetizer, hot dishes, hot and cold, rice and salad, or eat 1 portion appetizer, hot dishes, hot and cold, rice and salad.  
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Buy 166 dinners for \$2991.00. Buy 167 dinners for \$3009.00. Buy 168 dinners for \$3027.00. Buy 169 dinners for \$3045.00. Buy 170 dinners for \$3063.00. Buy 171 dinners for \$3081.00. Buy 172 dinners for \$3099.00. Buy 173 dinners for \$3117.00. Buy 174 dinners for \$3135.00. Buy 175 dinners for \$3153.00. Buy 176 dinners for \$3171.00. Buy 177 dinners for \$3189.00. Buy 178 dinners for \$3207.00. Buy 179 dinners for \$3225.00. Buy 180 dinners for \$3243.00. Buy 181 dinners for \$3261.00. Buy 182 dinners for \$3279.00. Buy 183 dinners for \$3297.00. Buy 184 dinners for \$3315.00. Buy 185 dinners for \$3333.00. Buy 186 dinners for \$3351.00. Buy 187 dinners for \$3369.00. Buy 188 dinners for \$3387.00. Buy 189 dinners for \$3405.00. Buy 190 dinners for \$3423.00. Buy 191 dinners for \$3441.00. Buy 192 dinners for \$3459.00. Buy 193 dinners for \$3477.00. Buy 194 dinners for \$3495.00. Buy 195 dinners for \$3513.00. Buy 196 dinners for \$3531.00. Buy 197 dinners for \$3549.00. Buy 198 dinners for \$3567.00. Buy 199 dinners for \$3585.00. Buy 200 dinners for \$3603.00. Buy 201 dinners for \$3621.00. Buy 202 dinners for \$3639.00. Buy 203 dinners for \$3657.00. Buy 204 dinners for \$3675.00. Buy 205 dinners for \$3693.00. Buy 206 dinners for \$3711.00. Buy 207 dinners for \$3729.00. Buy 208 dinners for \$3747.00. Buy 209 dinners for \$3765.00. Buy 210 dinners for \$3783.00. Buy 211 dinners for \$3801.00. Buy 212 dinners for \$3819.00. Buy 213 dinners for \$3837.00. Buy 214 dinners for \$3855.00. Buy 215 dinners for \$3873.00. Buy 216 dinners for \$3891.00. Buy 217 dinners for \$3909.00. Buy 218 dinners for \$3927.00. Buy 219 dinners for \$3945.00. Buy 220 dinners for \$3963.00. Buy 221 dinners for \$3981.00. Buy 222 dinners for \$3999.00. Buy 223 dinners for \$4017.00. Buy 224 dinners for \$4035.00. Buy 225 dinners for \$4053.00. Buy 226 dinners for \$4071.00. Buy 227 dinners for \$4089.00. Buy 228 dinners for \$4107.00. Buy 229 dinners for \$4125.00. 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SAN DIEGO REVIEW JANUARY 11, 1996 10





islike about men?



DENISE BARROW  
*Hair stylist*  
*Bay Park*

Men, I think they should be more well-mannered. They need to open car doors. That's huge. They need to dress a little nicer, especially in California. No tennis shoes. They need to be more adventurous. They should fly you to San Francisco for dinner. They need to be a little more assertive. They

take a little bit up front. And stop  
heating on their wives. I don't like  
them when they say they are going to call  
and they don't. That is huge. The  
whole paging system too. They give  
you their pager number instead of  
giving a phone number.

**MESSAGE**

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*San Diego Reader (January 11, 1993)*


















	10/20	11/20	12/20	1/21	2/21	3/21	4/21	5/21	6/21	7/21	8/21	9/21	10/21	11/21	12/21	1/22	2/22	3/22	4/22	5/22	6/22	7/22	8/22	9/22	10/22	11/22	12/22	1/23	2/23	3/23	4/23	5/23	6/23	7/23	8/23	9/23	10/23	11/23	12/23	1/24	2/24	3/24	4/24	5/24	6/24	7/24	8/24	9/24	10/24	11/24	12/24	1/25	2/25	3/25	4/25	5/25	6/25	7/25	8/25	9/25	10/25	11/25	12/25	1/26	2/26	3/26	4/26	5/26	6/26	7/26	8/26	9/26	10/26	11/26	12/26	1/27	2/27	3/27	4/27	5/27	6/27	7/27	8/27	9/27	10/27	11/27	12/27	1/28	2/28	3/28	4/28	5/28	6/28	7/28	8/28	9/28	10/28	11/28	12/28	1/29	2/29	3/29	4/29	5/29	6/29	7/29	8/29	9/29	10/29	11/29	12/29	1/30	2/30	3/30	4/30	5/30	6/30	7/30	8/30	9/30	10/30	11/30	12/30	1/31	2/31	3/31	4/31	5/31	6/31	7/31	8/31	9/31	10/31	11/31	12/31	1/32	2/32	3/32	4/32	5/32	6/32	7/32	8/32	9/32	10/32	11/32	12/32	1/33	2/33	3/33	4/33	5/33	6/33	7/33	8/33	9/33	10/33	11/33	12/33	1/34	2/34	3/34	4/34	5/34	6/34	7/34	8/34	9/34	10/34	11/34	12/34	1/35	2/35	3/35	4/35	5/35	6/35	7/35	8/35	9/35	10/35	11/35	12/35	1/36	2/36	3/36	4/36	5/36	6/36	7/36	8/36	9/36	10/36	11/36	12/36	1/37	2/37	3/37	4/37	5/37	6/37	7/37	8/37	9/37	10/37	11/37	12/37	1/38	2/38	3/38	4/38	5/38	6/38	7/38	8/38	9/38	10/38	11/38	12/38	1/39	2/39	3/39	4/39	5/39	6/39	7/39	8/39	9/39	10/39	11/39	12/39	1/40	2/40	3/40	4/40	5/40	6/40	7/40	8/40	9/40	10/40	11/40	12/40	1/41	2/41	3/41	4/41	5/41	6/41	7/41	8/41	9/41	10/41	11/41	12/41	1/42	2/42	3/42	4/42	5/42	6/42	7/42	8/42	9/42	10/42	11/42	12/42	1/43	2/43	3/43	4/43	5/43	6/43	7/43	8/43	9/43	10/43	11/43	12/43	1/44	2/44	3/44	4/44	5/44	6/44	7/44	8/44	9/44	10/44	11/44	12/44	1/45	2/45	3/45	4/45	5/45	6/45	7/45	8/45	9/45	10/45	11/45	12/45	1/46	2/46	3/46	4/46	5/46	6/46	7/46	8/46	9/46	10/46	11/46	12/46	1/47	2/47	3/47	4/47	5/47	6/47	7/47	8/47	9/47	10/47	11/47	12/47	1/48	2/48	3/48	4/48	5/48	6/48	7/48	8/48	9/48	10/48	11/48	12/48	1/49	2/49	3/49	4/49	5/49	6/49	7/49	8/49	9/49	10/49	11/49	12/49	1/50	2/50	3/50	4/50	5/50	6/50	7/50	8/50	9/50	10/50	11/50	12/50	1/51	2/51	3/51	4/51	5/51	6/51	7/51	8/51	9/51	10/51	11/51	12/51	1/52	2/52	3/52	4/52	5/52	6/52	7/52	8/52	9/52	10/52	11/52	12/52	1/53	2/53	3/53	4/53	5/53	6/53	7/53	8/53	9/53	10/53	11/53	12/53	1/54	2/54	3/54	4/54	5/54	6/54	7/54	8/54	9/54	10/54	11/54	12/54	1/55	2/55	3/55	4/55	5/55	6/55	7/55	8/55	9/55	10/55	11/55	12/55	1/56	2/56	3/56	4/56	5/56	6/56	7/56	8/56	9/56	10/56	11/56	12/56	1/57	2/57	3/57	4/57
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**Fill in your name or the person you are seeking.**

4	5
9	10
14	15
19	20
24	25

**Fill in your mailbox number and security code.**

SECURITY CODE	
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**5. The deadline** for placing voice mail ads is Monday at 6pm; however print-only ads can be placed until Tuesday at 6pm by calling 235-8200. All voice mail ads will be placed on the Hotline within 24 hours. So call today! No cancellations accepted.

**6. Renew your mailbox and ad** if you don't need to make any changes in your ad copy or mailbox recording. Call 235-2415 and choose the renewal option. You may renew your mailbox any time Thursday through 6pm Monday.

**7. Advertisers are responsible for** checking their Roommate ads for accuracy and reporting errors by 6pm Monday, following publication. Call 235-8200.

*Mail in payment:* Reader Roommate Line  
PO Box 85803, San Diego, CA 92166

*Walk-in payment:* 1703 India (at Date),  
Downtown San Diego

For questions regarding Roommate ads,  
call 235-8200, x265.

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## 24-HOUR PHONE OR FAX FOR PRIVATE PARTIES: USE FORM ON PAGE T03.

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## 24-HOUR PHONE OR FAX FOR PRIVATE PARTIES: USE FORM ON PAGE 103

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**AT DEALER PRICES?** **CHEVY** **We Do Extended** **AUTOMOTIVE**

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