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NEW THIS WEEK: SPACE FOR RENT CLASSIFIEDS - SEE PAGE 147

SAN DIEGO'S WEEKLY Reader



"Dan O'Brien. You're free to use that name," Dan said in my La Pensation hotel room in Little Italy. He sat in the chair as he talked and behind him the nighttime window view of the water and the

GENTLENESS

Through the Looking Glass with Cross-Dressers

lights of the city were multicolored and festive. He volunteered to speak. I only asked him an occasional question and often only to clarify some point that he had made. Dan wore rimless glasses and

had a soft, gentle face, slightly effeminate. Pale like a northern European. Over six feet tall at least. Gray short hair. Soft shoulders and a full waist, round hips. He was both a big man and girlish, too.

Soft blue woolen windbreaker with a hood. Blue jeans, pink-striped shirt. I was to see that every one of his shirts, including the woman's blouse he later wore, was striped. (continued on page 14)

MOBILWORKS SMASHES SUPERSTORE PRICES!

We Shopped the Competition and Found Our Prices were ALREADY LOWER! (Shopping surveys conducted 6/14/94 - 6/17/94.)



Pioneer In-Dash AM/FM Cassette
This very affordable in-dash features auto-reverse, digital tuning with 24 station presets, preset scan, a fader for 4 speakers and tone control. (PE-1815)

Silo's Price... \$129⁹⁵
Circuit City's Price... \$98⁹⁷
MOBILWORKS' PRICE
\$88



Pioneer In-Dash AM/FM CD Player
This Pioneer CD player features 4-speaker high power (15W x 4), 8X oversampling, 1-BW DAC, 24 station presets and preset scan. (DEH420)

Silo's Price... \$299⁹⁵
MOBILWORKS' PRICE
\$229



Blaupunkt Detachable Face CD Player
Featuring 25W x 2, 8X oversampling, 24 station presets, pre-amp output, a portable input jack and a detachable face for added security. (Lapuna)

Silo's Price... \$329⁹⁵
MOBILWORKS' PRICE
\$269



Blaupunkt Detachable Face Cassette
A great price for Blaupunkt quality and performance. Featuring auto-reverse, 18 station presets, pre-amp outputs and an auxiliary input for a portable CD player. (Carcan)

Silo's Price... \$199⁹⁵
MOBILWORKS' PRICE
\$149



Pioneer Detachable Face Cassette
A great price for Blaupunkt quality and performance. Pop the face off this Pioneer and take it with you. It features 4-speaker high power, auto-reverse and 24 station presets. (KEH2500)

Good Guys' Price... \$229⁹⁵
MOBILWORKS' PRICE
\$198



Sony Detachable Face Cassette
Loaded with features including Dolby, auto-reverse, 25W x 4, detachable face, 30 station presets and UniLink control with Custom File Display. (XR150)

Circuit City's Price... \$289⁹⁵
MOBILWORKS' PRICE
\$249



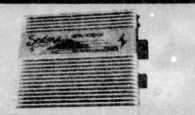
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Good Guys' Price... \$99⁹⁵ Pr.
Circuit City's Price... \$99⁹⁷ Pr.
MOBILWORKS' PRICE
\$79 Pr.

AND YOU WON'T FIND ANY OF THESE AT THE SUPERSTORES.



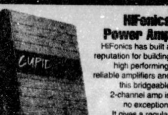
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Some sale items limited to stock on hand. Interim markdowns may have been taken on some items. **WE SMASH MORE PRICES ON PAGE 7**

LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 235-3000, ext. 495; address them to Letters to the Editor, Box 58083, San Diego, CA 92186-5803; or fax them to 231-0409. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

I'm Just Rolling

I've been reading your magazine for a long time now, and I just wanted to let you know that this issue, Thursday, June 16, is the best issue I've ever read. It is so funny, I'm just rolling. So, good job.

Name withheld by request

Shame On The Reader For Making His Death Into Some Kind Of A Nightmarish Hell For Mr. Sloan

This letter is in response to your June 16 article "Room-mates from Hell." It was truly unfortunate that Mr. Sloan would indeed have enough courage to send in an article about John (not his real name). And what I find even more tasteless was your caption on the cover page, "Man Finds Missing Landlord's Hangout—the Storage Shed." You see, Mr./Ms. Editor, the individual you labeled as a roommate from hell was my best friend for over ten years. I'm going to tell you a little about "John" so I can set the story straight.

John had come from a broken home, as his father had left him at age three. His father died shortly thereafter. This, I believe, was always a difficult thing for John to accept. When I met John in 1983, we got along instantaneously due to the fact that the Beatles and Neil Young were his favorite musical artists. For Mr. Sloan to portray John as obsessed is inaccurate. He was just an individual who had a tremendous musical talent, and some of his material duplicated the Beatles. It's that plain and simple.

John and I always made an effort to spend holidays together as he enjoyed the family life that I had to offer. Up to this point, my son still asks me, "Where is Uncle John?" He is only five years old, so it's difficult for him to understand. John also liked being with my parents as they, too, gave him that comfort of family life. After spending Thanksgiving together with my family, John had given no indication that he might be contemplating suicide.

It's true, John had been drinking the night of the car accident. In his mind, it probably was an embarrassment he couldn't handle. It was the last

decisive act in a life in which he was not content. John felt he was not as successful as he should be and sometimes he compared his accomplishments and failures to others'. He explored many different avenues, none of which were strong enough to keep him here. His everlasting love for God was also a key factor. After the car accident, his girlfriend had told us John cried, "God doesn't love me anymore." What Mr. Sloan failed to recognize in his article was that the three roses in his mailbox had a card attached which said, "God does love you." I firmly believe John had too many questions in regards to what might be on the "other side." John thought he could achieve no more in this life. He needed to go see God and find the answers he was looking for.

For Mr. Sloan, the worst is that he had been sleeping in the house for five nights while John was hanging in the storage shed. Well, the worst thing is picking up a Reader and finding out what all of John's friends had tried so hard to forget. Nobody knows how many people John really touched — he was full of absolute kindness and generosity. I do know all 250 employees of his "restaurant" downtown have all picked up a Reader to be reminded about John. Shame on the Reader for making his death into some kind of a nightmarish hell for Mr. Sloan. Please convince me the Reader newspaper has better intentions than making a joke out of suicide.

Douglas Castillo
Chula Vista

I Personally Don't Use Drugs

Melinda Povelson's article on San Diego's drug baroness "City Lights," (June 16) neglected to acknowledge the need to study legislation that the data that shows we are not winning the drug war. Jack Cook, DEA spokesman, says the problem won't be solved in a year or two. Never is more likely, under the current strategy. The billions poured into the enforcement strategy would just as well have been placed in a black hole. Time has shown that people will have drugs if they want to use them. Let's eliminate the black market for drugs by studying and implementing rational legislation policies. Only then will drug-related crimes shrink, only then will people stop hurting each other to obtain, sell, or buy drugs. Government should stop wasting time and money — our money — to pursue this useless policy of locking people up for committing victimless crimes. Prohibition-style policies of this country are misguided. Even the DEA man implies it. Countries in Europe have had great success in their implementation.

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Reader

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JUN 1994

Big bucks drive airport crusade Ace Parking and American Residential Mortgage each recently last-minute contributions to developer Doug Mauchner's narrow successful campaign on behalf of Proposition A, the advisory vote on whether to relocate the airport to the Miramar Naval Air Station. Ace, which might be expected to benefit from big parking lots at any sprawling new terminal, gave \$15,000 on May 24; a day later American Residential donated \$30,000, according to disclosure statements on file with the county registrar of voters. Not to be outdone, Manchester Resorts sunk an additional \$52,000 into the campaign on June 1, four days before the primary. Ace president Scott Jones did not return phone calls; American Residential spokeswoman Casey Edmunds says, "We are very committed to the community in general, and we participate in various causes." Meanwhile, the San Diego Union-Tribune—whose publisher, Helen Copley, gave at least \$50,000 to the pro-A camp and owns 65 acres just south of the base—continues to champion the move on its editorial pages by suggesting that council districts 1 and 5, which abjoin the proposed airport and voted against the plan, should be excluded when considering redistricting. —T.K.A.

Down for the count Gary McDonald has left her job at San Diego Mayor Susan Golding's economic development director, less than six months after she came aboard to replace Craig Lee. It's the latest in a series of resignations that have plagued the mayor's office since Golding took charge 18 months ago. McDonald went to work as associate director of San Diego Dialog, a UCSD-based public-policy program intended to foster closer ties between San Diego and Mexico. The former executive director of the Day Mesa Chamber of Commerce says her decision to leave the mayor's staff had nothing to do with the tough working conditions city hall sources say have already driven at least nine other Golding employees to tender their resignations. "I saw this as a terrific opportunity," she says. However, a source inside the mayor's office says, "The job and environment wasn't what she thought it would be. It was real quick; she came in two weeks ago, said she was leaving, and that's it. The count mounts." —T.K.A.

There they go again It's been less than two weeks since Peter Navarro's surprise first-place primary finish for a seat on the county board of supervisors, but the San Diego Union-Tribune has already opened fire on his traditional nemesis, Political columnist Gerry Braun spent his entire "political notebook" column attacking Navarro for returning to the Democratic Party, pointing out that the 4th District in which Navarro is running is heavily Democratic and quoting a bevy of detractors, including one who called the candidate "an opportunist of the worst kind." A day later, city columnist Tom Blare quoted Navarro's rival, Ron Roberts, as saying, "If Peter found out there were more women than men in the district, he'd have a sex-change operation." Says Navarro: "The lady's barely dry on the register's results and they're already attacking me with their typical propaganda." Last February 17, columnist Joseph Perkins "acknowledged that Navarro had been 'mistreated' by his paper and added, 'Once we're done on someone—a Bob Filner, a Peter Navarro—it does not change. That person could suddenly be transformed on the road to Damascus and go on to do great work, heal the sick and shelter the homeless, but they're still persons on grates.' Braun had no comment." —T.K.A.

Maybe the hospital needs sprucing up The Lawrence Family Foundation has been sending out recent fundraising letters, asking for a "tax deductible gift" to fix up the U.S. Embassy in Switzerland for its new tenant, Hotel Del Coronado co-owner M. Larry Lawrence and his third wife, Sheila. But helping the ambassadorial couple "bring this public facility to a condition appropriate to its purpose and thereby enhance our nation's image abroad" isn't the foundation's only purpose. Between June 1, 1992 and May 31, 1993, financial disclosure statements show the foundation donated more than \$200,000 to the Lawrence's favorite charities, including the Harvard Medical School (\$160,000), Mercy Hospital and Medical Center (\$25,000), the San Diego Regional Cancer Center (\$16,800) and the University of San Diego School of Nursing (\$35,000). In the same period, the foundation raised only \$17,920. Foundation secretary Rebecca Wood did not return phone calls. —T.K.A.

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 446, fax your tip to 283-2951.

CIA's La Jolla Drones Dubiously Deployed Over Bosnia

By Thomas K. Arnold

What's a poor defense contractor to do? You make these seven high-tech, unmanned spy planes for the government of Turkey. You deliver three of them, only

to find Turkey can't come up with the cash—\$800,000 a pop, and that's not counting another \$1.2 million for the required ground satellite transmitting station. So you're stuck with a heavy investment and a product you don't exactly advertise in the classifieds.

How do you get yourself out of this mess? If you're General Atomics, the versatile La Jolla-based conglomerate, you cut a deal with the Central Intelligence Agency to send your spy planes to fly reconnaissance missions over Bosnia. Never mind the aircraft's hasty design and construction, criticism from other branches of the federal government, an embarrassing crash during a test flight and problematic early deployment.

It goes back to the Gulf War, when they realized they had a statistical reconnaissance program that would take years, and the way it was understood is that Wootley offered the services of the CIA, because it would be easier for them to develop it outside normal procurement channels and thus do it more quickly.

Congress authorized a four-tied UAV program and put the CIA in charge of the initial phase. The CIA, in turn, went to General Atomics, which had been flying a smaller version of the Gnat-750 surveillance aircraft, nicknamed the "Prowler," since 1989. A deal was made for an ambitious \$5 million program to develop new and improved UAVs, specially modified with the addition of a large, tear-shaped Marconi data link.

General Atomics promised that the two aircraft the CIA wanted would be operational by October 1993. Fulghum says. In the meantime, the company had cut an earlier deal with the government of Turkey for seven additional UAVs. Every time it sounded great on paper, Fulghum says, "but once you do something quickly, it's more likely that problems crop up—and they did."

Indeed, General Atomics met its deadline, but in November, one of the two Gnat-750s ordered by the CIA crashed while on a test flight at General Atomics' test flight facility at El Mirage near Adelanto, California. According to an Aviation

Week article by Fulghum and Morrocco, "CIA contract workers had altered software the night before the flight. The software ordered the aircraft's data link and engine to shut down when the aircraft dropped below 40 mph, assuming that at such a low speed the aircraft would be on the ground, an Air Force official said. In flight, a gust of wind hit the aircraft and produced an indication of low airspeed. After the data link broke and the engine shut down, the aircraft inverted, went into a flat spin and crashed."

The crash and other software problems, Fulghum says, delayed the program three months and added \$1 million to the cost. This, in turn, created a fair amount of controversy. "Wootley's desire for speed in the program seems to have backfired somewhat, according to defense officials," Fulghum wrote in Aviation Week. "They are critical of the CIA's 'loobby shop' approach to development, citing the recent crash." Morrocco, a military analyst, explained, the CIA "threw up a wall of secrecy" around its efforts. CIA officials refused to allow others to know what was being developed, thus eliminating the chance of passing on lessons learned from the accident-caused tests. "They tried to turn it into a secret program," a congressional staffer said.

The CIA was soundly

criticized by Congress as well as the two other federal agencies involved in UAV research and development: The Joint Program Office for Cruise Missiles and UAVs, which is under the Pentagon, and the Defense Airborne Reconnaissance Office.

"There was some degree of glee in the UAV community when that Wootley crashed," Fulghum recalls. "It's not that they were against General Atomics in particular, but rather because of the hubris of the CIA saying, 'We can do this in very short order, and do it well.'"

Despite the criticism, crash and cost overruns, the CIA refused to give up. Quoting a senior defense official, Fulghum and Morrocco wrote that CIA director Wootley "demanded that the UAVs be operational no later than February 4; before he has to face Congress again in budget hearings."

Sure enough, General Atomics delivered the remaining UAV in January, with the promise that the problems that had felled the other one two months before had been corrected. And in early February, the CIA went to Bosnia for a month of spying. According to Fulghum, the CIA had wanted to base its operations out of Italy, but when the Italian government refused, it appealed to senior Albanian leaders for permission for the flights to originate from [Albania], according to defense officials.

Albania's location gave the CIA direct access to Montenegro and the states of Kosovo and Macedonia, where U.S. troops were deployed under the auspices of the United Nations, without having to fly over a third country, Bosnia-Herzegovina.

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Michael Hynson

After Endless Summer Comes Endless Bummer

By Jamie Reno

With his slicked-back blond hair, piercing wit, devil-may-care attitude and mind-blowing longboard skills, San Diego's Mike Hynson was surfing's trend-

setter during the sport's golden era of the mid-1960s. Hynson, who with Robert August traced the world in search of the perfect wave in Bruce Brown's 1964 classic film *Endless Summer* had it all: fame, looks, fortune, women, talent. But since those heady days, the summer

legend has endured a long, dark fall. Today, Hynson, who turns 52 later this month, is virtually penniless and living in the back yard of a friend's house in Bird Rock. He was not asked to be a part of *Endless Summer II*, the hit sequel which is currently playing nationwide.

Hynson's costar in the first film, Robert August, makes a significant contribution to the sequel, and has been involved in promoting the film with his younger costars, Pat O'Connell and Robert "Wingnut" Weaver.

Early this year, while the new movie was being hyped in TV commercials and magazine ads, Hynson sat in a San Diego County jail, where he was booked for possession of \$25 worth of crystal metham-

phetamines and violating his probation. He entered the Vista lockup just before Christmas, and was released March 21. "I was just doing my time," he says casually, adding that jail is nothing new to him.

"I've been in jail all my life." Heavily influenced by Jimi Hendrix, Timothy Leary and other disciples of the psychedelic drug culture, Hynson admits he never got off the drug-induced merry-go-round of the Sixties. He says he's been involved with drugs of one sort or another pretty consistently over the years, and has been jailed several times for it.

Last week, he sat in a dark booth at a Bird Rock restaurant/bar and defended his life since starting in the movie that, almost 30 years later, still holds up as the lifestyle primer for California dreamers. Showing up on a mountain bike wearing a backward *Tap Can* cap, a Walkman, a striped sweater, sweatpants and running shoes, Hynson barely resembles the guy from *Endless Summer*. He's still in evidently good shape, but his once white-blond hair is now brown, with flecks of gray, and his former olive-green skin is weathered and spotty.

Says Hynson, "A friend of mine said once, 'Michael, I've got to congratulate you. You're the only living person I know that is still practicing what he believes in, and it is reasonably all right.' It's true, I guess. I never gave in. I've never paid taxes in my life. I don't even know my social security number. Never have." He says he went into the psychedelic movement "before it was illegal. We were into what it was doing and what it could do. We were gonna pig for research. I know myself pretty well. When I get into something, I go all the way through it. I went for it, and I had my reasons for doing it. It was doing me and I was doing it."

That step for a long time. I am in such denial that I never gonna be turned around, you know what I mean? You know the old-dog-and-new-tricks thing, and all that crap." Hynson's first wife, Melinda Merryweather, a former New York model who now runs a clothing boutique in La Jolla, is still fond of him. But she finally had to get out of the marriage after he fell deeper into the abyss of drugs

and alcohol. Most of her memories of Hynson are good ones, however. "Michael and I met on a San Diego beach just after *Endless Summer* was made," she recalls. "He was the true golden boy. Everyone wanted to be like him. He was so creative, so alive, always inventing something new. He was one of the first ones to wear a watch in the water, to slick his hair back, to wear colored wetsuits, to come up with the idea of removable film. They called him Mr. Style. It got to be a joke. Every time he was something new, the next week all the surfers were wearing the same thing."

Merryweather says that at their La Jolla wedding, "Everyone was barefoot. It was beautiful. Phil Edwards [legendary surfer and Hynson's mentor] was the best man." They were together about eight years, she says, and were involved in several business ventures together, including

the Rainbow Juice bar in La Jolla. They alternated between homes on Hawaii's North Shore and San Diego. But in the late 1970s, she says, he started to fade away. "Michael took a turn for worse with drugs and alcohol about that time," she says. "And he's never really come back. I left him in 1980 and moved to Santa Barbara. I think even he understood why I had to leave."

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

CIA

continued from page 4
the Serbian capital of Belgrade were also within the CIA-operated UAV's 500-mile range. But after just 12 successful flights out of 30 attempted flights, Fulghum says, the mission was abandoned. Why?

"That's a good question," he says. "I don't know if they didn't have the money, CIA or if they were only allowed into Albania for a short time, but [regardless of what made them stop], now they're going back."

The Turks should be handing over the three UAVs they

bought but can't pay for, sometime in the coming weeks, Fulghum says. The success or failure of this mission may determine the fate of the four other UAVs that are still in San Diego.

In the meantime, General Atomics is busily making good on a \$31.7 million Navy con-

tract, awarded last January, to build, deliver and demonstrate ten advanced UAVs, as well as three ground stations. "To meet the Navy's requirement for a system capable of carrying 450 pounds of payload to 25,000 feet, General Atomics will develop and deliver a scaled-up version of the GNAT-

750, known as the "Predator," which will be ready to deploy within 12 months," according to a General Atomics statement.

Says General Atomics spokesman Fouquet: "I'm not the salesman, but there's been a lot of interest in this field. We have a good product."

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Bummer

I told him to get it together, but he didn't.

Born in Crescent City in 1942 and raised in Pacific Beach and Hawaii, Hynson

went to Mission Bay High School. His early love wasn't surfing, but golf. He lived on a golf course in Hawaii, and played on the Mission Bay team. He can rumble for hours about something as obscure and bizarre as alien visitations or marijuana seeds. But get him talking about San Diego's

old days, and he remembers with remarkable clarity and affection. "I like to tell the story of the Brown's Military Academy in PB. It was across the street from the school, where Vons is now. I was in the Sultans, a PB surf club. We liked to vandalize and harass the academy every chance we

got. I wasn't big but I used to hang with other guys, you know, and egg them on and get into mischief. We finally ran the academy out of there after a few years, because we broke all the windows. The town was always getting into fights with the guys from Arizona who'd come into town.

There was a surfing contest at Malibu. Hynson explains, and constants had to belong to a surf club to get into the contest. "So I said, 'I'm gonna go up there no matter what,' and I took my little gang with me. I took all the San Diego guys, the Patterson brothers, Skip Rye, all of them. We were the transients at the time. We'd hit a spot and destroy it. Four guys would come out of the car, a strange aroma coming out of the window of that woody wagon. I had goggles in the back. We used to go down to Windansea, take them down by the back, and put 'em up and when we were a scene to be reckoned with."

When he met Bruce Brown, a burgeoning filmmaker and also part of the California/Hawaii surf scene, Hynson's fate was sealed. Brown, who produced and directed several surf movies with Hynson, including *Hollow Digs*, *Slippery When Wet*, and *Barf and Adventure*, decided he wanted to produce a more ambitious film documenting two surfers on a worldwide quest for the perfect wave. Hynson, who was dodging the draft at the time, says he took the gig mainly to keep the Selective Service off his back. "They were following me around, man, the FBI was on my tail. They'd even show up on the beach in plain clothes, looking for me. They wanted my ass, I thought, 'they're not going to find me in Africa.'"

Hynson's troubles with Brown came, he says, when Hynson attempted to negotiate payment for the film in the mid-1970s. Hynson and Robert August brought a lawyer in to pursue their claim against Brown, who, Hynson says, offered a settlement: He'd pay Hynson \$5000 in cash, buy him a new car, and set him up in the business of his choice. Hynson says August accepted the deal, but Hynson rejected it.

"My wife at the time read about Bruce Brown being the '\$10 million man,' and I think I drew a part of that. I never had a contract in the movie, just a gentleman's agreement. But I've never treated Mr. Brown in the press until it has built up. I've only had hard work with Bruce a couple of times. I just want what I think I deserve. I mean, he isn't the *Endless Summer*. I am."

Brown says his original plan was to buy Hynson and August each new Jaguars. "I

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CITY LIGHTS

was going to put a red bow on each of them. But then they showed up at my doorstep asking for more. I offered them \$5,000 — the basic Screen Actors Guild scale — and Robert said sure. But Mike said no. He wanted more. I worked for six years on the making and marketing of that film. I spent every penny I owned on the movie. He took a three-month surf trip, and that was it. If time put into the movie determined pay, he should get about \$150."

Brown says that about every two or three years Hynson comes back with a different lawyer trying to get money from him. "It's offensive. I've never done anything to him and he keeps jerking me around. I've scratched very few people off my list in life. But Mike got involved in drugs and started hanging around strange people. Got involved in some bad stuff that is totally alien to me and to Robert. To be blunt, I just don't need the aggravation. I don't need those kinds of problems. I'm very anti-drug. I've never seen any good come out of drugs. It just fits your brain. To me, surfing is a fun, healthy sport — it's good for you."

Robert August, who now runs a surf shop in Huntington Beach, says of Hynson, "We never kept in touch after the film was made. We're very different people. We had a great time making the movie, but there's been very little contact since. I'm ashamed of him. He had the skills, he could have had so much fun. Sure, we didn't make a chunk of money on the movie. But we weren't great actors or anything. We were among the best surfers in the world at the time, but he's wrong if he thinks Bruce Brown ruined his life. Mike keeps dredging up the past and feeling sorry for him. He's a mess. He was an athlete. He had his whole future in front of him."

August says the last time he saw Hynson was at a surf trade show a couple of years ago in San Diego. "I introduced him to my son because he had never met him," August recalls, "and my son just said 'Jesus. Dad, what happened to him?' It's sad what's happened to him, but he brought it on himself."

Although Hynson is mentioned several times in the sequel, he isn't even briefly in a nostalgic clip from the original, he says he has no desire to see the movie. "The guys [Mike, Robert and August] gave it two thumbs down," he laughs. "I would like to see a bad film! It's not the *Endless Summer*, anyway. I understand they didn't find the perfect wave this time. When I saw the commercials I could tell right then that the energy of the movie was dead, the whole mystique."

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Bite-Prone Kids Place Teachers at Risk of Hep B

By Melinda Powelson

Last year, the U.S. government passed a law requiring all major employers to provide a vaccination for hepatitis B —

a contagious disease that attacks the liver — to any employee who is regularly exposed to blood or body secretions. Over 2000 teachers, janitors, and health-care workers employed by the San Diego Unified School District signed up for the injection.

"Any child who attends school could be a hepatitis B carrier," says Dr. Howard Taras, consulting physician to the school district. "They could have acquired the disease at birth from their mother or they could have caught it from a family member." Short of requiring a standard test for every child, the school has no way of knowing who is infected and who is not. Furthermore, Taras adds, the condition could change on a daily basis.

The Center for Disease Control (CDC) in Atlanta reports that there are approximately 1.25 million chronic carriers of the hepatitis B virus in the United States. The CDC estimates that 300,000 Americans are infected annually. These statistics raise the question: if hepatitis B is such a great risk to school employees, how come all San Diego students aren't inoculated?

Most cases of hepatitis B are spread by contact with infected blood, unprotected

creations. "Those teachers who work with children in an average everyday classroom don't need the vaccine because they are not really cleaning up that many bloody spills," he says. According to Taras, the biggest "at risk" population for the San Diego school district are school classrooms that mix severely mentally disabled children with other children for educational purposes. "San Diego is the state leader with regard to mainstreaming developmentally challenged students," Taras says. CDC statistics show that the hepatitis B virus occurs 20 percent more frequently in developmentally disabled persons than in the general population.

"Mentally retarded students bite very frequently," Taras explains. "They don't really understand, they get angry, and they express themselves by biting and scratching. Furthermore, retarded students tend to drool more and they get their secretions on other things. Hepatitis B is easier spread in this situation."

Taras claims that students in classrooms with handicapped students—unlike teachers—don't need the vaccine because they are less likely to be bitten or scratched. "We find that there is less interaction between children chronically," he explains. "We know that any one child may get bitten by another child. In that case, we would tell the parents to review this with their doctor, and consider the vaccine."



Howard Taras

"You can actually treat for hepatitis B after a bite even if the child hasn't had the vaccine, because there is a immune globulin you can give and that will have treated not only the thing that has happened previously, but all future bites. Teachers have a different problem. They may get bitten by the same child many times in a month, for many months," he says.

If a child does somehow manage to become infected with hepatitis B, the chances for a permanent cure are much less than for adults, says Dr. Caroline Hall, chairwoman of the Washington, D.C.-based Academy of Pediatrics. "The younger the infection is acquired, the greater the likelihood of an individual becoming chronically infected. People who are first infected as adults, between 6 and 10 percent will continue to be contagious for the rest of their lives. However, up to half of children infected before their first birthday will become

chronic carriers, and that figure jumps to 90 percent for babies infected at birth."

Since 1982, there has been a 40 percent increase in the number of hepatitis B cases in the United States, the CDC reports. Part of the reason, Taras says, is because of the high number of immigrants coming into the country from Asia, Africa, and the Caribbean. "There are certain parts of the world that have more cases of hepatitis B in the population than we do here. When immigrants come with that virus, they are bringing in that virus to the U.S. and increasing the percentage of people per capita that have it here. Those people don't tend to be a very large risk; because most of them are working adults, they have no reason to pass this on to anyone else."

One of the difficult aspects of controlling hepatitis B, says Dr. Harold Margolis of the CDC, is that many people do not know what the disease is. Symptoms of the viral infection include vomiting, abdominal pain, loss of appetite, and jaundice (an excess of a bile pigment in the blood that causes the skin to look yellow). Symptoms can appear anywhere from 45 to 160 days after exposure.

In approximately one-third of all cases the infected individual does not develop the worst symptoms of the disease, but has only a mild flu-like illness without jaundice and then recovers. Another one-third develop no symptoms at all. But even those who don't suffer with the full-blown disease can become chronic carriers. In fact, the chances of becoming a carrier are greater if the symptoms don't develop.

The CDC estimates that approximately 25 percent of carriers do suffer chronic symptoms, and those people

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are at the greatest risk of one of the most serious consequences of infection: cirrhosis. Cirrhosis of the liver results in 4,000 deaths each year, according to the CDC.

Margolis says that all carriers, whether or not they exhibit symptoms, are 12 to 300 times more likely to develop primary liver cancer. Taras says that in 20 years or so, teacher vaccinations won't be needed because all newborn babies are currently being vaccinated for hepatitis B. "I think the federal government finally realized that the extent of this disease, compared to the actual expense of the vaccine, made it worthwhile or cost effective to start giving every man, woman, and child the inocu-

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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Dear Matthew Alice:

As someone who has always lived in the city, I was ill equipped to answer the following agricultural questions my son-in-law asked after he looked at an orange juice container. First, what do companies like Tropicana and Minute Maid do with all the billions of orange peels they create each year? Is there a use for them? Second, why is orange juice in containers made from concentrate? Why is the water removed from the juice, then put back, then put into the container? Why not eliminate two steps and just squeeze the juice into the container?

—E.L. Stein, San Diego

Dear Matthew Alice:

I'm continually amazed at the number of food items on our market shelves that are from distant and exotic lands. I feel this must be, for the most part, in the interest of "saving money" (whose money, I wonder). A recent discovery really has me wondering why my apple juice contains juice from the following countries: USA, Germany, Austria, Hungary, Chile, Argentina, and New Zealand! Come on, Ann! There's plenty of good apples (never mind willing employees to process them) right here at home!

—Sandy (one day keeps the doctor away) M., downtown

I'm glad to see there are still a few starry-eyed folks who can look at a glass of juice and imagine rosy-cheeked, smiling farmers in Florida or Washington carefully picking only the sweetest oranges or apples from robust trees, carrying the baskets to Ma in her sunny country kitchen, where she gently presses out the juice, packs it, loads it into the family pickup, and delivers it to your breakfast table. Truth be known, fruit juice is a major element of big-time international agribusiness (which shuffles around the globe absolutely every type of edible, from squid parts to passion fruit). That morning eye opener is probably better, traveled than most of the people who drink it.

Snapple-mania is just the latest example of a 15-year obsession Americans have had with fruit juice products. As a result, the U.S. industry is forced to be a net importer of fruit juice concentrates, particularly orange and apple. Depending on weather conditions in our major growing areas and some other factors, as much as 50 percent of the apple and orange juice you drink was squeezed from foreign fruit. American orchards cannot begin to satisfy the demand, even though about 90 percent of U.S. grown apples and oranges are ultimately converted to juice. According to the folks at Tropicana, they can process 60 million oranges a day, presumably domestic fruit. A mind-boggling figure. But they still must import concentrate to meet demand. One-half to three-quarters of the world's supply of orange juice concentrate ends up here.

To get the real O.J. picture, consider Brazil, the country that supplies us with most of our imported orange juice concentrate. They harvest and juice the fruit, then remove water to reduce the juice to a six- or seven-to-one concentrate (why waste space and money shipping water around the world?). It's pumped into the holds of refrigerated ships and dispatched to tank farms in such places as Florida, Delaware, New Jersey, and Holland. (I had to ask — and the Tropicana spokesperson told me — there has never been a major orange juice concentrate spill at sea. Crude oil seems to be the only magnet for tanker collision disasters.) Some of the tank farms enhance the concentrate by adding orange flavoring extracted from the peels, then the juice goes by rail or truck tankers to the processors, who carefully blend the available domestic and foreign concentrates to control for color and taste and to meet FDA standards.

Apple juice is in less demand, but because of seasonal growing variations and taste differences, the sources for apples must be more numerous and widespread to keep a continuous supply. Central Europe is our biggest supplier. By the way, according to Consumer Reports, that "apple a day" theory is wishful thinking: "calorie for calorie, apple juice doesn't supply much by way of nutrition. A very few minerals, maybe. Apple juice is mostly water and fruit sugar."

As for what happens to all the rinds from that mountain of oranges Tropicana processes, the nutrition in them (and apparently there is a lot) eventually comes back to us in the form of hamburgers. Tropicana and other processors dry the rinds, chop them up, and sell them for cattle feed.

Dear Matt:

Let's say you bought a lottery ticket. You, like me and thousands of fools, forget to check if you're a winner. Days pass to weeks and months have gone by. Because you never checked, you never know your winning ticket had expired. Life goes on as normal, in poverty. How much has the California Lottery saved from people who have bought tickets and never followed up...like me?

—Win or Lose, Chuck Votto

We homebodies, with apparently something better to do with our time, have failed to check our winning stubs to the tune of \$184 million in the eight-year lottery history. Five of these uncashed tickets have been Lotto jackpots: \$3.98 million (1987); \$4.7 million (1988); a painful-to-contemplate \$16.4 million (1990); \$1 million in 1993 and \$2.7 million just last March. The uncashed money goes to our public schools, or so they say.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 231-0487.

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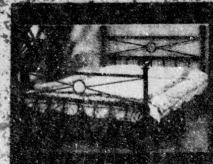
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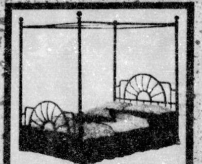
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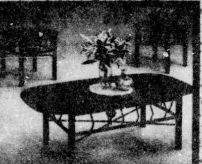
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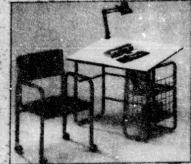


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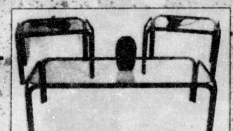
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GENTLENESS

By Floyd Salas • Photographs by Sandra Mullaker, Jr.

(continued from page 1)

He looked like the brother of a young writer I know. Both have a soft, articulate way of speaking. Both are not men's men but aren't gay either, and both like women, it seems.

I asked if I could tape his voice, and he said yes, but not to bring the tape recorder to the transvestite dinner meeting the next night, Saturday, because people might not like it, and some people wouldn't want their pictures taken either. As president of Neutral Corner, a San Diego cross-dressers' organization, Dan would announce that we were there to interview people. I said, "Wouldn't that put people on edge? Make them paranoid?" And he answered, "They're already paranoid. So it won't make any difference."

I noticed that Dan didn't smile, even once, and thought he seemed on edge himself. And who wouldn't be? If you were a man and were going to show how you were secretly a woman inside!

Dan went on to explain that Neutral Corner, the support group

for cross-dressers, was a lot like AA or NA; most used just first names to protect their privacy. "Many people might think that you're a cross-dresser with his girl along, looking to join," he said. "Fine," I said; it wouldn't bother me at all.

According to Dan, there is no female counterpart to male cross-dressing. He used the pragmatic, concrete word cross-dressing (or CD) for the act rather than the pathological-sounding "transvestite." There is a woman in New York City, though, who leads group dates of women who dress up as males and go out, but she's a lesbian, Dan said, not heterosexual.

According to Dan, a cross-dresser can't stay away from it. Dan wishes he could, but he keeps coming back to it. It's a psychological hook. He finds himself buying makeup. "The more I let it be, the more it lets me be," he said.

Dan comes from a family of six boys and two girls. He's not

married and never has been but is heterosexual. He explained that for most married cross-dressers, the wife says go ahead and dress, but don't let me see it. A lot do stay married. They find a way to set limits on the cross-dressing and make the marriage work. At some point, most CDs question whether or not they're transsexuals, wanting to change their sex through surgery. This problem is like a midlife crisis. But instead of running off with a blond bimbo, cross-dressers want to become transsexual before they're too old to enjoy it.

"Transsexualism" is a step-by-step process established in the medical community. Cross-dressers require potential transsexuals first to live full-time in the role of a woman. They have to show up in a dress at family Christmas gatherings, for instance, to learn how to cope with family and coworkers' reactions in their daily life, before they make the physical change. CDs usually find out they're not true



Tania, a female impersonator at Dancin', undergoes the transformation

across the United States. An electrical engineer, he went into military electronics in the defense industry, launching missiles. This could explain the short military-style haircut. He doesn't drink or smoke or get high in any way. He never cared for the taste of alcohol.

He lost his job with a defense firm last year. His unemployment benefits have almost run out, though he could live for five years on his savings, he said. He loves to work around the house with his hands. He can do drywall and tile work.

His love life has consisted of sporadic affairs and a variety of experiences, some with homosexuals who looked like women. "When you dress up like a woman, do you have desire for a man?" I asked, and he answered, "No. In my sex relationships, the men I had sex with were like women. I related to them as women, not as men. I was the man. They were the woman."

The next day, he would show me pictures he took of drag queens at a nightclub where he hung around when he first got to L.A. Most of them met violent ends. I assumed then that these were the female-looking men he was talking about.

He then told me that in the Native American society there were CDs called "berdache" who would pick out the hairs on their faces and scratch out the hair on their legs so badly they bled. Crazy Horse is said to have had a wife-like this among his other wives. Though a berdache could have sex with a man or woman, it was taboo to have sex with another berdache in the tribe. Dan was making the point that even in

the so-called savage tribes of the past, the cross-dressers were a normal part of that society and were tolerated by it.

"Can you tell me something about the San Diego group called Phoenix Rising?" I asked.

Phoenix Rising is a group of transsexuals strictly concerned with persons in the process of transition, though they might not yet be undergoing operations. The person who introduced Dan to

He has a cosmetic box that looks like a tool kit or an art student's box. But it's a fishing tackle box.

ESSAYS

Mullaker, Jr.

transsexuals.

I knew that a lot of transvestites were macho dudes, and Dan said that some ride motorcycles and get tattooed. But the group encourages its members to express their feminine sides and work it into their lives. I'm a short, dark-haired, wiry guy, both muscular and slim, a blend of power and sensitivity, too. A boxer who writes poetry and likes to dance. Dan is almost a foot taller than I am.

Dan says he is physically active. He has a manly appearance because of the power of his big bones, the breadth of his shoulders, big thighs, sheer weight. He's a big man, and a big man is a man in terms of pure power on the brutal face of this earth. This gives him manliness all by itself, whatever inner feminine inclinations he might have.

He also said he traveled a lot during college and afterwards. In 1976, when he was 24, he bicycled 5000 miles in four months.



San Diego drag queen, June 25, 1994

Neutral Corner is now in transition itself. There is one couple in Phoenix living that is a woman becoming a man and a man becoming a woman, and there is a married couple in which each became the opposite sex and married each other again as members of the opposite sex.

Neutral Corner, Dan said, is a social-context support group for CDs. He would later tell me that they named the group Neutral Corner because it was a place in which they didn't have to fight the struggle of manhood for a brief respite. As a boxer, the neutral corner is where I go after I knock the other guy down. But it meant the same thing: a place where you go and don't fight the battle.

Dan then showed us a video called *Husband and Wife*, *Best Friends and Lovers*, in which four couples talked about cross-dressing in their lives, though one husband would not let himself be filmed except once from the back as he walked away with his wife at the end of the hour-long video. As it ran, Dan would stop and explain certain points made by men and women or elaborate on some point that applied to him.

"Some in the transgender sexual group decide not to go all the way, that is, become transsexuals. They might have cosmetic surgery or hormone treatment, but leave their sex organs alone." Dan is a marginal TS. He's had his beard removed through electrolysis and has taken female hormones to feminize his body, but he doesn't regard his masculine role at work. He can pass as a man. He's much more comfortable with himself now.

There's not much need to dress up to get the sense of the woman in him because it's now a physical part of him. He is part physically on the outside what he feels part of on the inside, a woman. He only dresses once a month for group occasions. The hormone treatment feminized his body. The hair gets finer, the skin softer. There is some breast development and he wears a relatively loose shirt to hide it. Now he has to hide the female in him that shows permanently on the outside when he had to cross-dress for that effect before.

"What about sex?" I asked. "Taking female hormones, the sex drive goes down to nothing for six months to two years. I don't get an erection like before. Not having a sex drive does get boring," he said. "Though I still appreciate female beauty. There was no underlying need. No sexual impulse drive. There was no drive to get on it."

"And for a CD, hormones are a Catch-22. I want to dress up and take hormones, then don't want to anymore because the female sex hormone decreases my masculine sex drive, and the desire to cross-dress decreases."

"Reality diminishes the desire for illusion," I said. He nodded, then said, "But coming off hormones, my sex drive started to come back. It was like you could hear the sound of the waves in the distance before, and now when I opened the door it roared like the surf. And then I got used to it again. But the sex drive is an annoyance. Too distracting in my life."

"I toward men?" I asked. "I mean toward women, not men," he said.

"Never!" I asked, still curious about this aspect. He turned away toward the window, showing wide hips in blue jeans, then turned back and said, "The closest thing to homosexuality is, when I was on female hormones, my wanting to be cuddled and protected by a big guy, a technician."

"People cross-dress for different reasons. Most have a sex drive much in evidence. When they're kids in puberty, they feel the desire to cross-dress, which is a temporary escape for male tensions, like having to prove manhood, etc. Cross-dressing is an escape from the male role of manhood, the breadwinner image, what you, the CD,



Neutral Corner member "Tanya Jade"

thinks being a man is by finding out what a woman is so you can forget the male role. Cross-dressing can be an escape from the tensions of the male role, which is self-imposed, meaning this person feels the pressure of having to be male.

"Some cross-dressers dress a lot of the time when not in the male role." He suddenly looked straight at me from those pale eyes and said, "That most can't pass in public, so they stay at home or go into places that are dimly lit or to some gay bar. The worst place to cross-dress is in broad daylight or wherever there are young teenage

girls! They really look! Because they're trying to fill a female role themselves. And then in public people stare and feel uncomfortable and want to know if you're man or woman."

"But the biggest issue for a cross-dresser is the isolation they feel. They think they're the only one afflicted by this. Just seeing others like themselves at Neutral Corner, they know they're not alone. The meetings are social and a partial remedy for their psychological loneliness. They realize that they're really not alone. Before Neutral Corner, I'd cross-dress at home. Then I joined the group. Most people start out that way. Through loneliness. They have a need to do it with other people to alleviate the loneliness."

"Is there any other remedy?" I asked, and he said, "We try to educate the public. The educational part is speaking to classes at local schools. A panel of three or four cross-dressers, and a married cross-dresser, and a transsexual will go to a class to give them the whole range of gender issues involved."

"What's the difference between sex and gender?"

"Sex is biological, genetics—and gender—is the identification of who you are as a person."

"Do you see yourself as a woman?" I asked.

"If I felt like a woman, I'd be a transsexual," he said.

"Michael Jackson?" I asked. "He makes his face up like a woman, talks like a woman, dresses affectively in costumes, whether on or off the stage."

He spoke in what was probably the most emotional tone he'd used to date. "Michael Jackson is a stunted person, a pedophile homosexual who's never committed himself to a long-term relationship to anyone else, not even in a homosexual or pedophilic sense. He's stunted emotionally." His mouth twisted with feeling as he spoke those words. Within a couple of days, we'd learn that Michael Jackson had paid millions of dollars to keep from having to respond to the child-molesting civil suit brought against him.

"How does cross-dressing relate to having sex in your case?" I asked. "Do you have a desire to have sex with a man when you're dressed like a woman?"

"No, I don't," he said. "Even when having sex with a woman, I was with her because they looked like a woman. So I was having sex with a woman in my mind, not a man."

"With a transsexual, not a transvestite?"

"Yes. If I thought the person was like a man, I wouldn't get

excited." Then with only the slightest hesitation, he added, "On the occasions I cross-dress, I want to have a sexual experience by myself."

With a woman, I thought, and the woman is the other part of himself. Because of this, his cross-dressing is solitary.

"Cross-dressing is being a woman for its own sake for me." "The image of yourself is that of a woman, you must want to look at," I answered. "It seems to me that it's both, bisexual. The image is female, but the body is that of a male."

"Heterosexual, though," he said, paused, then added, "I clean up afterwards. First my body and then the makeup and then the house. For me, men are more visual, more stimulated by sight than women." He looked at Claire. "Women are more into the physical senses in their sexual response. Because I'm a man, I create for me a visual sexual image of the woman that I make love to."

Claire answered, "I'm attracted to men partly because of their masculine role. If a masculine man said he cross-dressed, my desire would die."

Dan responded, "In cross-dressers, the wife will have sex with the husband, Jack, and have a female friendship with this alter ego [Jill]. If the wife can rely on the sex, it's fine, until Jack becomes Jill all the time. Then the relationship comes apart."

"But it must really be a bother to dress up in this feminine image? It works to me, and I'm a woman."

A plane flew overhead and made the air shudder with rumbling sound, Dan said, "I've had my legs waxed and it's painful and expensive. My face cost me \$10,000 for 300 hours of work to remove

my beard."

"How's it painful?" I asked.

"It's painful because they slide a needle into the hole of the hair. They give you a metal rod to hold in your hand, then shoot current through you, which kills the hair. I go for one hour every two months now to get the hair that's growing back."

I almost said, "Oh, the price of vanity," but didn't because

You look close and the square jaw shows up, the blue tone beneath the makeup, features that are too big, even with makeup.

I then knew how much deeper his suffering was than mere vanity.

It showed up at 9:30 on a busy, sunny day, the following morning to take us to see his psychologist, Vince Huntington. Dan had on black shorts, a white short-sleeved sport shirt with green stripes, and black New Balance jogging shoes. He called them Nike vanishes. His legs were thick, white, and somewhat lightly haired. When he walked up the steps ahead of us from the parking lot to the office building, I saw how rounded his hips were in the shorts and that the hormones had made him thick-chighed, too, as he said.

Vince looked like a psychologist, even on this Saturday morning, without a suit on, wearing a dark-blue denim jacket and pale-blue denim pants and shirt. A full, middle-aged face, soft under the chin, pink skin, graying hair, pleasant, relaxed manner

like you'd expect of a man who had to relate to people for a living.

Light from the windows gave a soft neutral tone to the room. The place itself could relax you into a state of neutrality, a neutral corner, where there would be no male-role war, and no stress and no trauma, where you might heal.

Vince's voice makes sweeping gestures as if his body were twisting and gesticulating as he sits with knees crossed in a stuffed chair by his desk. His voice creates the effect of body movement because of the fullness, range, and sincerity of its tone. I never felt any hidden thought or feeling, unlike with Dan, who was, in spite of all his talking, quiet and reticent. The psychologist seemed confident in his life and person.

Vince is an adviser to Dan, he explained, a man with three MAs, the guy who started Neutral Corner when he was an intern at UCSD working on a project called "Identification of Sexual Identity Conflicts in Children and Adults." A few years later he was the project's director.

He ran a group for two years and started Neutral Corner for the benefit of his cross-dressers. He placed a classified ad. "Wanted—Cross-dressers to meet in a non-threatening environment for mutual support and education." He was told not to expect more than a handful of responses, but he got almost 200. Vince learned later that some men changed their minds when they heard a man's voice on his answering machine. Among the 192 men and 7 women (who identified themselves as lesbians) who responded, a great majority of the men were married heterosexuals.

According to Vince, most transvestites begin cross-dressing at puberty, and many begin way before that time, when the practice, like much else during this period of rampaging hormones, is often

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Neutral Corner meeting

eroticized. In other words, at about age 13 or 14, what had been merely a coping mechanism for dealing with perceived maternal rejection becomes associated with sexual pleasure, often masturbation, a common practice for any male during this period of his life.

What creates a transsexual? No one knows, according to Huntington, who proposes, one after the other, a nurture theory, then a nature theory, which he laughingly calls "Vince's One-Quart Theory."

His theory stems from research done at Johns Hopkins University, in which it was discovered that between the third and tenth week of life, male babies' gonads produce massive amounts of testosterone, then shut down until puberty. Vince says, "The

strong assumption now is that's the trigger that tells the brain — remember if the system had its way, all babies would be girls unless the Y chromosome is there — that, guess what, you're not going to be a girl, you're going to have testicles. Though this fact alone was interesting to a community that assumed that this trigger mechanism occurred in utero, what was also fascinating was that the testosterone was present in varying degrees.

Let's say it takes one quart of testosterone — and my tongue is in my cheek here," Vince says, "to give us a Rambo, heaven forbid. This is the male who can't stop being a male. Every shirt has epaulettes, he can't stop shooting someone or working out, he's super-athletic male. If it takes one quart to do that, then maybe it takes almost a

quart to give us the average man, whoever that is, heterosexual, doesn't cross-dress, not a mean guy, but don't push me. Now back it off just a little more, maybe we can get the effeminate man who's still heterosexual.

"Next, maybe we get a man who every once in a while has some sense of cross-gender distortion and must exercise it by cross-dressing but is still heterosexual. Drop it off a little bit more and maybe then you get the effeminate man who is homosexual. Drop it off to zero maybe, absolutely no testosterone, and maybe then that is the male body that from earliest memory, his brain says, I'm not a boy, I'm a girl. That's the core transsexual."

After talking to these men in groups and in private practice

One guy who sits across the table from me has heavy beard shadow and a very black wig that curls in a pageboy, like Cleopatra.

over a period of years, Huntington saw a pattern. "As very young boys, less than 26 months old, the transsexuals experienced some sort of trauma that involved a perceived rejection by the mother. To compensate, the little boys seized upon some transitional object, in psychological parlance, to substitute for the lost mother. Linus's blanket, in the Snoopy cartoons by Charles Schulz, is the classic example of a transitional object. Transitional objects are those things we use psychologically as a child to help us transition away from psychological reliance, to substitute for the lost mother. Linus's blanket appears to be long-term use of a transitional object."

Very often this rejection, perceived or actual, occurred at the birth of a sibling born within 22 months of the transsexual's own birth. (The average age spread between siblings, according to Planned Parenthood statistics, is 33 months.) But Huntington told two evocative stories which, he said, his clients remembered in vivid detail of more pronounced traumas.

One involved a little boy named Mac who, one day when he had not yet turned two, was taken by his mother, who herself was only 17, across town to the home of a friend of hers. "While the two women visited inside, Mac was outside to play in the small back



Della Leticia, female impersonator at Escape

yard. He began playing in a sandbox in the back yard, then got the idea to turn on the hose. Somehow he stumbled into an antihill, and the ants swarmed over his wet flesh, stinging and biting. He remembers the ants all over him. He remembers screaming for his mom. He remembers running up on the little step, the gray boards, remembers that the screen door was torn and had paint splattered all over it, remembers he had to pull on it twice before it opened. He remembers stepping into the living room. No Mom. Mom was not there. They're biting him all over, he's crying, he's screaming for her, and Mom is not there. He remembers seeing his mother's purse and hairbrush. He distinctly remembers picking up the hairbrush. Then Mom came in and did all the right things. She washed him off and gave him a Snickers bar. He remembers the Snickers bar.

"After that, the hairbrush became Mac's hairbrush. No one thought too much about it," Huntington says. "He carried it in the back pocket of his jumpers as he played around the Iowa farm where he grew up. Pretty soon it hardly resembled a hairbrush at all, so matted had the bristles become, so pined the handle from the indignities any object would receive in the back pocket of a little boy's dungarees. Then one day he came running into the kitchen from where he'd been outside playing. Uncle Bill is visiting, talking in the kitchen to his sister, Mac's mother.

"What's that you got in your pocket there?" says Uncle Bill to Mac, Mac stops.

"It's my hairbrush," Mac's mother tries to explain. "A little boy

shouldn't be running around with a woman's hairbrush," Uncle Bill says. "You throw that hairbrush away."

"Mac remembers running to his room. He could hardly breathe with the sense of fear, irredemption, anxiety. Was Uncle Bill crazy? Throw his hairbrush away?"

"Two things happened with that incident," Huntington explains. "In that instance, Mac learned that not only would he have to hide his transitional object, because, he had learned, it was something shameful and yet something he absolutely could not conceive of living without. But also it was gender-specific. It was a woman's hairbrush, and little Mac was a man.

"So now he hides the hairbrush and becomes a cross-dresser

"Being read" is the worst nightmare. That's when someone recognizes your manhood.

at puberty when most do. I could tell stories like that all day."

He tells another: "The little boy — we'll call him Dave — and his mother were almost inseparable. The mother gets a call from the hospital. Her husband, the boy's father, has been in a terrible car accident and is near death. She must come immediately... The hospital instructs her to leave the little boy at home. The mother frantically scours around for someone to watch the boy and can only come up with a 12-year-old neighbor girl. The girl takes him outside in the back yard to play, though it is raining. She pushes him in the swing, higher and higher. At the top of the arc, he slips and falls heavily on his face, so hard that he breaks his jaw. He is bleeding profusely. The neighbor girl, freaked by the blood, abandons him and goes home. He lies there for some time in the rain, bleeding.

"Finally he gets up, makes his way into the house. He remembers to this day, just as Mac had vivid recall of the screen door, the pooling paint on the back door. Dave stumbles into the bathroom. He pulls his little stool over to the sink counter. He sees his mother's box of face powder. Mom. He opens the lid, takes out the powder puff, puts it over his face. It smells like Mom. He gets down and staggers into the living room, where he passes out on the carpet. Later, the doctors said that the powder, which stanching the bleeding, probably saved his life."

It also, according to Huntington, became his transitional

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him a question and feel instead the stillborn love of man lying dead between us. Later, when I don't get my desert because I am busy writing, he says, "Here, you can have mine."

"Thanks," I say, surprised. "What's your name?"

"Tina."

"Tina gave me his desert," I say, speaking it out loud, and everybody at the table laughs, including him.

Another older man, who introduces himself as being from a club in Cleveland, says that the man's voice is the biggest problem. It is hard to disguise because it sounds so phony. Yet to me it was their natural voices that showed their humanity.

Dan goes to the mike after we're through eating and speaks as a woman, Ann, to say that there will now be announcements from various members. A husky broad who walks like a man, in long, strong steps, even in red high heels and red dress suit (it is right across the stomach), who has a hooked nose and thin mouth, steps up to the mike. But there is a feminine tone to his voice, small for such a big guy. When he walks away, I can see he is built square in the back like a man, without curves.

The next person at the mike, Gina, has on a full wig that hangs down over her shoulders, bangs that reach her eyebrows, and a flowery print

mini-skirt and jacket, with a white turtleneck blouse. She is probably the prettiest one there. I wonder if it was a woman at first, when she stared at me from the table as other people spoke. Gina looked at me from the table on the other side of the small room like a woman interested in a man. That's how I first noticed her, staring at me. "Oh, a woman," I thought, and an attractive one, too, though the last phrase wasn't conscious. I'd turn and see these pretty eyes on me and I began to wonder. The face was fine and slender and well-shaped, but strong in the chin. Now that she is closer to me, I see that the chin is a little too strong, that the fine

jaw is steel hard. It is a man I see under all the feminine grace. Gina speaks in a sharp, clear voice, with a low timbre at the end of each sentence. She announces she is going to be in charge of the transsexual part of some Valentine's Day convention. So that's why she seems more feminine than the others, I think. She is biologically — through surgery and hormones — indeed more feminine. I later would learn that her whole table is transsexual. When she walks away, I notice she has a tight an, curved like a woman's, with a curvy body and curvy legs like a woman. Some of the transsexuals look at me the way

women look at men, but none of the transsexuals do. Dan/Ann announces that Debra is going to be a father. Then he says we should all introduce ourselves, and Major stands up an African-American with large boots (which Dan/Ann announced were real). When I ask him later, Major says he's had them for 25 years now. A huge blond, Angela, stands up, looking feminine from a distance. The official announcements over the crowd break up into chattering groups, and I speak with a transsexual couple in which the man is becoming a woman and the woman a man. I take their picture, and they are quite charming and friendly and

seem truly at ease in their transformation. The man, becoming-woman shows me a government form with which his name and sex will be changed forever.

Then I talk with Melrose, a short, fair-skinned Hispanic who introduces himself to me. He says that Neutral Corner has a mailing list of 100 and a membership of 85. Thirty to 35 come to meetings; most stay home because of tricky mutual situations or because of work responsibilities. They can't afford to take the risk to go out dressed, which they call "in face." Their only contact is through the group's newsletter. Melrose says that "CDs are like snowflakes, no two of us are alike."

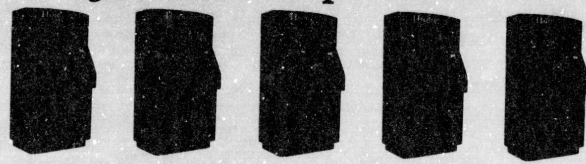
The commonality of dressing is what they share. But there is a politics of the transgender community. "Some are TVs and some are TSs (transsexuals)," Melrose said. "Some TVs look on TSs as the woman they'll never be, and this leads to conflicts. Some TSs think they're TSs but aren't. To them, being a woman is a fantasy. They like the idea of it, a temporary thing — man in a woman's body for a fleeting moment. The transsexual has a serious conviction. He feels he is meant to be a woman. The difference between them is that the TV wants to dress and look like a woman. The transsexual (the person in the first stage of transformation) says, 'I want to live full-time as a woman.' And the transsexual says, 'I am a woman and have always been a woman.'"

The TV thing is an intense fantasy, and a TS thing is a sober and painful reality.

"Why is it painful?" I ask.

"It's painful because they have to deal with the fact that the inner woman has a man's body. There's a debate on the difference between them in the transgender community. Some want to emphasize the difference and some the similarities. This TV/TS cleavage is one of the major

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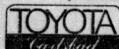
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2512	1	4-Door LE Sedan	4 Spd. Automatic ECT
2532	15	4-Door LE Sedan	4 Spd. Automatic ECT
2534	26	4-Door XLE Sedan (V6)	4 Spd. Automatic ECT
2540	2	4-Door XLE Sedan (V6)	4 Spd. Automatic ECT
2544	6	4-Door XLE Sedan (V6)	4 Spd. Automatic ECT
2584	1	5-Door LE Wagon	4 Spd. Automatic ECT
2586	3	5-Door LE Wagon	4 Spd. Automatic ECT
2109	1	2-Door ST Sport Coupe	5 Spd. Manual
2106	5	3-Door ST Utlback	4 Spd. Automatic ECT
2107	1	3-Door ST Utlback	5 Spd. Manual
2172	2	2-Door GT Sport Coupe	4 Spd. Automatic ECT
2182	1	3-Door GT Utlback	5 Spd. Manual
2195	1	3-Door GT Utlback	5 Spd. Manual
1701	1	4-Door Sedan	5 Spd. Manual
1706	1	5-Door DX Wagon	4 Spd. Automatic ECT
1767	1	5-Door DX Wagon	5 Spd. Manual
1301	18	2-Door Sedan	4 Spd. Manual
1316	2	4-Door DX Sedan	3 Spd. Automatic
1325	2	4-Door DX Sedan	5 Spd. Manual
1326	2	4-Door DX Sedan	5 Spd. Automatic
8542	3	4-Door SRS V6	4 Spd. Automatic ECT
8554	5	4WD 4-Door SRS V6	4 Spd. Automatic ECT
8565	9	4WD 4-Door SRS V6	5 Spd. Manual
8711	1	BGM (Ct.)	5 Spd. Manual
8712	1	2N1 1/2 Ton	4 Spd. Automatic ECT
8713	1	SFS 1/2 Ton	5 Spd. Manual
8714	1	SFS 1/2 Ton	5 Spd. Automatic ECT
8715	1	SFS 1/2 Ton	5 Spd. Manual
8717	2	1/2 Ton	5 Spd. Manual
8815	1	4WD SFS	5 Spd. Manual
8100	32	Std. Bed	5 Spd. Manual
8123	1	Xtracab Deluxe	4 Spd. Automatic
8157	1	Xtracab SRS V6	5 Spd. Manual
8503	6	4WD Std. Bed Deluxe	5 Spd. Manual
8513	1	4WD Std. Bed Dlx. (V6)	5 Spd. Manual
8553	1	4WD Xtracab Deluxe (V6)	4 Spd. Automatic ECT
8557	1	4WD Xtracab SRS V6	5 Spd. Manual
8559	2	4WD Xtracab SRS V6	4 Spd. Automatic ECT

* If Whirl Demand Models. Based on available information at time of printing and subject to different notice. Units subject to prior sale. Sale ends June 30, 1994.

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dynamics of the gender community.

See in the biological state and gender is a social role, and they can be different. The TS tries to harmonize them. The commonality of all of them in the gender community is that they're gender dysphoric, which means to dress as or be as a member of the opposite gender."

The public was a cross of transgendered people, up to the mid-'80s, was minimal because they were closeted. But from that time, the explosion of talk shows suddenly brought the CDs to the public on TV. The public saw the talk-show hosts making self-serving hay out of it, but they did a service. Melanie says, and brought the issue out of the closet, into people's living rooms. They stigmatized the public to the transgendered individuals. Melanie's grateful on one hand and on the other feels that they trivialized the CDs, held them up as freaks. His own feeling is that the good outweighs the bad. For every 1 in public, there's 20 in the closet. But there are so many of them out there, your next-door neighbor could be a transgenderist and you don't even know it. The problem is not cross-dressing. The problem is society's nonacceptance of it. He wants the public to know that CDs are responsible people who work, have lives and families, and are productive members of society.

On the concept of passing. To pass means to go out in public and not be recognized. To be

seen as an ordinary, average woman. "Being real" is the worst nightmare, according to Melanie. That's when someone recognizes your manhood and it's pointed out, laughed at, or even threatened. It's terrible. It happens to everybody. Most CDs won't go out because of this fear. Some spend a lot of money to be passable. They study wardrobe, makeup, voice, body language, and go to special lengths to make themselves presentable as women. The biggest hurdle is beard cover.

"Let's face the reality," Melanie says. "Women have smooth, hairless faces with smaller pores. Men have stubble. A male has to give himself that smooth complexion to pass, which means shaving as close as he possibly can, putting on beard cover, which is down-white makeup or Dermablend. They put makeup on over that. As a result most TV's have heavily made-up faces that stand out. Therefore, many of us don't go out in the daytime, only at night."

Women should appreciate them, Melanie said, because cross-dressers are more sensitive to women than most men. They know what it's like to spend hours putting on makeup, getting an outfit ready. Every TV says the same thing: "I'll never criticize my wife or girlfriend again for talking so long to get ready." They know the price.

At this dinner meeting, Chaim seeks out women married to cross-dressing men. Sandy,

expensively dressed, well groomed, pretty, the wife of a doctor who is now retired in a mini-skirt, black blazer, and long, frosted wig, had to painfully witness a slow deterioration of her husband's personality before she understood that this was not going to go away, and that she could no longer force him into the closet, at least as far as their marriage was concerned. Sandy first found out her husband was a cross-dresser when, cleaning the bureau, she found a letter from him addressed to her. He had written many before this one, he told her later, but had ripped them all up. In it, he confessed that he was a transvestite and that his greatest fear was that he would lose her if she found out. "He was scared to death that I would pack up and be gone," she says.

In some cases, the wife not only packs up but gets on the phone and tells the boss, family, friends. But Sandy didn't. What she did was bury the knowledge. Her conscious mind actually forgot, over a period of eight years, that her husband was a confessed cross-dresser. Melanie, his moodiness, anger, and frustration increased. That showed him in the back of the closet," she says. Then "the realization began to dawn: I am going to lose this man one way or the other. It was a pleasant realization. He was the only man she'd ever dated, she'd been with him since she was in high school.

One night they went to a midnight showing of *The Rocky Horror Picture Show*, in which devotes dress up like the characters in the movie and shout their lines from the audience. "When the character Frank threw off his cape to show himself dressed in garter belt, heels, and corset, I thought, 'Oh, my God, my husband is one of these,'" Sandy recalls. "From that point on, I thought, 'I'll start dealing with it.'"

"We started talking about it little by little. I wanted information. He had very little. He hadn't plugged into the community. It took several years to plug into the gender community."

The granddaddy of gender organizations, according to Sandy, is Tri-Ess, a name that grew out of the acronym for the Society for the Second Self, a national organization for heterosexual cross-dressers and their significant others. It was through Tri-Ess that she found out about their annual convention, California Dreamin'. She and her husband attended, and she grabbed all the literature she could find there. That information put her feet on the ground.

With the acceptance that this was not going to go away and a new appreciation of the large numbers of cross-dressers, she began to make peace with the fact that her husband was a transvestite and that she was the wife of a transvestite. She has worked through the denial to a realization that his cross-dressing need not affect her own sense of self.

"You drop a lot of garbage about other issues in society," she says. "I realized I was carrying around a lot of junk. I'm my own person. I make my own decisions. I'm not always worrying about what everybody thinks."

Now, as contact person for California Dreamin', she encourages other wives of transvestites to get rid of the idea of the stigma in their own heads. "You have to be able to tell society to stuff it," she says. "We have not known anyone who gave it up permanently," agrees Janet. She's a small-boned woman with chin-length blonde hair, bangs, wife of the treasurer of Neutral Corner, a massive man, six-foot-four in his pumps, wearing a light turquoise dress, pearls, and a champagne-colored wig styled in an outrageous beauty-salon-type set.

"It seems like it's something that needs an outlet," she went on, adding that the price of suppression is destructive behavior. "A lot of cross-dressers dress out of the back of their cars, feeling they can't tell their families. Some men go on periodic purges in which they throw out all the clothes, makeup, wigs and jewelry, vowing never to dress again. But they always come back to cross-dressing."

"I feel sorry for the guys who can't tell their wives. We know this guy—he went fishing a lot," she laughs. "Wives who find out after marriage—most cross-dressers stress that fiancées should be told before the knot is tied—have to assimilate something their partners have taken years to get used to. Most transvestites, however, do not take that step, though. Cindy, wife of a CD and a slender, soft-spoken, confident strawberry blonde, says that a wife's biggest nightmare...

The other fear wives have, according to Melanie—who is Neutral Corner's newsletter editor, a vibrant and verbal person who nevertheless wouldn't wish his transvestism on anybody—is that their husbands are gay. "The drag queen stereotype is what you're familiar with," agrees Sandy. "Most husbands, however, are heterosexual, and according to Cindy's husband, Linda, are among the most loyal and faithful of husbands. It's pretty hard to play around when your lips are shaved and your toenails painted."

As for how this affects their sex life, "A lot of wives will accept their husbands' cross-dressing but draw the line at the bedroom," Sandy says. "It's okay to have boundaries. My advice to wives is to be honest about what you can handle."

"This can be a lot of fun in life," Linda says. "Cross-dressers can have more fun than anyone—you're basically two people."

"The biggest fantasy of a man is to be with two women," says Liz, a vibrant, confident woman in black jeans, green blouse,

her long dark hair swept up on one side in a clip. "Think of a transvestite making love to a woman. He looks in the mirror and sees two women so the male persona gets turned on. So it's still a heterosexual relationship."

But what about the heterosexual woman making love to someone wearing false eyelashes, a long wig, and female lingerie? Jean, who, with her short, plump figure and long, graying brown hair is the perfect match for her husband, Jessica, confesses that though her husband's cross-dressing in general didn't affect the way she thought about each other sexually, on one occasion, "I kissed Jessica dressed. It bothered me."

My husband said we could be lesbian lovers," Janet said. I said, "I'm sorry. You didn't marry a lesbian."

Cindy tries to explain how she and Linda handle sex. "Linda thinks of herself as a male lesbian, and I think of her as my husband. You shouldn't feel that it's another woman you're going to bed with. It's still your husband. Women feel so often that they are lesbians, but they're not. You're not a lesbian just because you love your husband who is wearing a dress or gown."

Many women find this kind of integrated man very attractive. Dollie, a round-hipped, short-haired woman with an open smile, says her transvestite husband is "sensitive to my needs." She'd had experience with macho men ordering her around and hadn't liked it. Other women, Sandy among them, speculate that their ability to communicate with their husbands as they do with other women is what attracted them to the men in the first place. Carol says that he and his wife play friends when he cross-dresses. There's no competitiveness or combativeness—two stereotypically male traits that are tough on relationships.

Women who accept their husbands' cross-dressing find that their husbands look to them as experts of achieving a feminine look in their hair, clothing, jewelry, nails, and makeup. Most can use the help. Transvestites have notoriously poor taste, Dan confesses. "We've never gone shopping together with him dressed," Sandy says of her husband. "I grab an armful of stuff and he'll kind of slip over to the men's section and duck into a private booth."

"Men without sympathetic or in-the-know wives or S.O.s [significant others] have to estimate sizes and take the outfit home to try on, which often means a second trip back to the store to return the items. Some sales clerks, though, are quite helpful, even offering use of storerooms for trying on outfits."

"I'm certain that anybody who works in retail for any length of time figures it out," Sandy says. "Most of the time you get a positive reaction from salespeople. Most are very helpful and don't pass judgments. Plus, they're making a living and they know that a man's income is often higher than a woman's."

Sandy and her husband tend to limit their excursions out to conventions, when they are accompanied by a group of similar couples. She finds that she feels very protective toward him when he is dressed, a feeling echoed by other wives. Jean always drives when her husband is dressed, afraid that they'll be stopped for a ticket or an accident and her husband will be blamed because of the way he is dressed. Janet found going out with her husband to nerve-wracking because of her protective feelings toward him that now she refuses to go. He goes out regularly with his sister, who's closer to him in size and appearance than his petite wife, but he never drinks, afraid to be vulnerable.

Liz and Julie go out all the time. When they go dancing, they go to lesbian clubs. Regardless of where they are, they hold hands publicly or touch legs under the table. People think we're lesbians, she says with a laugh.

Melanie understands that many women may feel threatened about this. Wives may feel their boyfriends are gay or turning gay. Girlfriends may feel their boyfriends are competing with them. Melanie respects this, but he's pleased to all wives and girlfriends of CDs. "Please understand us. Don't feel threatened, because we don't mean to threaten you or hurt you, but have to, need to do it. If they're willing to give understanding and makeup tips, we'll pay you back by being much more sensitive to your needs as women."

Wives need to understand this won't go away. Most people see in TV's "threats and pervers" because CDs are an unknown quantity. They don't say much about themselves because they're still in the closet. In the absence of any concrete image of TV's or transgenderists, the public makes up its own sensational view of weird sex people, which is not true. "We are your supervisor. Your brother-in-law. Your neighbor. We're your friend—not aliens, but good people. We are not freaks but are a sexual minority, people who suffer from gender conflict. We're not out to shock or hurt or scare little kids. All we want is the opportunity to be who we want to be and to go out in public in the appearance of the opposite sex and not be harassed."

As I listen, I think how strange at first to see the clash of man and woman in them, like alien creatures, and then with talk they become human. The strangers recede. The human steps out—the feeling person hidden behind the mask. This is the fronting of an illusion. The triumph of appearance, where the identity disappears for a hidden moment in the long scheme of eternity. The exaltation of transcendence. They call it transformation. They escape into their fantasies. They get to live the real blend of the blending of gestures and gender. This is all there is in the end. They live one moment of fantasy. Fantasy reigns. This is the ultimate truth. This is Seventh Heaven. ■

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(continued from page 31)
 tails, and only very seldom have, trusting rabbit and gentle over and around until the rabbit is golden on all sides. In a European, being the way to a half, just a little, squeeze the bottom and sides of the pen with a wooden spoon to disperse any concealed adulterers, tick in the house and gently, and adjust the hair to maintain a bare surface, but slightly ajar. Turn the rabbit's paws over in the same order 30 minutes and stirrer for 15 minutes longer (in young rabbits), or until a thigh, when perched with a knife tip or trailing nipple, is tender. Remove the pen from the heat.
 Poach the rabbit's liver, either in a blender or by crushing it in a sieve and working it through with a wooden spoon. Stir the poach into the blood, stir in a little of the rabbit's urine, pinch over pepper, and pour the mixture into a small pan, stirring and moving around the contents. Return the pen to low heat and return it, slowly adding to keep everything moving, until the sauce has solidified. Chutney and its color has turned from red to rich chocolate. Remove from the heat and serve directly from the roasting pan, onto heated plates.

Lula's Personal Table: The European food and Wine from the Domestic Temper Vineyard, by Richard Olney, with a foreword by Alice Waters. HarperCollins 1994. \$30.00

RABBIT CASSEROLE WITH CHEESE AND BREAD DUMPLINGS

Serves 6
 6 cc. green artery bacon, rather, de-fined (or use thick slices of bacon)
 Selected rabbit joints, total weight about 2 1/2 lbs.
 2 leeks, sliced
 2 carrots, chopped
 4 stalks of celery, chopped
 1 tablespoon plus 1/2 tsp. salt
 1/4 cup oil, dry white
 2/3 cups chicken stock
 Salt and freshly milled black pepper

1 bay leaf
 1/2 cup of fresh leavened, thyme, or necessary
 Sprigs of fresh leavened and marigold petals, to garnish

DUMPLINGS
 1/2 cup self-rising flour
 Pinch of salt
 Freshly milled black pepper
 1/2 teaspoon dried thyme
 1/2 teaspoon chopped fresh parsley
 1 tablespoon chopped fresh dill
 1/2 cup shredded rice
 1/2 cup mature Cheddar cheese, finely grated

Preheat oven to 325 degrees.
 Chop the bacon and fry gently in a flameproof casserole dish until the fat runs. Wash and dry the rabbit joints, then add them to the casserole and fry gently until browned all over. Remove them with a slotted spoon and place on a plate while you fry the vegetables, adding a little butter if necessary.

Spiciness in the soup and stir-fry. Cook for 1 to 2 minutes, then remove from the heat and gradually add the oil and the stock. Bring to a boil, stirring continuously, then season to taste. Add the herbs and the rabbit and cover and bake for about 1 1/2 hours or until the rabbit is tender.

To make the dumplings, mix the flour and salt together into a level. Season with pepper and stir in the thyme, parsley, dill, salt, and grated cheese. Add enough cold water to mix to a soft dough. Shape into 12 small balls.

Twenty minutes before the end of the cooking time, taste and adjust the seasoning if necessary. Place the dumplings on top of the casserole, then cover again and bake for 20 minutes until they are well risen. Remove the lid and brown under a hot grill for a few minutes if you like crisp dumplings.

Serve immediately, garnished with a few dry sprigs of leavened and sprinkled with marigold petals.

Author's Note: The Casserole Cooking by Sara Paston-Williams. F. Wines & Co. 1991. \$22.95

Rabbit bones continue to be found in prehistoric American Indian sites. Dutch settlers to the New World in 1654 brought from the Indians a piece of land along the Atlantic Ocean. They named the land "Concey Elyant," after the "conies," or rabbits, that swarmed through the area. The name later was Anglicized into "Concey Island." Newcomers to North America hunted the abundant game they found here. Domesticated rabbit, like chicken, was brought to North America from Europe as breeding stock, and German settlers to America in the 1700s and 1800s brought their celebration of the Easter

Bunny with them. Our ancestors, farmers and householders in towns and cities, often kept a hutch of rabbits in back yards.

In the 20th Century, rabbit has been turned to in bad times. During the Depression wild rabbits were snared or shot; the hutch reappeared in back yards. More recently, in *Roger and Me*, Michael Moore's 1989 documentary about what happened in Flint, Michigan, after the local General Motors plant closed, Moore shows Rhonda, who supplements her Social Security check by raising and selling rabbits as "pets or meat." In Moore's film, Rhonda clubs and skins a rabbit.

"First we were pets," said Moore, "then we were meat," drawing an analogy between Rhonda's rabbits and GM's laid-off workers.

Even more recently, *Jerrigan*, the first novel by Ann Beattie's first husband, Newsworld books editor David Gates, shows a contemporary rabbit roaster, Martha Jerrigan, after his wife's death, has moved in with Martha. In the basement of Martha's suburban New Jersey home are rabbit hutches — "Bunny Hell," she uncharitably calls this arrangement. Martha raises the rabbits for food. Gates describes Jerrigan's initial desert into Bunny Hell: "I count five cages, made of two-by-four and chicken wire.

Each cage had three or four rabbits. White, black, piebald, bright, trusting eyes. Martha stuck two fingers through the chicken wire and smoothed between the ears of a chocolate-brown rabbit the size of a roasting chicken."

Jerrigan pays, Martha says, "It's actually more moral than going out and buying chicken or something. Do you know how those chickens live that you get at the store? You know how they die?"

Late in the novel, Jerrigan kills a rabbit for dinner. "The gun went snap and the rabbit gave a shiver and just turned to meat."

clear, correctly, in which part of the country the animal had lived.

Europeans considered wild rabbit's flavor far superior to domesticated; hare they found tasteful of all (and beginning in the Middle Ages, hare's blood was one of the apothecary's most important ingredients). Wild rabbit's meat offered a strong, gamey, rich, "brown" taste; hare tasted even stronger. Hare and wild rabbit, foraging for food, of course, exercised far more than did farmed rabbits and therefore had a darker, firmer meat than the caged rabbit. Flavor differed from wild rabbit to wild rabbit and hare to hare, unlike the more uniform flavor of domestic rabbit. Particularly prized in France and Italy were wild rabbits that fed where thyme, rosemary, lavender, and other strongly fragrant herbs grew.

The Old World rabbit, *Oryctolagus cuniculus*, ancestor to all domestic rabbit breeds, was known

in France as *le lapin de choux*, or "cabbage rabbit." Domestic rabbit, then and now, ranges in size from 2 to 20 pounds.

In England, by the late 17th Century, most estates kept domestic rabbits, and rabbit was sold in towns and cities by poulterers. Rabbit started in stew and pies, was roasted with herbs and potted. Sara Paston-Williams writes in *The Art of Dining* that potting was a popular way of preserving food. Meat was baked in butter, drained, and then sealed under more butter, so that it could keep for up to a year. By the 1820s the two largest rabbit keepers in London kept some 2000 breeding does from which they

produced rabbits for home use.

Spain, France, Italy, Belgium, Switzerland, Germany, all used hare and wild and domestic rabbit. Rabbit was an ingredient in sausage, terrines, pâté, stews, and pies. A preparation, with variations, that appeared all across the continent and in England was the civet, a thick game stew in which meat is marinated in a local wine, usually red, and herbs native to the region, and then cooked slowly until meat falls from bone. A civet can be made from any furred game — wild boar, venison, rabbit — but the most common meat was hare and later, domestic rabbit.

The civet takes its name from the French *civet*, small green onions similar to our chives, which have always been a prime civet ingredient. What distinguishes the civet, however, is not the one but the sauce, usually based on red wine, is thickened with the animal's blood and minced liver. Blood-thickened sauces were common in areas where slaughtering was done at home. (The traditional civet au vin uses the rooster's blood as thickener for its sauce.) Blood-thickened sauce is also used to prepare the traditional jugged hare (I used to think that the term "jugged hare" referred to the cutting of a hare's jugular vein to acquire its blood. However, if the various culinary dictionaries and *American Heritage* are correct, "jugged" refers merely to preparation of a boiled or stewed hare in an earthenware jug.) Now, civets are most often prepared without blood.

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located in the back of a low, white building at the Chollas Maintenance and equipment facility, the City of San Diego's street and parks sign division is hard to find in a warren of grimy efficient buildings surrounded by cyclone fencing. Here roads are governed by chaotic-seeming speed bumps, an empty guard booth confuses late-afternoon visitors, and dumpsters suckle at loading docks in the slanting sunlight.

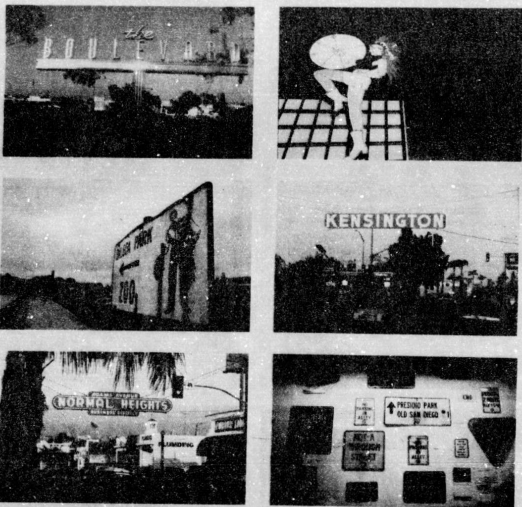
But above one otherwise anonymous door hangs an imaginative hand-painted image of a paintbrush with the words "Sign Shop." It is an artistic interluder in a world of anonymity, a nod to the days when signs were all painted with only a brush and a steady eye.

Inside Roger Blakey is working overtime. The crew here churns out thousands of signs a year, most of them "blades" (street-name signs) and regulatory signs: the images that channel us through a complex San Diego by often telling us what we can't do. But above a layout table, along one wall is a legacy of the sign maker's craft. Dozens of historic city signs, rescued over the years by Blakey and his colleagues (and those who worked there long before them), have been nailed to one wall in a rambling graphic display. San Diego's most infamous sign is there too: "Swimsuits Optional Beyond This Point." And in another room, a cluster of historic street-name signs, some dating back to the early 1900s, rests atop a storage shelving unit, pointing the way in fine raised black letters on porcelain back-grounds: craftsmanship and style, so unlike the computer-cut reflective green signs of today.

As much as their legal power, signs have emotional might. Why else would something so purely functional enter our collective lives of a place, a time, a way to go somewhere — to the point where we grow nostalgic over an old guardrail warning plaque made with an X of red marbles? Or a smiling Don Diego (wonderfully hand-painted but politically incorrect) waving his sombrero off to welcome San Diego visitors? Where once we navigated by the stars, chalk marks on cliffs, or graffiti along the trail, today we must use signs. It wasn't until the automobile that there were so many of them.

San Diego seems to be at a turning point in its signage history. After years of allowing even its most famous attribute, Balboa Park, to sink beneath a visual compost heap of ugly signage (usually joined by clusters of dented galvanized

Look At Me



SIGNS AS PUBLIC LANGUAGE

Story and photographs by Peter Jensen

trash cans), a new signage program has been proposed for San Diego's green heart. Designer Stuart White, contracted by San Diego to come up with a system of directional and informational signs, created a bold quartet (inspired by architectural ornaments on exposition

buildings of 1915) surmounted by the park's strongest skyline trademark: the California Tower and adjacent dome. "The park needs identity," he says, flipping out a black copy of the newest master plan as we met in his Old Town-area studio. "First, we

wanted to be certain this was a truly encompassing program. There's so much more to Balboa Park than the zoo and a quick stroll down the Prado."

Signage — especially that designed for the pedestrian who can stop and look — can take the form of complex information kinks. White's most successful sign design is also his largest: an arched panel carries detailed maps on both sides. The maps are rendered in a style that studies have shown to be user-friendly: A bird's-eye view with key buildings taking shape on a grid of streets and paths. Large and simple to understand, the maps also restore an element of the park that is often missing even in frequent visitors' vocabularies — the proper names of buildings, plazas, and other features. For example, in a park full of plazas, which one is Plaza de Panama? Where is the Ruben Powell Archer Range?

According to Ed Spicer, a city engineer/project manager who is overseeing the revamping of Balboa Park (including the current construction on the House of Charm), new signs and map panels will be going in the ground in January 1995. He hopes to have them all in place by the end of 1995. Total cost will be in the range of \$300,000, and funding will come from a Certificate of Participation issuance (although specific sign funding still needs a final approval from city council).

Some other major attractions in San Diego, even the zoo, have been notoriously hard to find, primarily because of our mesa and canyon geography, but also thanks to small, hard-to-see — or non-existent — signs. In Old Town, car after car will drive to the top of the Juan Street hill where Stuart White's studio is located and stop, the drivers obviously puzzled.

"If I'm outside they ask me, 'Where's Old Town?'" White says. "I tell them they've just driven right through it."

According to Ruben Andrews, whose firm Graphic Solutions has designed hundreds of signs and sign programs throughout Southern California and did "The Boulevard" sign on El Cajon Boulevard.

"San Diego seems to have never reached its arms out and fully welcomed tourists. Signage is one interesting and passive way to do it. For example, small directional signs to churches, historical monuments, and the Cabrillo lighthouse could be created or improved. We need many

more interpretive signs on our points of interest. We don't have the layers of history you find in Europe, but we're developing them."

One attribute we do have is weather. Yet despite the best year-round climate in America, San Diego has few signed pathways or hikes through the city that depart from the obvious (the bay-front or beachfront promenades). One can only hope for a time when our Scenic Drive is matched by a Scenic Walk that, let's say, rambles from the foot of the Cabrillo statue, through downtown and uptown, and winds up at the County Administration Building's Guardian of the Waters statue.

Too long! Take it in sections. Boston, for example, has a marked walking tour that only the hardest can complete in entirety, but it is still hugely popular.

Which leads to the question: Do we want our streets busy with tourists, or are we better off keeping them in their ghettos like Sea World, the

Gaslamp, the zoo, and the beaches? Residential neighborhoods typically fight any signage or activity that may lead more cars into their province. Economically, there's no question that tourist

SAN DIEGO'S MOST FUTILE SIGN, ACCORDING TO LEVY, IS "KEEP CLEAR."

traffic in communities is good for business. But visitors and commerce aren't the main factors in many communities' desire to have point-of-interest or community-name signage. Pride and identity are. The revival of San Diego's "boulevard" signs (the Normal Heights and Kensington and Hillcrest signs, and the new monument sign "The Boulevard") is an outright plea for graphic help to offset a cityscape inundated with

strip centers, dental office buildings, six-pack apartment complexes, and franchise restaurants. In Eastlake, a planned community of Chula Vista, the master developer mandated that resi-

dent project names be removed from each phase as they sold out. Instead, some homeowner associations have voted to keep or rebuild their small entry monuments. Other communities, such as Ocean Beach, have created new, alternative forms of signage — particularly landscaping with signature trees, Mexican fan palms, according to Steve Estrada of Estrada Land Planning, who is working with the community groups

in O.B., are now a "sign" that you're there. Community activists have already planted palms in the Robb Field area.

A group of palms, or other tall trees, can be a signal, even from a distance, that something important is happening, like a park or main boulevard. "So you go there," Estrada says, "led by a 'visual hierarchy' of different size and type plants." And the classic "tree tunnel" is a sure sign that a road is leading somewhere important.

Signs in public right-of-ways are governed by federal and state guidelines, as are Caltrans freeway signs. Jonathan Levy, in charge of San Diego's street division, notes that whenever a sign is replaced, it must be with a state-approved sign. "As a city we don't control the manual. When a new mandate comes down, we get ten years to implement it."

A good example is the "SLOW" sign that used to be everywhere. People wanted them in their

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neighborhoods, on dangerous curves, intersections. But "show is no longer a legal sign," says Levy. "It's too general. Now it must be why you're supposed to go slow." In another effort to get more specific and understandable, many signs have moved from words to symbols in the delivery of the message.

San Diego's "most futile" sign, according to Levy, is "Keep Clear, Do Not Block Intersection." Despite possible fines, no one seems to pay much attention. Our most requested sign is "Stop."

The biggest complaint most sign officials and designers have is redundancy. Often because of physical problems with the placement of signs at intersections, small forests of vehicular signs spring up on every corner. Levy has visions of a downtown "cleaned up" by combination sign structures where everything is in one place.

It's probably no surprise that San Diego has been a leader in the "No Parking" sign field —

a driver can't seem to stop outside their jurisdiction. What's new are the vinyl wraparound signs on parking meter poles. San Diego "invented" them because of the city's ability to manufacture stick-on vinyl signs, and now other cities are calling for information on how they can do the same thing. Hopefully, many of the taller "No Parking" signs, designed to be read from inside your car, will be removed. After all, if you see a metered space, it's pretty obvious you're going to be subject to restrictions.

Levy also wishes that "Walk/Don't Walk" signs weren't so compelling in the way they give pedestrians a false sense of security. But they won't be replaced, primarily because most signals are interactive with traffic, and pedestrians need an electronic way to have their say at an intersection. On a side note, San Diego has three types of audible signs: at railroad crossing guards, on some off-ramp warning wrong-way drivers, and the "chirpers," as Levy calls them. These can be

heard guiding those of limited vision at a few potentially confusing downtown intersections (such as Broadway and Third) and up along El Cajon Boulevard near the San Diego Center for the Blind. The bird-call sound is less annoying than other repeated noises and seems pleasant enough (a very boring bird). But listen closely. According to Mark Gould at the center, there's one set of tones (chip-chirp) for east-west, another (cuckoo-cuckoo) for north-south.

Ruben Andrews sees signs holding their importance in a visual world. They'll withstand the in-computer proliferation of icons along the information highway as we delve deeper into "virtual realities" of on-line information, shopping, and entertainment. Just as flourescent, gilded, three-dimensional shop signs (such as an elaborate shoe to indicate a cobbler's shop) were crafted in Salzburg in the 18th and 19th centuries, business owners today still demand an identity that can be imparted only with physical signage. Modern de-

signers call it "project imaging."

"Change is coming," Andrews says. "Soon we'll be throwing light on walls, floors, anywhere with lasers. They can even function in the daytime, outstripping the sun. Some of them may flash in a way that your persistence of vision will assemble the image, much the way we see a movie at 24 frames per second. It's sensational, so it will probably be used in retail or entertainment ways."

"And I was in an airport recently where light images were projected on glass or on the floor in front of a store door. I see applications in parking garages, galleries.... Do you see what's happening? A sign like that can't be vandalized." Regulate them, ban them outright, discourage them — signs remain the lingua franca of a hyperdimensional world trying to understand what's going by the windows.

"We'll never get rid of them," says Andrews. "Until we're all telephatic." ■

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San Diego police reports

Location: 7962 Beaver Lake Dr.

KIDNAPPING

asked "Where are you going?" When F. told him she was leaving, L. said, "no," then grabbed F. and picked her up. F. said she was going to take L. to her ground. Once F. was back on the ground, she kicked L. in the shin. L. opened the back of his truck, and F. got in. F. said she was going to the truck and locked it. When L. got into the front of the truck and F. was sitting in the back, they were going to have sex. When L. said to F. to get out of the truck, F. went to a friend's house, then drove out of the alley onto Eastman Street. F. drove onto Eastman Street. F. drove onto Fulton Street. Once on Fulton St., L. drove back into the alley and parked. F. got out of the truck and parked. L. then got into the back of the truck with F. and took off his shirt. Once L. had his shirt off, he attempted to grab F. by the back of her right hand. While attempting to grab F.'s right hand, L. fondled F.'s breasts and vagina with his left hand, over her shirt. F. said she was scared and told him "no," then attempted to get out of the truck. L. grabbed F. by the arm and pulled her back inside, causing F. to fall back into the truck. F. saw a window. F. said her friend, Robert, S., was in the truck looking for her and calling her name. Each time S. called F.'s name, F. said "no." F. said she was scared. S. opened the back of the truck and took F. out.

Reporting Party's Comments: Robert S. said he was not in the truck. Robert S. said about F.'s whereabouts so he went out looking for her. S. went to L.'s

ROBBERY (BANK)

Victim/Witness Statement: H. told me the following:

She saw a white male (suspect) walk into the bank through the north doors carrying a blue cloth bag. H. thought she was going to get robbed before the suspect even walked up to her station because he was carrying the bag, nervous, and unfolding a note (white paper with red writing) on the counter in front of H. H. read only the first part of the note which said, "I have a gun. Give me all your money." H. opened her top drawer and set the money from the top drawer (including "bait" money) on the counter. The suspect said, "Open up your fucking bottom drawer." H. opened up her bottom drawer and set the money from that drawer on the counter. The suspect picked up the money and note from the counter.

CARJACKING

Location: 3700 Dalbergia
Time: 2210
Date: 02/24/94
Weapon: Handgun/automatic
Victims Statement/Witness: I interviewed Roberto C. who told me the following: C. was traveling east bound on Dalbergia, C. stopped at Dalbergia and Vista. He was approached by a Hispanic male, 5-8, 140/155, medium build with black hair wearing a long black coat. The suspect held an automatic handgun to C.'s face and told him "Give me your truck! Get out." C. responded with "what?" The suspect yelled out "Get the fuck out the truck or I'm going to blow your brains out." C. said "Man don't do this." The suspect replied "Just do as I say." A second suspect, a Hispanic male unknown; height about 140/155, medium build with black hair, eyes,

Date: 02/22/94

Victims' Witnesses Statement: I spoke to B, the victim's mother. B told me the following. "I was walking with my son Johnny from the Albertos Mexican place. We were on the southside of the street (University) walking toward (east) Van Dyke. Just about at the corner of Van Dyke and University on the other side of the street (northside) I saw four blacks, 2 men and 2 women walk out of the Brian Pub bar. One of the black males, (T.) broke from the group and kind of jogged across the street over to us. The black male said to my son, "Hey motherfucker what do you have in your pockets?" My son just ignored him. The black male (T.) kept walking closer to us. I told him: we were cold that's why our hands were in our pockets. I also told him if he was looking for money he was in the

someone some harm might be done. He was hanging a guy in there that was in a wheelchair. He kept saying he was going to fuck someone up and he could do it because he was from Sacramento or some crap like that. T. was a raging asshole, he was looking for someone to hurt tonight, he could do it, he was going to do it."

Officer Stated: Officer Board and I found J.H. lying on the east sidewalk of 3800 Van Dyke Ave. His eyes were closed. He was breathing. I saw an abrasion on his forehead. His left eye was bruised and swollen.

Off. Board requested: paramedics. I modified the incoming units that the suspects were last seen going into 4026 Van Dyke Ave.

I checked the sidewalk area. There were pieces of a styrofoam container and food on the sidewalk. There was a

I took pictures of the sidewalk, J.H., B. and the clump of hair.

Paramedic unit #226 (Green and Acevedo) arrived and took J.H. to Mercy Hospital.

After B. participated in a curbside line up we drove her to Mercy Hospital. I found J.H. in the waiting room. He was waiting to see a doctor.

He said he was having trouble with his vision. His left eye was bruised and almost swollen shut. His head hurt.

Swollen shut. On 02-22-02, at about

Officer Investigation: I spoke to B. and took her statement. B. identified the suspects visually and recognized their voices. I also conducted a witness check at the bar (Briars Pub) and spoke to the bartender H. and her boyfriend R. H. identified all of the four suspects as being in the bar together and leaving at 0200 together when the bar closed. H. said they are regulars.

Witness Statement: I spoke to R. who told me that T. had been in the bar with his three friends drinking. R. said T. kept saying he was going to do

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SAN DIEGO POLICE DEPARTMENT
TOP FUGITIVES

WANTED

PENA, Samuel Omar
AKA: KIED, LAZY
H/W, DOB: 01/02/73
5'6", 165#,
Black Hair/Brown Eyes
Mustache

ARMED & DANGEROUS

PENA AND HIS FRIENDS
WERE INVOLVED IN A
DRIVE-BY SHOOTING IN
1989. ALTHOUGH PENA
AND HIS COMPANIONS WERE
GANG MEMBERS, THE
INNOCENT VICTIMS WERE
NOT.

ORIG. AG.: SDCP
WARRANT: OCA 156022
ISSUED: 11/01/89
BAIL: NO BAIL

SDPP/JPMAL/OSA/531-2299



MURDER
BERITEZ, Cristobal
 Rodriguez
 H/W, DOB: 03/17/69
 5'7", 135#,
 Black Hair/Brown Eyes
 Mustache
ARMED & DANGEROUS
 BERITEZ AND HIS BROTHER
 RODRIGUEZ SHOT THE VIC
 IN THE 3400 BLOCK OF
 UNIVERSITY AVENUE. THE
 9000 GUN WAS RECOVERED.
 BERITEZ MAY FREQUENT
 ROMAÑA BLVD.
 CRIG. AG.: SDPP
 WARRANT: F159422000
 ISSUED: 09/17/95
 MAIL: \$1,000,000
 SDPP/LOPEZ/531-2130



KIDNAP/ROBOWY

SAVEDRA, Ricardo
AKA: ATALA, Maria/
SARDIA, Ricardo
M/H, DOB: 11/15/63
5'4", 135#,
Black Hair/Brown Eyes
Mustache/Noie on Top
of Nose

SAVEDRA and BOMELIA
ALVAREZ KIDNAPPED A
JUVENILE WOMAN SAVEDRA
ROBOWY. THEY ARE
POSSIBLY TRANSPORTING
DRUGS BETWEEN MEXICO
AND LOS ANGELES. THEY
HAVE A 2 YEAR OLD CHILD.

ORIG. AG.: LAPD
URGENT: LACR063577
TQ: 09/30/93
BAIL: \$100,000
R09A/09/30/93 131-7920



KIDNAP/ROBBERY
ALVAREZ, Rosalia Garcia
R/F, DOB: 07/13/67
4'5", 130lb
Black Hair/Brown Eyes
Tattoo: "M.B." on
Left Forearm
ALVAREZ AND RICARDO
SANTANA KIDNAPPED A
JUVENILE WHO SAYS
ROBBERIZED. THEY ARE
POSSIBLY TRANSPORTING
DRUGS BETWEEN MEXICO
AND LOS ANGELES. THEY
HAVE A 2 YEAR OLD CHILD.
ORTE, AG.: LAPD
URGENT: LACRIM357
TSUBURU: 06/30/93
BAIL: 2108,600
SPP/REEP/531-2329



MURDER

CRUZ, Alfonso Garrido
N/H, DOB: 09/04/60 or
04/09/60
5'8"-6", Medium Build
Dr Brown Hair/Brown E
Mustache

ARMED & DANGEROUS

THE VICTIM AND CRUZ W
AN ARGUMENT OVER PARK
SPACES. CRUZ SHOT AN
KILLED THE VICTIM AND
FLED WITH THE HANDGUN
CRUZ FREQUENTS 2900
NATIONAL AVENUE.

ORIG. AG.: SOPO
WARRANT: F160317
ISSUED: 10/22/93
BAIL: \$500,000

SOPO/BUFFNR/531-2833



MURDER


SARAJAS, Geraldo
AKA: JERRY
N/H, DOB: 02/12/70
5'6", 160#,
Black Hair/Brown Eyes
Machete/Tattoos
"Mother" "Guadalupe"

ARMED & DANGEROUS

SARAJAS SHOT AND KIL
A VICTIM IN CHULA VI
THE BODY WAS DUMPED
EAST LACE. SARAJAS
AND DEALS NETN.

ORIG. AG.: CVPD
WARRANT: F75893100
ISSUED: 08/17/93
BAIL: \$1,000,00

CVPD/MEGDESTUEN/691-



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San Diego Reader June 23, 1994 3

continued from page 3

mentation of legal drug use. Considering the fact that alcohol has killed more people in any measurable time period than any other drug, and that from then all other drugs combined, it seems that only time and open-mindedness can solve the problem. In the United States and a rational drug policy. As we struggle against the gigantic deficit, can we really afford to continue shelling out hundreds of millions of dollars each year to lock people up whose crimes may have been as simple as drinking too much? What does it mean to their neighbor? If the government becomes a wholesaler of drugs, the price will fall, and the government will not kill each other over drug sales, turf, because they got a sour deal, or because they wanted to expand their territory. I am not saying, "I personally don't use drugs. I am a patriot American who wants to see his country grow strong again. This is one of the reasons why I want to modify our country if we are to remain a superpower or even a power in the world."

Alvin C. Clairmont

**A Society That
Will Not Fear**
Thank you for the lengthy

piece on Chimeno or Memo Gómez-Peña. Those of us who spend half of our lives polishing our integration tactics or just juggling our bilingual thoughts must come full circle and face the inevitable creation of a new society. A society that will not tolerate. A society that will not fear. Guillermo has planted a seed that needs nurturing and that will only grow when it hears the sound of our voice.

David Hensley
Chula Vista

Multiculturalism Is A Neat Little Racist Trick To Destroy Western Culture

Post Guillermo Gómez-Peña ("Just Who Does He Think He Is?" June 9). He wants to build a culture, but he only has enough material for a comic book. His artistic vision only achieved with the use of "x-ray" glasses. And his mind fires shots like a "spud gun." One wonders whether the MacArthur Foundation gave him a choice between the model airplane kit or the quarter-million-dollar grant for delivering the weakly [sic] version of *Gripe, America's* newspaper for the oppressed.

It's time to put away this disingenuous, Mr. Peña. You should start with one of your bigger lies, multi-culturalism.

Multiculturalism is a neat little racist trick to destroy Western culture without having to offer anything in its place. It is just a word, say that Western culture is "A" and multiculturalism is the "B-Z" of the alphabet. "B-Z" is just a word, and it is its faults, while the best aspects (real or imagined) of "B-Z" are ignored. The fact that there is no such single entity as "B-Z" is ignored. The multiculturalists are just a bunch of people who want to destroy Western culture. "B-Z" might advocate the destruction of, say, culture "A" and then "B-Z" is ignored, so that the attack on Western culture can succeed.

Multiculturalism is simply a word, and it is its faults, not its ideology. This is why there is no internal opposition and no one will ever amount to anything more than a complaint. One could see in the article that the only disputes are over the word itself. Multiculturalists are piece-of-the-financial-pie conflicts. This explains why the ranks of the multiculturalists are growing by dull-minded dots. They bing on their vicinhood, and they are not even aware of it. I think it's profound.

Western culture, on the other hand, has an extensive record of debate about its institutions and values. Western culture has created art, countries, and values that have yet to be rivaled. Mr. Peña is merely a cultural tourist, arriv-

ing his mark on something he did not create, using subsidized paint which he didn't have the integrity to pay for himself.

Peña needs no stinking integrity; he has his victim status. This allows him to dress up like an Indian, sit in a cage, and call it art. It is supposed to educate us poor white folks. Well, Mr. Peña, many of us white people are one or two generations away from having our relatives put in somewhat larger cages and murdered. We don't turn to cartoonlike stunts for our moral education. And our artists have warned us not only

of the oppressors, but that the oppressed are often simply waiting for their turn to be the oppressors. This idea is noticeably absent from multiculturalism, where victimhood is confused with sainthood.

While Peña is striking poses, many in the minority community are striking out. Peña and his ilk tell the kids that they cannot be members of the Western tradition. Instead, the multiculturalists offer them empty phrases about empowerment and equality, fine phrases for whining and dining at the public tie. How-

However, when it comes to motivating people (especially males), such phrases are useless. It leaves kids the choice between Peña and his cage or street-gang fascism, where they can create a code of loyalty.

verted, of honor.

As Emerson said, "Great men, great nations, have not been boasters and buffoons, but perceivers of the terror of life, and manned themselves to

wrap such bullshit in Christmas paper.

All Peña has is a complaint. He should get in line behind the dinosaurs and wait for history's apology.

Stephen Joseph Adamek
Pacific Beach

Comb Your Hair For The Survival Of The Race

The Race

Cari Bennett's letter (June 9) begins with how "utterly incredible" it feels to learn there is someone else out there who feels as she does about the supposed sexism of strip bars. I

Do you comb your hair when you get up, Cari? Brush your teeth? I know you're probably far above doing such degrading things as showing off your curves or (perish the thought) wearing high heels.

All this harkens back to the days before people like you became alienated from their true nature. On its most basic level, the instinct for survival dictates that we (a) do what we

Surely even an overly emo-

grasp the simple logic of the following: any trait that is healthy and promotes the furtherance of the race is, obviously, desirable. What is desirable, or "attractive," is then sought after, eventually becoming desirable in its own right, and the original beneficiality of the trait is lost sight of

low-cut necklines? They advertise and accentuate the "curves" of life!

It is then only a logical progression for men to look for these attractive features in the opposite sex and to celebrate, pursue, and "drool" over it every opportunity. So arose the "strip" bars, pornography, and women's fashion, etc.

Ask an (honest) buxom, bikini-clad woman at the beach if she "suffers" at the hands of the boys and men who drool after her. On the contrary, she's in complete control. If she wishes to be left alone, she should not wear body-clinging apparel. To dress "sexy" and then be of-

fended by good-natured (rudeness is never excusable) looking or conversing is the ultimate in holier-than-thou hypocrisy. Most attractive women are vain and would probably be at first vaguely cranky, and then outright angry and hurt if men, especially good-looking men, suddenly stopped looking at them.

Now let's talk about those poor, discriminated-against male souls: rock stars, politicians, rich doctors and lawyers, always being "hounded" by commitment-

hungry women as "security objects."
Pete Wilder
National City

The Exploitation Of The Sexually- Addicted Male

First off, let me express my condolences to Ms. Bennett, who has been "forced to associate with cold-hearted, insensitive pigs." My advice to her would be to get off the farm and take a realistic look at the

The genders have been created to be attracted to one another. Males are genetically formed to respond more strongly to physical input (i.e., the five senses, especially sight). Even if strip bars did not exist at all, men would still be inclined to look at women with desire, clothed or not. All the education, sensitivity and self-awareness in the world won't change that. This is not to say that sexual harassment is unavoidable, just always possible.

In conclusion, if anyone is being "exploited" in these bars, it is the sexually addicted male customer being bilked by the management, which is taking advantage of a natural male tendency. I hardly think that the women who are financing their college educations and condos by working as exotic dancers feel abused.

Bradford A. French
Hillcrest

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way was grossly misleading. The editor who chose to print the headline obviously didn't read the review and instead took an unrelated point out of context and attached the term "blue" to *Dixie Highway*. In fact, *Dixie Highway* couldn't be a cleaner, more appropriate show for the whole family.

Unfortunately, in this day of "short bursts," most readers have just enough time to scan

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will be left with the false impression that *Dixie Highway* is somehow off-color and inappropriate entertainment for all

I take exception to irresponsible journalism and have come to expect more from the *San Diego Reader*. Please aspire to a higher place for the sake of your readers and the theater community.

Julia Holladay

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- MISSION GORGE at Potco 10420 Friess Pl.
4:00 PM - 6:00 PM
- TEMECULA at Melco Pet Center 27544 Ynez Rd.
11:00 AM - 1:00 PM

Sunday, June 26

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Phone Matches™ Success Stories:

Linda Forcier & Eric Lieberman

SORT OF A REBEL, looking for a woman that, like myself, cannot be described in 50 words. I'm 5'7", 28, spontaneous, sincere, multidimensional, intellectual, like to go to clubs or lounge around like a slug. I speak French and my father is the Dry Cleaner to the Stars. Call me. 13

Eric: This was my third Phone Matches™ ad. The first one was really sappy. "Silence, caring, warm, passionate man seeks same." Or something like that. I got a lot of women looking for this boring, passive person. But I wanted to appeal to more quirky people. So the second ad said, "Bright green dreadlocks, hair changes color weekly."

Linda: I had just moved to San Diego before I answered Eric's ad and was working a lot of hours. The people at my job were mostly married and/or old men. I was hoping to find some different kinds of people through the Reader.

Eric: We met for the first time in front of the ticket booth at the Belmont Park roller coaster. Over the phone I told her about the green dreadlocks, and I said, "Look, if you think I look like an idiot, just tell me. Please don't leave me standing there."

Linda: I almost did. I guess I had accepted some level of green hair, but I didn't expect neon green. Eric looked so happy, though. He had this big smile on his face. I thought, "Well, if he's that well-adjusted..."

Eric: On our first date, after we had dinner and watched TV until three o'clock in the morning, I asked if I could kiss her. She said, "No." I said, "Well you ever want to kiss me?" She said, "I don't know. Maybe."

Linda: At that point I was just looking for friends. After Eric, I answered some other Phone Matches™ ads. The men were nice, but too conservative.

Eric: On our third date I took her up to Mt. Soledad, which is a total make-out place.

Linda: I didn't know that. Remember, I was new in town.

Eric: She finally kissed me just to get me to stop talking about it. After that, we were O.K.

Linda: I invited Eric over for dinner one night, and he met my sister and her husband. By that time he had dyed his hair daffodil yellow. They thought he was... interesting.

Eric: My dad really is a dry cleaner to the stars. He runs this big industrial dry-cleaning operation in Ohio. He did the Beatles, Elvis, Sinatra, Liberace...

Linda: The first time we went to the movies, Eric wanted to sit in the front row. I like to sit towards the back.

Eric: We spent our first two months pointing out all the ways we're not alike. I have a dry, sarcastic sense of humor. Linda prefers slapstick. I used to eat Mexican food almost every night. Linda doesn't really like Mexican food.

Linda: But this is all superficial stuff. Our core values are aligned. We're both half French. And we were born the same day.

Eric: On our first birthday together, we ate at five different Danny's restaurants. They give you a free meal when it's your birthday, but they expect you to bring along someone else who has to pay.

Linda: That's what I like about Eric. He has new ideas.

Eric: In August I'm entering a Ph.D. program in industrial psychology. We're moving to New York City together.

Linda: I've always wanted to enroll in art school, and I can't imagine a better place to go. Or a better person to go with.

San Diego Reader
Phone Matches

1-900-844-6282

98¢/minute, \$1.98 first minute from outside San Diego County call 1-900-850-3370 (\$1.49/minute)

Reader

You Can't Give People Wings Without Teaching Them to Fly

Summer Blaze on Blades In-Line Criterium

In April 1991, Sandy Snakenberg, age 29, 6'3" and 178 pounds, set a world record for road speed skating. He raced from Fresno to Bakerfield in 9 hours and 22 minutes. In 1992, he was ranked as the seventh best speed skater in the country. He can perform a 540 degree leap in the air and has placed at least second in skating high jump competitions. These feats would be daunting for most.

LOCAL EVENTS

What adds magnitude to Sandy's athletic achievement is that he had to overcome a childhood where trauma would crush less hardy souls.

Having been abandoned by his mother in infancy, Sandy was raised by his father who had a low-paying job in a textile mill outside of Los Angeles. At age seven, Sandy was confronted with a stepmother with whom he clashed immediately. He became hyperactive, unruly, and couldn't focus on schoolwork. His stepmother decided that he was too unruly. As a result, he was placed in the children's ward of Camarillo State Mental Hospital. He was incarcerated for three years.

Yet when he speaks of this period he adds, "I learned a lot at Camarillo. One of my teachers kept repeating that my imagination and awareness could take me anywhere I wanted to go. He gave me this book, *Journales* by Livingston Sengul, about a bird who finds freedom and solitude. I read it until I knew every word."

Upon his release from Camarillo when he was 11, Sandy was reunited with his family, then living in Georgia. But it was more of the old story: threats to have him returned to an institution, and then a series of foster homes. "Actually, I learned about different cultures from these foster families. One was black, another Jewish. It was cool." Sandy became cool enough to have himself legally separated from the authority of his parents. He joined the Navy at 17 and eventually arrived in San Diego.

"On October 30, 1981, I bought traditional roller skates and went to Balboa Park," he recalls. "It was 1:00 p.m. and I saw about 50 men and women who called themselves the Rad City Rollers of San Diego. They did stunts skating, looping over cars and doing turns in the air. I memorized the hour and day because when I watched

them I realized that skates could give me wings. I could learn to fly and be free."

He hung out with the Rad Rollers — most of the 50 lived in an 11-room boarding house in Hillcrest.

owns Hyper Wheels, regarded Sandy in amazement as he zoomed to fourth place wearing outmoded roller skates in a field of in-line skaters. Peterson gave Sandy his first pair of in-line skates.



Sandy Snakenberg, Stan Burn, Scott Schwartz (rear) on Fiesta Island

known as the Rad Pad. They worked part-time or not at all and they skated the streets daily. Sandy eventually learned to cook and still does, at Jyoti Bihanga vegetarian restaurant, where he also practices meditation.

His life changed dramatically when he competed in his first race in Chino, California, in 1990. Tom Peterson, who

A man named Scott Olsen invented rollerblades in 1988. They were based on ice skating shoes used in Holland by professional skaters when they couldn't practice on ice. In-line skates have thin, long blades and elongated frames, attached to which are four wheels for recreational skating, five for speed skating. The boots are similar to those

used in ice skating. The skaters' speed made them an instant sensation in the United States. Recreational skates have brakes; speeders don't. High-end in-line skates cost \$300 to \$800. For skating, Sandy wears "comp" (skates with no brakes), a helmet, sunglasses, gloves, a Lycra body suit — but no knee pads.

From March through October, Sandy, Stan Burn, and Scott Schwartz, the three top skaters in San Diego, fly almost every weekend to competitions throughout California. They are sponsored by companies that sell bikes, skates, helmets. During those months Sandy may cook one day a week, work nights at a bike shop, teach skating. "You can't give people wings without teaching them to fly," he laughs. Stan and Scott earn their living in construction. Once a week, all three do a 1500-meter lead out on Fiesta Island, and a 45-mile skate with the San Diego Bicycle Club. Each man skates 100 to 150 miles a week.

Speed skating has become associated with bicycling because skaters follow bikers to keep up their speed. Some good bicycle skaters live at Harbor Drive, Miramar Lake, and Torrey Pines Road to Genesee to Sorrento Valley Road. Sandy even met his lady love on wheels. She is about to take her law bar examinations and is a member of the Women's Skate Team of San Diego.

"Every Friday night," Sandy tells us, "20 to 40 in-line skaters meet at Mike's Bikes on Mission Boulevard. They're men and women, most of them with high-profile careers, and they skate 10 to 20 miles, you know, like a social event." I ask whether he ever joins them. "Yeah," he laughs, "when there's a full moon."

More conventionally motivated in-line skaters can show up for the first ever "Summer Blaze on Blades" in-Line Criterium this Sunday, at a beachside park in Carlsbad. Races in eight categories — from novices on four-wheel or old-style roller skates, to professionals — will be held on what is described as a fast, 9-mile, "hold-on-to-your-Lycra, ICBM course" for cash (up to \$800) and merchandise prizes. Sponsors Mike's Bikes, Larry Legs, and the San Diego Skate Coalition will see the free snacks.

—Eleanor Widmer
Summer Blaze on Blades
 In-Line Criterium
 Sunday, June 28
 Registration: 7:00 a.m.,
 welcome race about 8:00 a.m.
 Carlsbad beachside park (45 to
 50 miles) starts about 8:30 a.m.
 on Sunday, follow signs
 to beachside park (45 to 50 miles)
 88 extra race fee, plus \$1.00
 cash prize. All donations to San Diego
 Skate Coalition
 625-4466 or 625-6665

Calendar
LOCAL EVENTS

Sons of Gods

British Isles
Genealogical Research
Association Seminar

GENEALOGIST: What can we do for you, Mr. J.?

CLIENT: I want to trace my genealogy back to some important person from England, Scotland, or Wales.

GEN: Well, that's what we do here.

CLIENT: You are, I work in an accountant's office in La Mesa. But I've always felt I had royal blood. If I could be sure that I know I'm able to stand the word processing better, and my divorce, and my high cholesterol.

GEN: And why have you come to us in particular?

CLIENT: I've tried other genealogy groups. The New England Historic Genealogical Society. The Augustan Society. The Momme Family History Library. The British Isles Genealogical Research Association (BIRGA). But they haven't given me any help. They're very stuffy and

GEN: It's that really true?

CLIENT: Yes, but I'm only interested in my own ancestry.

GEN: No such problem here! Just how high do you want to go?

CLIENT: There's a guy in my bowling club. He got a genealogy done that traced his family back to Mary Queen of Scots. But I'd really like something better than that. Didn't she get her head cut off, or something?

GEN: I see. 16th-century royalty isn't good enough for you. You're not the only one. About 20 percent of the people who follow their family tree back through British history these days turn out to be descended from Mary Queen of Scots. She's really a bit passé.

CLIENT: How much further back do you think you could get me?

GEN: I've done things right, the sky's the limit. Prince Philip (who's a Mountbatten on his mother's side) is an unbroken line going back to the 6th Century. Queen Elizabeth II can be traced back to the god Woden.



GEN: Not quite as important as the genealogy of rich and powerful people in history. It can be crucial when kings and queens are descended from. Tracing a pedigree was a way of establishing a claim to the throne, or the dukedom, or whatever. And it was important in matters of property inheritance, too.

CLIENT: I want you to push my family tree way back, and way high!

GEN: Actually, if we get back far enough, we're going to go way high. I'll only since around 1500 that there are any extant records of ordinary people: parish records of births, marriages, and death, legal records of land purchase and lawsuits, tax rolls, family Bibles, tombstones, memorial plaques in churches — all those documents you need to find, if you want to be sure who your ancestors were. Before then, for the most part, we can

only know about the dramatic relations of the world's great ones. If we can trace you back to the Middle Ages, you're bound to be descended from at least a knight, not just peasant.

CLIENT: I don't want any peasants! What's the good of peasants?

GEN: Don't worry, we guarantee no peasants.

CLIENT: Let's get started! GEN: All right. Name?

CLIENT: Corleone.

GEN: Oh, I'm sorry. I'm afraid you've come to the wrong genealogist. Why don't you try some Italian genealogist? I'm sure there must be researchers who deal with your darker, Mediterranean types.

CLIENT: I don't want an Italian genealogist? It's the Anglo-Saxons who are the upper class in this country. Look at the people who run the State Department. Look at the CEOs of the big corporations. If you get rich,

what kind of house do you build? An English manor house. No, I want English ancestors! — at the worst, Scottish or Welsh.

GEN: Of course, of course. But we do have a problem here, Corleone. Let's see, what is your mother's maiden name?

CLIENT: Rosenblum.

GEN: Aren't there any Stearns or Westermans or Bellinghams — I mean, normal names?

CLIENT: This is terrible! All my family's names are abnormal. My grandfather on my father's side had a maiden name so ridiculous that people laughed at her until she got married.

GEN: What name was that?

CLIENT: Marilla Plantagenet.

GEN: Step into my office, won't you, sir? Take that data, the comfortable one. Can I get you a cup of coffee?

— *Chloe Nakamura*

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Calendar LOCAL EVENTS

3000 Feet of Pure Wonder

Montezuma Valley Rally

At first glance, you will wonder how anyone could make it here. Tiny, windowless Ranchita, in the hills of the backcountry, is modest in appearance, and modest in history. There was a fire in Ranchita a while back, one had enough that towards banded together to form a volunteer fire department. And once, an earthquake centered in Borrego Springs rocked a Ranchita citizen's goodness; home home. A pedophile doctor lived in comparative obscurity here, treating local reservation Indians, but moved on to a more lucrative practice in Ramona. Since 1987 forced the use of tire chains on the Montezuma Valley Grade. In 1992 there was talk of locating a privately run prison in Ranchita, which alarmed the citizens with the possibility of comedy victims, noisy traffic, and litter along the roadside. By that time, the post of fire had been closed nine years and the town's only grocery store had been closed a month.

Ranchita holds on, with a population numbering around 350. It manages to survive because it is situated on the quicker road to Borrego Springs, and because it

marks the beginning of the Montezuma Valley Grade, known as the "glass elevator," a near 12-mile stretch of 6-22 that plunges 3000 feet down a mountainside and offers spectacular views of desert landscapes and local big game.

Those desert and sheep views are, in addition to Ranchita's rain or shine, reason enough to show up for the Montezuma Valley Grade's 30th anniversary celebration this weekend. The weekend of festivities, sponsored by the Borrego Springs Chamber of Commerce and the Rancho-Montezuma Valley Volunteer Fire Department, will also include a road rally, ribbon-cutting, rodeo, all-you-can-eat breakfast, and triple-digit beer.

Why all this for a road, even a pretty one? Carved right into the side of San Ysidro Mountain, this section of highway between Ranchita and Borrego Springs was an engineering feat, taking ten years and 140,000 tons of dynamite to blast a road up the mountain. The promoters who built it stayed at a road camp on Parrot Mountain in Ranchita, and according to Dr. Cy Conrad, chairman of the Montezuma Val-



One of the highest drops that frequent the Montezuma Valley Grade

ley Rally and owner of Parrot Mountain, there were no problems during the entire two-year construction time. The only problem was the road, blasting it to a "glass elevator, 400 stories high." If you pull into the turnout at the top of the grade, you can see the entire 3000 foot drop from Rancho to Borrego Springs. Before this shortcut was finished, drivers who wanted to get from San Diego to the Borrego Valley had to circle around to Julian, and then have the Banner Grade to Borrego. This

claiming, Cy tells us, his fond memories. The highway's nickname came from newspaperman James Copley, who pulled it as the 1964 grand opening of the road. You then head north on 79 until you get to San Felipe Road, which junctions with Montezuma Valley Road, and head east. The organizers have planned for and expect you Friday night. (Give Cy a call first as it is backcountry country.) As long as you have a more homey place to park and camp with comfort, fast don't expect any amenities such as

water or power to come with your free parking place. Saturday morning everyone is going to head over to the Ranchita fire station for an all-you-can-eat breakfast (only \$3.75). After lining up for the celebratory traffic jam, and the twin ribbon-cutting procession marking what they called "Montezuma Day" back in June of 1964, all will descend to Borrego Springs to receive a commemorative dashboard plaque from the honorary mayor of Borrego Springs, Don Holladay. Then it's over to the Christmas Circle for a

Sunday morning you can head back to the fire station for another one of those \$3.75 stuffings. By then the fresh air will have started to work its power over your urban sensibilities and you'll start hearing a little voice in your head. Be forewarned, what the voice says has bamboozled many urbanites with its keening allure. "I could live here," it says.

—Allen Peterson

HOW TO SEND US YOUR LISTING: Contributions to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the price/admission 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 88003, San Diego, CA 92166-8803.**

Montezuma Valley Rally
Friday, June 24 through Sunday, June 26
Rancho (State Highway 76 or 94) south to San Felipe Road, then east on Montezuma Valley Road
65
762-3061 reservation
767-0822 information

EVENTS LISTINGS

BAJA
A Mexican Food Fair, promoting the participation of Mexican cuisine-oriented restaurants, is planned in Mesquite on Saturday, June 25, at 1 p.m. For tickets and additional information, call 011-52-66-47-17 or 56-47-27.
Rafael Marín's Music when presented by the Mexican National Institute for Fine Arts, the Pro-Music Ensembles Orchestra and Choir, and the Tapia Chorus Choir on Saturday, June 25, at 8:30 p.m., at the Tijuana Cultural Center. Admission is \$17.50 U.S. per person. Find the center at Paseo de las Flores and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-44-11-11 x302.

BAJA

Quadrant Film, The Discoveries (Las Descubrimientos) is now showing in Spanish in the dome theater at the Tijuana Cultural Center daily at 3, 5, 7, and 9 p.m., with additional showings at 11 a.m. and 1 p.m. on Saturday and Sunday. Ring of Fire screen (in Spanish) weekdays at 4, 6, and 8 p.m. daily, with an additional showing at noon on Saturday and Sunday. People of the Sun continues to be shown in English on Friday, Saturday, and Sunday, at 2 p.m.
The center is located at Paseo de las Flores and Mina Street in the Zona Rio. For more information and

Pulitzer Jose Luis Cuevas will show his paintings and lecture at the Tijuana Cultural Center next Thursday, June 26, at 7 p.m. The center is located at Paseo de las Flores and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-44-11-11 x302.

OUTDOORS

June's Full Moon, occurring this year on Thursday, June 23, is sometimes called the "true moon," "summer moon," or "hay moon" because of its tawny color. Especially when seen from the high northern latitudes, the June full moon always stays close to the horizon, where its light is filtered and reddened by the atmosphere. From San Diego, June's full moon reaches a maximum altitude of about 25° above the horizon—about as high as the sun gets at noon in December.
The Canyon by Night, a guided tour of the night life in Los Peñasquitos Canyon Preserve is scheduled for tonight, Thursday, June 23, from 8 to

DANCE

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Country Western (2-step, waltz) (4 wks) \$7/8/94
Nightclub (Salsa, swing, 2-step) (4 wks) \$7/11/94

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Preview the July 4th Fireworks this Saturday, 9 pm at the O.E. Pier

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Career Networking Now

Career Networking Now: The UCSD Alumni Association and CONNECT, the UCSD Program in Technology and Entrepreneurship, are proud to present this first in a series of programs (CNP) designed for alumni who are working or interested in high-tech and biotech industries and who graduated after 1984. This event will be an excellent opportunity to build your career network, learn about the industry and share information with other alumni.

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Featuring
Richard Sulzopis, VP, Qualcomm, Inc. Omnimax Division
Bill Otterson, Director, UCSD CONNECT
Peter Press '67, Alumni Regent

DATE:	Wednesday, June 29, 1994
TIME:	Reception 6:30 - 7:00 p.m. Presentation 7:15 p.m.
PLACE:	QUALCOMM, Inc. 6455 La Jolla Village Dr. San Diego Design Center
COST:	\$10 for members of the UCSD Alumni Association \$40 non-members (includes membership and registration)

Reservations are required. For more information, call 534-3900

UCSD ALUMNI ASSOCIATION

9:10 μm . Frog, crayfish, animal.

Colorful Foliage along San Diego's coastline lingers, despite the lesser rainfall and the warmer, drier days. In the older, landscaped neighborhoods of Cerrano, Point Loma, Pacific Beach, and La Jolla, you'll find oleander and hibiscus blooming in many shades and colorful bougainvillea creeping over garden walls. Look for the magnificent clusters of red flowers adorning the crowns of the flame eucalyptus (red-flowering gum) trees.

Het Springs Mountain on the Los Coyotes Indian Reservation is the site of the next Audubon Society-sponsored birdwatching hike, Saturday, June 25, from 8 a.m. to mid-afternoon. Birding at an altitude of 6500 feet, hikers should find solitary vireos, white-headed woodpeckers, western tanagers, red-bellied nuthatches, moss-

finches, and brown creepers. There should also be many butterflies.

Highline Lopez Canyon on a guided hike sponsored by the Chula Vista Nature Center, Saturday, June 25, beginning at 8:30 a.m. Call the center for reservations and details on where to meet. 622-2481. Lopez Canyon is part of the Los Penasquitos Canyon Preserve, between Mira Mesa and Rancho Penasquitos. It's free.

Algal Walk, explore La Jolla's tidepools and learn about their delicate ecosystem in a guided walk sponsored by the Nature Center, Saturday, June 25, 9 a.m. to noon. It's free, but reservations are necessary. Call any nature Center store for details. 779-1010, 231-1165, or 459-0871.

Volunteers Are Needed to help clear the South San Pasqual/Clevenger hiking trails, in the upper San Pasqual Valley, off Highway 78, Sunday, June 26, from 8 a.m. to noon. Meet at the San Pasqual Clevenger Trail Head (south). Bring a day pack with water, food, and work gloves. For more information, call the San Diego River Park at 395-5602.

ponsored by Walkabout International, Sunday, June 26, 10:15 a.m. San Elijo is a wildlife preserve, and there should be many shorebirds in evidence. To reach the meeting point, take Loma Santa Fe west to Rios Avenue, turn right and proceed to Cliff Street, turn left and park in the elementary school parking lot. Free. 231-7463.

Greenish Rays may occur after midnight this Sunday, Monday, and Tuesday (mornings), June 26 through 28. This corresponds to one to two hours after highest nocturnal tide, two to five days after the date of full moon. The small, silvery green tend to appear

DANCE

"Night in Vietnam," the San Diego Youth Symphony's annual ball held this year on Friday, June 24, again Saturday, June 25, from 8 to midnight, at the Federal Building Ballroom Park. The orchestra will perform a variety of dances.

[illegible]

"USLY"
OSCAR WILDE

Swing and Ballroom, dance to the music of the Chicago 15 band, Saturday, June 25, from 5 to 8 p.m., at Belly Up Tavern, 143 South County Salinas Beach. \$6 admission. 481-9011.

Rumohr H. Flood Space The annual 500- to 800-mile migration of the wildebeest is highlighted in *The Serengeti*, the newest IMAX film at the theater. The Migration takes place within East African nations of Tanzania and Kenya and focuses on the Serengeti/Mara ecosystem, and more than 18,000 square miles considered the Earth's greatest sanctuary. The film features not only other animals, the Maasai, and is narrated by James Earl Jones.

Titanica is a film about the

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722 DANKLE, LARSEN, AND MATHIAS

day, June 29, at 8 p.m., at the Beller
Worlds Gallery, 4010 Goldfinch Street.

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chologist Robert Chard-Yaron with images and symbols from the 50s

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Hundreds of exhibitors, the latest in bridal fashion and much more!

Calendar LOCAL EVENTS

plans on the British Isles, is being offered by the British Isles Genealogical Research Association, Saturday, June 23, beginning at 9 a.m. Featured speaker is Paul Smart from the Family History Library of the Church of Jesus Christ of Latter Day Saints, who is also vice president of the International Society for British Genealogy and Family History. There will be seminars on reference tools, " lesser known sources," and an update on the Family History Library.

The event will be held in the Ballroom Room of the Comfort Inn, 8000 Parkway Drive, La Mesa. Registration at the door is \$25. 444-4120.

Pull up a Chair and Get Comfy. "Furniture Design, Function, and Art" is the subject when local furniture maker Peter Chertov, art and antique appraiser Catherine Chertov, and Doug Simmer (from HomeSpace, Design) speak on Saturday, June 23, from 10 a.m. to noon, in the Crystal Ballroom at the Pan Pacific Hotel at the Emerald-Shoreline Center. Peter Chertov will discuss furniture design and production resources in this country. Catherine Chertov will present a survey of 18th, through 20th-century furniture with "a view to cultural context," and Simmer will present a slide show of fine art furniture makers working in San Diego.

Admission is free and open to the public. Call 232-5884 for more information. Find the Emerald-Shoreline Center at 400 West Broadway, downtown.

Jungian Analyst and author Ben Shinkovsk will discuss his book *Cosmos to Cosmos: A Woman's Middle Pilgrimage*, on Tuesday, June 24,

7 p.m. Earth Song Bookstore, 1440 Camino Del Mar, Del Mar. Free. 755-4254.

Women's Body Image in the Media is the discussion topic at the next meeting of the local chapter of the National Organization for Women. It will be led by the chapter's media watch task force. Tuesday, June 28, 7 p.m., in Ball Hall of the First Unitarian Church, 4180 Front Street. 1181-0101. Child care available. 236-1824.

A Russian View. Konstantin O. Sushkov is vice director of the Institute of Oriental Studies of the Russian Academy of Sciences and the director of the Center for Japanese Studies. He will be speaking on the topic, "Japan and the United States in Asia-Pacific: A Source of Stability or Instability?" when he addresses a luncheon meeting of the Japan America Society of Southern California, Wednesday, June 29. It will be held in the Ballroom Hotel, 1435 Camino del Rio South, Mission Valley. Registration begins at 11:30 a.m. Luncheon and the program begin at noon. Cost is \$25 general, \$15 students, \$20 members. Reservations must be made by June 27. Call 699-2411.

What to Pack, How to Pack It are some tips for travelers at a seminar hosted by Anne Brenner, owner of "Word Journeys travel" bookstores. Wednesday, June 29, 6 p.m., at the same as 667 "San Jacinto Drive, suite 131, Solana Beach. Free. 481-4156.

"The Design and Integration of Public Art" Artist Christopher Lee, whose work can be seen currently at the David Zarf Gallery, will address this subject in a lecture on Wednesday, June 29 at 8 p.m. at the gallery at 2400 Rattner Boulevard, downtown. Free. 232-3044.

Privacy Run Public School! This is the topic to be debated at the next

meeting of KNSD-TV's public forum series, "Third Thursday," next Thursday, June 30, from 6:30 to 8 p.m., at Warington Junior High School, 9230 Gold Coast Drive, Vista. (The discussion is also broadcast live on Channel 35.) Marty Levin is the moderator for a panel made up of proponents and opponents of the idea that private corporations can run our schools better than public agencies can. The San Diego Unified School District already has two such proposals in the works. For free tickets (limit of two per person, and seating is limited), call 565-8385.

IN PERSON

"Happy Birthday, June." This first novel by San Jose criminal defense attorney Ron Ruse details how the family and institutions that should have nurtured a young boy helped turn him into a criminal. Ruse will be at Ray Books, 1029 Orange Avenue, Camas, today, Thursday, June 23, at 7 p.m., to talk about and sign copies of his book. 435-0070.

Actress and Comedian Sandra Bernhard offers her new stage show to local audiences tonight, Thursday, June 23, through Saturday, June 25, at 7:30 p.m., at the Maudslayi Theatre, La Jolla Village Drive at Torrey Pines Road in La Jolla. The show, as yet untitled, will be both musical and comedic, blending social commentary and self-revelation. Tickets are \$14 general, \$29 subscribers. 550-1010.

Kids and Giggles, the "No Stink! Dubois Tour '94" featuring Mothers and Other Goodies (Ede Matthews and Diane Nichols), hits the stage for the final performance at Checkers/Comedy Nite San Diego tonight, Thursday, June 23, and next Thursday, June 24, at 8 p.m. Tickets

are \$12. Comedy shows are planned at 10:30 p.m. Friday through Sunday. This week, the headliner is Billy Briss, with Rich Nadeau and Keith Shubbs. Hypnotist Chuck Miligan puts audiences under his spell on Wednesday night.

The comedy dance show Without a Clue, starring Larry Gibbs, Ellen Craft, John Cole, Robin Piscatelli, Brian Lefebvre, and Twyla Behrns, can be seen Monday, June 27, at 8 p.m. Checkers/Comedy Nite is located at 327 Fourth Avenue, in the Gateway Quarter. Call 344-7000 for ticket information and showtimes.

Comedy. Derrick Camerone continues at the Bahia Hotel's Comedy Night nights through Sunday, June 26. Ed Hart arrives on Wednesday, June 29, to begin a five-night run. Showtimes are 8:30 p.m. Wednesday, Thursday and Sunday, and 8:30 and 10:30 p.m. Friday and Saturday. The Bahia Hotel is located at 998 West Mission Bay Drive, Mission Beach. For ticket information, call 488-4872.

More Laughs. The headliner is Bob Zany, with Becky Blaney and Greg Sanders warming up, at Comedy Nite nightly through Saturday, June 25. Starting Thursday, June 28, and continuing through Sunday, July 1, a new headliner Tom Jones, with Jay Rasmann and Miki Maric.

Comedy Nite is located at 2216 El Camino Real, Suite 104, Oceanside. Showtimes are 8:30 p.m. Tuesday, Wednesday, Thursday, and Friday; 8:30 p.m. and 10:30 p.m. Saturday and 7:30-11:17 for ticket information.

The Strichs Trompe Mary Wong, and to be the audience of Mary Proben and the Not Ready for Prime Time Players, appears Friday through Sunday, June 24 through 26. Wednesday and Thursday, hypnotist Chuck Miligan performs.

Showtimes are nightly at 8 p.m., with runs shows on Friday and Saturday at 10:30 p.m. Find the club at 812 Garnet Avenue, Pacific Beach, 452-4522. Tickets to see Seade are \$12 and regular admission is \$5 Sunday through Thursday; \$8 Friday and Saturday.

Post minerva will read at the Porter Randall Gallery, 5024 La Jolla Boulevard, La Jolla, Friday, June 24, at 7 p.m. 551-4844.

Open Poetry Reading. bring a selection from your own work or from your favorite poet. Ten-minute limit applies Friday, June 24, 7 p.m., Broom & Nubel bookstores, Del Mar Highlands Towncenter, Del Mar. Free. 481-4010.

Benefit Poetry and Spoken-Word Performances. the Anarchy-X, B&B and Free Journal will raise some funds with an evening of highly entertaining, including appearances by Thruout and Anarchy and an open mike session, Saturday, June 25, 8 p.m., at the Cafe Mesopotamia, 7894 Broadway, Lemon Grove. Donations is \$3, 264-4251.

"Late-Night Comedy Kitchen." Ralph Newman and Barbara Caplan host local stand-up comics Randy Tiger, Scott Schultz, Scott Bowman, Laura Hiltz, and others, with live acoustic rock from Dins, and other entertainment. Saturday, June 25, at 11 p.m., at New World's Gallery, 4010 Goldfield Street, Mission Hills. All ages admitted. Admission by donation. 260-8007.

The Pull-and-Spin Mouse-Gate will be presented by the Random Day Poetry Theater, sponsored by the Humanist Fellowship of San Diego, Sunday, June 26, 10 a.m., at the Better World's Gallery, 4010 Goldfield Street, Mission Hills. Reservations are recommended for ticket information, call 527-4335.

Several Local Poets will read selections from their work included in the recently published *San Diego Poetry*

The Anthology, edited by Charles Webb, Steve Kowit, Fred Monismaco, Al Zolman, Deborah Harding, Terry Herrler, and Charles Webb can be heard at Esmeralda Books and Coffee, 1555 Camino del Mar, suite 307, Del Mar.

Mar, on Sunday, June 26, at 4 p.m. Free. 755-2707.

"An Afternoon with Us," players from the Vanguard Theater offer a staged reading of selections from

American literature, humor from newspaper columns, a short farce, plus jokes and linericks. Sunday, June 26, 4 p.m., on the stage at Roswell Junior High School, Park Boulevard at Upas Street, North Park. Admission is \$6. For information call Vanguard at 358-8505.

The Comedy Improvisation Group the Hummer Boogie to back and will be performing at the Chris Aguilar Dance

mission is \$6. For information call Vanguard at 358-8505.

The Comedy Improvisation Group the Hummer Boogie to back and will be performing at the Chris Aguilar Dance

Academy on Sunday, June 26, at 8 p.m. The "creativity of the players is blended with suggestions supplied by the audience." Find the academy at 1195 Second Street, suite one, in

Just ewe and...

Scheduled to appear:			
Loverboy	June 15	Big Mountain	June 22
*Pretenders	June 16	Rich Little	June 23
Xscape	June 17	Taylor Dayne	June 24
Smithereens	June 18	Ronnie Milsap	June 25
Banda Arkangel R-15	June 19	Los Hurecanos del Norte	June 26
Little Richard	June 20	Queen Latifah	June 27
Salt-n-Pepa	June 21	Faith Hill	June 28

*Two Thursday performances require a separate ticket. Tickets sell from \$10 to \$18.50.

The Del Mar Fair is the perfect place to get away and listen to some great live music. And this year, we've got just about something for everybody. But best of all, our grandstand space is now bigger and better than ever. Not to mention putting you a lot closer to the action. Everything from Rock 'n Roll and Country, to the sounds of Taylor Dayne.



And at our new infield music stage, sponsored by San Diego County GMC Truck Dealers, you'll hear from the likes of Shadowfax, Poco and El Chicano. But don't be surprised if you're a little distracted by our flower show and carnival midway. And, oh yes, all the great food. Because with over 375 acres of exhibits, there's plenty to sing about.

The Del Mar Fair: June 15-July 4

Adults, \$7; Seniors, \$4; Kids, \$2; On Tuesdays, kids under 12 get in free. Del Mar Fairgrounds, I-5 and Via de la Valle. Fairground parking, \$3. Free shuttle for off-site parking lots.

Call 793-6656 for more information. Telecommunication Device for the Deaf, 793-4492

Don't miss Wynonna on the Grandstand Stage Thursday, June 30. All tickets are reserved so get your Wynonna tickets now at the Del Mar Fair Box Office, any Ticketmaster outlet or call 220-TIX3.

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Calendar LOCAL EVENTS

From Ranchito to Borrego Springs was officially opened to the public. "Cibola Elevator" refers to the spectacular view along the road. San Diego's 6th fully built a more direct route to the desert, bypassing the old road down Barton Creek. It had taken ten years to blast the route through the mountains. A series of events in Ranchito and Borrego Springs this weekend will celebrate the anniversary.

On Saturday, June 25, from 7 to 9 a.m., breakfast will be served at the Ranchito Fire Station (13.75). Then, everyone down the mountain to Borrego Springs, where there will be a barbecue at Christmas Circle, downtown. Returning to Ranchito, there will be a rodeo at Big Sky Ranch, poetry and wagon rides for kids at West 40 Ranch, all for a donation to the Ranchito Volunteer Fire Department, plus food and drinks (beginning around 1:30 p.m.). Back in Borrego Springs, the street dance begins at 4:30 p.m. at La Casa del Zorro Ranch. Branch (8.75) at the Ranchito Fire Station from 8 a.m.

to noon on Sunday, June 26, ends the celebration.

International Repelle Breaches Convention. music, bands, parties, parties, parties (all caprice breed), a whole convention center full of them. What more could a person ask for? You say you hate them, but you're really fascinated by their bluntness to the primordial past, right? The rally begins this take place on Saturday, June 25 and 26, from 9 a.m. to 6 p.m., running on Sunday, June 26, from 10 a.m. to 5 p.m. There's information from breeders, a show and take a pond discussion on giant lizards (7 to 11 p.m. on Saturday, 5.50 admission), plus books and supplies and cages and feeder rodents and insects. It will be held at Plaza Hall in the San Diego Convention Center, Third Avenue and B Street, downtown. Admission is \$50 general (two-day pass \$101), \$25 for lizard-bugger fans, kids under 10 (two-day pass \$3).

Want to Plant Trees in your neighborhood? A workshop sponsored by People for Trees, in conjunction with the North Park Community Association, will help participants become community coordinators for such activities. The seminar, from 9 a.m. to

4 p.m. on Saturday, June 25, is at the craft room of the North Park Recreation Center, 4044 Idaho Street, in North Park, will end with a tree planting. For additional information, call 437-2064. Bring a bag lunch to this free event.

The Biannual Threading Bee and Antique Engine Show at the Antique Gas and Steam Engine Museum concludes Saturday and Sunday, June 25 and 26, from 9 a.m. to 4:30 p.m. each day. Activities include traditional craft demonstrations, harvest demonstrations, country and folk music and dancing, boy-scouts and train rides, an antique tractor parade (at 1 p.m.), along with exhibits of steam- and gas-powered equipment and engines, vintage cars, model engines, apple pressing, and the museum's permanent blacksmith and wheelwright shops, sawmill, gristmill, and more. There will be food, a shuttle bus for those unable to walk, and overnight camping (with prior reservations). The entrance fee is \$5 per person, free for those 13 and under. Call 941-7791 for further details. Find the museum at 2040 North Santa Fe

Avenue, in Vista, on 60 acres of rolling farmland.

The 13th Annual Ocean Beach Street Fair, in celebration along Newport Street, from Elora to the pier. This year's offerings include continuous live music (two stages, one at Albion Street, another at California) a carnival (at Elora), booths of art, crafts, food, home rides, fireworks, and live traditional chili cook-off. The admission-free event is scheduled for Saturday, June 25, 10 a.m. to 6 p.m., and the chili cook-off to Sunday, June 26, 10 a.m. to 10 p.m. There's information from breeders, a show and take a pond discussion on giant lizards (7 to 11 p.m. on Saturday, 5.50 admission), plus books and supplies and cages and feeder rodents and insects. It will be held at Plaza Hall in the San Diego Convention Center, Third Avenue and B Street, downtown. Admission is \$50 general (two-day pass \$101), \$25 for lizard-bugger fans, kids under 10 (two-day pass \$3).

"Passion for a Clean Ocean," the Imperial Beach Chamber of Commerce and the San Diego Unified Port District offer a day of family entertainment to raise awareness about the need to clean up the local waters. On Saturday, June 25, there will be entertainment from 10 a.m. to 4 p.m. on the beach at the Pier Plaza on Seacoast Drive; music, gymnastic demonstrations, magic shows, puppets, story-

tellers, clown, country dancing, a petting zoo, pony rides, and other diverse activities geared for kids. It's free. 424-1151.

Community Information Fair and Basketball Clinic, for the 68th year, the local East B. Collins Park Association offers a chance for adults and students to meet and talk to business and community leaders and others who act as positive community role models. The basketball tournament raises money for the association's law and order scholarship fund. Participating groups include the San Diego Council of Black Engineers and Scientists, San Diego Urban Bankers, San Diego Police Officers Association, and San Diego Black Doctors and Dentists. This year's event is scheduled for Saturday, June 25, beginning at noon, at More Senior High School, 6001 Skyline Drive. Skyline dance: free.

Italian Diversity will be celebrated at the City Heights Multi-Cultural Fair, Saturday, June 25, from noon to 6 p.m. Few San Diego neighborhoods are home to a greater number of Asian, African, and Latin American cultural groups. One of the highlights of the event will be the array of cuisine from the area's many ethnic restaurants. The fair will be held on Central Avenue, between Orange and University, from 10 a.m. to 6 p.m. Spectators are welcome as well. Find Deer Park at 2801 Champanque Boulevard, in Encinitas. Admission is \$5 general, children 12 and under free. Bring a picnic, or call in advance to make reservations for a chicken luncheon. Dial 760-446 for more information and those reservations.

"Living History Day," the era of the mid-1800s in Southern California will be recreated this weekend at the San Pasqual Battlefield museum. Members of the volunteer association will demonstrate cañon and rifle drills and firing, horse-drawn, and recreate daily life in a military encampment of the day. There will be Mexican dancing music by Los Californios and Vaqueros del Sur, demonstrations of crafts of the era, and participation by the San Pasqual Indians. Refreshments will be available. The event is set for Sunday, June 26, from 10 a.m. to 3 p.m. at the Alamo San Pasqual Battlefield, 5440 Kearney Mesa Road, Kearney Mesa. Admission \$3.75, students and seniors \$2.75, kids under 12 and active-duty military free. Sponsored by Berman Camera Shop, 960-9483.

Revere a Beant Hound. Sarcasm fans formed Beant Hound Rescue to help place abandoned and unwanted members of the breed. The third annual fundraiser picnic for the local chapter is scheduled for Sunday, June 26, from 10 a.m. to 3 p.m. at the Muddy Field in Balboa Park, west of the tennis courts, overlooking Florida Canyon. There will be competitions for best hound, best truck, longest ears, and expert look-alikes; a photo booth for you and your pet; raffles, pet-care information booths, and other beant-related events. For \$15, you can even count a pet picnic, to make finally figur it out why Beant books to income. Proceeds from raffles and contest entry benefit Beant Hound Rescue. 286-8618.

Art Auction benefits Casa de Anapurna, a crisis center for abused children in San Luis Rey, and the Arthritis Foundation. There will also be a wine-tasting from local vineyards. The event is at 1 p.m. on Sunday, June 26, from 11 a.m. to 4 p.m., with the live auction starting at 1 p.m. It will be held at the Hill Club, La Mirada apartments, 6514

Amorosa Drive, Mission Valley. Admission is \$10, \$15 per couple. 281-5205.

Pet Adoption. looking for a furry companion? Adoptable pets will be available at the North County Department of Animal Control offices at 2481 Palomar Airport Road, Carlsbad. On Sunday, June 26, from 11 a.m. to 3 p.m. 685-3536.

Adoptapony. a representative from the House Rabbit Society will be at the Discovery Store in University Towne Center (1405 La Jolla Village Drive) on Sunday, June 26, at 1 p.m. to show kids of adoptable pets and give tips to keep your bunny in the pink. Free. 587-9212.

Swedish Cultural Program. this week's presentation at the House of Sweden in Balboa Park is sponsored by the House of Sweden and includes music, dance, and food from that country. Sunday, June 26, 2 p.m. Free. 688-1230, 222-2875.

Concerts by the Sea. the 118th annual summer series in La Jolla continues on Sunday, June 26, from 7 to 8 p.m., at Scripps Park, at La Jolla Cove, with music by the Chicago Six Dixieland Band. Free. 925-3160.

Musical in the Park. the City of Chula Vista's summer series continues with a concert by the Navy Band San Diego. Sunday, June 26, at 4 p.m., in Memorial Bowl, Third Avenue and Park Way, Chula Vista. Free. 691-5140.

Jazz at the Adobe. the series at the Rancho Santa Anita Adobe kicks off on Sunday, June 26, at 8 p.m., with performances by the Hollis Gentry Quartet and James Valle and Equinox (only modest Cold Chord). Find the Adobe at 640 Alta Vista Drive in Vista. Admission is \$5 in advance, or \$10 at the door; call 724-5053 for information and reservations.

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Calendar LOCAL EVENTS

June 26, beginning at 6:30 p.m. in Berry Street Park, on Mt. Vernon, a black view of Massachusetts Avenue. The entertainment this night will be the Al Baker Shrine Nativity. Free. 668-4575.

Beyond Stonewall, Stonewall Myth, Magic, and Multitudes is the story of the audio documentary on the "modern homosexual movement."

which traces its history beyond the well-known Stonewall Rebellion of 1969 in New York. The show will be broadcast on KTVB radio, 89.3 FM, on Stonewall's 25th anniversary, Monday, June 27, beginning at 10 p.m.

French Marquetry, in conjunction with its ongoing exhibit of marquetry

(center decoration) furniture from 18th-century France, the Tunkin Museum of Art in Balboa Park is once again offering a series of demonstrations of the exacting decorative art. In the setting of a cabinetmaker's shop of the time (recreated in the museum), French-trained craftsman Patrick Delwood will demonstrate the trade and techniques each Tuesday afternoon at 2 p.m., continuing through early August. The next demonstration is Tuesday, June 28. Museum admission is free. 235-3548.

San Diego and L.A. Country Songwriters and Performers Jan Buckner

from "Cleopatra, Queen of Denial" and "I Don't Mind the Thorns," Ed de Courtenay, Calum Heart, and Short and Cheri Baker will appear in a performance dubbed "Writers in the House." Tuesday, June 28, 7:30 p.m. at the San Diego Convention Center, Main Hall. Donation \$5. 360-8007.

The Twilight in the Park Summer Concert series concludes with big-band music by the Irving Six, Tuesday, June 28, the Marine Corps Recruit Depot. Band, Wednesday, June 29, the vocal ensemble of the Navy Band San Diego, next Thursday, June 30. Performance can start at 6:15 p.m. at the Spreckels Organ Pavilion in Balboa Park. Admission is free. Questioned. Call 235-1109 for positions.

"Exploring Energy Options" the film and talk-up in this series sponsored by the San Diego Natural History Museum is scheduled for Wednesday, June 29, from 9:30 a.m. to noon. Participants will visit San Onofre Nuclear Generating Station and examine a full-scale simulation of the control room, inspect the emergency containment system facility, and discuss radiation control, waste disposal, thermal discharge, and earthquake and public safety. The cost is \$15 for museum members, \$22 for non-members. Call 235-3621 for information and reservations. This series is being presented in conjunction with the current exhibit, "Nuclear Warning: Understanding the Connection."

Slag Golden Oldies, join an older-adult social chorus on Wednesdays from noon to 3, starting weekly through July 26 at the West City Center auditorium, 2449 Euclid Street. Point Lonsdale, Fr. 221-9737.

"Singers and Creators" examine

desires of the ocean tanks of the Stephen Birch Aquarium at the Scripps Institution of Oceanography after the sun goes down, next Thursday, June 30, from 8:30 to 9 p.m. Ages seven and over are welcome on the tour. Admission is \$20. Advance reservations required. Call 594-7523.

It's Gonna Get Crazy Time, you, the Old

Mar Fair has arrived and continues through Monday, July 4. The theme this year is "Let's Dance and Let's Eat," except the usual mix of agricultural exhibits, fun zone and rides, food, music, flower and garden show, and commercial vendors.

General admission is \$7, \$4 for

children 12 and older; \$2 for children 12 and under; \$1 for children 12 and under. Discount tickets are available in advance from area grocery stores. Enter the fairgrounds from 9 a.m. to 10 p.m., exhibit hours are 10 a.m. to 10 p.m. on Sunday through Thursday and 10 a.m. to 11 p.m. Friday and Saturday. The fun zone opens at noon on Monday, Thursday and Friday and at 10 a.m. on Tuesday, Wednesday, Saturday and Sunday, closing each night at around 11:30 a.m. Questioned. Call 793-5555 for answers.

"Uncovering the Vanishing People" the annual tour project of the

San Diego Historical Society and the Center for Spanish Colonial Archaeology, seeking to uncover and investigate the ruins of California's first European settlement at Presidio Hill. There are daily public excavations through Saturday, July 16, the cost is \$50 to participate in the digging and participants may come any other days to dig. For more information and registration, call 235-4303 or 797-1258.

Liberty Bell, the summer school

continues with a folk song along that covers the history of America by Mike and Joan's Music. Monday, June 26, 2 p.m., in the Children's Room of the San Diego Public Library, 820 E. Street, downtown. Fr. Crafts

and Sunday, June 25 and 26, at 11 a.m., 1 and 2:30 p.m. Enjoy the

shows in the Maria Hilkisch & Pappi Theater, located near the Annapolis Center in Balboa Park. Ticket prices are adults, \$1.50; children, \$1. For more information, call 467-5443.

Children's Chorus, the San Diego

Theater's repertoire includes adaptations of such stories as "The Red Riding Hood," "Rapunzel," "Hansel and Gretel," "Goldilocks," and "Beauty and the Beast." The next performance of these classic will be on Saturday, June 28 at 11 a.m. at the Garden Cabaret, 4340 Goldhawk Street, Mission Hills. Admission is \$3 per child; adult, \$5.

Children's Chorus, the San Diego

County Fair has arrived and continues through Monday, July 4. The theme this year is "Let's Dance and Let's Eat," except the usual mix of agricultural exhibits, fun zone and rides, food, music, flower and garden show, and commercial vendors.

General admission is \$7, \$4 for

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A romantic dinner for two at the Chart House, nestled among La Jolla's galleries, nightclubs and shops. Make it a real night on the town.

Deluxe accommodations for two. All of our rooms are equipped with comfortable and elegant amenities. We provide the ideal atmosphere for a private retreat. In the morning, join us for a lavish continental breakfast. Your retreat won't be over!

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Special rates and packages available. Book early and enjoy the best of La Jolla. The Empress Hotel is proud to offer a special package designed to refresh, rejuvenate and relax you. Over La Jolla for Lovers package includes:

A romantic dinner for two at the Chart House, nestled among La Jolla's galleries, nightclubs and shops. Make it a real night on the town.

Deluxe accommodations for two. All of our rooms are equipped with comfortable and elegant amenities. We provide the ideal atmosphere for a private retreat. In the morning, join us for a lavish continental breakfast. Your retreat won't be over!

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LA JOLLA FOR LOVERS \$99

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Calendar LOCAL EVENTS

George White and Anna Green Martin House, 1001 San Diego Avenue, San Diego. The Martin House, designed by architect George White and Anna Green, is a masterpiece of early 20th-century architectural style and design, with an emphasis on the decorative arts and the Arts and Crafts movement. Currently on exhibit are American Arts and Crafts furniture and decorative arts made by the Roycroft Shop of East Aurora, New York. The museum is located at 3325 Seventh Avenue, Hillcrest; hours are Saturday and Sunday, noon to 4:30 p.m. Adults \$3, children under 13 free. 297-3358.

Museum of San Diego History has reopened after a six-month construction project improving its facilities. Enjoy the reinstallation of two past exhibits, including "Visions of Paradise: The Selling of San Diego," chronicling the growth of San Diego from a population of just 650 (in 1800) to the sixth-largest city in the nation and the boosterism that encouraged such growth. "Two Cities in San Diego" focuses on the impact World War II had on the city and its transformation into a wartime metropolis. The exhibit contains new artifacts and previously "classified" materials never displayed before.

The museum, located in the Casa de Balboa building in Balboa Park, is open from 10 a.m. to 4:30 p.m. Tuesday through Sunday. Admission is \$3 per person. 22-5003.

Rancho Peninsular Historical Society and the Woodmen Museum is a complex of historical buildings, including the Verlage House (the only Western adobe house of French provincial design still in existence), workshops, antique exhibits, and artifacts. There is a cowboy boot house, a ranch blacksmith shop and tack room. The Casa Tibbe Memorial is dedicated to Tibbe, a local resident who was a world champion rodeo rider. Women's clothing and accessories from 1800 to 1860 are also on display. The Blackfoot Memorial is on the grounds. Free admission. 541-1156.

Home of Pacific Islanders, the International Center in Balboa Park, is open every Sunday from 12:30 to 4:30 p.m., presenting the history and traditions of 30 ethnic groups. Children around the World video are shown on the fourth Sunday of every month from 11 a.m. to 3 p.m. in the Hall of Nations, and select costumes are open. Admission is free. For further details, call 592-1156.

Isajuro Torii Museum, "Changing Landscapes, Changing Lives: Native Peoples and New Arrivals in San Diego, 1769-1846" is the name of the current exhibit, running through December. Through a variety of maps, maps, and artifacts, the exhibit illustrates how local natives and San Diego's first Spanish settlers viewed the land in very different ways. Items on display include richly embroidered vestments worn by a Spanish missionary, a dagger case, a map, and a variety of other items.

Rancho H. West Museum, the center's permanent exhibition is a variety of hands-on exhibits illustrating scientific principles. The Science Center opens daily at 9:30 a.m., closing time is 8 p.m. on Sunday, 8 p.m. on Monday and Tuesday, 9:30 p.m. Wednesday and Thursday, 10:30 p.m. Friday and Saturday, 11:30 p.m. Sunday. Admission is \$3 for people 12 and over. For more information, call 789-7644.

San Diego Maritime Museum, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego.

de Alcala aqueduct.

The museum is located at 2727 Avenida de la Playa, San Diego. For information, call 234-1213.

San Diego Antiques Museum, the museum offers exhibits of approximately 80 antique items, including a 16th-century Spanish Renaissance furniture in the West. Hours are Tuesday through Saturday, from 10 a.m. to 4:30 p.m. and Sunday from noon to 4:30 p.m. Adults \$3, children under 13 free. 297-3358.

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San Diego Maritime Museum, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego.

Thursday, and 10:30 p.m. Friday and Saturday. Adults \$2.50, children 5-11 \$1.25. The museum is located in Balboa Park. For information, call 234-1213.

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The museum is located at 2727 Avenida de la Playa, San Diego. For information, call 234-1213.

Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schad

South of the broad, gently shelving La Jolla Shores Beach, the shoreline quickly becomes boulder-strewn, and wave-washed cliffs. Just offshore, a major submarine canyon, La Jolla Canyon, swallows sand creeping south on long shore currents, so that only a meager wisp of sand can be found beneath the cliffs. Usually, these cliffs face the calm waters of La Jolla Bay. Occasionally (probably more often in past centuries and millennia), the waves have hurled themselves with enough force to gouge out the series of sea grottoes known as the La Jolla Caves.

The westmost cave, strictly for tourists, can be reached by a long stairway that begins inside the La Jolla Cave Cigar Shop on Coast Boulevard. The half-dozen, or so other grottoes in the series are usually accessible only by water. Extreme low tides (minus a foot or two) allow some of them to be reached by dryland hiking. Such low tides happen late this week, but you have to make sure to catch them. There is a 1.7-foot tide predicted on Friday (June 24) at 5:02 a.m., a 1.4-foot tide on Saturday (June 25) at 5:44 a.m., and a 1.0-foot tide on Sunday (June 26) at 6:25 a.m.

Start your walk, about 30 minutes before the predicted low tide, from the south end of La Jolla Shores Beach, or from the beach access path along the Marine Room restaurant on Scripps Drive. Work your way south over the cliffhugging coastline, or across the newly exposed boulders, taking care not to step on the slippery, green rocks. Some of the caves are portals, evidence of "biological erosion" caused by the chemical secretions of crabs, barnacles, and other sea creatures. Crabs, started by your approach, retreat hastily into crevices. Occasionally you can find an octopus in one of the deeper pools.

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

"Life and Death on the Nile: Gods and Mummies in Ancient Egypt" is an ongoing exhibit that includes coffins and mummy masks, as well as ancient, false gods, mummified falcons, and a human mummy of the Ptolemaic period, along with maps and models of daily life in the Amarna Period, from 1864 to 1353 B.C.

The museum is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$3, children 5-11 \$1.25. 234-1213.

San Diego Maritime Museum, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego.

The museum is located at 2727 Avenida de la Playa, San Diego. For information, call 234-1213.

San Diego Antiques Museum, the museum offers exhibits of approximately 80 antique items, including a 16th-century Spanish Renaissance furniture in the West. Hours are Tuesday through Saturday, from 10 a.m. to 4:30 p.m. and Sunday from noon to 4:30 p.m. Adults \$3, children under 13 free. 297-3358.

Museum of San Diego History has reopened after a six-month construction project improving its facilities. Enjoy the reinstallation of two past exhibits, including "Visions of Paradise: The Selling of San Diego," chronicling the growth of San Diego from a population of just 650 (in 1800) to the sixth-largest city in the nation and the boosterism that encouraged such growth. "Two Cities in San Diego" focuses on the impact World War II had on the city and its transformation into a wartime metropolis. The exhibit contains new artifacts and previously "classified" materials never displayed before.

The museum, located in the Casa de Balboa building in Balboa Park, is open from 10 a.m. to 4:30 p.m. Tuesday through Sunday. Admission is \$3 per person. 22-5003.

Rancho Peninsular Historical Society and the Woodmen Museum is a complex of historical buildings, including the Verlage House (the only Western adobe house of French provincial design still in existence), workshops, antique exhibits, and artifacts. There is a cowboy boot house, a ranch blacksmith shop and tack room. The Casa Tibbe Memorial is dedicated to Tibbe, a local resident who was a world champion rodeo rider. Women's clothing and accessories from 1800 to 1860 are also on display. The Blackfoot Memorial is on the grounds. Free admission. 541-1156.

Home of Pacific Islanders, the International Center in Balboa Park, is open every Sunday from 12:30 to 4:30 p.m., presenting the history and traditions of 30 ethnic groups. Children around the World video are shown on the fourth Sunday of every month from 11 a.m. to 3 p.m. in the Hall of Nations, and select costumes are open. Admission is free. For further details, call 592-1156.

Isajuro Torii Museum, "Changing Landscapes, Changing Lives: Native Peoples and New Arrivals in San Diego, 1769-1846" is the name of the current exhibit, running through December. Through a variety of maps, maps, and artifacts, the exhibit illustrates how local natives and San Diego's first Spanish settlers viewed the land in very different ways. Items on display include richly embroidered vestments worn by a Spanish missionary, a dagger case, a map, and a variety of other items.

Rancho H. West Museum, the center's permanent exhibition is a variety of hands-on exhibits illustrating scientific principles. The Science Center opens daily at 9:30 a.m., closing time is 8 p.m. on Sunday, 8 p.m. on Monday and Tuesday, 9:30 p.m. Wednesday and Thursday, 10:30 p.m. Friday and Saturday, 11:30 p.m. Sunday. Admission is \$3 for people 12 and over. For more information, call 789-7644.

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military with 10-12, 30, children under 13 are free. 496-0198.

San Diego Museum of Man, people in Latin American countries often paint dials (special savings) on their vehicles, similar to the North American use of bumper stickers. "Dichos Words to Live, Love, and Laugh by in Latin America" features photographs of vehicles dials, as well as miniature trucks and buses decorated with dichos. A dicho may be long or short, written in poetry, or just a name, and may have a double meaning. The photographic documentation was collected in Mexico, Peru, Ecuador, Guatemala, and Panama during the last 14 years by Grant La Forge of Santa Fe, New Mexico. Enjoy the graffiti through Sunday, August 21.

More than 70 rare human skulls from Peru illustrate the history, motives, and techniques of cranial surgery more than 1000 years ago in "With Heads in Their Hands: Ancient Peruvian Skull Surgery." Triphalangia, the practice of opening the skull for therapeutic or ritual purposes, has been practiced in many parts of the world. The ancient Peruvian skull dissection illustrates the use of the skull, and the skull, a human skull with a curved blade, some patients did not survive, but many skulls show partial or complete healing. Visitors may observe the skulls and try to determine why cranial surgery was performed. See this exhibit through December.

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San Diego Natural History Museum, one of the most pressing and important environmental issues of our time is addressed in "Global Warming: Understanding the Forecast." The exhibit uses to increase public awareness about global warming and to present possible actions to prevent or potentially devastating consequences in four sections: examples of past climates, the causes of global warming, its potential impacts, and choices to make to reduce the risk. Interactive computers and multimedia displays, models, artifacts, photographs, and hands-on exhibits make up the exhibit. See the exhibition through Monday, September 5.

Painted by Northern California artist Eric Fidler are displayed in "Life on the Edge: Preserving Our Coastal Wetlands" in the museum. The art and text were developed to educate visitors about the wildlife and natural habitats in preserves along California's 1,000-mile coastline. This show continues through Monday, August 14.

The museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Oceans and Shores Ecology, and the Hall of Desert Ecology. The museum, located in Balboa Park, is open daily from 9:30 a.m. to 5:30 p.m., open Tuesday until 4:30 p.m., with half-price admission from 5:30 to 2:30 p.m. Regular admission is adults \$6, seniors \$5, children 6 to 17 \$3, and 6 free. 232-3621.

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

Tickets for the train excursion are \$10 for adults, \$5 for children 6 to 12, children 5 and under free. The Campo Depot is about a one-hour drive from San Diego (roughly 50 miles east). Find the depot at Highway 94 and Forest Gate Road. Questions? Call 475-9937.

The La Mesa Depot, 4605 Niles Drive, La Mesa, is an authentic Victorian depot restored by volunteers. This wooden structure is the com-

munity's oldest building and served as a passenger depot for the San Diego-Arizona Railroad from 1894 to 1927. Exhibits include photos and history of the Arizona Railroad, artifacts, and memorabilia of the Southern Pacific line, alongside a 1920s locomotive and caboose, and a 1940s diesel engine. The depot is open 10 a.m. to 4 p.m. Sunday and Monday. For more information on other locations, call the main office at 953-3003.

San Diego Heritage Museum, the museum celebrates the heritage of old and new Encinitas, Cardiff, Olivenhain, Encinitas, Rancho Santa Fe, Solana Beach, and Del Mar. Find the museum in West Village Center, at the corner of Manchester Avenue and Encinitas Boulevard in Encinitas. Hours are Wednesday through Sunday, noon to 4 p.m. Call 432-7171 for additional information.

San Pasqual National Historic Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoons, bolstered by sailors and volunteers from San Diego, and California militia. A narrow-sided show covers the events of the battle and the story of the war in Mexico and California. A self-guided tour recounts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indian indigenous to the valley. The museum is found at 15800 San Pasqual Valley Road, Escondido. Admission is free. Hours are Friday through Sunday, 10 a.m. to 5 p.m. Call 238-3380 for additional details.

Stephen Birch Aquarium, museum, an aquarium and museum under one roof, is an educational component of the Scripps Institution of Oceanography at UCSD. The facility has 13 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico's Sea of Cortez, and the South Pacific. One highlight is the La Jolla Kelp Forest, a two-story-high tank with giant kelp plants and nearly 30 species of local marine life.

Antique nautical toys, dating from the 1880s to the present, depicting adventure, recreation, and travel, are on display at the museum. A majority of the toys were created before World War II and provide a history lesson in the advancement in America industry and leisure, including military, ship-building, merchant marines, yachting, and fishing. Enjoy "Toys in Toyland" through April 1995.

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Could You Imagine a "Sufficiently Saint-Saëns" Festival?

Violinist Chailif was particularly noteworthy, for up to this time he had been more or less invisible (figuratively and literally) in his seat next to the concertmaster.

Curiously, the second program in this year's highly successful Marilyn Mozart Festival was divided equally between Mozart and Saint-Saëns. It seemed a curious choice, but the music-making was so good that only fanatical 18th-century purists could have objected.

Paraphrasing, I must confess that I have been willing away odd minutes in dreaming up other music festivals with similar concentrations on the work of a single composer. So far, I have come up with "Basically Beethoven," "Heavily into Haydn," "Very Verdi," "Strictly Stravinsky," and "Symphony Szymanowski." I don't know how I would handle Saint-Saëns. Actually, all this does have a certain relevance, for it is not easy to conceive of a music festival devoted exclusively—or even mainly—to Saint-Saëns. Skilled, imaginative, and musically adorable as he often is, there is something distinctly second-team about him (though I suppose you could say the same for Szymanowski).

In his usual erudite and graceful program notes for the two Saint-Saëns works on the Marilyn Mozart program, Eric Rosenberger reports on the familiar notion—fostered by the composer himself—that he was helping to create a distinctively French style of music, as opposed to the German tradition that had dominated serious concert music since the beginning of the 19th Century. Rosenberger pertinently notes that the orchestration for the Cello Concerto No. 1 in A Minor (composed in 1872) is that of a Mozart symphony, avoiding the "heavier" sounds of the contemporary German orchestra. By this, presumably, I mean Wagner, with his trombones, tubas, English horns, and the like.

REVIEW JONATHAN SAVILLE

A good enough reason—or at least a plausible one—for sneaking Saint-Saëns into a Mozart festival, and it is certainly true that Saint-Saëns admired and imitated the basic Mozartian principles of elegance, suavity, craftsmanship, and lucidity. But otherwise, Saint-Saëns's style is chiefly indebted to the Romantic idiom of Robert Schumann, who according to the best biographies is unequivocally a German composer. The cyclic structure, with the return of first-movement material in the final movement, of a concerto, the passionate, dramatic declamation, the very nature of the themes and the shape of the phrases—all these characteristic traits of some of Saint-Saëns's best music (including the Cello Concerto) are to be found, richly developed, in Schumann. If you want music that is indelubably fresh in manner and spirit, and truly independent of the German tradition, you need to look to Berlioz, Bizet, Fauré, Debussy, Ravel, Messiaen. Just the recitation of these names (along with the musical experiences they recall) indicates how little Saint-Saëns belongs among them.

That he is essentially a disciple of Schumann in no way denigrates the quality of Saint-Saëns's music—it simply defines the context in which the music's particular traits are to be understood. The Cello Concerto is assuredly a masterpiece, but a masterpiece in the vein of the Schumann Cello and Piano Concertos, not in that of the *Symphonie fantastique* or *La mer*. And the Introduction and Rondo Capriccioso, that delightful vehicle for violinistic virtuosity, is also a masterpiece of its kind, full of terrific tunes and pleasingly melodramatic emotion, and brilliantly written for the

instrument. But what there is specifically French about it is a mystery. Its real connections are with Sarate (the violinist-composer for whom the piece was written) and Wieniawski—that is, a Spaniard and a Pole.

So much for the musicalogical appetizer; now to the meat—which is to say, the performances. Like all such works, both the Cello Concerto and the Rondo Capriccioso depend chiefly on the technique and temperament of the soloist. In this case, the soloists were taken from the festival orchestra itself, but music director David Atherton has chosen the orchestra's personnel so discriminatingly and with such rigorous demands for quality that the orchestra seems to be full of first-class soloists. The excellent flutist Timothy Day, soloist in the C.P.E. Bach concerto on the previous program, is a principal in the ensemble, and concertmaster William Prevett, who plays at least one solo part in every edition of the festival, is first violinist of the Cleveland Quartet.

The soloists this time were Ronald Thomas, the orchestra's principal cellist, artistic director of the Boston Chamber Music Society, and a faculty member at the Peabody Institute; and Martin Chalifour, acting concertmaster of the Cleveland Orchestra, who in the festival orchestra only holds the chair of assistant concertmaster. Both are superlative musicians, and their impassioned, scintillating performances of the Saint-Saëns works were in no way distinguishable from those by well-known instrumentalists who have pursued careers exclusively as soloists, rather than mingling their solo performances with their duties as members of orchestras or chamber music ensembles. Chalifour was particularly noteworthy, for up to this time he had been more or less invisible (figuratively and literally) in his seat next to the concertmaster; and then—lo!—we discover that he is a very virtuosic of sectional technique and with the ability to identify totally with the delectably ostentatious emoting of the Introduction and



Martin Chalifour

Mainly Mozart concert (Music of Mozart and Saint-Saëns) David Atherton, conductor; Martin Chalifour, violin soloist; Ronald Thomas, cello soloist; Mozart, Serenade No. 11 in E-flat, K. 375, and Symphony No. 38 in D, "Prague," K. 504; Saint-Saëns, Cello Concerto No. 1 in A Minor, Opus 33, and Introduction and Rondo Capriccioso, Opus 28

Rondo Capriccioso. Thomas, too, performed with deep musical insight and sensitivity, going beyond an essentially flawless technique to an interpretation that might almost convince the listener that Saint-Saëns was one of the world's greatest—and not merely one of the world's most useful—composers.

The Mozart works justifying the inclusion of this concert in the festival were the Serenade No. 11 (for wind instruments) in E-flat, K. 375, and the "Prague" Symphony (No. 38 in D, K. 504). The symphony, in an unusual three movement form (like the 34th Symphony, programmed a few days earlier), represents Mozart at his most mature, its confident emphasis on counterpoint indicating the composer's profitable study of Baroque composers (notably J.S. Bach), and its developmental treatment of themes as brilliantly inventive as anything Mozart ever wrote. Atherton and the orchestra performed the "Prague" with the intensity and grandeur the score deserves, attaining a cumulative experience of stunning power.

The Serenade, on the other hand, struck me as a bit bland, without the inflections of phrasing that are needed to bring out its true quality. The approach of all the musicians—most prominently the first clarinetist, whose part is of primary importance—seemed to focus on the work as a

charming and more or less light entertainment, which is certainly one of its characteristics but does not tell the whole story. There is more here of drama and sentiment than this precise, small-scale reading attempted to realize. I have a recorded performance of K. 375 by the London W ind Soloists, directed by Jack Bryner (himself playing the first clarinet part), which presents the work in a far more illuminating light.

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday used for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the date, the previous address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to Reader's Guide, P.O. Box 68083, San Diego CA 92168-0803.

"The Harlequinade," the second offering of the 15th season of the San Diego Comic Opera Company is Smetana's popular and energetic work. Czech folk songs and dances, plus jingles and five nature scenes this scale of love conquering all. Sylvia Wren, who also appeared in the San Diego Opera's *La Sonnambula*, appears in the role of Marjolaine. Scott

Herrick sings the role of Jenik. The cast also features Ron Banks, Elizabeth Pace, Betty McLain, Ed Radak, Patricia Minors, William Nelson, and Steven Paine. Leon Natter directs.

The first performances are on Friday, June 24, and Saturday, June 25, at 8 p.m., and 2:30 p.m., on Sunday, June 26. They continue Friday through Sunday through July 3 at the Casa del Prado Theatre in Balboa Park. Tickets range from \$12 to \$18; box lunches for the Sunday matinee are available for \$6.50. Reservations are requested. Call 239-4836 or Ticketmaster at 239-7355.

"A Family Affair" is what they call the new "Opera Plus" performance at the Better World Gallery, Sunday, June 25, at 7:30 p.m. Coloratura, Sally Green, daughters Linda and Jane, and granddaughters Joyce offer vocal selections from operetta to Broadway musicals. Wayne Seppala is accompanist. Suggested donation \$7. The gallery is located at 4010 Goldfield Street, Mission 1920, Box 8007.

All-American Concerts, works by American composers are featured in the "American Traditions" family concert presented by San Diego Choral Artists. The program includes Randall Thompson's "Concord Cantata," Kirke Mechem's "American Madrigals," and Robert De Cormier's "Pastorale," and traditional folk songs. This final offering in the members' 70-90 season will be performed Saturday, June 25, at 8 p.m., in the Fellowship United Methodist Church, 4031 Avenida Boulevard, La Mesa, and Sunday, June 26, 3 p.m., Carlsbad Community Church, 3475 Harding Avenue, Carlsbad. Tickets are \$15, \$10 for seniors, \$7.50 for students and military. For information call 697-2097.

Organ Concert, civic organist Robert Plimpton offers works by Whitefield, Handel, Saint-Saëns, Holton, Lenné, and others, at the Spreckels Organ Pavilion in Balboa Park on Sunday, June 26, at 2 p.m. Call 239-0810 for more information on this free concert.

Benefit Violin Recital, a favorite of San Diego audiences, Zina Schiff, accompanied by pianist Mary Barringer, will perform in a benefit event for the San Diego Chamber Orchestra, Sunday, June 26, at 3 p.m., in Parker Auditorium, at La Jolla High School, 750 Nauslaas Street, La Jolla. Her program includes Stravinsky's "Sour Interlude," Saint-Saëns's Introduction and Rondo Capriccioso, the West Coast premiere of Lee Holsby's Sonata for Violin and Piano, and works by Beethoven, Sarasate, and African-American composer William Grant Still. Tickets are \$24 (\$19 students, seniors, disabled), 753-3402.

The Warner Concerts by Richard Adelman and Greg's Concerts in

A Minor are the featured selections at a concert presented by the Palomar Community Orchestra, Robert Gibson conducting. John Radford is piano soloist. The event is sponsored by the Taffelrock Presbyterian Church and will be held at the church at 483 South Stage Coach Lane, Fallbrook, on Sunday, June 26, at 4 p.m. Tickets are \$7 general, \$5 students and seniors, children under five are admitted free.

Summer Organ Festival, the Spreckels Organ Society's summer-long series of concerts opens on Monday, June 27, at 8 p.m. The featured artist is internationally known British organist Gillian Weir, who will perform a program of classical selections. The performance will be held at the Spreckels Organ Pavilion in Balboa Park and is free. The series continues each Monday night

through August 29. For more information, call the society at 236-0815. "Bernstein on Broadway" is the program that opens the San Diego Symphony's Summer Pops series for '84. Murray Kroll conducts, and featured vocalists offer selections from *Camelot*, *On the Town*, *Wonderful Town*, *West Side Story*, and others. The program ends with fireworks. Performances are set for Wednesday and Thursday, June 29 and 30, at 7:30 p.m., at Embarcadero Marina Park South, on Harbor Drive, adjacent to Sunset Village.

Many subscription packages are available, including a "Crescendo," which is good for one admission to the lower seating area, for \$75. For subscription information, call the symphony ticket office at 699-4205. Individual tickets for the "Bernstein on Broadway" concerts range from \$10 to \$37.50.

CAR PHONES
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(on bottom)

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Calendar ART

on San Diego see the show through Thursday, June 30. Regular hours are noon to 5 p.m. Monday, Tuesday, and Saturday noon to 4 p.m. Wednesday, Thursday, and Friday. The gallery is located at 290 J and 5th streets, in Golden Hill, 233-6679.

"Paint and Poetry" by Lavina Stromberg are on view at the Old Ramona Hotel Gallery through Thursday, June 30. The gallery is located at 845 Main Street, Ramona. Regular gallery hours are from Tuesday through Saturday from 10 a.m. until 4 p.m. 789-5882.

"Starry Gains" is an original watercolor exhibition by Ron Lutz at the Offshoot Gallery through Thursday, June 30, at 510 North Highway 101, in Encinitas. Hours are 10 a.m. to 5 p.m., Tuesday through Sunday, 942-3636.

The Southwest Artists' Association offers oil painting by Constance Jackson, watercolor by Mary Galt, and miniatures in oil and watercolor by Doris Cox through Thursday, June 30. Find the gallery in Spanish Village in Balboa Park; it's open daily from 10 a.m. to 4:30 p.m.

The Contributions of Leishman and Galt in the field of color, literature, music, painting, sculpture, photography, and theater are recognized in "Leishman and Galt: Contributions to the Arts," an exhibit at the San Diego Public Library through June. The exhibit in the library's

lobby, co-sponsored by the Leishman and Galt Historical Society of San Diego, consists of seven exhibit cases and two exhibit walls. For additional information, call 240-1322. Find the library at 820 E Street, downtown.

"California Summer," through June, summer scenes of San Diego by gallery artists can be viewed at the Art Expression Gallery, 2643 Financial Court, suite C, Clairemont. Hours are 9 a.m. to 5 p.m. Monday through Friday, 6 to 10 p.m. Saturday, 234-5031.

Color Photographs by Bruce Farnsworth are on view during regular hours in the Visitor Center at Cabrillo National Monument through Thursday, June 30. The exhibit offers a visual exploration of the California scrub environment at the natural wildlife habitat of Point Loma. Call 557-5450 for more information.

Cabrillo National Monument is found at the end of Cabrillo Memorial Drive, on the tip of Point Loma. Hours are 9 a.m. to 5 p.m. Monday through Friday, Saturday by appointment, 299-3232.

Two Contemporary Water Jars from the Mizuhashi collection of Sozen Kaneko Bishop, professor of the Onyoku Seido School of Tea, are on exhibit in the exhibition/teahouse at the Japanese Friendship Garden (in Balboa Park) through the month of June. Hours to view the show are Tuesday, Friday, Saturday, and Sunday, from 10 a.m. to 4 p.m. Call 234-0749 for more information.

Subjects Hanging from Sociopolitical Statements to abstract landscapes by Watson, rendered in a variety of media, are on view at Espresso Roma through June. Find the art at 408 University Avenue, in Hillcrest, 255-0208.

Art Collector through June. Find the shop at 4151 Taylor Street, in Old Town. Hours are 9 a.m. to 5 p.m. Monday through Friday, Saturday by appointment, 299-3232.

"Have Camera, Will Travel" is the title for a show of black-and-white, color, and black-and-white photographs by Alvin Van Wagon on view at Panikra Cafe through Thursday, June 30. Find the art at 740 Grand Street, in La Jolla. Hours are 10 a.m. to 10 p.m. Monday through Friday, 7 a.m. to 11 p.m. Saturday and Sunday, 454-3453.

The Artist for the Month of June at the San Diego Art Guild is none other than California artist Robert Rauschenberg. His work includes landscapes, seascapes, florals, and bird life on canvas and paper, in oil and watercolor. The gallery is open seven days, from 10 a.m. to 5 p.m., except Monday, when it opens at 11 a.m. Find the gallery at 555 North Vista, in La Jolla, 753-8568.

"American Painters and Sculptors" A Group Exhibition features work

by 30 artists, on display at the James Gallery through June. The gallery is open from 10 a.m. to 5 p.m. Monday through Saturday, and by appointment. Find the show at 7843 Grand Avenue, in La Jolla, 439-1750.

Three Generations of Placeros have work on display at the Contemporary Fine Arts Gallery through Thursday, June 30. Padma and Claude are the son and grandson of Camille Placero, one of the original leaders of the Impressionist movement. On view are oils, pastels, and line drawings. Find the gallery at 7932 Grand Avenue, in La Jolla, 436-9506. Hours are 10 a.m. to 6 p.m. daily, except for Friday and Saturday, when the gallery is open until 9 p.m.

"Aspects of Art - Calligraphy and Beyond" is an exhibition at the Norval Wright/Kennings Public Library featuring calligraphic works, nature photography, and more. The artists are William T. Hendrick, Susan Mar Hall, Michele Johnson, Douglas Boyd, and Heidi Hensch. Find the library at 4121 Alameda Avenue, the show continues through June. For additional information, call 583-0082.

Photographs by Sally Bly are on display during the month of June at the Skippy Art Gallery, located in the Church of Religious Science, 1260 Mirna Boulevard, Bay Park. Hours to view the show are Monday through Thursday, 9 a.m. to 3 p.m. Call 276-1233 for more information.

Photographs from a Recent Sale in *Leaves and Flowers* by Thomas Mangelsen are on view at the Images of Nature Gallery through June. The gallery is located at 7813 Grand Avenue, in La Jolla, 531-9553.

Paints, Oils, and Prints by Sally Bly are on display in "Surreal" at

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The Human Body, in various stages of its existence, is examined in "Visual Surgery (Art, Anzology, and the Acute)," on view through Saturday, July 9, at the Rita Dean Gallery. Expect work produced with digital

lasers, photographs, video, and mixed media by Suzanne Fiol, Phoebe Gloeckler, John Gullack, Aline Mare, Ric Soloway, Shelly Cook, Melinda Montgomery, Michelle Handelman, and Monte Carazza. Find the gallery at 548 F15 Avenue, downtown. Gallery hours are noon to 8 p.m. Tuesday through Thursday; noon to 11 p.m. Friday and Saturday. 338-8153.

"Sixteen" is a show of painting and sculpture by John Moros, on display at the Brown Field Gallery through Saturday, July 9. Find the gallery at 1365 Lycoming Street, part of the Brown Field airport, in San Ysidro; regular hours are noon to 5 p.m. Friday and Saturday, and by appointment.

"It's Art, but Is It Fiber?" It's the theme for the California Fibers show in the Lyceum Theatre lobby gallery, found in Horton Plaza, downtown, running through Sunday, July 10. Regular viewing hours are 9 a.m. to 5 p.m. Monday through Friday; noon to 8 p.m. Saturday; and 2 to 7 p.m. Sunday. Call 231-0785 for more information.

"Miracles as Medicine," a private collection of 19th- and 20th-century *laminas* and *ex-votos*, small devotional oil paintings on iron can be viewed through Friday, July 15, at *Gate 51 Primitive and Fine Art*, 7644

She Was Raised in a Buddhist Family in Japan, and now Yukika Sakai has paintings on display at the Newman/Williams Cafe Gallery. The show, entitled "Mokuso," continues through Friday, July 15. Find the cafe at 7527 La Jolla Boulevard (north of Pearl), in La Jolla; 454-1736.

New Works in Various Media by William Glen Crooks, Leith Eaton, Michael H. Lewis, Cornelius Roos, and Helene Turgeon and a selection of original antique posters are on view at the Regency Gallery through Friday, July 15. Regular gallery hours are Monday through Thursday, 10 a.m. to 6 p.m.; Friday and Saturday 10 a.m. to 10 p.m.; and Sunday noon to 6 p.m. The Regency Gallery is found on the bayfront of the Hyatt Hotel, One Market Place, downtown; 236-9956.

The Mystical Realism of Betty Amerson's work is on display in "Sunrise Sentry," a show at the Amerson Gallery including oils, acrylics, watercolors, and charcoal.

The show continues through Friday, July 15. Concurrently on exhibit is a show of blown glassware by Bruce Freund and raku pottery by Weinstein and Berkestritter. Regular gallery hours are Tuesday through Friday, 10 a.m. to 6 p.m., and until 8 p.m. on Thursday, Saturday 10 a.m. to 4 p.m., and by appointment. Amerson Gallery, 4157 Madison Avenue, Kenosha; 281-9600.

paintings by Ibrahim Bittar, exploring minimalism in the Middle East. The effect on Eastern art incorporates Arab influences taken from contemporary Islamic art, thus showing the influence of the East on the West.

Regular gallery hours are 10 a.m. to 5 p.m. on Friday and Saturday, and by appointment on other days. Exhibition at 2400 R Street, N.W., downtown, 232-2222.

New Work by Robert Rauschenberg will be seen at the Quinlan Gallery, 1400 Connecticut Avenue, N.W., Saturday, July 16, 10 a.m. to 5 p.m. 7447 Girard Avenue, N.W., 232-2222.

Hours are 11 a.m. to 5 p.m. on Wednesday through Saturday, and by appointment on other days.

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Atheneum Museum the show features a permanent collection of Mexican art from the Museum, San Francisco, and a private San Diego collection of *ex-voto* paintings on tin-plates, small objects reflecting the history and new worlds of Mexico's colonial period. Traditionally, both were originally made either on private or public altars.

Gallery hours: through Saturday 5:30 p.m., and on Wednesday. The

Arts Library, drawings from the collection of the Museo del Mexicano, and from private collections. The small, mostly oil and metal, and some watercolor paintings, reminiscent of the work of the old masters, formed Mexico's (1521-1810). The types of paintings were used to be placed in public religious

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Calendar MUSIC SCENE

ness of the Cleveland National Forest between San Juan Capistrano and Lake Elsinore. In the wilderness, he says, he realized that "humans didn't invent music. When you sit in a bamboo grove and you hear the wind whistling through, activating and making its own reeds — or better yet, in a tornado and you hear the telephone lines singing, or you hear the birds sing... you know music was here before we were."

Then he says something that only later will I understand as giving particular insight into the contradictions of his life. "What's most interesting to me is this concept that somehow an audience validates music. It's really a sick concept. The best music is always played without an audience."

When I argue that it seems the arts are indeed validated by an audience, he answers, "Yes, but to a point. You're valid before it gets to them." His voice rises as he gives the example of saxist Pharoah Sanders showing up for a concert to find only six people there to hear him play. "Phenomenal American music ignored, and yet you can fill a stadium at a Polaris game," French pauses, gulps some mead, and that strong chin comes back. He laughs. "Come

on, what's baseball got to do with much of anything as far as innovation?"

While French continued to grow, both as a player and an instrument inventor, his sparring match with life intensified as well. In 1974, he cut an album with Diamanda Galas, called *It Looks Could Kill*. It sold better in Russia than it did here. His first wife abandoned him and their one-year-old son. His second marriage ended in a nasty divorce. And though he had played with such greats as Max Roach and Charles McPherson, he found himself making a living playing gigs in nightclubs. His friend, fellow musician Jeff Peckard, remembers playing with him at the Rancho Bernardo Inn, entertaining "drunkers, engineers, and sliding toward the musician's nightmare of becoming a lack, someone who milks a certain gig until he loses the ability to do anything else. Finally, six years ago, French decided that there had to be a life beyond the buck." He slammed the door on any more club gigs and "killed" his saxophone — put it away for good.

Describing the evinherent in the money game, his voice is loud, emphatic. "Money," he says, "hides the fifth of who we are. If you don't search for money, maybe you find out who you are." His contempt doesn't stop at musicians who play gigs in "Rancho City," but includes symphony players as well. He has more re-



Playing a French horn

spect for local musicians, such as Daniel Jackson and Joe Marika, who haven't "sold out." "They've retained their roots as musicians, and I love those guys for that. There's more music coming out their horns than ever will come out of the San Diego Symphony. They actually speak to this time period. The symphony is what rich people think they're supposed to listen to. They think it means something. It don't mean nothing."

By now French is on a roll. "I have never sold my instruments to a rich person, and I never will. I come from the

poor. Four people believe in good things. I have some of the greatest black musicians in the world come by to get my instruments, and I give them away for next to nothing. I give my instruments away for a song and a dance to great artists, because I know their struggle is my struggle. Rich people are never gonna own anything of me. I've been in some of the richest homes in San Diego and seen a lot of big money, but I have never sold my instruments to a rich person, and I never will. I come from the

of teeth. Easy to see him as a Viking... or, it is beginning to occur to me, one hell of a performance artist. After a couple of hours in the sun, he has gizzled an incredible amount of potent mead. He invites me inside to see some of his instruments. We step into a small room, the walls hung with myriad instruments, every one unique, different from anything I've seen. There is a daybed to one side, a waist-high workbench beside a set of bell stairs, a tall bookcase, and another bench cluttered with papers, phone, more instruments in various

states of repair. Stacked against one wall are primitive harps, a spinning wheel, wooden horns, flutes that reach the ceiling. I spot a ram's skull, a Viking sword, a human skull, which I later learn is a very good plastic replica. A car seat serves as a couch.

French picks up a wooden flute. A Kumeysay flute, it is a length of elderberry, between two and three feet long, neither perfectly straight nor perfectly round, the pale wood painted with a simple pattern of dots and lines around the row of finger holes. He handles it with a mix of familiarity and respect, the way martial artists handle their weapons. He says, "When people start talking about music development in San Diego, they don't say anything about the 7000 years of native music. The California flute culture is nothing short of what I consider a magnificent accomplishment on the part of the native Americans. We have, what, at least half a dozen major symphonies here in California, and yet, when it comes to the native Americans, we lock their flutes away from the general public in museum cases. They only get to play them if I bring them back." It seems the Kumeysay flute culture had dipped away and French did indeed reintroduce it to one splinter group of the tribe. It happened like this: he had a dream. "I don't give a shit how it sounds," he says. "Magic, does

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Calendar MUSIC SCENE

happy." The dream came to him in two parts. In the first half, he is walking on a beach in North County, an unpopulated beach from an earlier time, and he comes upon an Indian manhood ceremony. The group of 15 or 20 men is singing and dancing. There is vitality here, and peace. The men wear long hair, and their faces have bright slashes of paint. They are mostly naked, except for rabbit-fur moccasins and loincloths. There are four of the men play flutes. Their music speaks to him... The second half of the dream jumps forward to a later time, in a church. The same Indian now wear shabby mission clothing, their hair cut short, and they are being bowwashed by a priest for their pagan ways. French senses that their spirits are close to breaking.

He wakes up from his dream profoundly disturbed. He had to get out and try to walk it off. By chance, his walk took him past the North County home of Miss McKenna, the area's foremost collector of Kumeyaay artifacts. On her porch and in her yard were enough burial urns, ollas, and mortars to catch his eye, and he stopped to look at them. Eventually the old woman spotted him and invited him in, opening for him

a door to the past.

French's interest in the Kumeyaay bloomed. He read everything available, spoke to anybody who knew the culture — anybody who would talk to him about it, that is — and he studied their flutes in the museum cases. He even learned their language. Finally he applied his own special gift and re-created some Kumeyaay flutes. At first, he contacted people in the local tribes, but they weren't very interested in the instruments. Then one day, as he sat outside, a rainbow landed in the corner of his yard, and within the hour he got a call from Tochka, a Kumeyaay shaman from a Baja branch of the tribe. Tochka had heard about French from his northern cousin. He wanted French to bring his flutes down for his son's manhood ceremony. Of course French went, crawling in Jayay, where he played the ancient music. "An old Indian woman in her 90s told me she remembered her dad playing just like this."

Now French steps outside to give his Kumeyaay flute a drink, pouring mead down the barrel. "All the native cultures loved strong drink," he says. "If they said otherwise, they were either liars or Christians." He laughs, as if to say, what's the difference? Back inside, he plays the aboriginal flute. The sound is clear, strong, complex. He stops playing and says, "What a sound that is delicate, in tune. It's of the earth — not



In French's backyard

some fucking thing that's stamped out by a factory. I offered the prayers, I speak the language, I went to the people... I had the dream of making this flute 15 years ago.

That was one of the proudest accomplishments of my life, to give that flute back to those people."

Next, French pulls one of the nine-foot-long horns away

from the wall. Made of reddish wood, it has a square barrel rather than a round one, with sides that taper from an inch at the mouthpiece to eight inches at the other end. Amazingly, this too is a flute. A nine-foot flute! French hasn't completed work on this piece. It has the holes in place, but not the finger pads yet, so it can play only one note. But what a deep, resonant sound it has. He pauses and says, "When it gets down into the lower notes, it's so beautiful."

He takes down another long horn, this one painted in bright swirls of color, reflecting his belief that music is an expression of life. "Look at these instruments," he says. "There's never been anything like it in the entire history of instrument making, because everything else has been round. These are square." Also unique to this instrument is that it has a ten-inch slot cut into it, rather than holes. Over the slot is a membrane that a musician can press to create sliding notes. This will "mimic the stringed instrument with the wind instrument," he explains. "Gives all the low notes, and all the notes in between that no keyed instruments can possibly get."

By now, French has been steadily hitting the mead for hours. I'm amazed he's still standing, much less speaking clearly. He takes another gulp and sets down the drinking horn, still holding his huge steeled instrument. "These are new

concepts," he says, "above and beyond the bullhorn produced by the hand instrument companies. Let's see if I can find a picture of Pharoah Sanders playing one of my instruments." He rummages through the clutter on his bookcase, finds a photo. Sure enough, there's Pharoah holding what looks like a soprano saxophone, the difference being that this one is wooden and has the slot instead of key pads.

Finally French gets ready to play the big horn he has been holding. "Now look at this, I have a mouthpiece that goes in this thing. Sounds like an alphorn it's so enormous, a cross between an alphorn and a saxophone." He fits the instrument with a saxophone's reeded mouthpiece, then climbs partway up the stairs to his loft and sits to play the horn, its base resting on the floor below him. He is right; the sound is something like an alphorn and a sax. I feel it vibrate my feet and somewhere in my stomach. He pauses and, with a wild, happy look on his face, says, "You know what? I've combined my two favorite things in the world in this instrument — my own design and the shape of a vagina. He shouts out a laugh, then plays some more. When I mention what a visceral thing it is to listen to the horn, he says, "Yeah, it puts all your chakras in the right place."

Before leaving the horn back against the wall, he ex-

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Calendar

MUSIC SCENE

plains how he would make the instrument even more versatile. By placing magnetized strips on either side of the slot, he could attach a metal plate with finger holes. Or he could have a whole lineup of plates, each with a different hole pattern and a different scale.

Brimming over with ideas, he is impatient with those who can't see endless possibilities too. "You always hear this little condescending thing about progress," he says, "which is, you can't play anything that hasn't already been played, and you can't make anything that hasn't already been done. Well, people who say that aren't capable of doing either. That's why they believe it — just as a fish that's only been in a bowl can't tell you about deep-sea creatures."

Rather than any special genius, French credits courage as the main ingredient that sets him apart, the courage to step away from the money game. "Once you sell out to the man, you're fucked, as far as being an innovator, because you ain't struggling anymore. You've got to have guts to keep this whole thing up," he says. "Guts and bucks, two different things."

Next, French shows me the instruments I noticed earlier, the ones that look as if they've spent time tumbling in a ce-

ment mixer. It turns out they were damaged in the Whittier earthquake of 1987, during the brief time he lived there. One instrument, its brass keys mangled, looks like a soprano saxophone, but it is made of pomegranate wood. There are smaller versions of this horn, and a lovely little reed instrument, almost a saxophone, or a clarinet, but not quite either. He calls all his instruments Frenchophones, in the same way the saxophone was named after Adolphe Sax, "phone meaning voice." They have different bore shapes," he explains. "Sounds gorgeous."

Then he shows me another horn, its wood the color of a ripe plum. "You ever see any of these in an orchestra? Hell no. We don't have to limit ourselves. We have creativity."

Now he picks up what looks like a tiny clarinet, six inches long, and describes its sound. "It's very sharp, very bright, like a sonic laser beam."

Finally, French puts down the last of his Frenchophones. "Killing the sax was a very important part of my life. It allowed me the freedom to invent and invent and invent... and find out where my roots were."

Of course, like anything else he does, looking at his roots takes a particularly French-like twist. He prefers to view history through mankind's intonations and musical development, because, he says, political points of view change



French with friends David (far left) and members of David Mike Pelt

every couple of hundred years or so. But intonations and music are always with us, and studying their progression gives a clearer perspective on the past. His study of humanity's art forms revealed to him what he considers a holocaust as barbarous as the Nazi extermination of six million Jews. This was Christianity's suppression of early native European cultures. "Bringing Christianity to Europe was like putting a gilded saddle on a pig. Christianity was completely incompatible with native European concepts of gods and goddesses and nature worship. It was a dreadful turn,

spiritually. It was a holocaust. Monotheism exterminates native cultures everywhere, whether it's European, native American, African, whatever." Through another eccentric instrument inventor, Ivor Darreg, French found copies of the last of his Frenchophones. In the 1500s, survived in a few old manuscripts in Iceland and on the Orkney and Shetland islands. Darreg discovered the music in the 1920s and, before he died, passed it on to French. The Viking melodies, French says, were distinctly different from what anyone else had. "Their primary color notes

ments for the music department there. French did an enormous amount of research, including studying old paintings, before building those pieces. When he finished, he gave a presentation that included a medieval meal he'd cooked from recipes found in his research. Benedict says that French "very much gets into what he does. He comes across as eccentric, but he knows his stuff."

Now French picks up a small horn, about nine inches long and made of bone, with a simple reed mouthpiece. "This is an instrument the Vikings made, comes from way, way back in history." He rests his fingers on the several holes drilled into the crooked bone. "This is some reindeer bone," he says before playing. The sound is odd and lovely, though startlingly strong, almost brassy.

Next he plays a Viking lute, a long brass horn with a narrow tube and a flare that is flat. "See this?" He touches the flare.

This is meant to rattle and growl like an animal. They used these to frighten people. When they thing plays... These things were animals. Listen. He blows, and his whole body arches behind it. The sound is tremendous and fierce, so primal it conjures images of bared teeth. I guess French has tolerant neighbors. "You see?" he says. "That has a different feeling, man. That's from the gut!"

The last Viking instrument he plays is a hand-held harp.

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Calendar MUSIC SCENE

the wooden frame heavy and hand-carved. He plays a haunting melody. "See how it sings. Viking instruments reverberate. It makes the DNA vibrate. White people are far older... We come from an ancient tradition."

The old Norse myths often represented the struggle between light and darkness, life and death. It could be argued that French's life reflects the same themes, in his struggles against conformity and the dictates of society. He certainly believes the Viking spirit is still alive in him, a kind of genetic gift from an ancestor, Gonga Rolf, "55 grandpas ago." His family kept track.

He takes a history book out of the bookcase clutter of instruments, ancient doll heads, phoos, flattened bullets. "Look at the face," he says, opening the book to an old painting of Gonga Rolf in profile. French turns to show me his own profile, shouting, "The same fucking face. Even the hair curls in the same place." The scary thing is, I can see it. French laughs, snaps the book closed. He is still sipping mead. I'm amazed he hasn't begun to stagger or slur his speech, though his eyes do show an exaggerated brightness. He waves a hand at his assembled instruments, saying, "There's all this

stuff, it never stops. This is maybe a tenth of all the instruments I've ever invented. The great players buy them, and I more, but the important thing is, I've invented them, and never for the buck.

Another thing that separates him from "all the other instrument inventors in history," he says, is that "all this stuff gets burned at my death." French keeps a boat, and his son has a standing order when French dies, his son loads his body and all the instruments into the vessel and it burns.

Is he putting me on? Is he serious? When I wonder if that order might be a hard one for his son to follow, he answers, "Now, we're lawbreakers." I explain that his son might not want to lose all this work. French says, "He's of my belief system. He understands the ancient belief of our people. No burial. We burn so that we may enter the afterworld instantly." Interestingly, this also follows the ancient Kumeyaz tradition of cremation and burning all personal property of the dead.

French's eyes are abnormally bright. I wonder just how deep it's getting here. Later I ask Fred Benedetti how much of French's act is pure performance art. Benedetti takes him at face value. "At first you say, is this for real? But if he says it, he means it." But Jeff Pekarek believes that French's Viking "stink" is part of a con-

stant put-on. Pekarek's kids are delighted by French and will never forget how he lived up an evening picnic by jumping into the campfire.

I decide to come back when French is sober, see him in a different light. Before I can leave, French leads me up into his loft to check out another instrument.

The loft is well lit from win-

lashed down tight over the wooden shell. "This is the Viking boat, in 13." He begins pounding, rocking and heaving his body, growling, shouting. "And this is rock." The beat shifts. "And Plains Indians." Another shift. "And early jazz."

The show is exciting, dramatic. Though other musicians say that jazz very clearly has

made what you need."

I take a seat in the long kitchen and ask about his contempt for symphony orchestras. "They're really not important," he says, "not to the history of European music, or to the continuation of European music. The Europeans got better orchestras than we'll ever have. Yet we give to the San Diego Symphony, and we don't have one native American flute ensemble in all of California."

In his researches, French came across pictures of what the symphony players wore during the time of Haydn, and they looked, he says, "more like Michael Jackson. Now the San Diego Symphony, they all dress like they're going to a funeral. Why's that? Because their music is lacking dead. The reality is, hey, man, the greatest that music was ever played was well before you were born, by people who actually made that stuff sound right, because they were talking about their own lives. Whereas these guys who perform this music now, it's not really their lives. It's not their story anymore." He fires a parting shot. "In other words, it's how many seats you fill, as opposed to how many hearts you fill."

He also disagrees with the "assine nerds" who teach that Western music begins with Gregorian chants. "Western music goes all the way back into the caves. One of our earliest representations of anyone playing an instrument is in Les Trois

Frères, the three brothers cave in France — the Shuman playing a mouth bow. There was no such thing as Western music when it started. It was just communing with unseen forces, is what music was."

He has a vision of those beginnings in which a fundamental split happens very early on — namely, the difference between a singer using his body as an instrument and men using other materials to make new sounds. As French sees it, "a woman can have a child, then she holds the kid and it coos and chorles, and when the kid begins to laugh, the bond starts with the mother. Well, men were excluded from that whole thing. As a result, we can go out and hear wind through a forest of bamboo and make the connection and cut a piece and put some holes in it after seasoning the bamboo... which is almost connected up with the birth process — and all of a sudden we can hear we can control nature. The first way we could control nature was through music."

French takes a break to pour us some homemade beer. He hands me a glass that tapers to a round knob on the bottom, a replica of early German drinking cups, built so they wouldn't stand on their own. "I like the idea of not being able to put the glass down," he says. "The bitches would poison you in those days. The only battered women centers were slave markets, and the women didn't

"Money hides the filth of who we are."

down and a skylight. A Viking shield hangs on the wall, a primitive drum sits in a corner, and the bed has animal heads carved into the four tall posts. He finds the instrument, a short flute cut out of cherry wood. It has flat sides and two tubes coming out of a single mouthpiece. One barrel has finger holes, the other none. The music of this flute is seductive and rich, made complex by the mix of two songs. French stops playing to explain that the tube with the holes, the active side, is male. The other barrel, the drone, is female. He laughs. "The only time the two sexes can truly come together is between two holes."

Before leave, he carries the big Viking drum downstairs to demonstrate the evolution and merging of various beats. He sits on the daybed with the drum between his knees, his hands resting flat on the leather

African roots and just roll their eyes at his theory of Viking roots to rock music, in the emotional intensity of this moment, French makes sense. Through pure voltage and his joy in the music, he creates an image of Vikings as "major rockers," purging to the primitive beat. And Elvis Well, in this little room in Del Mar, Elvis seems kind of irrelevant.

The next time I see French, he is in the kitchen draining meat out of a five-gallon bottle into smaller containers. He has just uncorked the mead from his yard, where the mixture of honey, yeast, and water has been fermenting underground for a year. Not only does he make his own booze and instruments, but most of what is in his place he made from the furniture to a set of oars leaning in the corner.

"When you don't have any money," he says, "you have to

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Calendar MUSIC SCENE

have any way to get back at the men, except poisoning them." French sums up his reaction to a statement as simple and to the point as anything he would say in my several sessions with him. "Women are a great source of hurt." Behind that is his experience of raising a son whose mother hasn't bothered to see him more than two or three times in the last 15 years. French is proud of having learned to cook, sew, change diapers, do laundry, proud that he has taken "their traditional craft" and now does them better. "I'm to the point where I'm not going to admit to the equality of women. Forget it. If a woman cooks around me, there's generally a fight. I say, 'You cook like old people food, and that's the end of that.' Yet he uses so many feminine metaphors to define what he does — regarding instrument inventing as an agonizing form of giving birth, cutting dots into his instruments in the shape of a vagina. 'Absolutely,' he says, 'absolutely. This is how men give birth, through inventing. I'm not saying women can't invent, but they don't. Maybe that's why so many ancient cultures have flutes in the shape of a penis. How many cant flutes you see out there?' The amazing thing about

French is, as perfect a target as he is for women's anger, he understands it. He sees more women in the workplace, doing the same jobs as men but getting paid less. "So what do they get out of the deal?" He also sees women's anger on a historical screen. The destruction of the goddess cults by Christianity, he thinks, "created an immense dent in women's psyche that has yet to be repaired." By now, I'm beginning to recognize another feature of a beer glass that can't be put down. What else are you going to do with it but keep drinking. At least I'm safe against poisoning. Before I know, I can't help asking about French's live-in girlfriend, Tammi, an artist who works with stained glass. What's her take on his philosophy? "She lives under it. It doesn't live with it," he laughs. "She doesn't like it.... We get along fairly okay. We can love each other."

Before returning to see French a third time, I call UCSD's music department and talk to Bert Turetzky. He was at UCSD when French was there, and he knew him well. He calls French "a fantastic mind" and says, "His charm is, he doesn't know how talented he is." Turetzky, a gifted musician himself, with more music for the double bass written for him than for any other bass player, says that French needs to "take it on the road." He wishes French would get a break but doesn't think he will ever get

much recognition unless he goes to New York and pushes himself a little. "The problem with being so parochial is you tend to get very inward. You've got to run the gamut, test your stuff. I don't know that Jim has done that."

As for French's ideas on the origins of music, Turetzky laughs. "Do you hear music in sounds like birds, wind, monkey chants? Some say when you're born and spanked, there's the first percussion; then you cry and that's the first vocal."

The next time I see French, he is drinking nectarine nectar, a drink as smooth and sweet as you almost forget the kick — mule kick with a padded hoof. Today I'm curious to find out how much of the French dark side is real. He tells a story of violence.

By the time I leave, it's clear to me that French is certainly serious about everything he says and does, but that doesn't mean he can't exaggerate things a little for the pure fun of it. Indeed, being Jim French by itself seems to be his greatest performance. In the end, he makes a similar point. Standing in a room full of his creations, he waves a hand. "I do this because it's a path, not an elective, and not a hobby. When people say, 'That's a nice hobby,' they get beat up."

One Norwegian historian described what drove the Vikings as "a buoyancy and spirit of unrest." He could've been describing Jim French. ■

A week after his dad died, when he was 12, a cop tried to take away his BB gun. French knew the cop's kid, knew that he was allowed to keep a Luger pistol, so French didn't give up his gun. The cop and a partner worked him over. They beat the shit out of me. I was 12 years old." Two years later, back in Oklahoma City for a visit, he spotted the same cop at a burger joint. He and his friends waited for a chance to jump him from behind. "We beat this cop's ass. We fucking worked him."

Still, I don't sense in him that sickness of the truly violent. I suspect his favorite kind

of violence is that of tilting against the mannered knights of convention with statements like these:

"Al Capone, as a patron of the arts, stands above Guggenheim, for bringing in Lou Armstrong and the great New Orleans jazz."

"Saint Valentine, that was the feast of the goddess of unbridled lust. The heart turned upside down represents the vulva."

"The Jews didn't invent monotheism. That more likely came from the Egyptians, via the pygmies. Pygmies were probably the first monotheists."

"What I'd like to know is, if indeed we do have any extraterrestrial contact — you know, what kind of music are they playing? What do they listen to?"

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Symphony Orchestra, Wednesday,
July 3, 8 p.m., 2241 Shelter Island
Drive, 226-TXSS.

George Brown, Humphrey's, Tuesday,
July 2, 8 p.m., 2241 Shelter Island
Drive, 226-TXSS.

Paula Brown, Thursday, July 4,
8 p.m., 2241 Shelter Island Drive,
226-TXSS.

Cord and Paulie Calkins, Thursday,
July 4, 8 p.m., 2241 Shelter Island
Drive, 226-TXSS.

"GIP Jive in the Park" featuring the
North County All Stars, Wednesday,
July 3, 8 p.m., 2241 Shelter Island
Drive, 226-TXSS.

European Horns and the Nash
Band, 226-TXSS.

George Brown, Humphrey's, Tuesday,
July 2, 8 p.m., 2241 Shelter Island
Drive, 226-TXSS.

David Brown, Thursday, July 4,
8 p.m., 2241 Shelter Island Drive,
226-TXSS.

George Brown, Humphrey's, Tuesday,
July 2, 8 p.m., 2241 Shelter Island
Drive, 226-TXSS.

George Brown, Humphrey's, Tuesday,
July 2, 8 p.m., 2241 Shelter Island
Drive, 226-TXSS.

George Brown, Humphrey's, Tuesday,
July 2, 8 p.m., 2241 Shelter Island
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George Brown, Humphrey's, Tuesday,
July 2, 8 p.m., 2241 Shelter Island
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George Brown, Humphrey's, Tuesday,
July 2, 8 p.m., 2241 Shelter Island
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George Brown, Humphrey's, Tuesday,
July 2, 8 p.m., 2241 Shelter Island
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George Brown, Humphrey's, Tuesday,
July 2, 8 p.m., 2241 Shelter Island
Drive, 226-TXSS.

George Brown, Humphrey's, Tuesday,
July 2, 8 p.m., 2241 Shelter Island
Drive, 226-TXSS.

San Diego Mission Road, Mission
Valley, 226-TXSS.

George Brown, Humphrey's, Tuesday,
July 2, 8 p.m., 2241 Shelter Island
Drive, 226-TXSS.

George Brown, Humphrey's, Tuesday,
July 2, 8 p.m., 2241 Shelter Island
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George Brown, Humphrey's, Tuesday,
July 2, 8 p.m., 2241 Shelter Island
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George Brown, Humphrey's, Tuesday,
July 2, 8 p.m., 2241 Shelter Island
Drive, 226-TXSS.

Luna and Red Hot Chili Peppers,
Tuesday, July 12, 8:30 p.m., 2241
Shelter Island Drive, 226-TXSS.

George Brown, Humphrey's, Tuesday,
July 2, 8 p.m., 2241 Shelter Island
Drive, 226-TXSS.

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July 2, 8 p.m., 2241 Shelter Island
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NOTE

By Gina Arnold

People always advise women
with body complexes and self-
esteem problems to let go of
fashion stereotypes and learn to
love their true selves. But public
examples of ladies who've actu-
ally accomplished this difficult
task are mighty scarce. Queen
Latifah — real name Dana
Owen — is one of the few who
has. First as a breakthrough rap
artist and now as a TV sitcom
star, the Queen is, well, the
Queen. Having emerged from an
era (late '80s) that was even
harder on women rappers than
the present is, Latifah still rules
the airwaves with proud, fem-
inist, cutting-edge rap like
"Ladies First," "Nature of a
Sista," and of course last year's
smash hit "Ladies First." When
she's not "rapping," she's a
"ho!" on that one, you can practically feel the B-boys cower.

Latifah is unique among rap superstars in that she is neither a trendy ginga girl nor a very
vaginae mama, and that makes her success all the more important. It is due
solely to her talents. In February, at an academic conference at the University of Missouri, Latifah showed
herself to be thoughtful, smart, and witty. Seated between Gil Scott-Heron and Chuck Berry, she held her
own in a discussion on rap's history and morality. When a journalist spoke of Scott-Heron as being rap's
father, Latifah's presence made one wonder exactly who was his mother. At the ridiculously young age of
24, she can't reasonably be given that title, but she is a noble subject indeed. This is one whose parents
should make their daughters, not to mention their sons, go to.

Queen Latifah, Granddaddy Stage, Del Mar Fairgrounds, Monday, June 27, 7:30 p.m., 793-5555.
Seating first free with admission to fairgrounds; reserved seating \$30.

QUEEN LATIFAH

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BOYZ n THE BASS

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CONCERTS

Concerts, Granddaddy Stage, Del Mar Fairgrounds, Monday, June 27, 7:30 p.m., 793-5555.

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San Diego Reader June 23, 1994

VEAS CASINO & THEATRE

BARN-DANCE

SATURDAY & SUNDAY
JUNE 25TH & 26TH
4:00PM TO 10:00PM

ENTERTAINMENT: **SILVERADO**

SHOOTOUTS: **WINCHESTER WIDOWS & THE HOLE IN THE WALL GANG**

WHEEL NEW BINGO HALL

JOIN IN FOR OUR CHALLENGING 700 YARD HAPPAH CONTEST AND ON SCHEDULE FOR OUR CHAMPIONSHIP IN BIRD ASSOCIATION. CALL 1-800-YEL-BINGO FOR MORE DETAILS

GRUB IS RIB-EYE STEAKS 2 for 5 BUCKS!!

Reader Phone Matches' Singles Party Thursday, June 30, 6-8:30 pm

DANCE TO THE KING BISCUIT BLUES BAND

- Receive a free, 50-word Phone Matches' ad (\$30 value)
- Must be 21+ to attend
- Only \$5 cover
- Reservations: call 235-8200, x266
- See ad in Phone Matches' for details

CATAMARAN RESORT HOTEL

3999 Mission Blvd.
Validated Parking

San Diego Reader Phone Matches

Calendar MUSIC SCENE

the Jerry McCann Band, rock, Wednesday.

The Groundy Gashers, 2000 Lila Road, Valley Center, 728-8021. Prairie Fire, country, Friday: Larry Reed, country, Saturday.

Hemmer's Tavern, 2777 Roosevelt Street, Carlsbad, 729-4991. The Texas Twisters, blues rock, Thursday and Saturday. Hushback, classic rock and roll, Sunday. David Hauer, classic rock and roll, Wednesday.

Honey's, 2401 Carlsbad Village Drive, Carlsbad, 729-9244. Fusion, Top 40 and Motown music, 9 p.m. to 1:30 a.m., Friday and Saturday. Karaoke entertainment with Kurt Grammer, 8:30 p.m., Sunday. Larry K. Jones, Wednesday.

188 Street Collections, 514 South 188 Street, Carlsbad, 728-0993. Bill and Pete, original music on the accordion and guitar, 8 p.m. to 11 p.m., Sunday.

Honoreo Rancho Santa Vista Adobe, 1400 Santa Vista Drive, Vista, 724-0062. The Hills Country Quartet and Laine Vile and Eugene with vocalists Coral Second, jazz, Sunday.

The Honey Hunters, 1140 Bernardo Plaza Drive, San Jose, 650-2622 or 560-2600. Laguna, classic rock and roll, Wednesday through Saturday.

The Inn at Rancho Santa Fe, 10911 Inn at Rancho Santa Fe, 726-1131. T. Woods, big band and rock and roll, 7 p.m., Friday and Saturday.

John's Del Mar, 1400 Coast Boulevard, Del Mar, 735-2002. Daniel Swanson, soft rock, 8:30 p.m. to 10:30 p.m., Tuesday.

Jay's Tavern, 1234 Power Road, Poway, 485-1913. Big Band Dances, original rock, 5 p.m. to 1 a.m., Friday; Pop/Rock, classic rock, 7 p.m. to 1 a.m., Saturday; The Rumble, Dingo, classic rock, 5 p.m. to 7 p.m., Sunday.

Jelly Burger Occidental Harbor, 1900 Harbor Drive North, Occidental, 722-1811. Bruce Taylor, one-man super band, classic and original heavy rock on keyboard, 8:30 p.m., Thursday through Saturday.

Kelena Cullen Shop, 3070 Carlsbad Boulevard, Carlsbad, 729-6074. Sherry Nal, contemporary, Friday: Kent Haines, vintage rock and roll, Saturday and Sunday: Chris Turner, blues and rock, Monday: Sherry Nal, contemporary, Tuesday: Sherry Nal, classic rock and roll, Wednesday. All shows start at 7:30 p.m.

Lee's Little Bit of Country, 680 West Highway 163, Escondido, 744-4130. Char Carroll and the Daring Band, country music, Wednesday through Saturday: Five Water, country, Sunday and Tuesday.

The Melodious Cakes, 201 East Second Avenue, Escondido, 489-4890. 8:30 p.m., Thursday: the Juice, rock and roll, Friday: Monday, all acoustic and poetry, Tuesday: blues jam session, Wednesday.

Mike's Place, 4000 Pines Delicias, Rancho Santa Fe, 726-3080. Randy Backus, piano, Tuesday, 7 p.m. to 11 p.m., Thursday, and 8 p.m. to midnight, Friday and Saturday.

Miracle Cafe, 1615 San Elija Avenue, Cardiff, 941-7924. B. Karmann, contemporary, 8 p.m. to 11 p.m., Friday; David Redback, rock, 8 p.m. to 11 p.m., Saturday.

Moche Market Place, 1020 West San Marcos Boulevard, San Marcos, 744-7112. David Redback, rock, 7:30 p.m. to 10:30 p.m., Friday.

Mano Los Restaurant, 11655 C. Daniels Road, Rancho Bernardo, 487-9530. Dick Martinez, Irish and other styles of Irish music performed on violin and accompanied with vocals, 5:30 p.m. to 8:30 p.m., Friday; Arthur Johnson, Irish guitar, 5:30 p.m. to 8:30 p.m., Saturday.

Monterey Bay Cantina, 1125 Harbor Drive North, Escondido, 722-3474. Dances 17-19: Irish music, Sunday: entertainment beginning at 8 p.m., Friday and Saturday.

The Naked Don Coffee Co., 1120 First Street, Escondido, 434-1247. Open mic, Thursday: Steve Thomas, rock, Friday: Barry and Harry, variety, Saturday.

Pala Mesa Blues, 2001 Old Highway 56, Escondido, 728-1881. Greg Hartline, country, 9 p.m. to 1 a.m., Friday and Saturday.

Place Cantina Real, 2225 El Camino Real, Carlsbad, 729-7927. The Hushback, vintage rock and roll, 7 p.m. to 11 p.m., Wednesday.

Ponder's, 1235 West Grand Avenue, Escondido, 728-1288. Nemo, rock and roll, Thursday through Saturday: open mic session, Sunday: Karaoke entertainment, Monday: Laine Vile and Eugene, Tuesday: Laine Vile and Eugene, Wednesday: Laine Vile and Eugene, Thursday: Laine Vile and Eugene, Friday: Laine Vile and Eugene, Saturday: Laine Vile and Eugene, Sunday: Laine Vile and Eugene.

Ponder's, 1235 West Grand Avenue, Escondido, 728-1288. Laine Vile and Eugene, Tuesday: Laine Vile and Eugene, Wednesday: Laine Vile and Eugene, Thursday: Laine Vile and Eugene, Friday: Laine Vile and Eugene, Saturday: Laine Vile and Eugene, Sunday: Laine Vile and Eugene.

Rafael and Mollie, 390 Grand Avenue, Carlsbad, 728-2886. Call club for information.

Rancho Carlsbad Inn, 17500 Bernardo Circle Drive, Rancho Carlsbad, 729-2146. Dances 17-19: Irish music, Sunday: entertainment beginning at 8 p.m., Friday and Saturday.

Real Time Bar, 1400 Santa Vista Drive, Vista, 724-0062. The Hills Country Quartet and Laine Vile and Eugene with vocalists Coral Second, jazz, Sunday.

Rock and Roll, Wednesday through Saturday.

SYMPHONY SUMMER POPS

AT EMBARCADERO MARINA PARK SOUTH

THE EXCITEMENT IS ABOUT TO BEGIN!

"Picnic Under the Stars"

Park opens every evening at 6:00 pm. Concert begins at 7:30 pm. Call 699-4205 for subscription information.

BERNSTEIN ON BROADWAY

June 29 & 30 • With Fireworks!
Murry Sidlin, conductor
Jamie Bass, soprano
Douglas Webster, tenor
BERNSTEIN: Overture to 7:30 pm.
Wonderful Town (excepts). Excerpts from West Side Story and more!

DOC SEVERINSEN'S STAR-SPANGLED SALUTE

July 1-4 • With Fireworks!
Doc Severinsen, conductor
Governor Pete Wilson, narrator (July 1-4)
San Diego Master Chorus
Frank Alford, director
Tom & Wendy Blue, vocalists
STEFFE: "Barle Hymn of the Republic"
BERLIN: "God Bless America"
and other patriotic favorites!
Arrangements by Severinsen and the California

SYMPHONIC SPECTACULAR - CLASSICAL HITS

July 6 & 7
Murry Sidlin, conductor
TUCKAS: Secretary's Apprentice
SIBELIUS: Finlandia, Op. 25
DWORKIN: Slavonic Dance, Op. 48, No. 8
and other favorites!
Murry Sidlin, conductor

Ticket prices start as low as \$18
All performances take place at the Embarcadero Marina Park South
Call 699-4205 - the best seats are waiting for you!
Embarcadero Marina Park South is a lovely scenic setting for San Diego's Concert Center

Salmon House LIVE ENTERTAINMENT NIGHTLY!

The Salmon House is now proudly pouring fine microbrews on draft!

THURSDAY	FRIDAY	SATURDAY	SUNDAY
5-9 pm STEEL DRUMS with BOB LYONS	5-9 pm CELIA	5-9 pm CELIA	5-9 pm MELISSA
9-11 pm PUMP	9-11 pm FISH & THE SEAWEEDS	9-11 pm FISH & THE SEAWEEDS	9-11 pm JIM MOORE
11-1 pm CELIA	11-1 pm CELIA	11-1 pm CELIA	11-1 pm JIM MOORE

HAPPY HOUR DRINK SPECIALS

1970 QUINTA RD. • MARINA VILLAGE • 223-2234

UNCONQUERED

experience the high-spirited sound of Pablo Mendez, Agua & Coca

...dance to Techno and the Latin sounds of Salsa & Merengue. \$1 wine & drafts all night!

Mexican cuisine, the Gaslamp's only Oyster Bar.

235-6144

Thursday through Thursday, 8 p.m. Friday and Saturday.

Ken's Red Eye Saloon, 1448 South Mission Road, Escondido, 728-8812. Sun Saloon and Bull Call, country, 8 p.m. to 1:30 a.m., Friday and Saturday.

The Road Bar Cafe, 1878 Carlsbad Boulevard, Carlsbad, 729-1070. R.2 Rough, reggae, 8 p.m. to 11 p.m., Thursday; The Hot Heads, classic rock and roll, 9 p.m., Friday and Saturday; Rhythmic Blues, jazz, 7 p.m., Sunday; The Mississippi Mud Sharks, blues and reggae, Wednesday; O'Leary, reggae, Wednesday.

Saltier Restaurant, 780 Via de la Valle, San Marcos, 729-9414. Live band, show tunes, classic, and pop tunes performed on the piano, 7:30 p.m. to 1 a.m., Thursday through Saturday.

Saltier's Downtown, 110 East Broadway, Vista, 724-0046. Johnny and the Backers, rock and roll, 9 p.m. to 1:30 a.m., Friday and Saturday; Karaoke entertainment, 9 p.m. to 1 a.m., Wednesday and Thursday.

Saltier's Restaurant and Lounge, 2110 Palmyra Drive, Banning, 761-3671. Live music, Friday and Saturday; call for information.

Spazzy's Cafe, 1577 Bernardo Heights Road, Rancho Bernardo, 489-4890. Live music, Friday and Saturday, 7 p.m. to 10 p.m., Sunday, 11 p.m. to 1:30 p.m., Monday; Live jazz, 8:30 p.m. to 11:30 p.m., Saturday; Live jazz, 8:30 p.m. to 11:30 p.m., Sunday.

Beaches

Arctic Restaurant, 875 Prospect Street, La Jolla, 434-4288. Live music, reggae, blues, salsa, and reggae, 8 p.m. to 1:30 a.m., Monday through Thursday; Live music, 8 p.m. to 1:30 a.m., Friday and Saturday; Live music, 8 p.m. to 1:30 a.m., Sunday; Live music, 8 p.m. to 1:30 a.m., Monday through Thursday; Live music, 8 p.m. to 1:30 a.m., Friday and Saturday; Live music, 8 p.m. to 1:30 a.m., Sunday.

Beaches

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Beaches

Beaches

ATRICKS

Since 1981

Live Music, Karaoke, Reggae & Blues

Happy Hour Prices 10:30-11:30 pm

Every Wednesday-Thursday
FRO BRIGHAM PRESERVATION BAND
"Jazz Alive - New Orleans Style"

This Friday & Saturday • 6:24-25
BLONDE BRUCE BAND
"San Diego Blues Award Winner"

This Sunday • 6:26
POSITIVE APPROACH
"Real-World Rock 'n' Blues"

Monday • 6:27
KING BISCUIT
"Rock 'n' Blues"

This Tuesday 6:28
PERFECT BALANCE
"New 'n' Blues"

428 "F" Street 233-3077
Across from Horton Plaza parking

WINE & LADIES' NIGHT

at the San Diego Reader Phone Matches' ad (\$30 value)

Wed: Happy Hours All Night!
Thurs: Weekend Warm-Up

Friday, Saturday -
"Wine & Ladies' Night"

Shadow Riders

Entertainment On Mission Bay Hilton

IN THE CARGO BAR
• Thursday, June 23 - LADIES' NIGHT
Passion for Fashion Show & Auction 7 p.m.
DANCE to the music of MAKAI, 9 p.m.
(No Cover Charge)

• Friday, June 24 - 5:30 p.m.
Jazz Happy Hour
PATRICK YANDALL
& "MATRIX"
playing songs from their
new CD "That Feels Nice"
featured on KFM 98.1
1/2 Off Appetizers Menu



• Saturday, June 25 - 7 p.m.
Passion for Fashion Show & Auction



• Friday & Saturday, June 24 & 25 - 9:00 p.m.
DANCE to the music of MAKAI

• "SALSA" Sunday, June 26 - 8 p.m.
PABLO MENDEZ & AGUA F COCO



• Tuesday & Wednesday, June 28 & 29 - 7 p.m. - enjoy the music of TERRY ARCHER

IN THE PALM TERRACE
• Friday & Saturday,
June 24 & 25 - 8 p.m.
TERRY ARCHER



San Diego
Beach & Tennis Resort
7775 Mission Bay Drive
San Diego, CA 92161
(619) 584-1111

Calendar MUSIC SCENE

The Catamaran Resort Band, 3009 Mission Boulevard, Mission Beach, 400-0811. In the Cabaret Bar: Ruby and the Red Hot Blues, 7 p.m. to 1 a.m.; Thursday, Backlash, vintage rock and roll; Friday, Ken Buckner, rock and roll; Saturday, The Sons of Darnell, rock and roll; 2:30 p.m. to 10:30 p.m.; and the Shepherds, reggae, 8:30 p.m. to 12:30 a.m.; Sunday, Barbara's Club and King's Road, rock, Wednesday. **Callahan**, 1910 Ocean Front Walk, Mission Beach, 428-2000. Mercey House, 1001 and 1003, rock, Monday; Tanya Marie, Wednesday.

Cashola Inn, 910 Prospect Street, La Jolla, 426-7201. William's, 403, variety music, performed on piano, 7 p.m. to 11 p.m.; Monday, Bob MacLeod, piano waltzes, featuring duets and standards, 8 p.m.; Tuesday.

The Daily Piano, 2000 Sunset Avenue, Pacific Beach, 272-4040. Karaoke entertainment with Fabulous Freddie, 7 p.m. to 11 p.m.; Monday through Wednesday.

Donna Marie, 100 West Mission Bay Drive, Mission Beach, 488-1414. John Taffels and band, guitar and vocals, 6 p.m. to 9:30 p.m.; Friday and Saturday, John Taffels, guitar and vocals, 6 p.m. to 9:30 p.m.; Thursday and Sunday.

Dennis Street, 2228 Bacon Street, Ocean Beach, 222-8111. Superlounge, (The) Captain and the Heads of State, rock and roll, Thursday; Superlounge Magazine, Wingfield, Chordettes, and Poco de Catin, rock and roll; Friday, Fred Bick, and Karan, rock and roll; Saturday, River Runners, the Nightingale Band, and Crotch Cats, rock and roll; Sunday, Friday, world beat; Tuesday, Anne Betty's, folk, folk, swing, and Broadway, rock and roll, Wednesday.

Harley's, 7951 La Jolla Village Drive, La Jolla, 426-0551. The Longhorn Quartet, 4:30 p.m. to 10 p.m.; Monday, 4:30 p.m. to 10 p.m.; Tuesday, 4:30 p.m. to 10 p.m.; Wednesday, 4:30 p.m. to 10 p.m.; Thursday, 4:30 p.m. to 10 p.m.; Friday, 4:30 p.m. to 10 p.m.; Saturday, 4:30 p.m. to 10 p.m.; Sunday, 4:30 p.m. to 10 p.m.

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Hillman, 2701 La Jolla Village Drive, La Jolla, 426-0551. The Longhorn Quartet, 4:30 p.m. to 10 p.m.; Monday, 4:30 p.m. to 10 p.m.; Tuesday, 4:30 p.m. to 10 p.m.; Wednesday, 4:30 p.m. to 10 p.m.; Thursday, 4:30 p.m. to 10 p.m.; Friday, 4:30 p.m. to 10 p.m.; Saturday, 4:30 p.m. to 10 p.m.; Sunday, 4:30 p.m. to 10 p.m.

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Herbert, 4181 San Vicente, Pacific Beach, 423-0031. Raphael, 7 p.m. to 10 p.m.; Friday, 7 p.m. to 10 p.m.; Saturday, 7 p.m. to 10 p.m.; Sunday, 7 p.m. to 10 p.m.

The Hotel Remy, at the Splendid Cocktail Lounge, 3000 Spindrift Drive, La Jolla, 426-7222. Greg McGowan, jazz, 7 p.m. to 11 p.m.; Thursday and Sunday, the Greg McGowan Trio, jazz, 7 p.m. to 11 p.m.; Friday and Saturday, Greg McGowan, jazz, 7 p.m. to 11 p.m.; Monday and Tuesday, Ken Kaver, jazz music, performed on piano, 7 p.m. to 11 p.m.; Wednesday.

Melissa's Bar and Grill, 4700 La Jolla Village Drive, La Jolla, 426-7221. The Baby Garden Quartet, featuring Baby Garden, baby garden, for Urban, Verve, Thelma, and Hal Smith, with vocal soloists, 7 p.m. to 11 p.m.; Thursday through Sunday. In the Piano Bar, Thomas Maly performs variety music on piano from 7 p.m. to 11 p.m.; Monday through Wednesday.

Neptune's, 1000 California, 7027 La Jolla Village Drive, La Jolla, 426-7221. Vegetable, rock, acoustic, 7 p.m. to 11 p.m.; Saturday. **W.D. Paine**, inside the Quality Inn, 1000 California, 7027 La Jolla Village Drive, La Jolla, 426-7221. Vegetable, rock, acoustic, 7 p.m. to 11 p.m.; Saturday.

Peninsula, 1441 Sate Street, San Diego, 524-1441. Superlounge, (The) Captain and the Heads of State, rock and roll, Thursday; Superlounge Magazine, Wingfield, Chordettes, and Poco de Catin, rock and roll; Friday, Fred Bick, and Karan, rock and roll; Saturday, River Runners, the Nightingale Band, and Crotch Cats, rock and roll; Sunday, Friday, world beat; Tuesday, Anne Betty's, folk, folk, swing, and Broadway, rock and roll, Wednesday.

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Tonight! Live In Concert
Zhane
Fridays - 7:30-9:30 p.m.
with DJ Crazy Jeff Nelson

Thursdays • Saturdays • Sundays
Big Top • Old School • Techno
with DJ Hype Dog

Marisol's
Million Dollar Club

Friday & Saturday
Latin & Reggae

San Diego's Best Latin Music
at **San Diego's Best Latin Club**

Open House at 8 p.m. • 21 and over after 10 p.m.
Dance to the Music of
DRUMS & BASS
LATIN MUSIC & BASS MUSIC
OPEN WEDNESDAY THROUGH SATURDAY
1000 PALM AVE. (1 BLOCK WEST OF I-5)
IMPERIAL BEACH • (619) 429-1101

Breakfast
SAT. & SUN.
9 a.m. - 1 p.m.
Lunch & Dinner
SPECIALS DAILY

DAILY PLANET
THURSDAY, FRIDAY & SATURDAY
DANCE, DANCE, DANCE
82 CASH, 100 CASH, 100 CASH
No cover Thursdays

TACO TUESDAY
11 a.m. - 2 p.m.
Try some spaghetti!

2 for 1
Appetizers
Monday
through
Friday
Happy Hour

WEDNESDAY
LIVE ENTERTAINMENT
featuring **Joe Byrnes** on guitar

MONDAY
KARAOKE
9:00 pm - 12 am
14" 80-c. Players

Latin, 7 p.m. to 9 p.m.
Wednesday and 8:30 p.m. to 12:30 a.m. Friday, Saturday, and Sunday, original folk, rock, Tuesday, original folk, rock, Wednesday, original folk, rock, Thursday, original folk, rock, Friday, original folk, rock, Saturday, original folk, rock, Sunday, original folk, rock.

Yonder Caffe, 7014 Canyon Street, 1310 Mission Boulevard, San Diego, 276-5671. The George Terry Trio, jazz, 8 p.m. to midnight, Friday and Saturday.

The Wall Street Cafe, 1004 West Street, La Jolla, 521-1044. Paganis, rock, 7 p.m. to 11 p.m.; Thursday, 7 p.m. to 11 p.m.; Friday, 7 p.m. to 11 p.m.; Saturday, 7 p.m. to 11 p.m.; Sunday, 7 p.m. to 11 p.m.

Wine & Dine, 1004 West Street, La Jolla, 521-1044. Paganis, rock, 7 p.m. to 11 p.m.; Thursday, 7 p.m. to 11 p.m.; Friday, 7 p.m. to 11 p.m.; Saturday, 7 p.m. to 11 p.m.; Sunday, 7 p.m. to 11 p.m.

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O'Connell's Pub and Nightclub, 1310 Mission Boulevard, San Diego, 276-5671. The George Terry Trio, jazz, 8 p.m. to midnight, Friday and Saturday.

Pol's, 5147 Waring Road, Allard Gardens, 260-7273. The George Terry Trio, jazz, 8 p.m. to midnight, Friday and Saturday.

Prep Bar, 1370 Francis Road, Mission Valley, in the Heartland Center, 276-5671. The George Terry Trio, jazz, 8 p.m. to midnight, Friday and Saturday.

Radisson Hotel, 1431 Camino del Rio South, Mission Valley, 260-8111. The George Terry Trio, jazz, 8 p.m. to midnight, Friday and Saturday.

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San Diego North
Marisol's
Million Dollar Club

Friday & Saturday
Latin & Reggae

San Diego's Best Latin Music
at **San Diego's Best Latin Club**

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Dance to the Music of
DRUMS & BASS
LATIN MUSIC & BASS MUSIC
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Club 5th Avenue
"THE GASLAMP CONCERT SERIES"

Scott Chasen Hosts:

Wed, June 29 - 9:30 p.m.
The Gaslamp
Featuring Harp
Mister
Chris Bitty

Wed, July 28 - 9:30 p.m.
Blues Rock Legend
BO DIDDLEY
with FRED HARRIS
and the SLACKERS

Wed, August 10 - 9:30 p.m.
The Great
CHARLES BROWN
R&B Piano Legend

Wed, August 18 - 9:30 p.m.
The Great
CHARLES BROWN
R&B Piano Legend

TICKETS AVAILABLE AT CLUB 5TH AVE. 238-7191 OR AT
GOLDEN CIRCLE BEATING AVAILABLE FOR ALL SECTIONS

EVERY TUESDAY & THURSDAY
ALTERNATIVE DANCE
& 70s DISCO

FRIDAY & SATURDAY
DANCE PARTY!
The best in Top 40 Dance,
Classic Rock & 70s Disco

ROCK'S

FREE
Jazz and
Rhythm & Blues
with the purchase
of a drink or appetizer

SWING LESSONS

CHILL BOY & THE FIREBIRDS
Fri, June 24

KiFM MONDAYS
Join us after work for early dining
Monday, June 27
REEL TO REAL
Music starts at 7:30

CANNIBAL BAR
Thursday, June 23
RUBY & THE RED HOTS
Free Basic Buffet
7:30-9 p.m.
Friday, June 24
ROCKOLA
Free Basic Buffet
7:30-9 p.m.
Saturday, June 25
ERIC BURDON
Original Member of "The Animals"
with special guests Private Dorian
See ad in this issue
Sunday, June 26
THE STEELY DAMNED
2:30-4:30 p.m.
See ad in this issue
THE SHEPHERDS
8:30 p.m. - 12:30 a.m.
Wednesday, June 29
COE LEWIS "Local Only" with
NATASHA'S GHOST, KING'S ROAD
& SPECIAL GUEST
CATAMARAN
ROCK HOLE
3909 Mission Boulevard • 448-1081
VALIDATED PARKING

WORLD CUP
SPECIAL
SOCCER
SPECIAL
2 FOR 1 LUNCH
\$1 OFF ALL PINTS
OF BEER
11:00-1:00
WATCH THE GAMES ON OUR LARGE SCREEN TV
MON-FRI. HAPPY HOURS 1-7 p.m.
\$1.50 WELLS & DOMESTIC PINTS
SAT-SUN. 12-5 p.m. FULL SCREEN TV
FOOD SPECIALS • REMIXED 90'S MIX
• BILLIARDS • LAP • POOL TABLES
TRUING BLEND
800 GARNET AVENUE, PACIFIC BEACH
TELEPHONE 378-GRIT

Calendar MUSIC SCENE

Fast City Chica 2137 Pacific Highway, downtown, 12:00-6:00. Melissa McCarren, jazz, folk, and country music, with guitar and vocal accompaniment, 4 p.m. to 8 p.m., Friday.

Golden Vase Caffe 2753 India Street, Mission Hills, 295-9249. Jim Stacey, jazz, Thursday, Clark Stacey, Chris Pacifico, and Frank Lee Drennon, 6:00, Saturday.

Horton Grand Hotel 3111 Island Avenue, downtown, 544-1286. The Tom Laffo, jazz, Thursday and Friday, the Frank Panto Organ Trio, jazz, Saturday, the Bruce Grudish Trio with Mike Wilford, jazz, Sunday, 12:00-2:00 p.m. Monday, Monday, contemporary jazz music with vocal accompaniment, more to 4 p.m., Tuesday.

Joe Kelly Band 345 Harbor Lane, Seaside Village, 238-7666. The Jazz Doctors, jazz, 5:30 p.m. to 7:30 p.m., Sunday, Lawrence Brown, jazz, 5:30 p.m. to 5:50 p.m., and the Cave Jammers, jazz, 5:50 p.m. to 7:30 p.m., Sunday.

Johnny McNeil 601 Fourth Avenue, downtown, 233-1131. The 1st Choice, jazz, 5:30 p.m. to 7:30 p.m., and the Buddie Blue Band, blues, Friday, Willie Blue, blues, Saturday and Sunday.

Judy Rogers Restaurant 107 West Harbor Drive, Seaside Village, 238-7666. 1980-1981 college comedy and music, 8 p.m. to midnight, Wednesday through Saturday.

La Gipsy Trio 611 B Street (at 5th Avenue), downtown, 234-4772. Jim Stacey, jazz, 5:30 p.m. to 7:30 p.m., and the Buddie Blue Band, blues, Friday, Willie Blue, blues, Saturday and Sunday.

La Taverne Restaurant 515 Fifth Avenue, downtown, 232-3352. Jim Stacey, jazz, 5:30 p.m. to 7:30 p.m., and the Buddie Blue Band, blues, Friday, Willie Blue, blues, Saturday and Sunday.

Legends 629 3rd Avenue, downtown, 232-3352. Live music, some nights, 10:00-11:00 p.m., Saturday.

Mister A's Restaurant 3500 Fish Avenue, downtown, 239-1777. Larry Moore performs a blend of light jazz, contemporary, and Latin music, 7 p.m. to midnight, Wednesday and Thursday, and 8 p.m. to 1 a.m., Friday and Saturday.

Old Vienna Cafe 427 Fourth Avenue, downtown, 232-8777. The Dapper Street Band, jazz and blues, 9 p.m., Thursday through Saturday, Schwa, jazz, 9 p.m., Wednesday.

Old Madrid 751 Fifth Avenue, downtown, 581-0966. Call club for information.

Pan Pacific Hotel 600 West Broadway, downtown, 294-4000. In the Arizona Bar, Sallia Harris, jazz and contemporary music, 8 p.m., Thursday and Friday; the Harlan, jazz music, performed on piano, 5:30 p.m., Tuesday and Wednesday, 5:30 p.m., Thursday and Friday.

Paradise 424 F Street, downtown, 232-3077. The Nightingale Preservation Band, New Orleans style jazz, Thursday, the Buddy Blue Band, blues, Friday and Saturday; the Buddy Blue Band, blues, Monday, Perfect Blues Band, Tuesday, The Nightingale Preservation Band, New Orleans style jazz, Wednesday.

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SAN DIEGO'S PREMIER SHOWCASE FOR LOCAL TALENT!
Tonight, Thursday, 6/23
Crying Out Loud
Wise Monkey Orchestra
\$1.50 food items • \$1.50 drinks
Friday, 6/24
The Offenders
Super Drink Specials
Saturday, 6/25
NZ Rough
Dishwater
Polyester & The Funky Love Bomb
Live special of day and all night
3125 Copley Point Walk
Bermont Park • 539-2097
Great Mexican food
Bocadillo • Use Entomology's
Satellite sports on our 10' big screen TV and 13 monitors
Call our 24-hour info. hotline
627-7777

Never a cover.
Always Free!
Happy Hour featuring
Adrian & the Sunburns
Free Buffet
Monday thru Friday 4-7 p.m.
\$1.50 drink specials

CASH FOR CDs
We'd love to buy your used CDs and we'll pay you a fair price for your discs. We accept domestic and import CDs, and all types of music are welcomed. If you'd prefer trade to cash, we'll add 20% to your total!
LOOKING FOR THAT UNUSUAL OR HARD-TO-FIND CD?
We do special orders from around the world. We'll special order any CD in print at no extra charge (Refundable deposit required).
MOST DOMESTIC ORDERS ARRIVE WITHIN A WEEK
If you're frustrated with the run-of-the-mill stores, try the experts!
WE ALSO BUY CASSETTES & RECORDS
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The Worthington Lounge 1 Market Plaza, downtown, 1000 7th Street, 242-1244. Call for information.

The Yacht Club San Diego Maritime Hall, 533 West Harbor Drive, downtown, 234-1500. The People Movers, Top 40 and blues, Saturday and Sunday.

San Diego South 1201 Coast Center, Mission Valley, 291-1023. Gary Norstrom, piano variety, 6:30 p.m. to 12:00 a.m., Monday, Sunday, Saturday.

Anchor 1401 First Street, Hillcrest (near the Hotel Food Mart), 297-7777. Call for information.

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MUSIC SCENE

Seven Seas Lodge (East Western Hotel), 111 Hotel Circle South, Mission Valley, 201-1300. Bands: piano variety, 7 p.m. to 1 a.m. Tuesday through Friday. Live music: Friday and Saturday, 7 p.m. to 1 a.m. Sunday through Thursday.

Taylor Street Grill, 1242 Taylor Street, Old Town, 226-8861. Live music: Friday and Saturday, 7 p.m. to 1 a.m. Sunday through Thursday.

Tom Han's Lighthouse, 2150 Heather Island Drive, Heather Island, 201-9110. Live music: Friday and Saturday, 7 p.m. to 1 a.m. Sunday through Thursday.

Urban Sea, 2551 University Avenue, North Park, 255-9426. Live music: Friday and Saturday, 7 p.m. to 1 a.m. Sunday through Thursday.

Whiskey Restaurant, 1513 Hotel Circle North, Mission Valley, 201-9110. Live music: Friday and Saturday, 7 p.m. to 1 a.m. Sunday through Thursday.

Whiskey Cafe, 1417 Park Boulevard, University Heights, 524-6654. Live music: Friday and Saturday, 7 p.m. to 1 a.m. Sunday through Thursday.

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NiteLife
SAN DIEGO'S #1 FEATURE SHOWCLUB
Come in for special
Cocktails \$2.75 • Pitchers \$4.75
Coring song

Independence Day Party
June 28, Uptown
June 29, East

Uptown
601 City
San Diego
284-7435

East
1000 La Jolla Village
Lemon Grove
588-7337

JAZZ AT THE HORTON GRAND
THURSDAY & FRIDAY, JUNE 28 & 29
TOM LELLIS TRIO
SATURDAY, JUNE 29
THE FRANK POTENZA ORGAN TRIO
SUNDAY, JUNE 30
BRUCE GRAFRATH TRIO with MIKE WOFFORD

THE HORTON GRAND
A Grand Historic Hotel
311 ISLAND (at 4TH AVE.) • DOWNTOWN • 544-1886

LIVE MUSIC • GAMES • POOL TABLES • DANCING
W.D. PARIST
FRIDAY, JUNE 24
A Real Showcase
ABUSEMENT PARK BLOWHOLE BECKY BANG RDK
SATURDAY, JUNE 25
Live Musical Performers to 1987
The Summer of Love Rehearsal
SMOKING CATERPILLAR

Inside the QUALITY INN • 2001 Miramar Blvd. (corner of Miramar & Rosemead) 224-5978 • Free entertainment

ISLAND SALOON
LIVE MUSIC & GRILL
FRIDAY, JUNE 24
Juke Jitters
Salsa
Hot Tropic
Laughing Scarecrows
LIVE MUSIC/DANCING
8 PM

DRIVE LIKE EHU
TANNER
DOD EAG
WORLD BERT CENTER
1845 MARCO ST. • 224-4305
FRIDAY JULY 1
ALL AGES
PRESENTED BY
Casbah 8 P.M.

Tuba Man's
LIVE MUSIC
Rock • R'n'B • Brew Dogs
Fri. & Sat. 9 PM
Slight Return • Sun. & 11 PM
Karaoke • Wed. 9 PM with Rick Cady
San Diego's Original Sports Bar
(Established 1976)
High Society Jazz Band • Fri. 5:30 PM
\$2.99 Nightly Dinner Specials • 5 PM-9 PM
2551 University • North Park • 255-9476
Cocktails & Grille

FREE BURGER
Buy 1, get 1 free
1 per customer

San Diego's Original Sports Bar
(Established 1976)
High Society Jazz Band • Fri. 5:30 PM
\$2.99 Nightly Dinner Specials • 5 PM-9 PM
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Milligan's BAR & GRILL
PRESENTS
LIVE ENTERTAINMENT
BOBBY GORDON QUINTET
FEATURING
BOBBY GORDON, SCOTT SMITH
JOE CAPARO, DAVID R. SMITH, OREN
VARY, SHIVERTON, JACOB, JIM URBANEC, KENNY
JOHN JENSEN, etc.
EVERY THURSDAY THRU SUNDAY

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AT THE
PIANO BAR
EVERY MONDAY-WEDNESDAY

EVERY MONDAY & TUESDAY NIGHT
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LARRY BARNES ANNOUNCES THE
Good Old Days
June 27-28
NEW CALIFORNIA RECORDS TO
1964 Miami Pops
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ROMAIN'S
Guadalajara
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21 & up
This June 23
MORE BEAN SOUP
ONE PERCENT
ONE'S OWN FLESH
Sunday, June 23
REGGAE/SKA
This June 27
HEADS
San Francisco LIGHT SHOW

MADhouse
This June 23
ULTRASOUND
GREEN THOUGHTS
DIN
This June 27
THE DRONES
PAT'S VALDEZ
WIKY

sinners SWING SNAKEPIT
This June 23
TANTRUM
This June 27
Punk special guests
Meet the Jager Show

994

have proficiency in so many

But the truth is that the braized Moroccan-style lamb (\$13.50) tasted boiled and watery. My friend didn't finish his portion, and the rest of us rejected it at once. A really good lamb stew in red-wine sauce would work over couscous, but these timid chunks of lamb did not. Nor did the chicken breast in Turkish spices prove to be more than a grilled breast accompanied by dead-cold

eggplant and tabbouleh (chopped parsley, garlic, lemon, and lots of bulgur wheat). The dish cost \$10.95. We sighed with relief at the roasted fresh salmon (\$13.95) because of its freshness, its inspired combination with lentils, and its appropriateness for an Italian restaurant.

The night we were there, a Tuesday, people were falling over themselves to get in. Food aficionados like nothing more than experiencing a new restaurant, even if it's not as wonderful as some that are well established. Since Trattoria Acqua seems to be an immediate success, my advice may be superfluous, but here it is: keep the food Italian and simple; serve it at the appropriate temperature; serve it fast. ■

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. **Low:** below \$8; **moderate:** \$8 to \$15; **expensive:** more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific

NORTH COASTAL

BULLY'S NORTH 1404 Camino del Mar, Del Mar, 755-1660. Especially during summer, this branch is the most colorful and is jammed with the sporting crowd which makes the place exciting. Food is the same as at other Bully's.

the high intensity carries it. Service is continuous and breakfast and lunch items included until 4:00 p.m. Breakfast items include steak and eggs, prime rib and eggs, and a variety of omelets, served as one with real crab. On Saturday and Sunday there are specials for breakfast. Steak and prime rib are favorites. Hamburgers and fries remain a best bet with the kids. **Price:** Breakfast, \$4.95 to \$10.00 a.m.; lunch, \$5.95 to \$10.00 a.m. to midnight. **Moderate.**

CALIFORNIA PIZZA KITCHEN 437 S. Highway 101, Suite 601, Solana Beach, 763-0999. Here's a good family restaurant where you can take the kids and get a pizza, a salad, a drink, a.s., pasta, pizza. There are 28 pizzas from which to choose (individual size), including barbecue chicken (pizza), and a variety of salads, soups, and sandwiches. A spinach fettuccine. Very tasty. Vegetarian sandwiches. The place is open daily, but you can drop by for a light meal in casual but contemporary surroundings. **Price:** Breakfast, \$4.95 to \$10.00 p.m. Sunday through Thursday; Friday and Saturday to 11:00 p.m. **Low to Moderate.**

THE ENCINITAS CAFE 531 First Street, Encinitas, 462-0919. If you're searching for a place that serves American

Breakfasts from opening to closing, try this low-cost catch which is open from 5:30 a.m. to 9:00 p.m. The Franciscan Special offers outdoor patios, paninis, burgers, pizzas, salads, soups, and other basics, sausage, or ham and turkey for \$4.95. Egg dishes are served with biscuits and gravy. Children's menus are \$1.95 for breakfast and \$2.50 for lunch. Dinner is \$3.95 (and \$4.95 as well as breakfast) for lunch. American Entrees (chicken, roast beef, turkey) for dinner. Fast, excellent service. Open to 9:00 p.m. for breakfast and dinner. Low to moderate.

THE FISH MARKET 4400 Vía de la Valle, Del Mar, 755-2277. From the moment it opens until closing, there's scarcely a dull. The reason: lots of fresh fish. The menu is a daily selection of 15 to 20 fresh fish items, accompanied by sourdough bread, choice of potatoes or rice, cole slaw or cottage cheese. Fish, which may include salmon, tuna, swordfish, and halibut, is served mezzette. Fish value, but not a place for the three C's: cash, conversation, and contemplation. Open daily, 11 a.m. to 10 p.m. Continuum service, low to expensive.

IL POMARINO CUCINA ITALIANA
3555 Camino Del Mar, Del Mar Plaza.

0876, if Fornale offers a dining atmosphere that blends its indoor and outdoor seating are gorgeous. The grilled items tend to be uneven, but the stuffed mushrooms and the lamb chops are always good. Same menu lunch and dinner. Always crowded. Lunch and dinner daily. To midnight Friday and Saturday. \$10-\$15 for a la carte from the menu. From 9:00 a.m. to 9:00 p.m., moderate to expensive.

MAYDAY CUISINE RESTAURANT
37 Highway 101, upstairs in the mall, Laguna Beach, 755-6343. The best Mediterranean restaurant I've ever experienced. Excellent food—when Jordanian recipes with French menus. Every item here is sensational, but don't leave without trying the lamb chops. They're delicious enough; the grilled eggplant, the stuffed vegetables with date sauce, and the chicken and rice presented as a "cake" and surrounded by raspberry sauce. Nice touches like complimentary bread, soup or salad plus one entrée from the menu, \$9.95. Closed Monday–Sun, Tuesday through Sunday, diners Tue.–Thurs. through Sunday. Low to mid-range.

BONNE BOULE: Town and Country Shopping Center, 471 Encinitas

Bourgeois, not
[when in season,
are among the F
of the house. Di
and Dover sole
mushroom
owners are a la c
and sensitive so
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Moderate to exp

NOBU JAPANESE
South Highway
755-0113. A good
ranch, the menu is
stunning and un
long list of entre
course feasts an
dining room an
is at the usual b
weekends, arrive
for tables. Family
restaurants in
All you-can-eat
through Friday
and Saturday, ex
to moderate.

lunch, frog legs and wild Normand provincial staples like *potimoron* souzou, onion butter and cheese-flecked, double-cream, and also offering room and to the French through Sunday.

SOLANA BEACH 315
Japanese restaurant, 18 appetizers and sushi include nine dinners. Three available, the livebreasted, to reward waiting the best Japanese sushi. Open daily 11:00 a.m. to 11:00 p.m. Low

Street food
430-1282. If you discover heavenly french buns, French fries in patties, french variations with all your favorite are also fine and an hot one. Our hotcake cornery item is fresh a great place to arrive early, serve to, 2:00 p.m. Saturday and Sunday.

SAMURAI JAPAN
979 Lomas Santa Fe Plaza, Santa Fe, N.M. 87505. The Japanese, the Florida sushi bar, over 100 prepared and prepackaged items from the sushi and *ram* dumplings (noodle), as in the

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...or the central
offers capacious
p.m. Monday
or nightly, Friday
p.m. Moderate

de la Valle, Del Mar,
dining rooms for
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California Fe. Offer-
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its pasta dishes,
and, as traditional
and, some in rich
catalina) looks tempt-
with a gourmet
or salad, and one
especially pasta
dishes, pasta di
cheese. Fresh fish
and. Impressive
service. Open
Friday, Friday,
moderate to

de la Valle, Del Mar,
charming fish, ex-
tant offers Cal
marked by indus-
be in the sunset
through San
It offers salad
salmon, fillet
chickens, pasta di
with vegetables.
Open 7 Tuesday
only. Low to mid

TOURLES L'AU
1540 C. Camino
1989-1915. The oen-
revisited the men-
ifornia specialties
The best restau-
Alcornoque, a
beef in white truff-
with white bean
all-you-can-eat
fish steamed, but
fresh seafood, but
fillet steaks, car-
and lunch items.

81-8300. This and best restaurant. A-style cuisine service. The best served Tuesday (noon, to 7:00 p.m.) choice of King crab, lamb ribs, and fresh fish, all rich seeking out Sunday, diners

Del Mar Hotel Mar, Del Mar, CA has completely chosen are California influence, and fresh with fish, tenderloin of the rack of lamb. The Sunday brunch offers shrimp, oysters, and seasonal selections, breakfast daily, breakfast

expensive.

When in Rome North Hollywood 944-1771. This menu offers seafood and veal, and in its pastas: the found anywhere. All the grilled meats. All entrees dining room, and desserts. Closed through Friday through Sunday expensive.

NORTH

ANTHONY'S 1666 Avenue Palmdale Drive), Palmdale One of the best fish and seafood branch of Acropolis reservations

Acadia Plaza, 828
01; Leucadia,
91; wide-ranging
plant specialties as
of the house (re-
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outstanding rivie-
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sole called. Lonely
of service, great
ly Lunch, Tues-
-Moderate to
Tuesday to

ISLAND

TO RENAUNO
Bernardo Cer-
ardo, 615, 70-
01; 201, 70-
of this hand-
is that it is
refers you to

your name is cal-
also tends to be
downtown bran-
chips, seafood and
service. Hours, 11
nightly. Low to mi-

ASHOKA THE
Mountain Road
095-9749. Seek out
this restaurant.
service is excellent
rate. Don't over-
dishes, baked in a
roast, jog jog lamb-
platters and rice
for vegetarians.
lunch buffet is so
the drive to get this
daily, lunch and
moderate.

RENAUNO'S 124
Road (Ranchito) 20-
ping Center,
487-7171. Don't
miss this place.
food continued with

the dining room
frantic than the
Good fish and
roasted fish. Fast
on, to 8:30 p.m.
decrate.

AT 9474 Black
(Samar Road),
extended Indian
is a lovely, the
the food is first-
the tandoori
not oven, or the
Ten vegetable
es are available
you-can-eat
daily. It's worth
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er. Low to low

Sancho Bernardo
Village Shop-
to Bernardo,
this charming
or its exquisite
comes. You may

Blauvelt

JU

AUTHENTIC MEXICAN FOOD

FREE DINNER

COMBINATIONS \$4.75-\$6.75

Three meat combinations. Regular price at the second combination of equal or lesser value free. Served with rice & beans. Does not include soup or salad. Not valid to El Compline member coupon before ordering. Valid only through 5/27/94.

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DINNER**
When you
purchase one
of equal or
greater value.
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Saturdays
& holidays.
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... historic old
house with the
flavor of
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Including Seafood

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\$9.95
With this ad. Eat or take out.
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La Mesa • 466-9375

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MARGARITAS
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FATHER'S DAY BUFFET BRUNCH
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- Belgian waffles
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- Array of desserts
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Not valid with any other offers. No take out, please

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Waterfront dining has taken on a new outlook.

*Introducing Harbor's Edge,
San Diego's newest and most
intriguing restaurant concept. Featuring a diverse menu
of inspired cuisine, you'll enjoy selections such as rosbisteau
prepared chicken or duck, steaks, chops, seafood and exquisite pasta
dishes. All prepared before your eyes on your gleaming show kitchen.
Our extensive hot and cold appetizers bar also features
a vast array of seafood, meat, salads and vegetable
creations. And with most entrees, you can select the
dessert of your choice from our original bakery.*

*All complemented by the most breathtaking Marina
views in San Diego. For reservations,
call 619/692-5255.*

10:00AM to 3:00PM
Featuring our lunch, wine and light & elegant fare.
LIVE ENTERTAINMENT

*(on the Marina in the spectacular redesigned
Shoreline Mall's Island Court
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San Diego, CA 92101)*

*Open daily for breakfast, lunch and dinner
6:30AM to 10:00PM
Friday and Saturday until 1:00AM
Complimentary Valet Parking*

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WATERFRONT DINING

CABO CABO

HAPPY HOUR 4-7 AND 10-11 PM

SPECIALIZING IN FRESH COASTAL MEX

TANTALIZE YOUR TASTE BUDS IN
A PARTY ATMOSPHERE!

KAHLUA FAJITAS \$6.95

Cabo Cabo
Fresh Seafood
SHIPS
\$12.95

CABO CABO

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It's Sunset Jazz at Victor's on the Bay, at Mission Bay Golf Resort. Victor's features live "Jazz on the Green" every Friday, and Saturday starting at 6pm. Sunset dining on our heated patio creates the perfect setting. Enjoy our patio Barbeque featuring delicious, thick cuts of top sirloin, halibut or chicken. *Dinners start at a surprisingly low price of \$7.95.*

Enjoy Victor's anytime. Our dining room is open for breakfast, lunch and dinner. Available for banquets.

It's the best dining value you've ever heard.

VICTOR'S Restaurant

Call now: 490 3380
2702 N. Mission Bay Drive • De Anza Cove, Mission Bay

\$1 OFF

All Regular Sandwiches or Pizzas.

Offer expires 7/15/94. One coupon per person, per item. Not valid in conjunction with any other offers. Good for each of our only

NOW! THREE LOCATIONS TO SERVE YOU!

DOWNTOWN:	KEARNY MESA:	LA MESA:
933 4th Avenue	2964 Corney St., Ste. 100	Greenmont Shopping Ctr.
between Broadway & E.	between Babco & Kearny Hts.	5500 Greenmont Cir. Dr.
Ph: 233-6300	Fax: 569-1282	Ph: 469-0082
Fax: 233-6382	Fax: 569-6890	Fax: 459-0083



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Salads &
Sandwiches

"... Current favorite spot"
— Eleanor Widner

DINNER FOR TWO \$12.95 Includes two entrees & dinner salad
Value up to \$21. With wine, approx. \$20.95

Happy Hour Mon.-Thurs. 4-6 pm
Free Buffalo Wings & Drink Specials

Milagro Bean Co.
4105 Rogers Park Row, Ste. 175
460-2128
Behind Johnson of La Jolla Village & Rogers Mall

2 for 1
In honor of the 25th anniversary of the restaurant, we are offering a special 2 for 1 price on all entrees. This offer is valid from 5:00 p.m. to 10:00 p.m. on all days of the week. Tax and tip extra.

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RUSSIAN FOOD
50% OFF DINNER

Buy one dinner at regular price, receive the second at 50% off. In honor of our 25th anniversary, we are offering a special 50% off price on all dinners. This offer is valid from 5:00 p.m. to 10:00 p.m. on all days of the week. Tax and tip extra.

Live Entertainment & Dancing
FRIDAY THROUGH SUNDAY

Little Russia
6130 Lake Murray Blvd., La Mesa
465-7070 or 697-4348
Tues.-Thurs. 5-10 pm, Fri. & Sat. 3 pm-2 am, Sun. 3 pm-12 am, Closed Mon.

FOUR-COURSE DINNER \$12.95
Choice of meat, seafood, chicken or pasta
Served 4:00-5:00 pm

MONDAY COMPLETE EARLY DINNER SALMON OR STEAK \$8.35
Served 4:00-5:00 pm

TUES. WED. THURS. FOOD LOVERS' DREAM \$9.50
Filet mignon, shrimp, scallops, and more

FRIDAY & SAT. LOBSTER CURRY \$9.95
Includes soup or salad and dessert

Anytime, get any dish
Lunch, dinner, or early dinner. Specials available all day. Tax and tip extra.

OPEN LUNCH AND DINNER
FREE PARKING IN REAR

6941 La Jolla Blvd. • 456-2535

Calendar RESTAURANTS

LITTLE ITALY 4367 University Ave. (at Fairmount Ave.), San Diego, 231-4949. Spiced calzone and pizza (all fashioned with lots of stuffing and toppings), as well as a bargain dinner for two (\$10.95) that includes salad, corn pizza, spaghetti, and garlic bread, make this long-established restaurant worth noting. Simple surroundings, hearty portions. Please note the late closing: 2:00 a.m. daily, which permits customers to have pizza in the middle of the night. Open daily, continuous service, lunch and dinner. Low.

CHICKEN PIE SHOPS OF SAN DIEGO 4313 Camino Boulevard, 295-0138. Yet you'll find fried chicken, chicken and turkey pie, mashed potatoes, and desserts for prices that don't seem to have changed much since the shop opened over 30 years ago. It's like the Fourth of July in a small town, and a great bargain. Steaks also available in low cost. Please note that the restaurant has moved from Hillcrest to 411 Camino Boulevard. Open daily, breakfast, lunch, dinner. Low.

FIGARO ITALIAN RESTAURANT 241 West Washington Street, 296-4111. This sophisticated family restaurant has been in business for decades and you may bring children here. It offers home-style meals, many of the recipes coming from Naples, Italy. In addition to pizzas, the restaurant serves fine cassanelli, chicken, and veal dishes, large portions. Modest dining rooms, with service. Closed Monday. Lunch and dinner. Tuesday the fish Friday; open at 3:00 p.m. Saturday and Sunday for dinner. Low to moderate.

GOLDEN STAR RESTAURANT 3761 La Jolla Village, 460-2128. The excellent presence of Mike Ling, the owner, the menu with its many regional dishes, and the low costs make this a California restaurant to frequently frequent. Casual dining with a laid-back, as relaxed or as formal as you want. The menu is a mix of Italian, Vietnamese, and Thai, with a focus on seafood and meat. The menu is a mix of Italian, Vietnamese, and Thai, with a focus on seafood and meat. The menu is a mix of Italian, Vietnamese, and Thai, with a focus on seafood and meat.

UPDOWN

CAFE REGENT 380 Fifth Avenue, 297-0884. This much needed cafe and coffeehouse offers New Orleans specialties with a mix of \$2.75. Apart from the bignons (the way), there's a mix of Cajun specialties, the cafe offers crab cakes, catfish, soft-shell crabs, mussels, and more. Open daily, 7:00 a.m. to 10:00 p.m. Low to moderate.

MISSION HILLS CAFE 301 West Washington, 460-2128. The excellent presence of Mike Ling, the owner, the menu with its many regional dishes, and the low costs make this a California restaurant to frequently frequent. Casual dining with a laid-back, as relaxed or as formal as you want. The menu is a mix of Italian, Vietnamese, and Thai, with a focus on seafood and meat. The menu is a mix of Italian, Vietnamese, and Thai, with a focus on seafood and meat.

12 PRICE DINNER
Buy one dinner at the regular price, receive the second at 12% off. In honor of our 25th anniversary, we are offering a special 12% off price on all dinners. This offer is valid from 5:00 p.m. to 10:00 p.m. on all days of the week. Tax and tip extra.

Sorrentino's
"Where Making is Cheered"
"Who says Italian food is just pizza?"
"Who says Italian food is just pizza?"
"Who says Italian food is just pizza?"

MANDARIN & Szechuan Cuisine

Over 150 FAMILY SPECIALTIES TO CHOOSE FROM:
CHICKEN, BEEF, FISH, PORK, SHrimp, VEGETABLE, NOODLE, DUMPLING, MUCH, MUCH MORE

YENCHIN GARDEN RESTAURANT
3660 Conway #105
San Diego 92105
278-5883

MONTANA'S AMERICAN GRILL
1821 University Avenue, Hillcrest, 297-0222. It's possible to dine in this grill with impunity because the excellent service and the food are so good. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican.

BOON HILL 1271 First Avenue, 297-0222. It's possible to dine in this grill with impunity because the excellent service and the food are so good. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican.

PAVIA AND GRILL 329 Madison Avenue, Hillcrest, 297-0222. It's possible to dine in this grill with impunity because the excellent service and the food are so good. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican.

BRASSerie 850 Fourth Avenue, 297-0222. It's possible to dine in this grill with impunity because the excellent service and the food are so good. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican.

ANTHONY'S FISH GROTTO 1301 North Harbor Drive (at Ash Street), 232-1131. For its fresh seafood, its fish and chips, and its daily fresh fish specials, Anthony's still goes to the head of the class in the reliability of its food. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican.

ATHENS MARKET 109 West Street, 232-1131. For its fresh seafood, its fish and chips, and its daily fresh fish specials, Anthony's still goes to the head of the class in the reliability of its food. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican.

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YENCHIN GARDEN RESTAURANT
3660 Conway #105
San Diego 92105
278-5883

DAKOTA GRILL AND STEAKS 101 Fifth Avenue, 232-1131. The two-level building and the view of the harbor are major attractions. Fish and seafood, moderate to high prices. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican.

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GRAND OPENING
VESUVIO GOURMET
A long-standing San Diego tradition featuring contemporary southern Italian cuisine

WOOD-FIRED PIZZAS • PASTA • DINNERS
12 PRICE DINNER
Buy one dinner at regular price, receive the second at 12% off. In honor of our 25th anniversary, we are offering a special 12% off price on all dinners. This offer is valid from 5:00 p.m. to 10:00 p.m. on all days of the week. Tax and tip extra.

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YENCHIN GARDEN RESTAURANT
3660 Conway #105
San Diego 92105
278-5883

LA TAZZA 823 Fifth Avenue, 234-8018. This is a cafe and coffeehouse combined because it has a huge menu and offers wine and beer as well as coffee. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican.

DOBBINS 516 Broadway Circle, 231-4771. The cafe, patio, and garden, Chandler have done much to make the place a very pleasant restaurant. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican.

GRAND OPENING
VESUVIO GOURMET
A long-standing San Diego tradition featuring contemporary southern Italian cuisine

WOOD-FIRED PIZZAS • PASTA • DINNERS
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278-5883

LA TAZZA 823 Fifth Avenue, 234-8018. This is a cafe and coffeehouse combined because it has a huge menu and offers wine and beer as well as coffee. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican.

DOBBINS 516 Broadway Circle, 231-4771. The cafe, patio, and garden, Chandler have done much to make the place a very pleasant restaurant. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican.

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ATHENS MARKET 109 West Street, 232-1131. For its fresh seafood, its fish and chips, and its daily fresh fish specials, Anthony's still goes to the head of the class in the reliability of its food. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican. The menu is a mix of American, Italian, and Mexican.

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