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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 335-3000, ext. 400, address them to Letters to the Editor, Box 858073, San Diego, CA 92186-5803; fax them to 231-0489; or e-mail them to s.d.reader@world.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Who Is This Queer Fellow?
Who is this foppish, queer fellow, Alexander Theroux, and why is he upset over getting caught in a lie? ("Hateful Hurtful and Hellish," June 1) What a pathetic sack of shit this sissine, intellectual, effete snob is. Why does the Reader allow itself to be used by this sort of scum and slime?
Bob Logan
Hillcrest

Why Did Dr. Theroux Leave Yale?
I found the article in your June 1 issue by Alexander Theroux rather like a child whining after being caught cheating on a test ("Hateful Hurtful and Hellish," June 1). "Less than 150 out of 80,000 words brought charges of plagiarism." Yes, after reading the 150 words I would say that it was plagiarism. The author, Theroux, even went so far as to change the spelling of the words from the old British form, which Guy Marchie used in *The Song of the Sky* (1954) — Whangpoo and Whang Ho — to the new spelling that was initiated under Mao Tse-tung — Huangpu and Huang Ho — which has only since Nixon went to China become the accepted way of people in the West to Anglicize Chinese words. I feel that this was done in an effort to make them more palatable for the readability of today.

Whining that they are all against me and bringing up examples of other pieces of literature and music that have been plagiarized does not change the fact that he lifted and even retranscribed the material. He took another writer's words and submitted them as his own.

I am also suspect of any academician who has taught at Harvard, Phillips Andover, MIT, and Yale in a 20-year period — it makes me wonder why he moved around so much. Most of the tedious work that he complained about is done at the university level by students or graders. Most of the work that professors do is publishing. Many professors don't make the publish-or-perish cut. Why did Dr. Theroux leave Yale, one of the most prestigious of the Ivy League universities? Did he make tenure? There

are many successful writers who still hold their teaching positions at major universities. After reading the explanation, I would be suspect of all Dr. Theroux's previous and future writings.

Clydene Nee
Sorrento Valley

Get A Clue, John
John Brizzolara has no clue who the Rugburs are. His ability to screw things up is unsurpassed. In his response (Letters, June 1) to his error about not recognizing Gregory Page on-stage when he opened for Bob Dylan and his "assumption that it was Bob Driscoll on stage" is wrong again. His name is Rob Driscoll. Get a clue, John. I'm surprised he recognized Jewel and didn't call her Dolly Parton.

Wendy J. McMenamin
San Diego

I Dislike Mayor Golding
Regarding the publication of the "Stench from Hell" letter June 1, would you please be so kind as to explain why the editors of the Reader, felt it necessary to allow the author's inclusion of the phrase "like where" when referring to Mayor Golding? I assume that the term "like" is being used here as a pejorative epithet for a Jewish person. It was included in a postscript which could have easily been edited out since its contents had absolutely nothing to do with the complaint lodged within the body of the letter.

I dislike Mayor Golding as much as the next San Diegan. She is transparent and power-grubbing and believes it is her destiny to follow in the footsteps of her mentor Pete Wilson. Nevertheless, the author attacked Mayor Golding by using a term that refers to her religious affiliation, not to her personality nor her performance as a politician. And you printed it. Maybe you're trying to showcase the extent of intolerance and bigotry that still exists within our city by including the offending remark. If so, please remember that you are also giving a forum to the hate-mongers and crackpots whose voices are growing louder and bolder each day.

Frank Palano
Ocean Beach

Reader Publisher Slated For Futuristic Catholic Hell
Although the Reader has amused me over the past years with your consistently revolting, not to mention unnecessary, choice of articles, I continue to pick it up for the entertainment listings. Unfortunately, I made the mistake this morning of checking out the "Letters" section, which normally features the usual silly bitching about Duncan

Reader

SAN DIEGO'S WEEKLY

JUNE 8, 1995

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New spin on theft at Lindbergh is Lindbergh field a major target for Mexican thieves out to steal cars and aircraft parts from warehouses, hangars, and even parked planes? So says the *Cleveland Plain Dealer*, which quotes veteran port cop **Terry Andersen** as decriing the airport's security void as a black hole. "I hate to say it, but this place is ripe," Andersen said. "It's what you might have expected to find in small-town America 30 years ago. I could take you in that building over there and show you there are eight cargo companies whose inventories are separated by chicken wire." Added the paper: "Chances are, Andersen said, but before he even found out a part was missing, it would be well down Interstate 805 on its way to Mexico and a drug smuggler's plane." After seeing the story, Andersen now says he may have been a little extreme. "I'm not going to deny I said anything in that article," he says, "but it is a little out of context in places, and where I said, 'This place is ripe,' I was pointing to one particular thing rather than referring to the whole airport."

High-wing litmus test? Conservative Republicans are cringing over word that GOP National Committee chairman **Haley Barbour** is considering naming **Donna Lucas** to the top media relations job at next summer's Republican National Convention here. Even though she's used to be a press aide to former governor **George Deukmejian**, Lucas is the son of the chief justice of the California Supreme Court, a Deukmejian appointee. Lucas isn't exactly a darling of the right. In 1992, **Bob Nelson**, her partner in the Orange County public relations firm of Nelson-Lucas, ran the "Republicans for Clinton" campaign in California. A year later, Nelson-Lucas organized opposition to Proposition 174, the controversial "school voucher" initiative backed by the California Republican Party and conservative Christians — but opposed by GOP moderates, including Governor **Pete Wilson**. According to the California Political Review, "GOP conservatives in California and Washington reportedly are considering mounting an effort to quash the Lucas idea." A California GOP source confirms that Lucas is a hot issue, adding, "One wants to take a position on it, particularly with everything that's going on now."

Babe watch on billboards Move over, Simon and Garfunkel. Included in the USA Network's \$140 million programming package for the 1995-1996 television season is a crime drama called *San Diego Blue*. Loosely based on the cops who keep tabs on the Mission Beach boardwalk. "This series will focus on a team of four of these patrolmen who work an idyllic-appearing beach, and will follow them as they interact with locals and protect them," says network spokesman **Don Martenson**. Ironically, despite the title, the series may not be filmed here. "I'm not 100 percent sure if it will be filmed in the San Diego area or in Los Angeles," he says. "That has not been determined yet." Casting, isn't set, Martenson says. **SWP's Bill Robinson** says he is unaware of any contact between the show's producers, Gary Nardino Productions, and the San Diego Police Department.

Only the super-rich need apply San Diego Gas & Electric has created an energy bulletin board for its richer industrial and commercial clients, giving them privileged access to the utility's special services and prices. The computer service, accessible only by modem, was originally set up to provide gas supply and pricing information back when natural gas supplies were deregulated. But at the urging of SDG&E's big industrial clients, who sit on the utility's "major accounts advisory panel," service was expanded six months ago to allow the chosen 700 energy users to avoid having to request rate information by phone or mail. **C. David Brown**, a senior program planner with SDG&E, denies the utility's big accounts are getting preferential treatment. The information available through the bulletin board "needs to be technical," he insists, and isn't of much use to the general public. "The energy bulletin board serves a finite market that is very computer-oriented and file transferring-oriented," Brown says. "We have a lot of people who we back and forth between our bigger customers, particularly the large industrial and commercial accounts."

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 231-3000, ext. 440. Or fax your tip to 231-0489.

City Staggered by Paper Losses

By Melinda Powellson

San Diego is facing a \$15 million shortfall in its city budget. Police officers are demanding a 6 percent raise and are reportedly threatening to "go to war" with the city if their needs are not met. City attorney John Witt says proposed budget cuts in his department may leave San Diego without adequate legal protection.

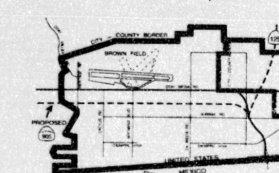
Yet, in the midst of this crisis, critics say the city is giving away \$1.2 million a year. That's the amount of revenue lost due to an allegedly sweetheart paper recycling deal between the city and Louisiana-Pacific, a giant, Portland-based conglomerate. The company, with a 21,800-square-foot facility in the Miramar Distribution Center, pays the city \$20 a ton for old newspaper. The material is worth as much as \$200 a ton on the open market.

"This is highway robbery," says Tim Courter, an analyst who monitors recycling markets for the industry. "There is nobody in private business who wouldn't go to Louisiana-Pacific and say, 'You've got to give me more.' Someone at the city must be asleep."

Newspapers are extremely valuable right now, "agrees Mark Arzoumanian, editor of the Chicago-based *Official Board Market*. "While the market may have been up and down in the past, all of the forecasts show that newspaper is going to be strong at least through the year 1997."

Bill Harris, a spokesman for the city's waste management department, defends the program and says the city is fully aware of the large profit margins afforded to Louisiana-Pacific, but is committed to honoring its contract. "We felt that it was important to have a longtime [consumer] of newspaper. This was our first attempt at encouraging an end-market to locate in San Diego, and at the time of negotiations, \$20 a ton was a reasonable price."

"There are other factors here, including the economic benefit of having a company locate within the city limits," Harris says. "Louisiana-Pacific may be doing very well right now, but so is the City of San Diego. Market prices go up and down. When Louisiana-Pacific first came here, many municipalities were vir-



South San Diego Recycling Market Development Zone (from City of San Diego brochure)

tually paying companies to take the newspaper away. Only recently has the market become so strong — and there is no guarantee that it is going to stay that way."

Others claim darker motives. "At the end of last year, the city was under contract to supply the company with 500 tons of newspaper, but Louisiana-Pacific demanded more tonnage and threatened to move its ten-employee plant out of the city if they did not get it," one anonymous source says. "Mayor [Susan] Golding once pressured the sale of the additional 200 tons at \$80 a ton because they did not want to lose another company."

Golding and Louisiana-Pacific general manager Rick Davenport did not return calls. But Harris says that, to his knowledge, mayor was never involved in negotiations. "The company only wanted more newspaper for its recycling operation. The renegotiation was nothing more than good business," he says, adding that the city significantly increased the purchase price for the extra 200 tons.



Bill Harris

In its original five-year contract with Louisiana-Pacific, signed in August 1991, the city agreed to provide the company with 500 tons of newspaper, at \$20 a ton. Louisiana-Pacific would then convert the material into cellulose insulation. Last March, the city renegotiated the contract to provide another 200 tons of material, for a maximum price of \$80 a ton. Harris says both contacts expire in August 1996, when the city will renegotiate the deal. "We want to give the taxpayers the best deal that we possibly can, but we don't want to price [Louisiana-Pacific] out of the market," Harris says terms of the new contract will depend on what the then current price for newspaper is and what experts predict it will be in the future. "We will be looking for every opportunity to maximize returns."

Other cities vary in the way they handle newspaper. The New York City Waste Management Department collects and sells the materials itself.

In Memphis, Tennessee, the city is currently negotiating a recycling contract that stipulates the city must share in the revenue generated by the resale of the recycled goods. Public works director Benny Lenderman says the city is debating between locking in a price for its recyclables, guaranteeing revenue of at least \$1 million a year, plus a share of income over a certain level; or letting the price rise and fall with the market. "Even under the worst scenario, where the market prices fall to the ground, the City of Memphis will be paid several hundred thousand dollars a year in revenue," Lenderman says.

Libby Lucas, of the Environmental Health Coalition, hopes that the Louisiana-Pacific operation will stay — but at a fair price. "Philosophically, the ideal situation is that local companies use all of the recycled products that are generated here. We don't want to ship it to kingdom come. But on the other hand, I think that a contract should be negotiated to at least self it what it is worth."

"We're not being competitive," Lucas continues. "We don't need to subsidize a company the size of Louisiana-Pacific. By sell-

continued on page 5

G.O.P.'s Strange Big Money Bedfellows

By Thomas K. Arnold

The Lerach lobby is at it again. As the trace for the Republican presidential nomination heats up, champion class-

action litigator Bill Lerach, his associates, and their family members are lining up, checkbooks in hand, behind Pennsylvania Senator Arlen Specter.

Financial disclosure statements filed by the candidate reveal cash contributions of \$1000 apiece, the maximum allowable under federal campaign laws, from Lerach and four members of his San Diego law firm, Milberg Weiss, Berach Hyman & Lerach — as well as one of the lawyer's wives.

But why are Democrats Lerach and friends, some of President Bill Clinton's biggest fundraisers in 1992, opening their checkbooks for a Republican? Critics say it's because Specter is one of the few GOP lawmakers who has steadfastly refused to set foot on the law-reform bandwagon that Lerach and his associates, not to mention trial lawyers throughout the country, are determined to derail.

Last month Specter was one of just seven Republican senators to vote against an amendment introduced by Senate Majority Leader Bob Dole of Kansas, the current GOP front-

runner, that would expand the scope of a bill intended to reduce the amount of damages awarded under federal claims in securities fraud cases — a cause even nearer and dearer to the hearts of Lerach and his associates.

"We have a lot of battles going on in Washington over changing securities laws, and Arlen is trained as a lawyer and understands what the issues are about," Simon says. "So we decided to show our support."

Right now [the Republicans] have two guns aimed at us, one at trial lawyers and one at us — we're just a different brand of



Bill Lerach

bad guys who they don't like. D'Amato's new bill cleared committee and may come up for a vote this month."

Specter hasn't formally declared his opposition to the

world of securities fraud litigation by placing a cap on damages. It would also impose strict guidelines on the circumstances under which shareholder lawsuits can be brought. The bill, says Lerach associate Leonard Simon, "would make it impossible to sue anybody for fraud; this is not tort reform, this is immunizing white-collar crime."

"We have a lot of battles going on in Washington over changing securities laws, and Arlen is trained as a lawyer and understands what the issues are about," Simon says. "So we decided to show our support."

Lerach is no stranger to flexing his political clout through his pocketbook. According to a study released last April by the American Tort Reform Association, Lerach — together with his law partners and family members — gave more money to congressional and state political candidates

between 1989 and 1994 than any other lawyer in the country, a total of \$568,257. "As far as we know, he's including \$1000 each from J.R. Beyner, chairman and chief executive officer of defense contractor and America's Cup sponsor, Science Applications International Corporation, and Samuel Hardage, head of the Hardage Group of Companies, a hotel management firm. Beyner was traveling and could not be reached for comment, while Hardage — who is also president of the Republican Party in San Diego — did not return phone calls."

The Republican candidate who has received the most money from San Diegans is Texas Senator Phil Gramm. Known for his fundraising prowess, Gramm, a darling of the Christian Coalition, has received a total of \$28,750 from San Diego supporters since the start of this year. Among the prominent San Diego Trust and Savings Bank, who gave \$500. Another well-known San Diego who gave money to Gramm is Arthur Laffer, the father of supply-side economics who theorizes that cutting taxes raises government revenue

because it leads to economic growth. Laffer, who lives in Rancho Santa Fe, donated \$1000. "Right now, just about anything is okay, on the federal level, except for the \$1000 cap on individual donations," he says. "I think it's a religious thing."

Thanks in large part to Lerach's largesse, San Diegans have contributed a total of \$11,500 to Specter's campaign for the GOP presidential nomination.



Phil Gramm



Arlen Specter

Front-runner Dole, by contrast, has received just \$2700, including \$1000 each from J.R. Beyner, chairman and chief executive officer of defense contractor and America's Cup sponsor, Science Applications International Corporation, and Samuel Hardage, head of the Hardage Group of Companies, a hotel management firm. Beyner was traveling and could not be reached for comment, while Hardage — who is also president of the Republican Party in San Diego — did not return phone calls."

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Phil Gramm



Arlen Specter

of person." Considine says he was also motivated to give to Gramm because last year, when Considine's son, Terry, ran for the U.S. Senate in Colorado, "Phil came out and campaigned for him for three weeks — that's how good a friend of mine he is." Terry Considine, who narrowly lost the Senate race to a Native American, is a former owner of the El Cortez Hotel.

Other San Diegans who gave \$1000 gifts to Gramm include longtime GOP partisan **Book Bower** of Coronado; **David Batchelder**, a former lieutenant on Texas oil man **T. Boone Pickens**, who now runs the financial consulting firm **Batchelder & Partners Inc.**; **Paul Stevens**, a native Texan and the owner of Stevens International, a manufacturer of printing presses that is headquartered in Fort Worth; and **El Cajon** car dealer **Walter McClellan**, owner of **McClellan Buick**. Stevens was out of town and could not be reached for comment, but his personal assistant, **Rea Fawcett**, says the belief her boss likes Gramm because both men are from Texas "and he feels he is a very good candidate for the job."

McClellan says he and Gramm "believe in a lot of the same things. Gramm stands for many of the things I stand for; he's pro-life, and I think he's probably got a real good chance [of winning the nomination] because he's a good fundraiser."

McClellan says he was swayed into supporting Gramm last February, when Arizona Senator **John McCain**,

continued on page 5



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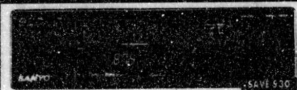
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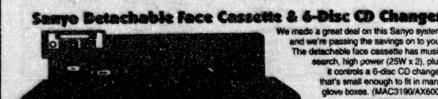
Sanyo AM/FM Auto-Reverse Cassette
If you're into station hopping, Sanyo's IntelliTuner circuit gives you access to more than 18 station presets. It also features auto-reverse, faster with 4-speaker power, preset scan and auto travel preset. (MAP1000)



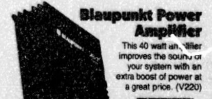
Jensen Detachable Face CD Player
Don't let the low price fool you, the Jensen CD player is packed with features including high power (25W x 2), 6X oversampling and 24 station presets. (CD5050)



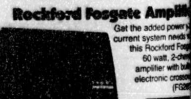
Sony 10-Disc CD Changer
Add this 10-disc CD changer to virtually any FM car stereo, even factory systems. It features UniLink control interface, 6X oversampling, 1-Bit Pulse D/A converter and comes with a low-profile wired remote control. (CDX510P)



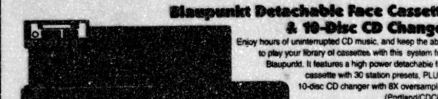
Sanyo Detachable Face Cassette & 6-Disc CD Changer
We made a great deal on this Sanyo system and we're passing the savings on to you. The detachable face cassette has music search, high power (25W x 2), plus it controls a 6-disc CD changer that's small enough to fit in many glove boxes. (MAC2180/AX600)



Blaupunkt Power Amplifier
This 40 watt amp, "After improves the sound" of your system with an extra boost of power at a great price. (V220)



Rockford Fosgate Amplifier
Get the added power your current system needs! This Rockford Fosgate 60 watt, 4-channel amplifier will take electronic control from your stereo.



Blaupunkt Detachable Face Cassette & 10-Disc CD Changer
Enjoy hours of uninterrupted CD music, and keep the ability to play your library of cassettes with this system from Blaupunkt. It features a high power detachable face cassette with 30 station presets, PLUS a 10-disc CD changer with 6X oversampling. (PORTERCD047)



Infinity Speakers
Infinity's new 4" full-range speakers are a perfect factory system upgrade. (401)



Barokko Bass Tube
This 100 watt 6.5" subwoofer enclosure supplies great bass in a limited space. (182)



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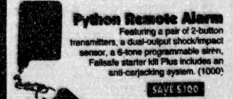
MOBILWORKS
Why settle for less when you can have the Works



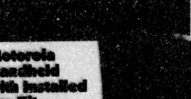
Avital Remote Alarm
Avital's affordable car alarm doesn't compromise standards at the expense of your security. Featuring 2 two-button remote controls, and a shock sensor, plus 11 test options for starter disable and remote door locks. (Tomato II)



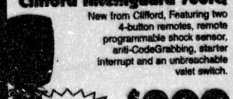
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INSTALLED CAR KIT
INCREASED PERFORMANCE & CONVENIENCE



Python Remote Alarm
Featuring a pair of 2-button transmitters, a dual-output shock/impact sensor, a 6-tone programmable siren, Pelicase starter kit Plus includes an anti-carrying system. (1000)



Motorola Handheld with Installed Car Kit
This durable handheld features 90 minutes talk time, 16 hours standby, super speed dialing PLUS we'll include an INSTALLED CAR KIT to increase performance and convenience. Factory refurbished. Closeout. (B000REP/MOTOR)



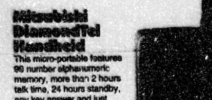
Clifford Intelliguard 700IQ
New from Clifford, featuring two 4-button remotes, remote programmable shock sensor, anti-CodeGrabbing, starter interrupt and an unbreachable valet switch.



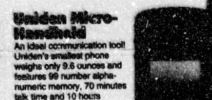
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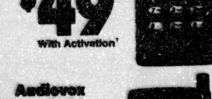
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Motorola Diamond Handheld
This micro-portable features 90 number alphanumeric memory, more than 2 hours talk time, 24 hours standby, any key answer and just weighs 9.9 ounces. Closeout. (DT1000)



Uniden Micro-Handheld
As ideal communication tool. Uniden's smallest phone weighs only 9.8 ounces and features 96 number alphanumeric memory, 70 minutes talk time and 10 hours standby time. Closeout. (CP5600)



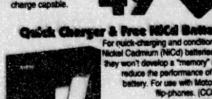
Motorola Handheld
A user-friendly micro-handheld phone with large SEND and END keys for added convenience. Featuring 120 minutes talk time, 20 hours standby, one-touch dialing and a 3 year warranty. (MVX425)



40 Hour Hip-Phone Battery
The CBA 40-hour battery works with Motorola Hip-phones and features virtually no "memory" effect and is quick charge capable.



Audiovox Handheld
A user-friendly micro-handheld phone with large SEND and END keys for added convenience. Featuring 120 minutes talk time, 20 hours standby, one-touch dialing and a 3 year warranty. (MVX425)

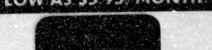


Quick Charger & Free NiCd Battery
For quick-charging and conditioning Nickel Cadmium (NiCd) batteries so they won't develop a "memory" and reduce the performance of the battery. For use with Motorola Hip-phones. (CC348)

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Motorola Pager
Featuring musical alert and silent vibration alert and 10 number memory. (Retrograde)



Motorola Ultra-Express
This compact pager has five selectable musical alerts, silent vibration and 16 message slots.

Louisiana-Pacific

continued from page 4
ing newspaper for under the market value, we are setting up a false sense of security. That is not good for recycling, and is not good for the city. In

the long run, recycling is going to end up becoming more expensive." The city's Harris admits that the city went to great lengths to bring Louisiana-Pacific to San Diego. "The market was severely depressed at the time, and we realized that we were doing a good job of

collecting the materials but that we were having trouble selling the goods," he says. San Diego gave the company a number of incentives — guaranteeing a specific tonnage of newspaper to the company, locking into a rate for a certain time period, and helping the company through the permit process.

Critics say the city should not rely so heavily on just one recycling source. Lucas says the point of bringing Louisiana-Pacific to San Diego was to achieve an economic benefit for the city and private industry, and not subsidize recycling. "This contract sets a bad precedent for San Diego. The city could start to be considered an easy target for businesses that want to come down here, take advantage of the situation, and then leave," she says.

As a reward for San Diego's aggressive effort to attract

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Louisiana-Pacific, the state designated 6,900 acres of land near Olay Mesa as a "recycling market development zone." The zone allows recycling businesses located there to take advantage of special tax breaks, low-interest loans, technical assistance from the state, and fee waivers.

But the city has failed to attract more companies who use recycled products in manufacturing. At the time of the original Louisiana-Pacific negotiations, four other newspaper recycling companies were eyeing San Diego's recycling zone for new plants, including MacMillan Bloedel Ltd., Canada's largest forestry company. Supporters hoped that the industry would create 1,000 new jobs, but that never happened.

"Louisiana-Pacific is the only end-user that we have in the recycling zone," says Harris. He points out, however, that other companies have located in the recycling zone and taken advantage of the special incentives, taxes and grants. Recycling, for example, is a recycling collection centers for bottles, cans and newspapers. Canyon Recycling specializes in composting.

Harris says the city is still encouraging companies that use recycled products to relocate in San Diego. He hopes one day a paper mill will come here and use reclaimed water from the North City Water Reclamation plant, currently under construction in University City. He concludes, "We want people to know about some unique opportunities that are available here."

Proxima Corporation of Del Mar. Publicly traded Proxima makes desktop projection systems and last month saw its shares fall sharply in price after it warned that increased competition could cut into its sales and earnings. Cleon also gave \$1000 to Gramm: he was out of town and could not be reached for comment.

Commentator Patrick Buchanan, another favorite of the so-called religious right, has received a total of \$2100 from San Diego. Among the local donations to the former Nixon speechwriter's campaign: \$1000 from Brett Dietrich, a "conservative volunteer" from Rancho Santa Fe, and \$500 from Claudia Holman, wife of Reader editor and publisher Jim Holman.

Rounding out the list of Republican presidential contenders who have received campaign contributions from San Diego is right-wing Orange County congressman Robert K. Dornan. The firebrand lawmaker, whose almost-nightly diatribes against Clinton from the House floor were broadcast nationally over the C-SPAN cable network throughout the 1992 presidential campaign, received a total of \$300 — \$250 apiece from Encinitas charter boat opera-

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CITYLIGHTS

Louisiana-Pacific

continued from page 4
ing newspaper for under the market value, we are setting up a false sense of security. That is not good for recycling, and is not good for the city. In

the long run, recycling is going to end up becoming more expensive."

The city's Harris admits that the city went to great lengths to bring Louisiana-Pacific to San Diego. "The market was severely depressed at the time, and we realized that we were doing a good job of

collecting the materials but that we were having trouble selling the goods," he says. San Diego gave the company a number of incentives — guaranteeing a specific tonnage of newspaper to the company, locking into a rate for a certain time period, and helping the company through the permit process.

Critics say the city should not rely so heavily on just one target for businesses that want to come down here, take advantage of the situation, and then leave," she says.

As a reward for San Diego's aggressive effort to attract

CITYLIGHTS

Louisiana-Pacific

tract sets a bad precedent for San Diego. The city could start to be considered an easy target for businesses that want to come down here, take advantage of the situation, and then leave," she says.

continued on page 4

CITYLIGHTS

Louisiana-Pacific

Louisiana-Pacific, the state designated 6300 acres of land near Otay Mesa as a "recycling development zone."

The zone allows recycling businesses located there to take advantage of special tax breaks, low-interest loans, technical assistance from the state, and fee waivers.

But the city has failed to attract more companies who use recycled products in manufacturing. At the time of the original Louisiana-Pacific negotiations, four other newspaper recycling companies were vying for San Diego's recycling zone for new plants, including MacMillan Bloedel Ltd., Canada's largest forestry company.

Supporters hoped that the industry would create 1000 new jobs, but that never happened.

"Louisiana-Pacific is the only one of us that we have in the recycling zone," says Harris. He points out, however, that other companies have located in the zone.

Commentator Patrick Buchanan, another favorite of the so-called religious right, has received a total of \$2100 from San Diego. Among the local donors to the former Nixon speechwriter's campaign \$1000 from Brett Dietrich, a "conservative volunteer"

from Rancho Santa Fe, and \$1500 from Claudia Holman, wife of Reader editor and publisher Jim Holman.

Rounding out the list of Republican presidential contenders who have received campaign contributions from San Diego is right-wing Orange County congressman

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CORRECTION

...member of Maryland's congressional delegation. I heard him on the James Dobson radio program, that eight-minute thing he did in New Hampshire about how we were missing the boat, that our big problem is the morality of the nation, which is what I've been preaching all along," McClellan says. "That's a message we need to keep alive."

Keyes has received \$3250 from San Diego since the start of 1995. That's exactly the same amount of money locals have put into the war chest of LaMarr Alexander, the former governor of Tennessee. Among the \$1000 given to Alexander's campaign is Kenneth Olson, chief executive officer of the

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Critics Pan Green Morgan and Ham

By Thomas K. Arnold

Longtime followers of the *Union-Tribune* and its predecessor, the *Evening Tribune*, are familiar with the

gentle musings of ex-*Trib* editor Neil Morgan, and the way he pulls his punches for what he calls the "friends" of his columns. But Morgan's comely La Jolla reporting style is getting distinctly mixed reviews from many of those among the nation's book critics called upon to digest Dr. Seuss and Mr. Geisel, the newly minted Dr. Seuss pop-bio authored by Morgan and his wife, Judith. U-T readers, treated to a grandly showcased, four-part serialization of Morgan's opus a few months ago, were spared any news that the book was not being as well received in New York, St. Petersburg (Florida), and Baltimore as it was among the Morgans' socialite friends in the well-muscled halls of La Jolla. That is, until one of Morgan's own U-T cronies inadvertently spilled the beans by bursting forth in a defensive volley against a New York Times reviewer who had deigned to question the book's integrity. But the New York critics aren't the only ones taking issue with the Morgans. What follows is a partial compilation of the out-of-town reviews.

"The Morgans tell Geisel's story in a uniformly flat tone," writes Polly Shulman in *Newsday*, the New York daily. "As the adorable anecdotes pile up, the

reader gets the impression that the joker is putting one over on his biographers, keeping them out of his personal life by distracting them with jokes." Helen A.S. Popkins, writing in the *St. Petersburg Times*, calls the Morgan biography "an overextended ramble chock full of inconsequential anecdotes but little insight into the man who shaped the reading skills and humor of several generations.... At almost 300 pages, *Dr. Seuss and Mr. Geisel* is at least 100 pages too long."

People magazine concludes, "In [the Morgans'] words, Geisel is a wise and incorrigible child 'whose innocent perceptiveness about issues like anti-Semitism, racism, and nuclear weapons should be a lesson to us all. Sorry to say, but their pedantic one-critique out for Dr. Seuss' own light touch."

And Ann Hulbert, writing in the *New York Times*, maintains that "in turning him [Geisel] into an all-too-mild national hero, Judith Morgan and Neil Morgan, California journalists and longtime friends of Ted, have missed a

key source of Dr. Seuss' power. Their adulatory American success story (published by Dr. Seuss' own longtime publisher) breezes past his anxious ambivalence about unbridled imagination."

Indeed, the consensus among book reviewers is that the Morgans were more interested in building up their famous friend and fellow La Jolla than in recounting, and reflecting on, his life as it really

was, wars and all. Jan Winburn, in the *Baltimore Sun*, calls the Morgans' book "an adoring depiction of the man who was the biographers' neighbor, a book that is fascinating in detail but lacking in

interpretation. A reader of the biography is left with much the same feeling one gets from reading Russian nonsense: entertainment, a lullapop, but no insight! Go home."

And even the normally kind *Kirkus Reviews* observes, "Competent, if uninsightful, in discussing Geisel's place in American culture, the Morgans tend to heap adulation on the creator of Oobies, the Lorax, and Sneetches.... The Morgans tell the success story well, but they neglect the darker spots in Geisel's life, such as his sudden second marriage after the suicide of his first wife and his opportunistic denigration of his first publisher for the burgeoning Random House."

Kirkus is not the only review to level criticism against the Morgans for glossing over the suicide of Geisel's first wife, Helen, and his subsequent remarriage to her best friend, a much younger woman. The authors' handling of this episode is singled out in virtually every negative review of their book.

Helen Palmer Geisel spent the entirety of her almost 40-year marriage taking care of the moody artist's every business and personal need, as well as being the staunch perfectionist's most influential editor," Popkins writes in the *St. Petersburg Times*. "But Helen's death and the fact that Geisel, within months after the tragedy, remarried the wife of a friend, are handled as blithely as one replaces a troublesome but beloved automobile. Offensive and insensitive quotes from friends such as Helen's death being 'her last and greatest gift

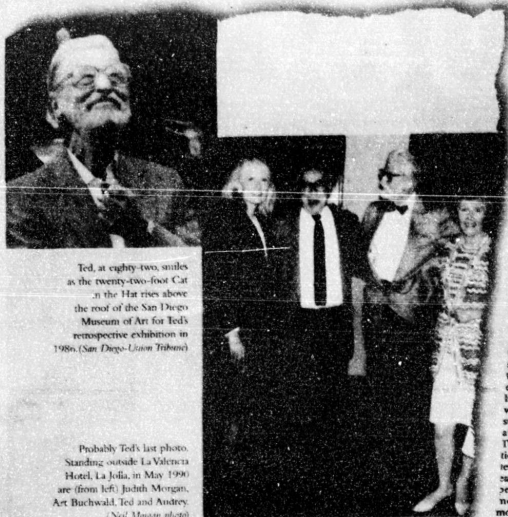
to him,' and implications that it was all for the best because 'he held him back,' are inescapable. Yes, it's shocking that the most beloved children's author of all time would have such events in his life, and the authors seek to gloss over these events as quickly and painlessly as possible. More attention is paid to detailing menus at Geisel dinner parties, but if the authors wanted to skip the real stuff, why write a biography?" Henry Kisor, writing in the *Chicago Sun-Times*, also assails the light-fingered handling of Helen Geisel's suicide. "Her health wracked by a nervous disease, Helen committed suicide in 1967, and Dr. Seuss' sudden remarriage shortly afterward troubled his friends and neighbors in La Jolla, Calif. There was a dark side to the man, and the au-

thors short-shift it were they hobbled by the contractual fetters of an authorized biography?" In the *Baltimore Sun*, Winburn likewise notes that "many of the darker moments of his [Geisel's] life go largely unexplored, most notably the suicide of Helen Palmer Geisel, his editor, business manager and wife of 40 years, and his lightning-quick remarriage, at 64, to his best friend's wife, 18 years his junior. The same is true of Geisel's childlessness. In failing to examine these and other issues, the authors deprive the reader of any chance to square our perceptions of the clever, upbeat character we all assume must be Dr. Seuss with the human being who suffered."

All this criticism struck a raw nerve at the San Diego *Union-Tribune*. Neil Morgan's professional home for the better part of four decades. Morgan served the pre-merger *Tribune* as reporter, front-page gossip columnist, travel editor, and finally as editor, for "many of the darker moments of his [Geisel's] life go largely unexplored, most notably the suicide of Helen Palmer Geisel, his editor, business manager and wife of 40 years, and his lightning-quick remarriage, at 64, to his best friend's wife, 18 years his junior. The same is true of Geisel's childlessness. In failing to examine these and other issues, the authors deprive the reader of any chance to square our perceptions of the clever, upbeat character we all assume must be Dr. Seuss with the human being who suffered."

Freeman writes, and then he proceeds to give one. "She writes, 'The biography's title, *Dr. Seuss and Mr. Geisel*, with its play on Jekyll and Hyde, seems to hint at tensions between the man and the children's author.' What errant nonsense. The play on Jekyll and Hyde, with all that this particular allusion implies, is a specious assumption that exists only in the reviewer's mind. As for the 'hints at tensions between the man and the children's writer, Hulbert is herein poking around in search of nonexistent psychological mumbo-jumbo."

Hulbert, a senior editor at *The New Republic* and the author of *The Interior Castle: The Art and Life of Jean Stafford*, was in Chicago, attending the American Booksellers convention, and could not be reached for comment. ■



Ted, at eighty-two, smiles in the twenty-two-foot cat in the Ha rises above the roof of the San Diego Museum of Art for Ted's retrospective exhibition in 1986. (San Diego *Union-Tribune*)

Probably Ted's last photo. Standing outside La Valencia Hotel, La Jolla, in May 1990 are (from left) Judith Morgan, Art Buchwald, Ted and Audrey. (Neil Morgan photo)

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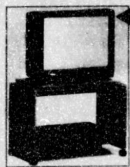
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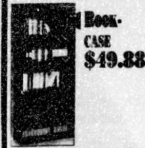


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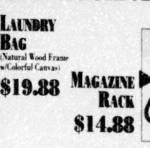
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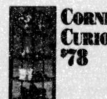


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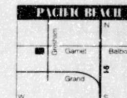
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STRAIGHT FROM THE HIP

BY MATTHEW ALICE

Matt, buddy: Why does my tube of toothpaste say not to swallow any, and what would happen if I ate a whole tube?

—Mr. Chuck Jones, P.H.

Sneak it on toast, add a shot of Scope to your coffee, and you can eat breakfast and brush your teeth all at once. A true timesaver. But of course, there it is, printed across virtually every tube of toothpaste on the market: "Do not swallow—use only a pea-sized amount for children under six," the same wording on every brand. So what's lurking in toothpaste? Fluoride. In an average-size tube there's maybe 180 mg, about 178 more than an adult can ingest safely in one sitting. It might not be fatal, but you'd feel pretty punk for a while.

The fluoride in toothpaste (sodium monofluorophosphate) is one of many compounds coaxed out of the highly poisonous and corrosive element fluorine. Other fluorine compounds are handy for etching glass, killing rats and bugs, and making aluminum, steel, unleaded gas, and fuels for atomic energy plants. Teflon and Freon are fluorine derivatives. Moll that over while you're adding those molars tonight.

But toothpaste-type fluoride is somewhat warmer and fuzzier. Small amounts of it occur naturally in sea water and lots of things that you scrub and flush out of your teeth each day—chicken, pork, eggs, potatoes, butter, cheese, and particularly seafood and tea. And we have about two grams in our bodies already, perhaps necessary for bone and tooth formation. Fluoride, either ingested or applied externally, binds to calcium and somehow messes with the process by which oral bacteria convert sugar to acid, which creates cavities. (Doctors treating World War II refugees noticed that people from certain towns had remarkably healthy teeth. The media identified naturally fluoridated town drinking water as the reason.)

Since 1945, when fluoride was first dumped into a U.S. municipal water supply (Grand Rapids, MI), health officials have been jousting over the medical cost-benefit ratio. One spate of studies warned of long-term dangers of excess dietary fluoride: browned tooth teeth, skin eruptions, headaches, joint pain, digestive problems, kidney/liver/brain damage, brittle bones, bone cancer, and a variety of neurologic problems, from a generalized bony goodness and fatigue to Alzheimer's disease. The current stand by most physicians, dentists, and public health officials is that the benefits of fluoride far outweigh any risks, virtually none of which have been proved for humans. (Though a few grams of pure fluoride would cancel your need for any more dental appointments, and every other obligation is well—thinking, eating, breathing.)

Adults won't suffer if they accidentally swallow some toothpaste while brushing, but children are at more risk because of their smaller bodies. If a child should eat a significant amount of fluoridated toothpaste, that would be a medical emergency worthy of a call to a poison control center. And little kids tend to swallow more toothpaste when they brush, hence the warning about using only a pea-sized dab. And here we thought that all we had to worry about was getting the kids to put the cap back on.

Dear Matt:

I posed this question to a TV meteorologist (not in California), and all I got was a lot of gobbledegook that didn't answer my question, which follows. Relative to the sun, our earth rotates from the west to the east. Our weather also moves from the west to the east. In other words, our atmosphere seems to rotate at a rate slightly faster than our sphere. Is there a scientific explanation for this phenomenon?

—Vic Lavetter, La Mesa

Gobbledegook is M.A.'s daily fare. My hands are really tired if I can't throw a little of it around...but if you insist. Actually, there's a leap of logic in your question that I'm not sure I can make, but I think I get your basic "east-cast drift." Weather is just a very low-altitude element of our atmosphere, a whole, not something separate from it. Gobbledegook is the atmosphere's gas molecules to Earth, so it rotates with the planet as a package deal. If the atmosphere moved at some rate different from the rotational speed of the planet, your hat would blow off every time you walked out your door.

(Gobbledegook alert! Young children, pregnant women, and those with a chronic ringing in the ears should be avoidable by a competent adult to act as spotter while reading this section, which may contain some untranslatable jargon. No lab animals were sacrificed to test this material.)

Weather movement (that is, wind) is governed by some of unequal heating of Earth's surface. Hotter and cooler areas create areas of high and low air pressure. Air moves from high to low pressure. At this point, we'll skip a whole bunch of technical wheres-as and therefore go straight to the fact that our winds basically circulate in six zones according to the broad pattern of heating and cooling of the Earth. Winds move east to west around the poles and the equator and west to east in a band between the two. So this question of "weather moving west to east" applies only to certain latitudes on the globe. And because there's friction at the point where atmosphere and topography meet, if anything, low-level winds are slowed down a bit. But all this still takes place within the atmosphere; envelope itself, stuck by gravity to the globe. Still baffled? Well, I'll bet you are. Some things just don't get gobbled up.

Got a question you want answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 83803, San Diego, CA 92168-3803, or fax your questions to 231-0489, or e-mail to vld.reader@world.com via the Internet.

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ELECTRONIC HEAVEN

By Joannette De Wyze

(continued from page 1)

And this pool of information will continue to grow. Every second, bits of it are zapped out to users in a manner never attempted by any encyclopedia company: over the global network of computer networks, the Internet. Most of the work required to launch the 228-year-old institution into the electronic age is being done in San Diego County. The transition promises to cost so much that Britannica has admitted it needs an infusion of cash or the company will have to be sold.

The financial announcement issued from the Britannica world headquarters in Chicago, a setting that contrasts sharply with the La Jolla outpost. The headquarters building, a square-shouldered gray tower overlooking Michigan Avenue, isn't as old as the company's main product; few existing structures in North America are. But it has some of the gilt-edged bulk that the world has come to associate with the set of books.

The current editor of the *Encyclopaedia Britannica*, Robert McHenry, says that sometime in the early 1980s he and his co-workers began fielding an increasing number of queries about the precise number of words that make up those books. "It took a while," McHenry noted in a recent in-house memo, "and noticing that the calls were generally from computer-related firms, before it was realized that *Britannica* was being used as an informal unit of measure. It has apparently become common to express memory capacity or, more often, data transmission rates in terms of so many *Encyclopaedia Britannicas* or EBs per second."

If it helps computer jockeys to think of transmitted information in terms of EBs per second, the 64-million-word description doesn't convey how much there is within the books. Consider that one 32-volume set of the printed *Encyclopaedia Britannica* includes about the same number of words as 140 average textbooks.

A single article (the '83 *Macropodia* entry for "United States of America") contains 300,000 words—the equivalent of four or five trade books.

Within the headquarters building also repose reminders of *Britannica*'s cultural weight. One is on the third floor, in the company library. There, five black metal bookshelves hold a set of every edition ever printed. The three volumes on the top shelf, in the upper left-hand corner, are replicas of the original First Edition, produced between 1768 and 1771. The company displays an authentic First Edition in a glass case up on the ninth floor, but it's too rare and expensive to be used as a casual research tool. Terry Passaro, who's been EB's head librarian since 1972, says that throughout her tenure the company has had a standing request at Blackwell's (the famous Oxford bookstore) and Sotheby's (the auction house) to be informed about any real first editions that surface anywhere in the world. "And I have never been called," Passaro says. "Wherever they are, they're set. They just don't move."

Even the replica delights Passaro, however, who points out that the first fat volume contains entries beginning with A and B. The second volume holds C through L. "And then they wanted to get it done real fast," the librarian notes, so M through Z are crammed into the third and final book.

In that last volume, Passaro looks up "Woman" and finds only "The female of man." The librarian laughs and says, "That's about as much as they were going to give us!" About "California," all the Scottish authors had to offer was, "A large country of the West Indies, lying between 116 and 138 west longitude and between 23 degrees and 46 north latitude. It is uncertain whether it be a peninsula or an island."

By 1778 *Britannica*'s report on California, along with much else, had expanded. ("The Californians are well-made and very strong," the new entry informed readers. "They are extremely pusillanimous, inconstant, stupid, and even insensible...") Ten volumes of the much more ambitious Second Edition appeared between 1777 and 1784, beginning a general pattern of expansion that was to continue for 200 years. Some of these efforts still stand out. The Ninth Edition, for instance, published between 1875 and 1889, draws Passaro's fond gaze. "In this you get a lot more description of technology because we're in the industrial age," she notes. The Ninth Edition also incorporates photography for the first time, and it was one of the most heavily pirated editions because the relatively new photographic process made copying so much easier, but copyright laws had not yet been enacted.

"Now this one," Passaro says in front of a battered green

edition, "we use very heavily. It's one of our most famous editions—the 11th, published in 1910 and 1911. What was really nice about it is that the articles are extremely well written, especially in the humanities." (The current *Encyclopaedia Britannica*'s own article about itself concurs, stating that "the rich lexicographic prose of the 11th Edition marked the pinnacle of literary style in the *Britannica*.")

Although the 11th Edition was printed and largely written in England, ownership of *Britannica* by 1901 had passed into American hands. The mail-order giant Sears, Roebuck and Company bought it in 1920, and throughout the following decade three more editions appeared, the 14th being very substantially revised. Still, the accelerating growth in the world's stock of knowledge was bringing the encyclopedia company to

One 32-volume set of the printed Encyclopaedia Britannica includes about the same number of words as 140 average textbooks.

a crisis point, and in 1932 it announced that it would no longer allow several years to elapse between updates. Instead it would revise the *Britannica* annually.

This has occurred ever since, with two exceptions worth noting. In 1974, instead of releasing yet another printing of the 14th Edition, *Britannica*, with enormous fanfare, announced the creation of a 15th Edition. More than 4000 contributors from all over the globe rewrote all the content (with San Diego journalist Neil Morgan this time taking a crack at capturing the essence of "California"). Philosopher Mortimer Adler, who led the huge editorial undertaking, also devised a radical new structure for the self-proclaimed summary of all human learning. Instead of containing 24 volumes covering topics from A to Z, the 15th Edition consisted of 10 volumes of shorter "ready reference" articles (known as the *Macropodia*), 19 volumes of lengthy "knowledge in depth" (the *Macropodia*), and a 1-volume "Outline of Knowledge" known as the *Propoedia*.

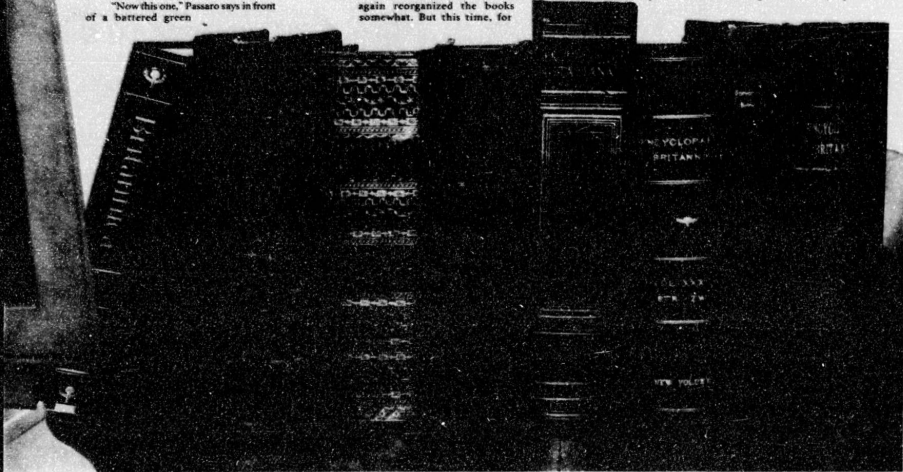
One notable omission was that of an index, probably the most disliked aspect of the controversial new work. In 1985, therefore, *Britannica* again reorganized the books somewhat. But this time, for

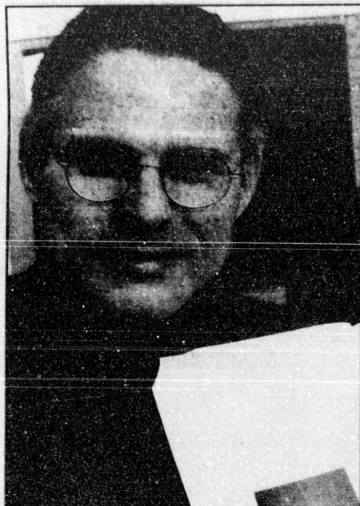
marketing reasons, the company called the new effort merely the 12th printing of the 15th Edition (rather than the 16th Edition). "Refitting the copyright and changing all the sales material can run into millions of dollars," one executive explains. "If we can't really make hay out of such a change, it's not worth doing."

The most recent version of the *Encyclopaedia Britannica*, the one that bears the 1995 date on its title page, thus is still known as the 15th Edition. Its content, however, resembles that of the much-ballyhooed 1974 product far less than a number of earlier separate editions resembled each other. "People know that it's very expensive to create an encyclopedia," says EB's president Joseph Epposito. But he says what they tend to overlook is the work and expense involved in maintaining an existing one. He says publishers of high-quality reference material typically figure they have to spend anywhere from 5 to 12 percent of their original development costs every year to update the material or else their products will quickly seem so outmoded as to be worthless.

To get a better sense of just how many curves the course of events throws at the hapless encyclopedia publisher, it's helpful to consult the American Library Association's "Reference Books Bulletin." The association, which has regularly reviewed American encyclopedias since 1910, considers many elements, but one of the most important is what it terms "currency." Examining the 1994 Collier's *Encyclopedia*, for example, the ALA judged that Collier's had "done a good job of keeping up with recent changes. For example, there is mention of the floods in Illinois during the summer of 1993; ousted Haitian President Aristide's address to the United Nations in October 1993; the appointment of Ruth Bader Ginsburg to the Supreme Court; the signing of the peace agreement between Israel and the PLO in September 1993; the election of Jean Chrétien as Canadian prime minister in November; the flight of the space shuttle *Discovery* in September; and the attack on the Russian congress building by troops loyal to Yeltsin in October." However, the Collier's "article on the telephone makes no mention of cellular phones; the latest advance discussed is the introduction of direct-distance calling," the bulletin notes with disapproval. "There is no reference to air bags in the list of safety features in 'Automobiles.' 'Civil Defense' still illustrates how to build and stock a basic fallout shelter."

The 1994 edition of the *Encyclopaedia Americana* still listed 20-year-old population figures for Spain and referred to punch cards in its article about computers, the bulletin points out. Funk & Wagnall's *New Encyclopedia* failed to





Harold Kester

mention the Internet in its article on "Telecommunications," while judged by the ALA to be "the most scholarly of any general encyclopedia," nonetheless hadn't gotten around

to including any discussion of AIDS in its 1994 "Sex and Sexuality" article. And Britannica's take on "Telecommunications Systems" still "refers to 'push-button dialing now being introduced.'"

Beyond the vast number of things in the world that change every year, other considerations further complicate the encyclopedia's task. A crucial one has to do with the nature of printed material. Indiscriminate changes and additions to the content of a printed document can require that almost every page be redesigned and reprinted, as type is shifted from one sheet onto succeeding ones. Instead of incurring that enormous expense every year, encyclopedia publishers select only certain sections for modification while resolving that the majority of pages won't be touched. The new material can then be "interleaved" with the unchanged portions. But which pages should be revised? That's one of the editors' challenges, one Britannica executive explains. "If we've got 4000 or 5000 pages budgeted to be revised in a given year (out of about 32,000), which ones are going to get the work?"

World events can also disrupt this planning process. EB officials say that when Germany was reunited and the Berlin Wall fell in November of 1989, the company management decided to amend the necessary articles to reflect those events in the 1990 printing, even though the cost would far exceed what had been budgeted for that year. "Not only were the changes made about Germany in the article on Germany," says a spokesman, "but throughout the set are references to an existing country of East Germany or West Germany—those all had to be changed. And the maps. Altogether almost 5000 pages were affected."

Even much more routine Britannica updates trigger some surprising consequences. "One of the many little secrets of the print encyclopedia," confides editor-in-chief McHenry, "is that if, as we do, you decide at the outset that there are certain categories, that you

will cover exhaustively—say, presidents of the United States or Nobel Prize winners—then you can anticipate that every year there's going to be an influx of new articles [about the latest batch of them]. However, the size of the set does not change."

McHenry explains that in order to shoosh a new article into the pages, some other article must be cut. "It typically is another article of roughly the same size, from that same general vicinity. Not necessarily on that page, but from one nearby in order to minimize the number of pages that are in work. Over the years, as more and more Nobel Prize winners and presidents and British prime ministers and all that sort of thing pop up, you find yourself sitting on a pile of articles that used to be in the set but have been taken out, not because you wanted to or they're somehow less useful, but simply because something had to go."

In 1974, contributors from all over the globe rewrote all the content (with San Diego journalist Neil Morgan this time taking a crack at capturing the essence of "California").

This constraint, once again, springs from the nature of print. And McHenry points out that traditionally the printed books and the very concept of the encyclopedia were "coextensive"—one and the same, identical, philosophically equivalent in every sense. He says that as far as eight years ago, when it first began to dawn on him that this might not always be the case, that the Encyclopedia Britannica might fluidly deconstruct, form the prospect struck him as being "just heaven. Valhalla."

Today Britannica has two electronic incarnations: one CD-ROM and the other on-line version accessible over the Internet. But both have just become available within the past year, and the on-line Britannica isn't yet being sold to home users.

Did it take too long to develop these products? Some observers have posed the question in an apocalyptic context. In February of 1994, *Forbes* magazine went so far as to call Britannica "CD-ROM's First Victim." Bluntly declaring that it's tardiness in embracing the new computer technology had already "wrecked" the 200-year-old company. The central point of the *Forbes* article was indisputable: Britannica had thus far missed the boat that was carrying several other encyclopedia companies to fame and at least the prospect of fortune. But the article also contained a number of serious factual errors, and it gave the erroneous impression that Britannica by 1994 had turned its back on the electronic realm.

What really happened was a lot more complicated, as Harold Kester tells the story. Kester is the central star in Britannica's La Jolla constellation, director of the "Advanced Technology Group" there. At 48 he moves quickly, talks quickly. He wears his iron-gray hair plastered straight back, and this shows off a broad, high forehead that descends to a pair of round metal spectacles. Below them, an unlined, impassive face. One recent morning, Kester dressed in blue jeans and a dark jacket over a white T-shirt emblazoned with Chai/Day's ominous dictate, "Innovate or Die (and death is not an option)." He would have looked at home at any Hollywood power lunch.

He says he lived in Los Angeles for a while after getting a math degree from Cal State at Long Beach and cofounding a circuit design software company. But when he was 13 years old, he had visited San Diego, and one day, while driving down to Torrey Pines Beach from Del Mar, he had concluded, "This is paradise."

When his company was bought in 1977 by a larger Rancho Bernardo software firm, he rejoiced. "They told us on a Friday that we'd been purchased, and literally by Sunday I had bought a home in San Diego."

The work as well as the scenery here satisfied him for a while. Eventually TRW acquired the Rancho Bernardo software firm, and it later joined forces with the Japanese electronics giant Fujitsu. But Kester began to yearn to do something more entrepreneurial, and by 1984 he had discovered a product idea that excited him. Conceived of by a professional associate named Bob Clarke, the notion was to develop and sell to bookstores a device called the Fiction Advisor. "It would ask you some questions," Kester says today with a wistful affection. Based on your touch-screen responses, "it would recommend what books to read. It was really quite good. Anyway we started a company based on that."

They named their venture the Del Mar Group (since both Kester and Clarke then lived in Del Mar), and they raised half a million dollars (their own money and friends') to fund its startup. But Kester says after he had quit his job, a key investor pulled out. "So basically I got behind the power curve in terms of financing. And I never really caught up."

It also soon became clear that the Fiction Advisor had some crippling limitations. "We were so naive," Kester moans today. "It really was trial by fire." Although people told him and Clarke that they liked the Fiction Advisor, the problem it solved "was but a small percentage of the total problems of the bookshelves," Kester says. If you walked into the bookstore and wanted advice on which novel to read, the Fiction Advisor could offer some nifty suggestions. But if you walked in looking for a book about anorexia nervosa, "This product wasn't for you."

"What we needed to give them was a certain kind of information-retrieval system to match up with the inventory that was there in the store," says Kester. For that, "We needed content." So they managed to strike a deal with the publisher of the *Books in Print* reference work to put its database on a CD-ROM. "In 1985 these were just coming on the scene," Kester recalls. "Before that there was no way to store a lot of

information other than being networked, which was too costly.

"We produced the fifth CD-ROM that was published in the U.S., as far as we know," Kester boasts. "It cost us \$10,000 to get it mastered in Japan." Customs officials almost wouldn't let them bring the (then) mysterious object into the country. Kester says this product was "a sort of prototype for what is now the *Books in Print* on disc. If you go into a bookstore today and you see a computer there, and there's a CD-ROM in it, it probably has *Books in Print*."

Anyway, Del Mar Group did the first ones.

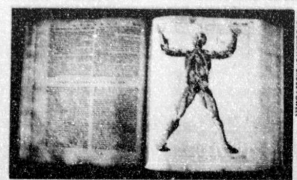
In the fall of 1985, they added some digitized pictures of book covers to their product, making it one of the first "multimedia" discs ever produced. Kester mentions the accomplishment while conveying some disgust for the hype that has come to surround that word. He makes it sound as if the far more exciting development was what he and his group learned when they started watching people use their creation. "We discovered right away that the person who approaches a database for the general consumer is not an information-retrieval expert. They probably don't know Boolean logic. They often misspell words. We actually went out and studied what people would ask for at the information desk," Kester continues. Today he has a collection of some of the more bizarre associations. One customer, looking for a word he'd heard about on public radio, asked for *How to Press Rats* when, as the store clerk eventually divined, what he wanted was *Oedipus Rex*. "Now this person obviously was not familiar with Latin, and when you approach new languages, all you hear is noise," Kester explains. "In that context, the error is not that weird. Another example: customer asked for *Dark Angel* but actually wanted *Black Devil*. Still another wanted *The Amityville Horror* and asked for *The Amityville When*."

Over time, the Del Mar Group got caught up in the broader challenge suggested by the book searcher's experience. The problem that they tried to solve in the book business got us into the generic problem of text retrieval—basically, how to find what you're looking for in very large textual databases. As Kester continued hustling investment money and the company took on other consulting work—

"anything and everything to get money to keep the place alive"—they also began creating a new product. Dubbed *Smartwrite*, it would do more than merely retrieve text; it matched the exact words typed in by the user. Kester's team instead vowed to build into the search software some intelligence, so that it could better respond to the human users' many creative and unexpected ways of looking for information.

Kester says by 1988 he had secured venture capital, and the product was ready to be launched. Then Kester's son committed suicide one week before his 18th birthday. "Within 13 days, my wife and I were separated, and I was essentially bankrupt," Kester narrates. "What happened was that as soon as Kevin committed suicide, the venture capitalists said, 'This guy is going to be unstable, and so they wouldn't put their money in.'"

Kester discloses these facts by way of explaining how it was that he was so dazed and befuddled that he almost failed



Early Britannica

DEL MAR

Now everything is to be used the *Britannica Online*. That depends a lot on where you're sitting. From the seat at your home computer, the time logs involved in getting to BOL and, to some extent, extracting information from it make the experience pretty straightforward. It's using old-fashioned, though fairly common, equipment: a Packard Bell 486SX 233MHz machine with 4 MB of RAM and a fast 28.8 KB modem. I got to the Internet via CTDSnet, a San Diego-based Internet access provider, and I use Mosaic for a Web browser. Say I want to ask BOL a question.

ACTION:	ELAPSED TIME (minutes)
I click the icon on my Program Manager, computer disk and connect with CTDSnet.	0:30
I click the World Wide Web icon.	0:30
CTDSnet's home page appears.	1:56
I ask to go to http://www.bol.com .	0:30
BOL's home page appears.	2:50
I request and get the BOL search box.	3:50

It has taken almost 4 minutes just to get to the point where I can ask my question. I recently requested this sequence ten times and found it took from 2:50 to almost 6:50 to get to the search box; the average was 3:25. And these elapsed times don't reflect the fact that on three of my ten trials, I was out of before I ever reached BOL, and had to start over again. But different guys may give different results. My neighbor, a computer engineer with a hot new setup (a Pentium 70 with 16 MB of RAM and a 14.4 modem, using Netscape), was able to get from his program manager to the BOL search box in about 1:15. It's a far less intriguing to wait 3:15 to ask your electronic encyclopedia a question than it is to wait 3:25.

Back at my home computer, I asked BOL to find "Smartwrite," then I clicked on the first article listed, scrolled to the bottom of it, and then went to the City of Chicago's World Wide Web home page. The whole process took about two minutes. But once again, when I tried this on one of the Power Macintoshes at UCSD, it took only about 30 seconds.

Where's the bottleneck on my home system? A number of Internet cognoscenti have told me it's difficult to diagnose, at least for the moment. I assume that when I get a faster, more powerful computer and/or a better Internet provider and/or a better Web browser, I may well find BOL to be a joy to use. But I can't imagine paying money for BOL until something has better indicated any links to the Internet.

—Jesse De Wyse

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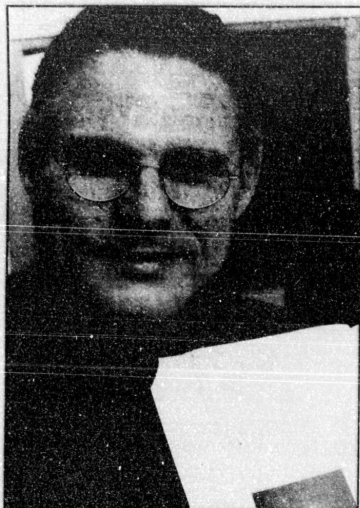
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Harold Koster

mention the Internet in its article on "Telecommunications," *Britannica*, while judged by the ALA to be "the most scholarly of any general encyclopedia," nonetheless hadn't gotten around

to including any discussion of AIDS in its 1994 "Sex and Sexuality" article. And *Britannica's* take on "Telecommunications Systems" still "refers to 'push-button dialing now being introduced.'"

Beyond the vast number of things in the world that change every year, other considerations further complicate the encyclopedia's task. A crucial one has to do with the nature of printed material. Indiscriminate changes and additions to the content of a printed document can require that almost every page be redesigned and reprinted, as type is shifted from one sheet onto succeeding ones. Instead of incurring that enormous expense every year, encyclopedia publishers select only certain sections for modification while resolving that the majority of pages won't be touched. The new material can then be "interleaved" with the unchanged portions. But which pages should be revised? That's one of the editors' challenges, says Britannica executive editor. "If we've got 4000 or 5000 pages budgeted to be revised in a given year [out of about 32,000], which ones are going to get the work?"

World events can also disrupt this planning process. EB officials say that when Germany was reunified and the Berlin Wall fell (in November of 1989), the company management decided to amend the necessary articles to reflect those events in the 1990 printing, even though the cost would far exceed what had been budgeted for that year. "Not only were the changes made about Germany in the article on Germany," says a spokesman, "but throughout the set any references to an existing country of East Germany or West Germany — those all had to be changed. And the maps. Altogether almost 5000 pages were affected."

Even much more routine *Britannica* updates trigger some surprising consequences. "One of the nasty little secrets of the print encyclopedia," confides editor-in-chief McHenry, "is that if, as we do, you decide at the outset that there are certain categories...that you

will cover exhaustively — say, presidents of the United States or Nobel Prize winners — then you can anticipate that even years there's going to be an influx of new articles [about the latest batch of them]. However, the size of the set does not change."

McHenry explains that in order to shoehorn a new article into the pages, some other article must be cut. "It typically is another article of roughly the same size, from that same general vicinity. Not necessarily on that page, but from one nearby in order to minimize the number of pages that are in work. Over the years, as more and more Nobel Prize winners and presidents and British prime ministers and all that sort of thing pop up, you find yourself sitting on a pile of articles that you want to be in the set but have been taken out, not because you thought to or they're somehow less useful, but simply because something had to go."

In 1974, contributors from all over the globe rewrote all the content (with San Diego journalist Neil Morgan this time taking a crack at capturing the essence of "California").

This constraint, once again, springs from the nature of print. And McHenry points out that traditionally the printed books and the very concept of the encyclopedia were "coextensive" — one and the same, identical, philosophically equivalent in even sense. "He says that six or eight years ago, when it first began to dawn on him that this might not always be the case, that the *Encyclopaedia Britannica* might

one day shed its print straitjacket and take life in some far more fluid electronic form, the prospect struck him as being "just heaven, Y'allah."

Today *Britannica* has two electronic incarnations: one a CD-ROM and the other the on-line version accessible over the Internet. But both have just become available within the past year, and the on-line *Britannica* isn't yet being sold to home users.

Did it take too long to develop these products? Some observers have posed the question in an apocalyptic context. In February of 1994, *Forbes* magazine went so far as to call *Britannica* "CD-ROM's First Victim," blithely declaring that if it's tardiness in embracing the new computer technology had already "wrecked" the 200-year-old company. The central point of the *Forbes* article was indisputable: *Britannica* had thus far missed the boat that was carrying several other encyclopedia companies to fame and at least the prospect of fortune. But the article also contained a number of serious factual errors, and it gave the erroneous impression that *Britannica* by 1994 had turned its back on the electronic realm.

What really happened was a lot more complicated, as Harold Kester tells the story. Kester is the central star in *Britannica's* La Jolla constellation, director of the "Advanced Technology Group" there. At 48 he moves quickly, talks quickly. He wears his iron-gray hair plastered straight back, and this shows off a broad, gray forehead that descends to a pair of round metal spectacles. Below them, an unlined, impish face. One recent morning, Kester dressed in blue jeans and a dark jacket over a white T-shirt emblazoned with Chaitin's ominous dictate, "Innovate or Die (and death is not an option)." He would have looked at home at any Hollywood power lunch.

He says he lived in Los Angeles for a while after getting a math degree from Cal State at Long Beach and cofounding a circuit design software company. But when he was 13 years old, he had visited San Diego, and one day, while driving down to Torrey Pines Beach from Del Mar, he had concluded, "This is paradise." When his company was bought in 1972 by a larger Rancho Bernardo software firm, he rejoiced. "They told us on a Friday that we'd been purchased, and literally by Sunday I had bought a home in San Diego."

The work as well as the scenery here satisfied him for a while. Eventually TSV acquired the Rancho Bernardo software firm, and it later joined forces with the Japanese electronics giant Fujitsu. But Kester began to yearn to do something more entrepreneurial, and by 1984 he had discovered a product idea that excited him.

Conceived of by a professional associate named Bob Clarke, the notion was to develop and sell to bookstores a device called the Fiction Advisor. "It would ask you some questions," Kester says today with a wistful affection. Based on your touch-screen responses, "it would recommend what books to read. It was really quite good. Anyway we started a company based on that."

They named their venture the Del Mar Group (since both Kester and Clarke then lived in Del Mar), and they raised half a million dollars (to fund my money and friends') to start their startup. But Kester says after he quit his job, a key investor pulled out. "So basically I got behind the power curve in terms of financing... And I never really caught up. It also soon became clear that the Fiction Advisor had some crippling limitations. "We were so naive," Kester moans today. "It really was trial by fire."

Although people told him and Clarke that they liked the Fiction Advisor, the problem it solved was but a small percentage of the total problems of bookstores, Kester says. If you walked into the bookstore wanting advice on which novel to read, the Fiction Advisor could offer some nifty suggestions. But if you walked in looking for a book about anorexia nervosa, "This product wasn't for you."

"What we needed to give them was a certain kind of information-retrieval system to match up with the inventory that was there in the store," says Kester. But that, "We needed content." So they managed to strike a deal with the publisher of the *Books in Print* reference work to put its database on a CD-ROM. "In 1985 these were just coming on the scene," Kester recalls. "Before that there was no way to store a lot of

information other than being networked, which was too costly."

"We produced the fifth CD-ROM that was published in the U.S., as far as we know," Kester boasts. "It cost us \$10,000 to get it mastered in Japan." Customs officials almost wouldn't let them bring the (then) mysterious object into the country. Kester says this product was "a sort of prototype for what is now the *Books in Print* on disc. If you go into a bookstore today and you see a computer there, and there's a CD-ROM in it, it probably has *Books in Print* anyway. Del Mar Group did the first ones."

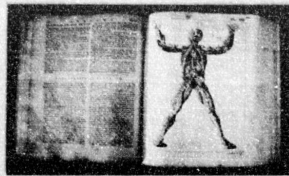
In the fall of 1985, they added some digitized pictures of book covers to their product, making it one of the first "multimedia" discs ever produced. Kester mentions the accomplishment while conveying some disgust for the hope that has come to surround that word. He makes it sound as if the far more exciting development was what he and his group learned when they started watching people use their creation. "We discovered right away that the person who approaches a database for the general consumer is not an information-retrieval expert. They probably don't know Boolean logic. They often misspell words."

"We actually went out and studied what people would ask for at the information desk," Kester continues. Today he has a collection of some of the more bizarre associations. One customer, looking for a work he'd heard about on public radio, asked for *How to Press Rats* when, as the store clerk eventually divined, what he wanted was *Odorous Rats*. "Now this person obviously was not familiar with Latin, and when you approach new languages, all you hear is noise," Kester explains. "In that context, the error is not that weird. Another example: customer asked for *Dark Angel*, but actually wanted *Black Devil*. Still another wanted *The Amityville Horror* and asked for *The Amityville Where*."

Over time, the Del Mar Group got caught up in the broader challenge suggested by the book searchers' experience. "The problem that we tried to solve in the book business got us into the generic problem of text retrieval, basically, how to find what you're looking for in very large textual databases." As Kester continued hustling investment money and the company took on other consulting work — "anything and everything to get money to keep the place alive" — they also began creating a new product. Dubbed *Smartview*, it would do more than simply retrieve text that matched the exact words typed in by the user. Kester's team instead vowed to build into the search software some intelligence, so that it could better respond to the human users' many creative and unexpected ways of looking for information.

Kester says by 1988 he had secured venture capital, and the product was ready to be launched. Then Kester's committed suicide one week before his 18th birthday. "Within 13 days, my wife and I were separated, and I was essentially bankrupt," Kester narrates. "What happened was that as every computer enthusiast suicide, the venture capitalists said, 'This guy is going to be unstable, and so they wouldn't put their money in.'"

Kester discloses these facts by way of explaining how it was that he was so dazed and befuddled that he almost failed



Early Britannica

How satisfying is it to use the *Britannica Online*? That depends a lot on where you're sitting. From the seat at my home computer, the time laps involved in getting to BOL, and to some extent, extracting information from it make the experience pretty satisfying. I'm using *Chameleon*, though lately *Chameleon*, equipped with a Pentium III 486SX 25MHz, 8 MB of RAM and a fast 28.8 Kbps modem. I go to the Internet via CTSNet, a San Diego-based Internet access provider, and I use Mosaic for a Web browser. Say I want to ask BOL a question.

ACTION	ELAPSED TIME (minutes)
I click the icon on my Program Manager, computer disk and connects with CTSNet	0:30
I click the World Wide Web icon	1:36
I ask to go to http://www.abn.com	2:20
I frequent and get the BOL	2:50

It has taken almost 4 minutes just to get to the point where I can ask my question. I routinely respond to this question ten times and found it took from 2:40 to almost 4:00 to get to the search box; the average was 3:25. And those elapsed times don't reflect the fact that my share of my new trials, I went out off before I ever reached BOL, and had to start over again.

But different gear give different results. My neighbor, a computer engineer with a hot new setup (a Pentium 50 with 16 MB of RAM and a 14.4 modem, using Mosaic), was able to get from his program manager to the BOL search box in about 1:15. It's a lot less irritating to wait 1:15 to ask your electronic encyclopedia a question than it is to wait 3:25.

Back at my home computer, I asked BOL to find "Chicago," then I clicked on the first article listed, scrolled to the bottom of it, and then went to the City of Chicago's World Wide Web home page. The whole process took about two minutes. But once again, when I tried this on one of the Power Macintoshes at UCSB, it took only about 30 seconds. Where's the bottleneck on my home system? I suspect it's either the Internet connection or my home system's bus, but at least for the moment, I assume that when I get a faster, more powerful computer and/or a better Internet provider and/or a better Web browser, I may well find BOL to be a joy to use. But I can't imagine paying money for BOL until something has better indicated my links to the Internet. —*Jonathan De Vries*

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establishment were horrified by the vision of their majestic product, for which buyers routinely paid \$1500, being delivered on a little plastic and aluminum platter commonly perceived to be worth \$15 to \$20. Reported *Forbes* in its February 1994 article, "Several former executives who recently left the company say Britannica didn't want to risk offending its powerful sales force.... On CD-ROM, Britannica could have been priced much lower than the paper version. But the lower the price, the lower the selling commissions." EB president Eposito acknowledges that "there's no doubt that up until a certain period of time, a lot of decisions were being made to defer to the direct-sales force. That was true."

What Eposito adds, however, is that by the end of 1993 — two months before the *Forbes* article reached print — dramatic changes had already rocked Britannica. "The real story that the [Forbes] article missed was that the preceding September, Britannica's CEO of the last 20 years retired, Peter Norton became our new CEO. And within three months, 50 officers and directors of Britannica were out the door." On January 1, 1994, the company was reorganized, with Eposito taking command of all the North American operations, and since then, "There is no aspect of our operation that has not been changed somewhat," he declares.

"We've completely reorganized the sales organization. We've changed the whole marketing model.... There's no cold calling. We used to advertise on television, and people then called up, and we'd take those leads and try to sell them [encyclopedias]. But you could never make money on such a shotgun approach to the marketplace," the company president states. "People who don't have a certain degree of affluence, people who are not interested in education, people who are not themselves college-educated, who don't have aspirations for their children — these probably are not strong candidates for Britannica. But the television advertising picked up everybody. So we cut that way back," Eposito continues. "We do much more with targeted direct mailings now." Also, "The bulk of direct selling does not take place in people's homes. Half of our business is now at counters and at trade shows." He explains, "Let's suppose you've got 10,000 podiatrists meeting in town. In the exhibit hall, there will be a Britannica booth staffed by a Britannica sales rep who'll do a presentation there. And we'll sell you the print set, the CD-ROM, the 'Great Books....'"

In the future, that sales rep will be offering even more products bearing the word Britannica, promises Eposito, who believes that it is now "the most underexploited brand name

in America." The company has become promiscuous, Eposito likes to tell reporters. "If we found a way to market [the encyclopedia] on audiotape, we would do it. If we found a way to market Britannica by strapping it to the windows of airplanes so that every time you looked out the window you could read an article from the Britannica, we would do that."

That's not yet possible, but by the end of 1993 Eposito did give the nod to Kester's group to put the *Encyclopedia Britannica* on a single compact disc. (A cumbersome two-disc version had been introduced in the fall of 1993, aimed primarily at publishers and other corporate users who had an urgent need to check facts reliably.) To create the streamlined consumer CD-ROM, the La Jolla team eliminated some obscure, rarely used searching capacity from the earlier product and did some other minor tinkering. The resulting product began shipping in July of last year. Eposito says that now, if you talk to the

Although Grolier's had produced a text-only version of its print encyclopedia back in 1985, the Compton's disc represented the world's first multimedia encyclopedia, and it commanded widespread attention.

sales force, the CD-ROM "is their favorite thing. They love it.... It's a growing percentage of our sales every month, and most of the customers are buying CD-ROM in combination with print. They're buying packages" — paying a higher price to get the compact disc in addition to the books.

Why would anyone want both? "That's not hard to understand when you see them side by side. Looking something up in the print volume is a sensual experience. The fine-grained paper slides like satin underneath your fingertips. The print, though small, soothes the eye with its anthracite crispness. You can curl up with a volume in an armchair, a glass of wine at hand, your children cuddled around you, and nibble on the information like a Roman emperor enjoying honeyed figs.

But suppose what you want from the encyclopedia is an

answer to a question such as, "Why does the moon loom larger on the horizon than it does high in the sky?" Where to look in those hefty print volumes is not at all obvious. Typing the question into the Britannica on CD-ROM, however, yields a list of articles that might be relevant to the answer. Then you're only a mouse click away from the scholarly explanation embedded in the essay on "Human Perception."

"I find I ask different questions of each medium, and I use it for different reasons," says Eposito. "Now, let me be very clear about something. We're completely agnostic as to what people use. If someone wants to read a 200-page article on China from their screen, go right ahead. Not our problem. If somebody else wants to answer a question like, 'Why is the sky blue?' from the print set, have a good time. It might take them six months to find it. But that is not our problem. Our problem is to make it available in whatever form people want it." And well before the Britannica CD hit the street, Eposito and other key figures within the company had become convinced that people will soon want to get encyclopedic information in yet another manner — by having their personal computer connect with a remote information server.

Harold Kester says Bob Clarke ("our technical visionary") had come to believe this as early as 1991. "Bob reads everything every day," Kester declares with some pride. "He has a major in philosophy and he's a literary person, but he's been in the [computer] business for about 35 years, and he really has the ability to see where technology and the markets are going." Clarke himself recalls that the growing power of personal computers inspired his vision. Armed with increasingly smart terminals, future encyclopedia customers could tap into an encyclopedic database of unlimited size, one that could be updated constantly and linked to a staggering array of other information resources.

By early '92, the La Jolla group had marshaled their arguments about the future of encyclopedias and shipped them off to Chicago in a position paper that Kester says received "more than casual interest." Other events in Chicago also nudged Britannica's managers into thinking about delivering their central product over a computer network. The University of Chicago, the sole beneficiary of profits earned by the foundation that owns EB, expressed interest in offering the encyclopedia over its campus-wide computer system. "We started to explore that, and we discovered that it was going to cost us a couple of hundred thousand dollars to get it running," says Eposito. "But then if we wanted to sell it to UCSB, it would also cost us a couple of hundred thousand dollars to get it set up there.

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and so on. We would have this big cost every time we wanted to do it.... We found out that, at best, we could get a payback after 10 or 12 years."

Dismayed by that prospect, Esposto's recollection is that he turned to Kester, who was by then a Britannica employee. In 1990, exhausted by their funding struggles, Kester and Clarke had sold the Del Mar Group to Britannica, which had merged it with another software development group and dubbed the resulting entity Compton's New Media. Esposto claims he phoned Kester and asked him to investigate whether a network-based product could be developed once, then resold over and over again. "Harold now disappears, and the project is in limbo," Esposto recalls. "But some time later, I get a phone call from Harold, really agitated. He says, 'Did you ever hear of the Internet?'" Esposto says he answered, "Who? What?"

Such ignorance was not at all unusual. The Internet had come into being in 1969, when certain government and private agencies contrived a way to connect their in-house computer networks with each other via phone lines. Nonetheless, even a few years ago it remained the almost exclusive province of people armed with great stocks of both computer expertise and patience. To do anything on it, the majority of users had to type commands in the dense, clanking language of the Unix operating system. And what streamed across their screens when they connected was bare, unadorned text.

By late 1992, this situation was just beginning to change. A Geneva-based networking expert in 1990 had conceived of the World Wide Web, a model for processing documents in such a way as to simplify the task of viewing, linking, and electronically publishing those documents. Software tools for making the model a reality were just beginning to proliferate. These developments were sufficient to inspire certain key people within Kester's group with the vision that this was the way to link paying customers with Britannica.

Without question, the alternative — for Britannica to establish its own proprietary computer network — would have been expensive, complex, and a serious diversion from the company's main business. Imagine a phone sex business having to first set up its own phone company over which to deliver the goods. It is far easier to offer what you've got over some existing delivery system. But two and a half years ago, could the Internet be considered such a system? It was evolving on an almost daily basis. No one was doing business on it; rather, a self-righteous anti-commercialism pervaded the user community. Small wonder, then, that Chicago greeted the La Jolla's

brainstorm with something less than wild enthusiasm. Undeterred, Kester's group proceeded to develop the idea, and, Kester says, by May of 1993, Britannica's management had come to share the California group's excitement. In October, another key component fell into place as the Mosaic "Web-Browsing" software became available to users of Windows and Macintosh machines. Armed with such software, personal computer users could suddenly view World Wide Web documents in their full graphic glory — not as naked character streams, but garbed in headlines and various fonts and ornamented with complex images. Rather than typing mind-numbing computerese, they could connect to other places on the Internet by placing the cursor on an icon or a highlighted word (a so-called hot link) and clicking the mouse. Travelers on the information highway could trade their ox cart for something at least resembling an automobile.

Kester says the task of securing a good "search engine" for the on-line product also turned out to be painless. He says

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Smartview wasn't an option. Britannica by the fall of 1993 had sold off Compton's New Media to the Tribune Publishing Company, and for its \$57 million, the Tribune company got to keep the search software that the Del Mar Group had developed. But far more significant was the fact that Smartview wasn't designed for a client-server architecture. Instead the La Jolla group discovered they could use the database searching tool developed by the Wide Area Information Services (WAIS) company in Menlo Park, a tool that, given some refinement, would do what they needed.

So it was that — less than a year after committing to the idea — Britannica had a version of itself on the Internet, and in February of 1994 certain people on the UCSD campus began to have access to it. The La Jolla campus was a logical choice for a "beta test" site. For one thing, Kester had forged a

relationship with UCSD computer science professor Rik Belew and several of Belew's graduate students (who work for Britannica today as consultants). Furthermore, "The UCSD library has a history of doing this kind of work," says associate university librarian Bruce Miller. "We like to push the boundaries."

Miller says that before the on-line encyclopedia reached the campus, he and Belew had discovered an unexpected affinity between Britannica and the UCSD library. He says Belew's students compiled a random sample of more than 1500 of the bibliographic citations that appear at the end of the EB articles. Then the library staff compared the books cited against those in the campus library catalog. "Boy, were we surprised!" Miller exclaims. The research project showed that 69.3 percent of the books the Britannica authors recommended for further reading were in the collection housed on the La Jolla campus. Another 8.5 percent were almost the same, differing only by edition.

"This was totally nonintuitive," says Miller, who explains that university research libraries "don't regard encyclopedias very highly." They're seen as superficial summaries, rather than serious scholarship. But the *Encyclopedia Britannica* defies the stereotype, Miller asserts. "It really offers substantial background on each of the things it covers. Kids usually need an adult mediator to use it effectively."

So Miller became enthusiastic about testing the on-line incarnation, though the campus began that test with great restraint. "When we brought up Britannica Online, we brought it up in a way that made it almost assured that we would have the fewest number of users connected to it." Only members of the UCSD community who had personal computers equipped with World Wide Web browsers could tap into the service. "And in the spring of 1994, getting a Web browser was difficult, and installing it was next to impossible," the librarian says. Little effort was made to let people know that Britannica was available on-line. "And then came the summer, when typically no one is here."

He was thus impressed when during that time period, Kester's group analyzed the response to their creation and determined, "We had 2000 users a month." Word of mouth alone was attracting the users. "Now that means something to me," Miller says. He also found the attraction understandable. In my entire time here at the library, I have never gotten up and used the [printed] *Encyclopedia Britannica* in my work. But once he could consult the Britannica's contents with just a few clicks on his computer terminal, he began doing so. "For example, I've been interested in some issues of international copyright. I had lost of professional literature on it, but it was

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Last September, Britannica began selling the on-line service in the form of a yearly license available to colleges and universities. Pricing depends upon the number of students. A campus with 2500 pays \$2500, one with 10,000 pays \$7000, and one with 20,000 pays \$10,000. Pricing for other marketing channels — public libraries, corporations, home users — is now being decided upon, and Esposito says everything will be announced before the end of the year. But curious individuals need not wait until then to see the on-line Britannica in action. If they have full Internet access, they can ask to join Britannica's "Early Explorer Program" (by sending an e-mail to sales@eb.com). This is a non-research program that gives home users at least 90 days of

The company has become promiscuous, Espinoza likes to tell reporters. "If we found a way to market Britannica by stenciling it to the windows of airplanes so that every time you looked out the window you could read an article from the Britannica, we would do that."

The mechanics of using this encyclopedia differ so much from those of using the print set that some of the differences in the content are hard to discern. But they are substantial. *Britannica* has resuscitated most of the articles squeezed out

Currently the on-line *Britannica* is revised every four months. Although that's four times more often than the print set is redone, Bob McHenry, the editor-in-chief, sounds

"We've been having all these visions, and we don't know what to do with them," McHenry admits. "We're now getting e-mail from users. Starting from zero, it's been growing at roughly a geometric rate for the last four or five months." Somewhat point out what they believe are errors in the text; others mention additional points that they believe should be added. "Right

He says another "useful discipline" imposed by prin

At the end of the "San Diego" Britannica article you find three "Related Internet Resources" .. the official City of San Diego Home Page, San Diego information from the Virtual Tourist, and the home page offered by the San Diego Historical Society.

was that very lapse of time between the latest scholarly work and the time an article reached print. Such a lapse "is not always a bad thing," the editor reflects. "Sometimes it's exactly the time you need to exercise a little judgment. And another danger of the new medium is that you can't go into print without byes too precipitously. It's not to rush in to print, but to mature and for [informal] judgments to be made."

Will there also be more danger of factual errors creeping in if that lag time shortens? For the moment, McHenry says that all standard tags are being used for editing, fact-checking, and verifying all *Britannica* articles. Yet he can't resist musing about how the very nature of an error somehow seems different on the print versus the on-line versions. In the print process, a factual error, one instance of ambiguity or inconsistency

The company's work with electronics has also added

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different sort of value to its product, Espósito argues. Say you're Princeton University, he proposes, and you want your 10,000 students to be able to use the *Encyclopaedia Britannica*. You can buy the print set for \$2000 and more the volumes in the campus library. But how many students will actually use them there? As an alternative, you can pipe the *Britannica Online* into the room of every single student for \$10,000. "Is that an increase in price or is it a decrease?" Espósito asks. He answers his own question by asserting that the on-line product is "probably the most economical way to get a reference database that is there. Because what we're doing is adding value through distribution."

Six months into the life of the on-line product, that pitch didn't appear to be dazzling universities. At the end of March, Espósito disclosed that only ten American campuses (not including UCSD, which remains a beta test site) and one European school had signed up. A month later, however, "several more colleges" had signed on, and Espósito was defending the response rate (in an e-mail response to a query about it) by saying it was "ahead of forecast." It is "remarkable by any standard," he further contended, "since college libraries typically have to wait until the following year's budget to buy a new product (i.e., they have to plan the purchase). We will have more than a million college students using BOL by the end of the year. We are too early to say we are ecstatic."

In any case, Britannica's survival won't rest upon how the institutional sales of *Britannica Online* go. "Britannica is a consumer products company," and "over time, *Britannica Online* will become the core *Britannica* encyclopedia," Espósito has declared. So it is home users who will have to embrace the on-line product. If they don't, the company isn't likely to reach its 250th birthday.

At the moment, Britannica can report that consumers at least seem curious. Electronic products director Anne Long says she's felt "enormous pressure" from people wanting the on-line access. "I come in every morning, and there are between 30 and 50 e-mails and half of them are 'Can I get this?'" she says.

Espósito says the answer to that question will be yes before the end of this year. Some answers to how the on-line consumer service will work have begun to emerge. For example, John Dimm, a senior software engineer in La Jolla, says he and

his colleagues dislike the idea of bailing the customer charge upon the number of documents downloaded "because that would mean you would feel restricted in what you could look at." For that reason, Dimm indicates that support within the company has grown for "a subscription service which is by the month or by the year—within a certain kind of limitation so that we know you're not a robot downloading the whole thing."

Britannica spokesmen aren't saying anything about how much a subscription will cost the average Joe, but if the *Britannica*'s history of pricing its other products is any guide, it won't be cheap. Prices for the print set currently range from about \$1000 to \$2500 (depending upon whom you buy it from and what you get along with it). Inexpensive competitors have always been around. "Yet the print set in its sheer magnitude, its elegant size, subliminally communicates the notions of comprehensiveness and authority," Espósito says.

When Britannica introduced its consumer CD-ROM

"Somebody has gone through the Britannica and read it and created a database of every person, place, and thing."

last summer, it bore a \$995 price tag—compared to less than \$100 for the likes of *Compton's*, *Encarta*, *Grolier's*, says Espósito. "The real cost of the product has less to do with the medium it's published on and more to do with the ability to amortize the development costs. If you priced *Britannica* at what you can't afford to pay for the development.... Now I like *Encarta*. I like *Compton's*. I like *Grolier's*. These are great products. But what we do does not really compete with them. The only thing *Britannica* shares with those other products is the word 'encyclopedia.' And in case you haven't noticed, we don't use that word very much anymore. We don't own it. Plus, the word encyclopedia has been trivialized, Espósito contends.

"You can walk into a bookstore and go to the New Age section and find an encyclopedia of spirits and channeling. You can find the encyclopedia of herbal cures. That's not

helping the word any," Espósito says not long ago he commissioned an informal study of various databases over the last ten years. "It wasn't really a scientific analysis," he says, "but it did confirm what we had suspected. The word encyclopedia was being used three times more often now than it was ten years ago."

Britannica, in contrast, is "reinventing what an encyclopedia is," the company president suggests. One can argue that Britannica's sales force has succeeded at selling some variation of that line to consumers for much of its history. But now the company must also sell it to outside investors. In its April 4 announcement, Britannica explained that it was "now in the process of identifying new sources of capital.... We're confident we will secure the financial resources, which might be in the form of joint venture partners, outside investors, or even a new owner...."

Some of the newspapers that reported on this development did so as if it were both unprecedented and somehow disgraceful. In fact, viewed from the perspective of more than two centuries, it's more like a tradition. Time after time, Britannica's publishers have run short of cash, sought more, and rebounded. On many occasions, the whole operation has changed hands—even crossing the Atlantic in one such transfer. If this happens again, won't it be just another chapter in what's already a very thick book?

On the other hand, if that computer room in La Jolla does come to attract hundreds of thousands—or millions—of users who collectively pay enough money to support a huge staff of people devoted to keeping the stock of information within the computer up to date, won't perhaps a whole new book have to be written? Espósito offers this perspective from the midst of the change the company is undergoing. The executive says that not long ago he was contacted by a man who was organizing a trade show about doing business on the Internet. The man wanted Espósito to be his keynote speaker because, he said, he had asked around and had been told that Espósito was the leading expert on that topic, in the country. "I said, 'Let me tell you something. If I'm the leading expert on doing business on the Internet, we are all in very serious trouble!'"

Espósito wasn't joking as he recounted this. "What we have been able to do is to develop a revenue stream already. Not everybody's been able to do that. But we don't know what we're doing! We're making it up as we go along."

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Eric: This was my third Phone Matches™ ad. The first one was really sappy. "Sincere, 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 midlife 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 new 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, "Will 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. Solodad, 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 doofy 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 the same day. We're both half French. And we were born the same day.

Eric: On our first birthday together, we ate at five different Denny'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.

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San Diego Family Law Court

Grownups in the Age of Multiple Divorce

I remember the first time I saw Kramer vs. Kramer. I was 14 and Sheila and I held sticky, sweaty palms in the San Juan Capistrano Mall Mann Theaters. About a quarter of the way through the movie I noticed she was crying. At about the halfway point, so was I. Her father had recently divorced her mother, so when Dustin Hoffman and Meryl Streep started fighting, she burst into tears. Unfortunately, my parents had just split up too. When her father picked up she noticed we'd been crying and asked us what was wrong. We both said it was a sad movie and left it at that.

Kramer vs. Kramer was recently rereleased for cable television. What was once painful to watch, I now criticize, remarking on the limits of a plot that focuses on one divorce.

Multiple marriage and divorce cycles provide many more opportunities for pain and suffering.

My own experience made me curious about others who have been through this process. Discussion of such a personal issue is difficult with intimate friends, much less strangers. I would like to thank the people who participated in this story for their candor and trust.

SARAH Sarah is a young lady with shimmering green eyes and beautiful red hair. When I first spoke to her about the interview, she was reluctant. After agreeing to a few conditions of privacy, I turned on my tape recorder and she lit a long, thin menthol cigarette.

"My mom was 15 when she got pregnant and married a man who was 25. She ended up having four children by this husband. Then she had an affair that ended the first marriage and produced a son. At the time, she tried to give the son up for adoption, but the child was returned six months later when she met my father. She married my father and had three more children for a total of eight. They were married for 15 years before they divorced. My father remarried and had two more children, while my mom remarried a man who had four children and then divorced him. My mother divorced three times. Her first husband also remarried and now has four children."

Sarah put out her cigarette. When I mentioned custody, she described it as "very ugly."

Her brow knitted. "It was so traumatic that my father relinquished us rather than continue with the custody hearings. The children were involved in the dispute, so we had to go to court. I was about 12. They took us into a small room. I remember there were a few people in that room and our parents were not with us then. They just started ripping our parents' know our parents, so how could they be saying these things? I guess they wanted a reaction or something. To this day I don't know what they wanted. It ended up that my mother got custody. We walked down the steps of the San Diego Courthouse in tears."

Sarah talked about the ten schools she'd attended and the effects of moving back and forth. "The move when my mother divorced my father was the toughest. When they divorced, my mom got everything in the house. They both moved out, and they were trying to sell the empty house. Eventually my father bought the house from my mom. Mother kicked me out, and I moved in with my dad. It was just my dad and me in a big house with no furniture."

Sarah licked her lips, turned her head to look at a noisy truck driving down the street. "Visitation was becoming increasingly tense. This time the battle was over the youngest son, John. He is nine years younger than me. Dad got to see him every other weekend and on Wednesday nights. He wanted the opportunity for John to spend the night over the weekend. He asked my mom if he could drop John off at school on Monday and Sarah sighed and continued, "They went to court again. Meanwhile, my older sister wrote a letter to the judge behind my father's back. The letter said that she felt my mother offered single and dating. No one knew about the letter except for my sister and my mother. The judge recommended that the request be granted regarding additional visitation. The judge did not end the proceedings there. Instead, he pulled out the letter and read it to the court. My father died inside, that morning. Ironically, my sister who wrote the letter was living

Sarah: "In Israel, on the last week of the trip, my dad left and went to another hotel. When we came home, they filed for divorce."



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Sean remembers "learning the alphabet

Seann attributes his lack of patience on the divorce. He calls it the spoonful-of-sugar theory. "It doesn't work for me. I've only lived with a couple of girlfriends. That's what they complained

In court, my mother would testify that she could not guarantee a college education like my biological father's family had stipulated. But whatever she said to the judge that day must have moved him, because he awarded her custody. I had now been with my father's parents for many months, and they were very attached to me. In recalling that time, my grandmother says, "It was like having a baby that died." She remembers "crying buckets" at the loss of little Tony. My mother and I flew to Honduras to return to her family. My name was further abbreviated to "Ton," which some relatives still call me.

My new father adopted me and gave me his name. This tall, handsome young man graduated from San Diego State with a bachelor's

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degree in economics and a minor in marketing. He was born in Calexico, California, the son of Mexican immigrants. He and my mother fell deeply in love. They started at each other and bought each other little gifts. They played kissing games. They whispered sweet nothings and planned vacation getaways. Never again would I see either of them so in love.

Being called into Vic instead of little Tony didn't throw me much. There was, however, the leftover problem of not speaking English. "Not to worry," one teacher explained to my mother. "Children at that age learn languages fast." (Welcome to kindergarten!) As I grew, my English improved.

My biological father drifted away, not wanting to confuse the issue with weekend visits. Only much later would he be reintroduced to me by my second father, a sensitive act I am grateful for. My happiest childhood memories are during this time. We had a house in La Mesa, and my father worked for JCPenney in College Grove. With my mother's encouragement my father applied to a large multinational company as a sales representative. He got the job and we moved once again, to Anaheim, and a few years later my sister Anna was born. My parents life I was underchallenged in public schools. They decided I should attend a private Catholic school in Buena Park. St. Pius the IV was an altar boy

and scored high marks.

The scariest moment of my life was when the powder keg blew and I was told my mom and dad (marriage #2) were going to get a divorce. Actually, I wasn't told, it was screamed at me. Dad had been sleeping on the couch for about two weeks. We were playing cards, gin rummy. Dad had come home from a business flight with some complimentary TWA playing cards. The fresh, crisp deck was appealing to a curious 12-year-old. The smooth cards slid off one another like silk. My dad taught me rummy, and for weeks we played cards in the evenings. It was great. At the time I didn't think it was unusual that Dad was sleeping on the couch. Mom had complained about gas, so dad was banned from the bedroom until it supposedly settled down.

One afternoon I came home from school to find my dad in the kitchen. He asked me if I wanted to play a couple of hands of gin rummy. I agreed and we played. I was winning. Life was peaceful, school was fine, the house was beautiful, the maid was kind, and everything seemed all right. Then Mom came in through the glass door by the dining room table and asked me, "Did you dump the trash today?" I said, "No, I was playing cards with Dad." "I picked the jack of spades. She was furious. "Well, who are you going to obey, me or your father?" I looked up

from my hand and answered slowly, "I don't know." There was a long pause. I put my cards down. She snapped, "Well, you had better start thinking about it because you're going to have to make a decision soon!" It hit me like lead. I started wailing. "Hoooo!" Dad picked me up and pressed me into his chest. Through clenched teeth, in a voice of suppressed rage, he said,

Victor: "Dad took me upstairs into a darkened bedroom, sat on the bed, and slowly rocked me back and forth. In between the sobs I said, 'You and Mommy aren't going to get a divorce, are you?'"

"That was totally the wrong way and the wrong time."

Dad took me upstairs into a darkened bedroom, sat on the bed, and slowly rocked me back and forth. In between the sobs I said, "You and Mommy aren't going to get a divorce, are you?" He comforted me at first and said no, that they were just fighting. He reassured me

that "things would be all right." Then I pleaded, "Promise me you and Mommy won't get a divorce." I stared into the dresser mirror next to the bed. The blackened mirror over my father's shoulder rose in a tall, dark circle. It was so dark I couldn't see my silhouette, just a glint of reflection off my eyes. The mirror became a large, black-venetianed shutter that was slowly leaning toward us. No matter how much I begged and pleaded with my father, he could not stop it. It would consume us both. When he said he couldn't promise that they wouldn't get a divorce, the sobbing began all over again.

I could tell my father was uncertain. I knew he'd just said those things to comfort me. Fear washed through me like waves, moving from my head to my toes, then left with a quick shiver. The walls caved in and all I did was cry. My dad put me on the bed and went downstairs. Shortly after my parents officially announced their divorce, a cold stillness settled on the house. Casual conversation ceased and an eerie quiet lingered. Our pet birds talked more in their cages than we did. I went to school, came home, did my homework, and waited uneasily to see if someone would be made. I sat home after school and stared out the window at other kids playing in the park. How could I play when I was crushed inside? I'd burst into tears if anyone asked about my parents. So I watched

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One day I came home from school to see movers bringing brown boxes downstairs. I asked one of the men where my parents were. He said, "Upstairs." Ducking under a huge box, I ran past my room. It was empty. My sister's room was empty too. In the hall, Dad was emptying a closet and Mom was emptying a nearby bathroom drawer. I yelled out, "Are we moving? Where are we going?" I could hear my voice echo from the empty rooms. I was scared. "What about my friends?" Dad turned to Mom and growled, "I thought you told him already." She closed a drawer and said, "I thought you were going to tell him." Nobody had told me.

I hated the movers for their efficiency and speed. A four-bedroom house was emptied in a few hours. I wandered through the stacks of boxes and looked hopefully for my stuff.

We were gone that day. I never said goodbye to my friends or my sixth-grade teacher. I left the private school I'd attended for five years without a single good-bye. I did phone one kid to thank him for being such a great friend. I told him he should come over because we were

throwing away a lot of cool things. He didn't. I had a feeling his mom knew, though I don't know who told her. Mom has a way of knowing important things.

My mother's marriage to her second husband ended when I was 14 — a difficult age made more so by my mother's extramarital affair with her boss. Dad was away a lot on business and they'd been fighting. This divorce proceeding, however, was not going to be so neat and simple as the first. Her boss was a sophisticated, Corvette-driving real estate investor from Orange County. He stole my mother from my father and divorced his wife a few months later. He manipulated my mother into milking my father's assets and used her co-signature on the deed to my father's parents' house as a bargaining tool. My mom got the car, the house, and the kids. Dad got the bills.

The breakup of the second marriage meant moving once again, this time to the rolling, green hills of San Juan Capistrano. The housekeeper we'd had since Anna was born moved with us to the new house. It was big,

with private streams and lakes stocked with bass, catfish, and blue gill. The housekeeper ran the house and took care of us. On the outside, things looked ideal.

Mom's marriage to her boss never materialized. Years went by, but nothing came of his many proposals. Much had happened in terms of the divorce that financially benefited him.

"My sister and I would sit in front of the bluish glow of the TV and eat Cheetos Cheese Puffs until we fell asleep."

The lawyers began to work. My father sought a new wife in Mexico. He remarried and filed for custody of Anna and me. This sent shivers through my mother and counsel was retained. The custody battle was on. Opening arbitration suggested that the children might be split.

The housekeeper was served a subpoena. At age 14, I'd been sent to a gastrointestinal specialist and was diagnosed with a stomach

ulcer due to stress. My mother's boyfriend's moodiness and selfishness did not appeal to me or the housekeeper. She spoke out against him in court, hurting my mother's case. They never spoke again. The preliminary decision was made: It was double or nothing. Anna and I would not be split up. Dad had subpoenaed my grandmother (my mom's mother) and this set my mom on edge. The fighting was tremendous.

Meanwhile, weekend visits were becoming strained. Limits were set on how far a parent could enter the other's home. Pickup and drop-off times were less and less punctual. After a stay with my father, he would drop us off, handing us our suitcases, and prepare himself for the two-hour drive back to Ontario. My sister and I would return to an empty house. Mom working, no housekeeper anymore. We'd sit in front of the bluish glow of the TV and eat Cheetos Cheese Puffs until we fell asleep. Neighbors would occasionally stop in to check on us. The local Eagle Scout sometimes tucked us in.

The lawyers stressed the importance of continued visits, so my father and his new wife came over frequently. On September 14, my

birthday, Dad arrived with my stepmother to celebrate. Having no place to go and not being permitted inside Mom's house, we went to Carl's. I wanted to die. My stomach was in knots. I feared some local schoolchildren would see the pathetic, slightly smashed cake with a single wax candle burning on it. I couldn't eat any of the food because I was on a no-fat, no-salt, no-sugar diet. I tried to force down a mouthful of the sugary cake, but the lump in my throat wouldn't let it pass. I grabbed a nearby soda and washed it down. My stomach reacted immediately. I just wanted to go home and eat applesauce, one of the few things I was now allowed to eat.

The Los Angeles Courthouse has cheap Miniature floors with flecks of brown over yellowing squares. Mom told me what she needed from my testimony and the subjects not to mention. Dad told me to speak up and tell the counselor about my

complaints. In the end I didn't say much; I felt guilty for betraying my father and yet I did it to protect my mother, whom I didn't want to live with anyway. I wanted to be sick.

My dad read my face after the session with the counselor, and I knew he was disappointed in me. One of my few requests to the court counselor was that my sister and I not be separated. I was one of the only constants in Anna's life, and I knew that shouldn't change.

As the judge made his opening statement outlining what the award would be, both families froze. Each side sat on opposite sides of the courtroom, exchanging cold glances and feigned smiles. While the plaintiff had done a great deal to discredit the defendant, there were no clear-cut winners. That day, Dad won.

My sister and I returned temporarily to Mom's until the details were finalized. Visitation privileges, terms, conditions, and fiscal concerns had to be addressed. Things got worse at home. No housekeeper meant daily Swanson TV

dinners and Strouffer's microwave food. Then the liquidation began. Mom went about throwing away furniture, pictures, antique decorations. Everything went. Most of the contents of the house were trashed or donated to charity. We went to live with our dad in Ontario. I remember Mom saying how surprisingly easy it was, that she had "always considered herself more materialistic than that." Mom sold the house in San Juan Capistrano and went to Europe for a year.

Dad remarried a Mexican lady named Sofia. While satisfying my father's needs, Sofia was, according to my grandpa (on my father's side), lower in social status than my father. She'd been married once before, but it was annulled. She spoke only Spanish, which would have been fine except I'd forgotten all my Spanish. In the beginning I could barely understand what she was saying.

Suitcases in hand, Anna and I arrived on my Dad's doorstep one hot, dusty afternoon.

We left the suburbs of San Juan Capistrano for the middle of the Inland Empire. Mom would write from Europe, and for a while it looked hopeful that things could be all right. I should have guessed how it would turn out.

My stepmother was having a hard time adjusting to American society. She hated the U.S. She refused to learn English and would get confused in shopping malls and break down crying. Culture shock wasn't the only problem brewing in the new home. My dad and stepmother tried a number of times to have children, and she blamed her miscarriages on me. When she finally carried to term, she blamed her inability to lactate on me. (Apparently I was a very powerful young man.) I began to understand what was happening. I was a visual reminder of my father's previous marriage. She would scream profanities at me in Spanish. Luckily I couldn't understand most of it.

The housekeeper, our vigilant guardian, would come to my father's house to help with

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the ironing. She saw how I was being treated and fought with my stepmother in her own language. She did not like Sofia's way of reproaching children, and she told my father. After that, we did not see our housekeeper for many years. The one woman who had been our protector was now forbidden in my father's house.

Initially, Sofia was a failure as a housewife. She couldn't cook, couldn't write a check in a grocery store, couldn't even drive well. We fought constantly. One day I said I needed shoes, and she suggested I cut the toes out of my old ones. This had never occurred to me, and the idea seemed novel. My dad came home from work and found me busily cutting the toes out of my shoes. He asked me what I was doing. I explained Sofia's suggestion, and he took me to buy shoes.

After two years of fighting, my dad finally gave up and kicked me out when I was 16. We never went into family counseling, although

they offered to send me to a psychiatrist many times. I was criticized for overassimilation and was told I'd forgotten my culture. I was leaving and my sister would stay with my father. The official position, he would explain to the rest of the family, was that I did not want to stay.

I felt the worst about leaving Anna. She came to me crying, "Why can't you just be good? Then you can stay! Please, so we can be together..." I brushed away her tears. It was too complicated for her to understand. At least she was a little bigger now. I felt a hollow pain inside, and I couldn't stop shaking.

Mom had been back from Europe for about six months, and I was on my third high school. I'd never felt my mother's smile when she picked me up to take me back to her house. It wasn't just happiness, it was power.

Mother had recently remarried a CPA from Newport Beach. They met at the Rodeo in La Jolla, where the Elephant Bar is now. I moved back to San Diego and started attending La

Jolla High. Going to that school so late in the game was tough.

My first day featured real-life "Barbie" and "Ken" dolls bragging about how terribly spoiled they were. I went home saying I was never going back because somewhere at the top of Mt. Sichelad there was a huge cooie-cutter churning out look-alike boys and girls who drove the same BMWs and spoke in the same nasally congested way. I wanted out.

Mom's third marriage was the best. Her new husband had asked me for her hand in marriage before he proposed. I felt he would be a good husband to my mother. With my consent and blessing, they were married in Rancho Santa Fe. As for my life, it was too tempting to have the beach and the Pannikin two blocks from school (when the weather wasn't cooperating and the trust officer was at the Pannikin, there was Harry's Coffee Shop). My school attendance was poor, and they started calling the house regularly. Somehow I graduated.

I didn't want to interfere with my mom's new marriage, so I moved out. I was 17.

Looking back on it all, compared to some kids I had it easy. Like a Woody Allen movie, the series of weddings, divorces, and hearings created a backdrop for a bad comedy. Ultimately, the people who made out best were the lawyers.

Ever since I was a child I've said, "I'm never having children." Don't get me wrong. I love kids and I've worked with children for years. But I'm unwilling to put them through custody battles, divorce proceedings, and the whole stepparent world if the relationship goes belly-up in a few years. "Better no relationship than a bad relationship" has been my motto.

Being Catholic and Latino, there is tremendous pressure to marry early and have children young. Fortunately, I am impervious to outside pressure. Still, when an auntie mentions, on her third sherry, that so-and-so was married years ago, I know what she's up to. ■

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DOWN THROUGH PAIN

LOCAL BOY GREG LOUGANIS AND PHYSICAL COURAGE
BY GINA ARNOLD



Louganis dives to gold, Seoul, Korea, 1988

When my current diving coach heard about *Breaking the Surface*, the new autobiography of Greg Louganis, he was far from pleased. What particularly irked him was an excerpt that ran in *People* magazine wherein the author describes being raped at Knott's Point by his then-boyfriend and manager. "Just what we need," said my diving coach, glumly. "Diving already doesn't have the most masculine profile, and then this comes along!"

It's true that diving has a somewhat sissy profile among laymen. The fact that divers point their toes has given it a bad rep (the purpose of the toe-pointing is not to look frolicsome, as in ballet or synchro, but to help divers' bodies be more aerodynamic). But if you could get those same laymen up on a 10-meter tower — heck, put 'em on the 3-meter springboard — they'd sing a different tune. As those few who try the sport discover, diving involves two

attributes considered extremely macho: hand-eye coordination and physical courage.

Diving also requires quantities of balance — so you instinctively know which way your head is pointing while spinning at a high velocity — just to mention concentration: the ability to make your body do what you want in one precise instant, while plummeting downward at 32 miles an hour.

In short, diving is one of the most mentally and physically demanding sports, combining the requirements of strength, flexibility, and agility with a tortuous mental process necessary to beat back a constant, paralyzing — and often well-founded — fear. As a past coach of mine once put it, it is about achieving mental clarity, a state of being that has little to do with gender, masculinity, or sexual identity, and everything to do with guts.

As the finest diver of our era, San Diego native Greg Louganis,

winner of 28 national championships, qualifier for four consecutive Olympics, winner of four gold medals and one silver (in Montreal, at 16), the originator of numerous, insanely difficult dives that have pushed the sport to its limit, and the recipient of countless perfect 10s in the process, is guts personified. He's as mentally clarified as a human being can get.

This was proven in his final diving meet, the Seoul Olympic platform event. At the time, America reeled at the notion that he was diving with crutches in his noggins. Little did they know that he was also suffering (and still suffers) from AIDS and the noxious medications he must take to combat it.

It was humiliating enough to all world-class male divers at that time to know that Greg Louganis could, in an 11-dive competition, beat them with his combined scores from only 10 dives (as he did on a springboard in Seoul after smashing his head down a reverse three-and-a-half, earning him zeros for execution). Imagine if you were

ON THE BOARD, HE' A MAN OF STEEL. OFF THE BOARD, HE' EMOTIONAL JELLY.

Chinese diver Xiong Ni, who got the silver in Seoul, finding out you'd been creamed by a diver with a T-cell count of 200.

If masculinity were just the measure of a man's courage, then Greg Louganis would be the most macho man on the planet. In every other way, alas, he can hardly be termed a man's man, at least not by conventional definition. In *Breaking the Surface*, Louganis comes off as an embarrassingly stereotypical gay man, bursting into tears at the drop of a hat, carrying around teddy bears, even losing three times, particularly those from *The Wile A. Chorus Line*, and *Fame*. Few has "gone as far to disprove any connection between athletic ability and masculine/feminine roles."

By publishing *Breaking the Surface*, Louganis joins a long line of athletes — Ty Cobb, Nancy Kerrigan, and Mike Tyson, to name a few — whose private lives don't quite match their public image. More than those athletes, Louganis's private life directly opposes his competitive life. On the board, he is a man of steel — strong, focused, impossible to beat. Off the board, he's emotional jelly, a wary amalgam of psychological dysfunction.

Americans like to believe that physical perfection sheds some virtue on those who achieve it, when in fact, it's just an accident of birth. Maybe it's Louganis's intuitive knowledge of his physiological superiority that makes him — despite 28 national titles and five Olympic medals — unable to martial much self-esteem.

It's hard to believe that a world champion of his caliber could feel so little pride in his own accomplishments — hard to believe, and also annoying, particularly when, at age 16, he believes himself for getting a silver medal in the Montreal Olympics. Or later, when, despite his massive athletic achievements, the cover of *Newsweek*,

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and a spread in *Playboy*, he acts amazed that people see him as good-looking.

Perhaps it's only natural for people to designate things that come easy to them, but it is not particularly sympathetic. From a diver's point of view, *Breaking the Surface* is disappointing in that it dwells more on Louganis's coming to terms with his homosexuality than it does on his diving skills. The only tip I culled from the 200-plus pages was to relax your arms on your reverse-spinners, which is easier said than done anyway and certainly not worth the \$25 cover price.

I was interested to read, however, that even the great Greg Louganis faced the same impediments to his career that the rest of us face. Finding a proper facility is the main problem for divers anywhere. Few local pools have correct diving boards and depth specifications (for platforms, you need a 16-foot well), and rising insurance costs are closing more and more pools every day. It's not uncommon for divers on the local team, Dive San Diego, to drive an hour or more to practice each day. But when Greg was growing up, Canyonview Pool at UCSD hadn't been built yet. For years, Louganis drove from Lemon Grove to Mission Viejo every day to train (including weekends). Before he became a big enough star to get endorsement deals, he did that commute while holding down a job as a salesman at Chess King

in Huntington Beach.

Another trait Louganis shared with the rest of us mortal divers was injury. When he was 17, he suffered a back injury and took a full year to recover. He commonly dove with concussions, lacerations, and other physical ailments, including stitches in his butt from sitting on a piece of glass. Another time, during the 1986 nationals, he caught a bad stomach virus and had to go to the bathroom

FOR YEARS, LOUGANIS DROVE FROM LEMON GROVE TO MISSION VIEJO EVERY DAY TO TRAIN, WHILE HOLDING DOWN A JOB AT CHESS KING IN HUNTINGTON BEACH.

and throw up between dives. He still won the competition.

Unlike most divers, Louganis seems to have had incredible fortitude — almost an eagerness to dive through pain. This came in handy at the Seoul Olympics, when he had to land each dive from the 10-meter event onto his head, where he'd just had stitches — not to mention while taking the powerful anti-AIDS drug AZT. (There's a poignant scene just before the Seoul Olympics when a nauseated Louganis gets undignifiedly mad at the women on the team for standing under

the boards, in the showers, bitching about the cold weather.)

Sadly, both Louganis and his coach, Eric Marcus, lack all sense of the poetry of diving. The pleasure of sitting atop the platform at sunset on a sunny day or in the hot tub between dives on a cold night. The wonderful feeling of flight and suspension when you hit the top of a perfect dive. The adrenaline rush of learning a new dive, the

that point on, I couldn't hear anything except the hum of the water pump. It's a deafening silence that only divers know. I was all by myself for those few moments before I surfaced."

Instead of continuing with that line of thought, *Breaking the Surface* devolves into your typical therapeutic biography: the usual outgrowth of an author's psychiatric treatment, a way to work through their boring emotional attic. Over and over again, Louganis describes his humiliating, self-destructive behavior and then says, "If only I'd gotten therapy back then!" In fact, Louganis says he started therapy only after beginning work on this book — a time when, it seems clear, he was already well on his way to a better sense of self-esteem.

Ironically, what truly rescued Louganis from the pit of dependency is what will eventually destroy him: AIDS. As tragic as it is that Louganis has contracted AIDS, the disease seems to have rejuvenated him. Before he finds out he has the disease, he's a solitary, self-absorbed, one-dimensional "dummy" — the name his lover/manager calls him — whose entire identity revolves around diving. By his own account, Louganis is so dumb that when his lover, called Tom, tells him he has to go out and do business on Greg's account at 2:00 a.m., Greg believes him. (In fact, he finds out later

what everyone else knew: Tom was hustling tricks.) After Greg finds out he has AIDS, he finds the strength to leave his lover and get a life.

It's astonishing the way that AIDS has improved his life. Although previously too uninterested to balance his own checkbook (this allowing Tom to rip him off of thousands of dollars), he starts taking an active role in his treatment, studying his options, and becoming an expert at negotiating the medical world. This is a skill he turns to good account when his father comes down with terminal cancer. Louganis is able to help him through his final days in some measure of comfort.

His personal life isn't the only aspect of his life that improves when he gets ill; so does his professional life. First off, his strong identification with AIDS patients leads him to his first meaningful acting role, as an AIDS-infected choral boy in the Broadway hit *Jellyfish*. There, his contact with "out" homosexual actors gives him the courage to come out himself. By the end of the book, Louganis is taking a role in the AIDS fight by forcing the Olympics Committee to withdraw a preliminary competition from homophobic Cobb County. He has taken part in the Gay Games, begun teaching dance at USC, working for an AIDS organization, and breeding Great Danes. In short, thanks solely to the advent of AIDS — not, alas, to participation and triumph

in the Olympics, that bastion of nobility that, according to *Wade World of Sports*, is supposed to devote humanity beyond its usual limits of fortune and endurance — Greg Louganis becomes a fully realized human being. Like Pinocchio and the Little Mermaid, he could only become a real boy by losing his immortality...and his inhuman physical perfection.

LOUGANIS' TALE ARGUES THAT SPORTS RETARDS, RATHER THAN EDUCATES, THE SOUL.

Greg Louganis's story points out louder and louder something that 20 years of competitive sports never made clear to me: that pure natural ability will beat out all the hard work, determination, and attitude in the world. Despite what they tell you on television, there is one thing to amount of hard work will ever beat out, and that is a companion with superior genetics.

Louganis had those genetics in spades. I don't know if nondown can appreciate the sheer precision of his diving skills, the consistency that eludes even the finest divers year after year. One thing *Breaking the Surface* does make clear is that for the entire 12 years he was dominating the sport — from 1976 to 1988 — there was never any chance

anybody else was going to win. By the age of 20, he and his samurai coach, Ron O'Brien, were inventing weird goals for him to meet: new dives, higher totals, the greatest number of championship titles ever. In his last couple of competitive years, he didn't even have to practice very much.

Breaking the Surface sketches another potent American myth, that excelling in sports promotes any kind of emotional, spiritual, or intellectual

growth. Like Greg, to be an Olympic champion, I thought that was the fire and end-all existence, a far higher goal than my current lot of worthy goals: Nobel Prize winner, discoverer of a cure for AIDS, good mother, nice person. I was brainwashed by years of *Wade World of Sports* psychology — the all-American myth that if you work hard enough at something, you inevitably win. Even when I got past the pure competitive aspect of my goals — the trips, the sweat, the medals, the glory — I never quite shook that awe of perfection. While in the midst of "just doing it," that in itself seemed like a worthy goal.

But if you look at the life of Greg Louganis — who did everything I hoped to do, and did it softer, higher, faster — then you finally see the fallacy of the goals. Frankly, even the worst rock concert — Van Halen at the San Diego Sports Arena, for example — has more intellectual content than the best possible dive, a fact that explains why poor Greg took so long to grow a brain.

Breaking the Surface never elucidates this point specifically, but it's the only confirmation one can come to after reading it. If you're a gay man or an AIDS patient looking for a book about coming to terms with your life, you'll probably find it an absorbing, uplifting read. But if you're an athlete, or a diver in particular, it may wind up telling you more than you want to know about the limitations within the world of competitive sports.

I know because for a few years of my life, I

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Reader

Calendar

There Are Queens and There Are Queens

Philippine Faire

There's one good thing about imperialism. Once you've broken the bonds, your country's guaranteed a major fiesta once a year. That's the way it is with the Philippines, and this week, San Diego's predominantly immigrant Filipino community will be ready to party with events all over town.

Because the Philippines allowed itself to be colonized twice, it's unclear whether it preferred the celebration or the

oppression — that's how it looks from my amok Filipino-American perspective. But either way, Filipinos get to double their pleasure. In June, Filipino-Americans celebrate the day in 1898 when the Philippines kicked out Spain (but not all their cultural residue, like language and Catholicism). Actually, Spain ceded the territory to the United States for \$20 million, in a treaty that considered Filipinos as part of the furnishings. This set up for the day in July when Filipinos celebrate independence from America — a day that is now conveniently and diplomatically referred to as Filipino Friendship Day. It's a nice whitewashing of over 41 years of American colonial involvement, which began with the bloody battles that Americans like to refer to as the Philippine insurrection — more appropriately called the Philippine-American War. Over 200,000 Filipino soldiers and civilians were killed by U.S. imperial forces.

But hey, let's not let a little history spoil your *lumpia* and San Miguel!

On June 11, San Diego's Filipino-American community, the largest ethnic Asian group in the city, explodes with public culture citywide. There will be food. There will be dancing. There will be music. There will be a parade of queens. As in beauty queens. Yes.

The Philippines may have independence from Spain and the U.S., but it has never freed itself from its beauty queens. In the Philippines, a country of great poverty, every barrio, town, province, and every



Marissa Scott, Tony Salamat

organization within their bounds that has any kind of social activity takes pride in the beauty of its female population by handing out sash and scepter. In Philippine society, beauty queens are the equal of lawyers, judges, and accountants. (Imelda Marcos, fallen dictator's wife, shamed

New Yorker, recently elected Philippine congresswoman, would no doubt put her title of Miss Manila at the top of her résumé.) The Philippines boasts more beauty queens per square foot than anywhere else in the world.

With the possible exception being

San Diego's Filipino community. With over 100 organizations (one representing immigrants from the 7200-island archipelago, queens have a tendency to spread like multilevel marketing schemes. But there are queens and there are queens. Tony Salamat knows an elite queen when he sees one.

"They're just more queenly," says the 42-year-old dance veteran of Asian and European stages. "They walk like a queen. Talk like a queen."

Tony Salamat knows the look so well that he can stare it down in a galaxy of beautiful Filipino women. He's so good at it, he is the Philippine community's unofficial queen-maker. But don't call him that. And forget about calling him the King of Queens. The modest, cordial Salamat, whose surname means "thank you" in his native tongue, prefers to be known as a businessperson, performing artist, and dance instructor. "I'm an educator," he says when pressed. Fine. But his magic is in turning the young girls who come to his Chula Vista studio, the Body Arts Center, into competitive BQs.

For July's Miss Philippines of San Diego County Pageant, the granddaddy (or the *lolo*) of local Philippine beauty contests, Tony is coaching more than half of the 14 girls competing for the crown. Among top contenders is Tony's own handicapped candidate, representing a nonprofit foundation offshoot of his dance studio. She is 23-year-old Marissa Scott. Miss Body Arts 1995, naturally. Marissa has a tough act to follow, considering that Miss Body Arts 1994, Armi Gorman, is the reigning Miss Philippines of San Diego County.

Lately Marissa has started to feel a bit pressured. "People are expecting a lot," she tells me. "I'll just try to do my best, and have fun."

"They're both very talented," says Tony of his proteges. "Both Armi and Marissa sing and dance wonderfully. And they're very smart. Very well-spoken."

Which brings us to what queens do. They speak. They greet. They imbue a race with pride. But above all they are mentors, goodwill ambassadors for the Filipino community.

That brings us to the controversy

Calendar LOCAL EVENTS

PHILIPPINE FAIR '95
Saturday and Sunday, 9 a.m. to 5 p.m.
House of Philippine Islands, Balboa Park

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Calendar LOCAL EVENTS

of the moment, one which could require some mending. Two major Filipino events conflict this weekend. The big one is the Philippine Fair '95, Saturday and Sunday, with a parade featuring all the local queens on Sunday morning. Sponsored by the Coalition of Philippine American Organizations, it's a fundraiser that's being moved from its old downtown site to the hub of the Filipino community, National City. Meanwhile, croquetists at Balboa Park, the House of Philippine Islands (HOPI) will hold a smaller event that is called a "grand Philippine Fiesta" on Sunday from 8:00 a.m. to 3:00 p.m.

In typical Filipino fashion, one is never enough. Both events claim to have the crème de la crème.

HOPI, which of course has its own queen, Rubymart Doray, is no stranger to community infighting. It was involved in a contentious battle with other Philippine groups over control of the Philippines cottage in Balboa Park almost three years ago. HOPI president Lee Doria insisted to me that all five queens will be at her event. "We'll have them all there," she said. "An equals."

But Tony Salazar, who's running the National City parade, says the top queens, the Miss Philippines of San Diego County candidates, will be at the National City event only. "They'll only have time to be at the bigger parade," he tells me.

Is an eleven-hour compromise possible? Will a queen have to step in to patch things up between the two groups?

— Emil Guillermo

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Sunday, June 11, 9:00 a.m. to 5:00 p.m.
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Old Town	7:54	10:54
Sorrento Valley	8:21	11:21
Escondido	8:45	11:45
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Calendar LOCAL EVENTS

With a Vicious Gesture, He Ripped the Tiny Creature's Head Off

X-Files Convention

Mulder and Scully sat in the shabby back room of an FBI headquarters, silent, looking at each other. Their fixed expressions indicated extreme depression. For an excruciating long moment, neither of them moved a muscle. An untrained observer might have concluded that they were dead.

He would have been wrong. It was only weak acting. That, and the grim responsibility that had been thrust on their stooped, sinewy shoulders.

It had happened that morning. Bypassing the usual channels (for everything really important in the federal government is done unofficially and in secret), the attorney general had summoned them to a meeting in a dark, wet sub-basement hidden under the justice department. Surrounded by centuries-old mildew, she had told them her suspicions.

"An informant has discovered that the secretary of state is really a glob of slime who takes on human form once every generation and absorbs atomic energy through the pores on his tongue."

Mulder did not look surprised. In fact, he looked asleep. "Why don't you go to the president?" he asked, indifferently.

The president refused to believe it. He's from Arkansas — he doesn't pay any special attention to yucky weirdness. You've got to do this on your own, Mulder and Scully. It's a tale unfolding in... the Twilight Zone."

Scully parted her fleshy lips slightly, the only movement her face was capable of since the ex-



From the X-Files

tra-terrestrial virus had paralyzed her nervous system in the fog off Santa.

The attorney general took the bait. "Sorry, my mind must have been wandering. I meant to say, it's a dossier for... the X-Files."

She was right. Normal FBI agents, ones who opened their mouths when they talked, simply couldn't be bothered with cases involving invasions from outer space, saucers, demonic possession, and haunted submarines. They turned such cases over to Fox Mulder, with his vulpine nose for gothic scandal and his morbid fascination with John Brown's body-a-molderin in the grave. Dana Scully — with her degree in medicine, her skeptical insistence on seeing the skull beneath the skin, and her borderline catatonia — had been assigned as Mulder's partner, to keep his delusional figures in check.

Now, after the attorney general's dark communication, there were two questions confronting the gloomy pair. What would sex between them be like, if they should ever get up

the agents dealing with the CIA's ultra-green X-Files, they had just been commissioned by the secretary of state to investigate the bizarre events that had been reported as occurring nightly in Janet Reno's private office: the conversing of the coons, the lewd dances, the drinking of bull's blood, the fax messages from the Other Side.

Things did not look good in the American republic.

Yet it was only in an obscure cubbyhole buried behind the parasitology stacks in the Library of Congress that the full extent of the advancing misma was appreciated. There, Dylabuk, Retchy, and Uncle Fester were finishing a collation of the Z-Files, the meta-sicko cases involving the gradual but inescapable conversion of the entire television-viewing public into mind-controlled bio-robots with the internal organs of fish.

"It's Creation Entertainment again," muttered Dylabuk, as he slowly peeled a squirming milpede. "Years and years of science-fiction and monster conventions... and now they're promoting this. With a vicious gesture, he ripped the tiny creature's head off."

"Milpedes?"

"Mulder. There are actually enough fans of that sort of infantile-nightmare show to make a parody proposition out of an X-Files convention at the San Diego Civic. Concocting Retchy narrowed the single eye Dr. Van Helsing had left in his otherwise featureless face.

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Trunk Stranger This fiction, during the early 1950s in New Zealand, Pauline Parker and Juliet Home were convicted of murdering Pauline's mother by leaving her with a truck. Heavenly Creatures (1994), screening as part of the film festival at the San Diego Public Library on Monday, June 12, at 6 p.m., examines the girls' relationship and their surreal fantasy lives. Catch the movie in the third floor auditorium of the library, found at 820 F Street, downtown. Call 236-5800 for additional details.

"Tangles of the 20th-Century City in the USA" is the theme for a month-long series continuing at the San Diego Public Library at 6 p.m. on Wednesday, June 14. This week, view the classic 1950 Billy Wilder

Calendar LOCAL EVENTS

information, call 273-5353. This date is not recommended for beginners.

Contemporary Dance Performances may be enjoyed when the Modern Dance Collective presents recitals at the Dunes, McClellan and Dancers Studio/Theater Friday through Sunday, June 9-11, at 8:30 p.m. each night. Dances on the program include *The Boy of Life*, *Low American Sides*, *Summer Love*, *From the Old No New*, *Not Unfolded*, *No Time Up*, *Seeing the Fall*, *Music and Three Pines*. Tickets are \$10 general, \$8 for students and seniors. The theater is located at 3253 15th Avenue in Hillcrest. For more information, dial 579-0979.

A Classical Repertoire Program—promising variations from *Don Quixote*, *Copeland*, *San Luis*, *Steppe*, *Beethoven*, and *Les Sylphides*—planned by Janice Lee's Youth Ballet Ensemble on Sunday, June 11, at 2 p.m., at the La Paloma Theater (471 1st Street, Encinitas). Tickets are \$12 general, \$8 for children 12 and under. Call 753-7811 or 436-7469 for information and tickets.

FILM

"Best Ship, Greenwich Village." Director Paul Mazursky's semi-autobiographical 1976 film, is a delightful romp through four days in the Village (circa 1953). Lenny Bril, Studly Waters (lightening bolt), and Ellen Greene star (and look for young Christopher Walken and Jeff Goldblum)—the film will be shown at the Garden Cabaret Thursday through Saturday, June 8-10, at 8:30 p.m. (doors open at 7:30 p.m.). Find the outdoor Garden Cabaret at 6040 Gaffney Street, Mission Hills, 92052. Admission is \$6.

First Nations Film Festival Alanis Obomsawin's *Shishane* "She breaks promises, the treachery and the stupidity of the police, the military, the government, and the residents of Oka" in Kanawake. The film will be shown during the Committee for World Democracy's film series (concluding for the season) at UCSD on Friday, June 9. The festival promotes the rights of these Native people in an area slated for the expansion of a golf course.

The screening is free and takes place at 7 p.m. in room 107 at Sells Lecture Hall. To reach the hall, park in the parking lot off Main College Blvd. and get on the main walkway. Go left, walking past the Third College door office. Sells is on the right (for more details, call 534-5862). For further information on the film series, call 534-4873.

Frank Strasser This fiction, during the early 1950s in New Zealand, Pauline Parker and Juliet Home were convicted of murdering Pauline's mother by leaving her with a truck. Heavenly Creatures (1994), screening as part of the film festival at the San Diego Public Library on Monday, June 12, at 6 p.m., examines the girls' relationship and their surreal fantasy lives. Catch the movie in the third floor auditorium of the library, found at 820 F Street, downtown. Call 236-5800 for additional details.

"Tangles of the 20th-Century City in the USA" is the theme for a month-long series continuing at the San Diego Public Library at 6 p.m. on Wednesday, June 14. This week, view the classic 1950 Billy Wilder

movie, *Summer Romance*, the cast is a who's who of Hollywood, including Gloria Swanson, William Holden, Erich von Stroheim, Jack Webb, Cecil B. DeMille, Buster Keaton, and Hilda Hopper. It's a dark look at the '40s in Hollywood.

A discussion will be led by UCSD Ph.D. communications candidate Paul Finch. Catch the screening in the third floor auditorium of the library, found at 820 F Street, downtown. Call 236-5800 for additional details. Admission is free.

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

Explore the last frontier—outer space—with narrative Leonard Nimoy in *Deputy in Space*. The film includes the 1969 space mission to repair the Hubble Space Telescope. Flyovers of Mars and Venus, and trips outside the space shuttle far from Earth.

Music by Paul Farn, the Breckers, Primus, and the Red Hot Chili Peppers (among others) highlights *Lower Edge*, a new live show for alternative music is fun. *Paul Farn: The Dark Side of the Moon* has returned, boasting popular *Floral* tunes. For ticket prices and daily showtimes, call 238-1253. The theater is located in Balboa Park.

LECTURES

Harmone Your Inner Self and Your Outer Life, Sri Sri Ravi Shankar will introduce "Sudharan Kriya," the healing healing technique he developed to facilitate achieve-

ment of "mind/body health and integration" on Thursday and Friday, June 8 and 9, at 7 p.m. each night, at Scripps Memorial Hospital (Schaefer Center, 9800 Genesee Avenue, La Jolla). Admission is a \$10 donation, call 581-9011 or 755-4301 for more information.

You Could "Look It Up" at the Encinitas Public Library after a program designed to teach the public how to find and use the library's resources planned on Friday, June 9, from 10:30 to 11:30 a.m. The program will cover the use of the online library catalog, indexes and abstracts, reference materials, online databases, and interactive media.

Classes continue on June 10 and 21. Take in the program in the Lecture Room of the library, at 234 South Kalmia Street, in Encinitas. Call 741-4814 for more information.

Watercolor and Mixed Media Arthel Hiten Scheraga will develop a demonstration for the next Caribbean Oceanic Art League meeting, set for Friday, June 9, at 1:30 p.m., at the Calaveras Hills Recreation Center (2997 Calaveras Drive, Carlsbad). Admission is free, call 438-7416 for information.

"Glorious Asahi, the Jewel of Umbria" will be discussed by Holly Winchey, associate curator of European art at the San Diego Museum of Art in Balboa Park, on Friday, June 9, at 5:30 p.m. Winchey's slide lecture will examine Asahi's ancient beginnings and its association with St. Francis and the Franciscan order. The cost is \$15 for members, \$25 for non-members. For additional information and reservations, dial 235-2911 x160.

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Conference on Pathology on June 9 and 10. Scheduled speakers include Gil Byrd, Brent Johnson (on video), Edward Cross, Jr., Alan Goodman, Jim Moog, Larry Parker, and Miles Gershenov, and there will be music and "theme." Get your training starting at 7 p.m. on Friday and from 9 a.m. to 4:15 p.m. on Saturday. The fellowship is found at 3331 M. Alford in, in Cleveland. The fee is \$30, call 277-4991 x205 for information and registration.

Resonance Balancing is the topic when Barbara May speaks on Friday, June 9, at 7 p.m., at the Life Gate School of the Healing Arts. Hear the talk in suite 4 at 1650 Riverfront Street, in Point Loma. Call 523-6799 for information and the required reservations. Admission is free.

Explore the Nature and Symbolism of the Vampire archetype and how its dynamics manifest themselves in relationships when Julia McAfee speaks for the Friends of Jung lecture series on Friday, June 9, at 7:30 p.m. According to the organizers, "seeing archetypes and another's vitality and archetypes are two of the central themes of this myth." McAfee is an art therapist and Jungian analyst.

Find the Friends of Jung in the library at the University of Humanities Studies (2800 University Avenue, suite 210, Solana Beach). Admission to the talk is \$6 for members, \$7 for seniors and students, \$10 for all others. Call 792-8282 for more information and the recommended reservations.

What's a Chapbook? Find out when Terry Herterich conducts a workshop on "Chapbook Publishing" (they are inexpensive books of 40 pages or fewer) at the Writing Center on Saturday, June 10, from 9:30 a.m. to 4:30 p.m. He will dispense practical advice on editing, layout and desktop publishing, choosing papers, working with printers and other matters, and marketing tips. Workshop participants will produce a chapbook of poetry.

Find the center at 416 Third Avenue (between Island and D) in the Gateway Quarter. The fee is \$60 general, \$45 members. Call 230-0270 for information and registration.

"Everything You Should Know About the Care and Operation of Your Camera" is the subject, when electronics expert Kurt Kasper (owner of Kurt's Camera Repair) speaks for the Film Lovers' Camera Club on Saturday, June 10, at 10 a.m. at the Photo Arts Building, at Park Boulevard and Village Plaza in Balboa Park. All are welcome to the free meeting. Dial 462-2746 for more details.

An Amnio Acid Seminar is planned by Joyce Drouot (nurse/midwife and technical representative for Integrated Health Inc. and PPD Nutrition) on Saturday, June 11, at 11 a.m., at the San Diego Fitness and Exercise Center, 3606 Midway Drive, in Point Loma. The lecture, presented by Cassidy's Whole Foods Market, will

address all matters of amnio acid info. Admission is free; call 523-3663 to reserve a spot.

"Viva Sagrada," an exhibition of new paintings by Mary Ann Luera, is currently on display at the Sunspace Gallery (a series of small figures as a means of playing with symbolism and traditional ideas of sexuality, spirituality, history, and gender). The artist will lead a discussion at the gallery on Saturday, June 10, at noon. The gallery is found at 835 G Street, downtown; 544-6444.

"Ancient Writings" will be discussed by Lady Rocket at 12 p.m. and "The Art of Palmyra" will be examined by Gerald Joseph at 4 p.m., at the Pacific Eye Book Shop (202 West Street, La Jolla). On Saturday, June 10, Admission is free, call 581-8777 for more information. These talks will be repeated on various dates through October.

"Black Holes — What Do They Have to Do with Religion?" Find out when physicist V. N. Linn speaks for the forum at the Community Congregational Church of Pacific Beach (2084 Beryl Street, W) on Sunday, June 11, at 9 a.m. The public is welcome and child care is available. Call 274-6600 for more information. Free.

"Fables, Sandstones, and Oracles" are the subject for the "Focus on Families" program planned at the San Diego Natural History Museum starting with a lecture on Sunday, June 11, from 9:30 to 11:30 a.m. Slides, live plant materials, and observation of living specimens will enhance this class, focusing on the identification, distribution, economic uses, and conservation of these three important plant families. Field excursions (on June 18 and 23) will be held at Quail Botanical Gardens in Encinitas and an orchid nursery.

The class is open to those aged 16 and up. The fee is \$35 for SDNHM or Quail Botanical Garden members, \$45 for non-members. For more information and registration, call 522-3821 x200.

"A Response to the Religious Right" will be delivered by Ross Porter and Doug Walker, co-chairpersons of Project For Freedom of Religion — for the FreeThought Forum hosted by the Humanist Fellowship of San Diego on Sunday, June 11. The program begins with a social at 10 a.m., the presentation at 11 a.m., and discussion at noon, all at Twigg's (on June 18 and 23) will be held at Quail Botanical Gardens in Encinitas and an orchid nursery.

Tropical Fish, Sea Stars, and other marine organisms will be used to make colorful prints during a workshop introducing graphics (fish and nature printing) planned at the Beach Aquarist Museum (on Sunday, June 11, from 1 to 4 p.m.). Fishes, sea stars, and shells will be applied to clothing, linens, and stationery via

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For Information
Call 239-2001

Calendar LOCAL EVENTS

chaired at the Gilman Drive and Northridge Drive intersection pavilion at the north and south entrances to the campus.

A Psyche Fair and metaphysical conference is planned at Alexander's Bookstore on Saturday and Sunday, June 19 and 20, from noon to 6 p.m. Practitioners of psychic arts such as tarot, palmistry, and numerology will be available for both days, charging \$20 per reading, and lectures will be given. Find the show at 2725 Congress Street, Old Town. Admission is free. For further information, call 298-3422.

Steinman, Schiller, and Craftman Augustine Vicente Zamorano was California's first textbook printer.

The ninth annual art exhibit at Zamorano Elementary School is set for Saturday, June 10, from 10 a.m. to 4 p.m.; students have studied the history and life of the Zamorano family and have created art projects depicting the activities and artifacts used during Zamorano's life. Exhibits include: book covers, posters, and a collage of the Zamorano family. For more information, call 744-1270.

Mark the Spot, one of the X-Files is a show following the adventures of two FBI agents investigating cases involving the paranormal may want to attend the X-Files convention planned on Sunday, June 11, starting at 11 a.m. at the Concourse and Golden Hall (220 C Street, downtown). Guest speakers include people involved with the production and creation of the series, actor David Duchovny (the villain "Eugene Tournay"), a X-Files scriptwriter, and a X-Files producer. There will be on-stage presentations, video footage, and a "X-Files" merchandise auction.

General admission is \$15.50 in advance, \$18 at the door; children 7 to 12 are \$10, kids six and under free with adult. For additional information, call 418-409-0960. Advance tickets are available at the Concourse from Saturday through Ticketmaster (220-7203).

Want to adopt a Puff Bluff for the POCAS (Friends of County Animal Shelter) event planned at the County of San Diego Department of Animal Control (1480 Gaines Street, after 233 Years of Domination by Spain, the Philippine Islands gained independence in 1898. Celebrate the 97th anniversary of Philippine Independence Day from 8 a.m. to noon at Spreckels Organ Pavilion in Balboa Park on Sunday, June 11. There will be cultural presentations including folk dances by the SAMAHAY and

PAGGAT performing arts competition, food, arts, and more. The whole shabang is being sponsored by the House of the Philippine Islands, a member of the House of Pacific Relations in Balboa Park. Admission is free; call 473-4010 or 296-7211.

A Gathering on the Green may be enjoyed when Deer Park's 11th annual spring art show takes place on Sunday, June 11, from 10 a.m. to 3 p.m. Organizers promise antique, classic, sports, foreign, contemporary, special interest, and music cars, along with odds and ends, by the Dozens. The "Fishes" display in the wintery building will be open for viewing. Admission is \$6 general, free for those under 12 years old. Find Deer Park at 29013 Champagne Boulevard, in Escondido (located near main north of Escondido, adjacent to Lawrence Walk Village). For more information, call 749-1668 or 488-1666.

Milly Put on Some Chili, the ICS Chili Cookoff is planned at Walnut Grove Park (at the crossroads of Highway 78 and Twin Oaks Valley Road, in San Marcos) on Sunday, June 11, from 10 a.m. to 5 p.m. There will be voting for the "People's Choice Chili," kids games, music by Fast Gunz, a food and beverage court, and arts and crafts. Admission is \$3 general, free for those 6 and under. For more information, call 744-1270.

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And sick tree, the grass rippled
And fattened tomatoes cracked in glory.
We laid our summers. Both of us were jeans
And plaid shirts, and our hair
Was just long enough to make us look like hippies.
The traffic of rusty Torinos moved our hair,
Traffic and sharp turns on poor streets.
We laughed at ourselves, and this too moved our hair.
We laughed as we recalled all-night diners and laundromats.
Both of us at heart merchants licking pencils
And adding up the day's earnings at night.
Surely if we got jobs, real ones,
We would please our wives with their buckled pots
Cutting dresses on the floor, needles glinting
In their mouths. We would make everyone happy
If a little piece of dirt and adult worry
Worked into our knuckles.

Instead, we dreamed up jobs while we walked.
When we turned a corner.
When we hurried with blistered paint.
And behind the blisters
A scurry of ants searched for a living.
We could have learned from family
Barber who was your father, raisin mule who was mine.
We talked about work, the diner
By the freeway and the slow tumble of clothes
In our laundromats. We talked books by the armfuls
— The hero E sweeping a broom across the page.
And me with the worn elbows propping sadness

On a kitchen table.
Young with new wives, we lived on very little.
Sparrows devoured sunlight and branch-scuffed fruit.
The lawns sprouted, where sprinklers hissed
From noon to nightfall. We turned a corner,
And our hair bounced. We laughed
By a canal, where lizards hugged the dusty shadows.
We sat with our hands on our knees.
In the distance,
A palm tree stood tall as a giraffe,
Drawing water in quick bursts through its long throat.
We were servants to trees and the heat-wavering valley.
And on that summer day we asked:
How could its leafy top frolic in wind
When the work of its root bore down through rock
And darkness, all for the apparent flow of youth.

— By Gary Soto

From *New and Selected Poems*, Chronicle Books, 1993



Born and raised in Fresno, California, Gary Soto is author of eight poetry collections, several children's books, and three collections of occasional essays. His poems have appeared regularly in many literary magazines, most frequently in *Poetry* and *The Nation*. He has received the Andrew Carnegie Medal and the Discovery-The Nation Prize, in addition to fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the California Arts Council. He is senior lecturer in the English Department at University of California, Berkeley.

Chelate Play Day at the Vista Ranch Historical Society's program art, in categories including livestock and small animals, miniature floral designs, home arts, gems and minerals, for arts, photography, design in wood, and the flower and garden show. There is also entertainment, contests (such as eggplant bowling, kids' olympics, and the rubber-chicken contest), and of course the Fun Zone, Kidfield, and other rides.

"Flowers, Fountains, and Old-Fashioned Fun" is the theme for this year's Del Mar Fair, starting next Thursday, June 15, and continuing through Tuesday, July 4. According to organizers, the fair's main goal is to educate Southern Californians about the region's vital agricultural industry.

Don't let that little fat keep you

Guests may enter the fairgrounds from 9 a.m. to 10 p.m.; exhibit hours are 10 a.m. to 10 p.m. Sunday through Thursday, and 10 a.m. to 11 p.m. Friday and Saturday. Exhibit hours are 10 a.m. to 10 p.m. Sunday through Thursday, and 10 a.m. to 11 p.m. Friday and Saturday. Flower and garden show hours are from 9 a.m. to 10 p.m. Sunday through Thursday, and from 9 a.m. to 11 p.m. Friday and Saturday. Play areas in the fun zone from noon to midnight Monday through Friday and from 10 a.m. to midnight Saturday and Sunday.

Admission prices are \$7 general, \$4 for seniors (62 and older), \$2 for kids 6 to 12 years, free for those under 6 (kids 12 and under enter free on Tuesdays). On-site parking is \$3 per vehicle; free parking and shuttle service is available daily at the Horserapport Equestrian Center (located at the intersection of Via de la Valle and El Camino Real, one mile east of I-5).

The fairgrounds are located 30 miles north of downtown San Diego, at 2260 Jimmy Dunsmuir Boulevard (at Via de la Valle, in Del Mar. For additional information, call 793-5553 or 24-hour information line at 793-1101 (8 a.m. to 11 p.m. daily).

Learn Archaeological Techniques as well as what life was like at San Diego's earliest European settlement by taking part in the Presidio of San Diego Excavations Public Archaeology Program. Participants dig alongside professional archaeologists to unearth evidence of the Spanish occupation of Presidio Hill from 1769 to the 1850s.

The public archaeology program digs continue seven days a week through Friday, July 14. Participants may dig on as many days as they like during the season. A \$50 fee covers the six-week program. For more information and registration, call 297-3238. This program is sponsored by the San Diego-Historical Society and the Center for Spanish Colonial Archaeology.

FOR KIDS

"Story Day," where participants will learn to an environmental story and then go bird watching, is the program today, Thursday, June 8, at the Tijuana River National Estuarine Research Reserve visitor center. Next Thursday, June 15, the theme is



S.O.W.
By Abe Oppen

"Day one of Matt's grunting exorcism ends this week on Days of Our Lives with John feeling great, unsettled," writes Janet Di Laura in the June 6 issue of Soap Opera Weekly.

You know how it is — day one of any exorcism, particularly a grunting one, is always a tad unsettling. There's just something about the beginning of an exorcism that leaves you feeling, well, unsettled. On, sure, after the first week, it's a breeze, especially if you possessed loved one's in the hands of a truly talented exorcist. You can leave the priest there at the house with his crucifixes, holy water, the demon, and go out for lunch, shopping, or whatever. Without a single worry. Really, a talented exorcist is no more bother than the male, Terminus man, or the pool cleaner.

You know, a well-done exorcism can be a period of growth for just about everyone concerned. It can bring the whole family together in a big way and serve as a time to sharpen those all-important interpersonal communications skills on a wide variety of issues: values, commitment, feelings, etc. This is especially true if family members choose to regard the exorcism as an opportunity, rather than a crisis; when life hands you lemons, make lemonade! Use the exorcism as a springboard for discussions about religion, current events, school, sports, or the

family vacation you've always wanted to take but could never make time for. Recognize the possibilities the exorcism offers. Seize them and use them to your family's advantage. You won't be disappointed.

Sorry, I was all caught up in peppy Soap Opera Weekly's can-do enthusiasm for personal crisis. Used to be that soap operas foisted off infidelity and evil twins as commiserations of middle-class life. Now the soaps have serious competition from O.J. and TV talk shows, so they're having to toss up greater and more lavish obstacles for their characters to overcome, like demon possession, for example.

Janet Di Laura's article on Days of Our Lives continues. John needs answers and goes back to Marlene's apartment to confront the devil, who begins playing a cat-and-mouse game with him. Then, just as John is about to leave, the devil plays his trump card: Isabella (John's dead wife).

"Basically, I'm an apparition of the devil," says Staci Gresson (Isabella). "I'll come back to tempt John into giving up his belief in God. I say, 'I'm back. All you have to do is renounce God, and then we can be together forever.'"

You see, you've got your basic demonic possession, your basic cat-and-mouse game with Satan, your basic apparition of same, plus your basic Pasternak bargaining — a real handout. A real mess, no matter how you slice it. What's a fella to do?

Well, if he were smart, he'd start by reading Soap Opera Weekly, a publication whose readers have an intuitive knack for juggling the details of even the most complex personal problems. Soap Opera Weekly readers have abnormally long attention spans.

"My favorite new couple," writes E.L.W. Brandon, an S.O.W. reader from Canton, N.C., "is Guiding Light's Roger and Dinah, whose wicked, witty dialogue sparkles and pops like champagne. The mark of Michael Zelnov and Wendy Moniz gives couple-plot GL another acting partnership with strong erotic magic, besides Rod McKinnery and Maureen Kerrigan (Matt and Vanessa). But in contrast



Another unsettling moment on Days of Our Lives

to the deeply romantic, magical quality of Matt and Vanessa's passion, Roger and Dinah's is dangerous and subversive. Did you see the scene after the ball where Roger vents his bitterness and humiliation at Holly's abandonment and then warned off Dinah? Instead, she gently, silently rebuffed him. It was spellbinding."

Got it? Deeply romantic, magical quality. Roger & Dinah & Matt & Vanessa & Holly. The scene after the ball. Bitterness. Humiliation. Silent seduction. That's a helluva lot to juggle at once — and E.L.W. Brandon's talking about only one soap opera. But she isn't. S.O.W. readers, E.L.W. Brandon's probably a fan of at least a dozen shows. You've got to have a mind like a supercomputer to keep tabs on all the details, the various pairings-off, the jealousies, the seductions, the betrayals. I mean, given the complexity of most soap opera plotlines, a demon-possession case is simplicity itself. As you've probably guessed by now, S.O.W. is a newsletter from a parallel universe, a universe somewhat like our own, yet somehow more fabulous. It's a higher dimension. And S.O.W.'s readers, while they may work and live on this plane, move simultaneously through the comings and goings of the S.O.W. universe. They may be your coworkers, your siblings, your spouses. They may look and act like you. But their hearts and minds are elsewhere.

More on S.O.W. next week.

Hunt Registry Hotel (next to Seaport Village). Use of event registration runs from 8 a.m. to 7:45 a.m., the event is for those 12 and older. For more information, call 782-2900.

Landscaping, Tree Planting, painting, and other refurbishing activities will be part of the Needle Chocolate Very Best in Youth project "Violence Prevention — Peace Promotion" at the Encanto Recreation Center (6500

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CLASSICAL MUSIC

UCSD's Mandeville Auditorium will perform works by Gustav Holst, Johann Strauss, Jan Gounod, Jacques Offenbach, Johannes Brahms, and Ludwig van Beethoven and is led by Robert Zellmer. Tickets are \$5 general, \$3 for students and seniors. Call 334-5484 for more information. Parking permits are required on the UCSD campus, cost \$3 after 4:30 p.m., and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus. The Value Students of Carol Pianta plan a recital on Saturday.

June 16, at 4 p.m., in UCSD's Trick Hall at Mandeville Center. Call 334-5484 for more information. Admission is free.

Classical and Contemporary Works will be presented by soprano Julie Kahlo, the California Youth Chorus, and pianist Jane Prim during "Songs for the Sea," a multimedia benefit concert planned for Saturday, June 16, at 7 p.m., at the Parker Community Auditorium. Tickets are \$12 general, \$8 seniors, and \$6 students. Find the auditorium at 4100 Highway 780, Suite 100, at Far Avenue, in La Jolla. For additional information, call 818-338-9081.

A Newly Discovered Version of The Tenth Muse by Johann Strauss is just one reason to take in the Discom Coma Opera Company when the troupe performs for the first

time at the UCSD Medical Center in Hillside. Call 334-5484 for more information. Admission is a suggested \$7 donation. The theme for this year's series is "Variations on a Transylvanian Theme."

A Piano and Percussion Concert will be presented by the UCSD students of Alek Kari and Steven Schick on Saturday, June 10, at 8 p.m., in the Recital Hall at UCSD's Mandeville Center. Free. Dial 334-5484 for additional details.

The UCSD Youth Symphony Orchestra presents its Young Artists Concert at the California Center for the Arts, Escondido, on Saturday, June 10, at 8 p.m. Pieces include Haydn's Piano Concerto in D Major, Elgar's Cello Concerto in E Minor, Mozart's Piano Concerto in D Minor, the Brahms Academic Festival Overture, and Liszt's "Hungarian Rhapsody No. 2." Tickets are \$10 general. Find the center at 340 North Escondido Boulevard (at Valley Parkway) in Escondido. For additional information and advance tickets, call 738-1100.

Wagner's "Flying Dutchman," Wagner's finale from *Symphony No. 1* and *Heaps' Variations on Chopin's Waltz* will be performed by (themer civic organist) Jared Jacobson at the Spreckels Organ Pavilion in Balboa Park on Sunday, June 11, at 2 p.m. Call 226-0819 for more information on this free concert.

The Annual Young Artists Concert, part of the Sacred Music Series at La Jolla Presbyterian Church, is slated

for Sunday, June 11, beginning at 4 p.m., and is intended to be a showcase for four young people of high school or college age. Soloists are rising stars in San Diego's musical firmament. The church is found at 7715 Draper Avenue, in La Jolla. Child-care will be available. Call 434-0713 x331 for more information. An offering will be received.

Student Recitals Keep on Coming, the guitar students of Colin Bennett plan a recital on Sunday, June 11, commencing at 4 p.m., in Erickson Hall at UCSD's Mandeville Center. Call 334-5484 for more information. Admission is free.

Mozart's Requiem will be performed by the San Diego Civic Chorus and a full orchestra on Sunday, June 11, at 4 p.m., at the Christ United Presbyterian Church. Also join for the San Diego Youth Master Chorus singing Haydn's Te Deum, the latter choir making its debut with selections of culturally diverse sacred and secular music, and the combined choir performing

Lena McLain's *Free at Last* (A Portrait of Martin Luther King, Jr.).

Find the church at 3025 Far Street (at 30th Street), in San Diego. An offering will be received. Call 481-7701 for additional information.

Works by Scarlatti, Pachelbel, Chopin, and Schumann will be performed by pianist Bryan Velasco in a solo recital planned at the Point Loma Community Presbyterian Church on Sunday, June 11, at 4 p.m. The church is located at 2128 Chatsworth Boulevard, in Point Loma. Nursery-care will be provided. A free will offering will be received. 223-1833.

A Chamber Ensemble Recital is planned by the students of James McHenry in the Recital Hall at UCSD's Mandeville Center on Sunday, June 11, at 4 p.m., in Erickson Hall at UCSD's Mandeville Center. Call 334-5484 for more information. Admission is free.

Members are assigned different rooms, which they transform into practical living quarters that are at the same time examples of the art of interior decoration. The property is then opened to the public for a month or so, after which the furniture and decorative objects are removed and it reverts to its previous condition.

In our late 19th Century, when for a number of decades there has been an aggressive movement to erase the boundaries between art and life, it is possible to recognize such an enterprise as itself an art form. As in much contemporary "high" art (happenings, for example, or the topographical wrapping projects of Christo), the art is ephemeral; it is integrated into an existing social activity or natural setting; it tends to be a loose, collaborative effort (even a Christo needs a considerable number of workers to execute his plans); it makes no claims to definitive aesthetic form; and you experience it less by looking at it as something apart from yourself than by par-

ASID Trip

Unhindered, the decorators abandoned all restraint, giving way to their most secret, shameful urges.

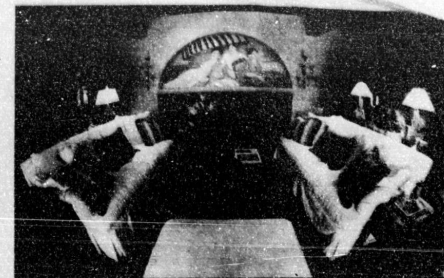
It had never been to a Designers Showcase before, although the San Diego Historical Society has sponsored these events annually for a quarter of a century. In case you don't know, what happens is that a large house — usually unoccupied and perhaps up for sale — is temporarily redecorated by members of the San Diego Chapter of the American Society of Interior Designers (ASID). Different ASID members are assigned different rooms, which they transform into practical living quarters that are at the same time examples of the art of interior decoration. The property is then opened to the public for a month or so, after which the furniture and decorative objects are removed and it reverts to its previous condition.

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icipating in it, by being inside it (so to speak). Of course, there is a significant difference. Happenings are intentionally weird and shocking; they revel in bad taste; there is a strong element of irony in them; by their very existence, they mock aesthetic form, aesthetic traditions, aesthetic rules.

Then try to make you feel that the normalities of your everyday life have been abrogated, and that suddenly you are in a bizarre world where anything goes. Come to think of it, perhaps there is not that much of a difference between art of this sort and what visitors witnessed at Villa Charn in Rancho Santa Fe during the month of May.

Since this is a house, and since the chief underlying principle of its decoration was that human beings were to be imagined dwelling in it, no visitor could avoid making two rather distinct kinds of judgment. One was based on beauty, comeliness, shapeliness — purely aesthetic qualities. The other, continually coming to mind no matter how objective one might attempt to be, responded to the question "Would I like to live here — in this house, or in any single room of it, or in any corner of any room?" As to comeliness, if you were not acquainted with that elegant world, the Designers Showcase decoration would have provided a decisive definition of what it is not. And as for making this one's home, I cannot conceive of any flesh-and-blood non-decorator who,



Designers Showcase
Villa Charn, Rancho Santa Fe
Closed June 4

if sentenced by Judge Ito to life in Villa Charn without possibility of parole, would not sooner choose fatal injection.

Ordinarily, decorators function in collaboration with owners. The decorator offers suggestions, presents possibilities, shows materials; the owner says "Yes" or "No" or "Maybe" or "Let's look at something else." There are some

busy upscale modern folk who let the decorator do the whole house independently, and then move in — but of course they would be just as happy in a hotel. The usual case is for the owners to seek to express something of themselves in the decor, their own tastes, their own personalities, the way they like to live; and if they are not sufficiently creative to come up with visual ideas of their own,

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Calendar ART

they can at least resist the decorator's proposal until they see one that seems to suit them. In the Designers Showcase at the Meyer-O'Connor Living-Weber-Flatt-Sentner house all the former owners were gone and none had yet come to take their place, so that there was no one to curb the designers' impulses. Unhindered, they abandoned all restraint, giving way to their most dramatic urges.

Those urges include (if we are to judge by the results) a devastating addiction to excess. With few exceptions, the decorators loaded their assigned rooms with as many pieces of furniture as they could cram in, in as many possible styles, with the sense of overwhelming glut compounded by a predilection for numerous agitated patterns and by a universal horror of unfiled space. Every possible surface had some knickknack standing on it: shelves, tabletops, corners of the floor behind the furniture, even places under the furniture, so that you might see a carved or studded bunny peeking out from beneath a sofa. In a majority of the rooms, there was so much furniture (often quite large) that it was almost impossible to walk around. You might want to sit on one of those two huge white sofas in the cramped living room, but there was no room for your legs because of the immense coffee table between them, large enough for a thousand demitasse cups. You might want to take a book down off the shelves lining the walls of the "library," but how could you negotiate all the chairs, tables, sofas (with another immense coffee table), and other decorator paraphernalia that impeded all motion in this suffocating, dark cubbyhole? There was of course not enough light to read a book comfortably, even if you could get one in your hands! Everywhere, in every room, there were THINGS, massive things, tiny things, all shouting at you. Look at us! Aren't we gorgeous? Aren't we expensive?



Master Bedroom



Bathroom

Aren't we fashionable? Don't we have all the trendy colors and jewel colors? Don't we occupy a wonderful amount of space? Don't we just own this house?

One of the most obtrusive impediments to actually living in the house — and this is evident in the supreme expression of the decorator's mentality — was the plethora of cushions and pillows. Everywhere you looked, there were piled high, on every bed, on every couch, on every sofa, on every bench, on

the floors, against the walls, big and little square and tubular, "cozy" pillows, leather pillows, more pillows, plaid pillows, and other decorator paraphernalia that impeded all motion in this suffocating, dark cubbyhole. There was of course not enough light to read a book comfortably, even if you could get one in your hands! Everywhere, in every room, there were THINGS, massive things, tiny things, all shouting at you. Look at us! Aren't we gorgeous? Aren't we expensive?

ited budget to the decorators, trundling into the finished house for the first time, standing mouth agape at an instant and bursting out with a gravel-throated cry of "What the hell are all these pillows for?" In fact, the more I saw, the more I came to hate the very idea of upholstery. I thought about how people would have to prepare before going to bed in such an environment. They would have to take all the decorative cushions off the bed, one by one, and put them —



Breakfast Room

where? In a special cushion closet in each room? Or a central cushion depository, perhaps in a gigantic decoupage-covered box next to the swimming pool? Or maybe it would be quickest and most satisfying just to hurl them helter-skelter on the floor, among the potted plants, the cane Louis XV chairs, the bronze urns, the knickknack tables, the bunny sculptures, the three-story birdcages, the pouffes, the tassels, the drapes, the screens, the rug-on-carpets, the pullulating detritus of the decorator's rioting imagination?

And the bathrooms? The vases of flowers, the bookshelves of tiny hand towels, the dishes of minuscule soap bars, the close-together of potpourri ("Smell us"), the trays of atomizers, the wicker do-dads, the heaps of brightly colored cushions, the clutter of exotic collectibles crawling all over the counter-tops and around the sink spots and the rim of the bathtub (yes, yes, tapetery cushions around the bathtub), and even

clustering luxuriantly at the foot of the toilet, like a jungle of priapic euphemistic camouflage intended to confuse anyone who has blundered in as to what such rooms are supposed to be used for. . . . Think of the distressing neurological (and bladder) problems that might arise from this confusion: the man who mistook his bathroom for a department-store window display, and had to drive to the nearest gas station (not very near — this is Rancho Santa Fe) to use the bare, crass, unappealing, undignified facilities there.

In this connection, I will no doubt be accused of sexist bigotry when I point out that almost all the designers of the showcase house were women, and when I further suggest that not a square inch was left where a man could feel at home. It was a house decorated for women by women, a kind of house of Bernadette Albi (and you'll remember how pleasant a place that was), except that the horde of females envisioned

as occupying the premises bore little relationship to the sort of women I myself know, who spend their time managing institutions, writing books, curating exhibits, driving kids to the dentist, or arguing cases in court. The ideal woman evoked by this decorative style is a fluffy, fuzzy, idle, superficial, acquisitive, contented, hothouse Victorian, whose professional activity consists mainly in arranging cushions.

There are a number of totally extra-aesthetic considerations that contributed to the general effect of intertemporal feminine hypertrophy. The decorators clearly treated their rooms as advertisements for their talents, and therefore worked hard at showing how much they were capable of in all imaginable design circumstances — and who cared whether this particular room was pleasing to the eye or inviting to the soul? Furthermore, the furniture and the decorative objects were for sale, so that the more that could be displayed the more chance for profit there would be. As a result, the house looked like a serried congregation of furniture stores and antique shops. No wonder the atmosphere was so impersonal and inhospitable. This was not a home but a mall — and it was even less a work of art.

Cool down, Saville. Since your visit to the Designers Showcase you've had a chance to look again at the photographs. In the *Elegant Japanese House*, which remind the reader that a room can be a place to sit still, to feel calm, and to perceive the universe as simple, harmonious, and relatively empty. Now, all passion spent, you can afford to remember the few instances of beauty and good taste that a relentlessly prying eye might ferret out among the THINGS. For example, the exquisitely minimalist hallway by ASID de-

signer Barbara Blain, with nothing but a single rustic chair, a single miniature tree in a simple terra cotta pot, and some widely spaced, delicate, pastel wall paintings, as though you were in a Roman villa that might really be entitled to the honorific "Charm." For example, the handsome jama chest and the other discerningly chosen oriental objects (plus Barbara Weldon's paintings) in Carol G. Brown's entry foyer. For example, the subtly contoured Morris chair that constituted the so-called library's only practical and aesthetic concession to people who might want to read. For example, the witty pomp-fueled painting covering the end wall in the wine room (along with the nicely integrated metal-frame furniture in the adjacent hall — both spaces designed by Cathy Gill and Mauria Johnson). For example, the stunning 19th-century Philippine slatted bench and truncated oval table that Christine Ben Abdounour found for the breakfast area in the main kitchen. For example, the beautiful little kidney-shaped table that had no business in the overdone dining room but that was so lovely in itself. For example, the handsome greenish-Craftsman pottery in the kitchen of the guest house (by Tina Bickel and Lamy Alpha).

Nevertheless, what most impressed me was that part of the estate that the ASID designers had little to do with. I mean the eight acres of grounds, much neglected of late and only partly refurbished by landscape architect Rick Garbin, who in the short time allotted him had to deal with a challenge far vaster than that posed by any of the design spaces in the house itself. Whoever buys this house (presently owned by an Oklahoma bank) will have a great time bringing the land fully back to life, getting the extensive system of streams and ponds going again,

cutting through the overgrown foliage to provide views of the canyons and valleys, clearing out the undergrowth, placing comfortable benches at the most ravishing spots, planting some discreet color. . . . As for the house interior, a thoroughly non-ASID critic would like to suggest that the new owners start from scratch, use decorators as servants rather than as masters, look at a lot of books picturing big old houses inhabited by happy people, and trust in their own instincts. They, after all, are going to live there — as are their decorators as not.

ART LISTINGS

Contributions to the Reader's Guide to Art must be received by mail no later than the Friday preceding the Tuesday issue for publication. Do not send. Send complete information to Reader Art, P.O. Box 6000, San Diego, CA 92160-0001.

GALLERIES

A Sense of the Archipelago is conveyed in recent paintings by Martha Margolis, featured at Galleria Spagnolo, along with sculpture by Clara Henning in an exhibition beginning with a reception on Friday, June 9, from 6 to 9 p.m. See the show through Saturday, June 10, from 11 a.m. to 5 p.m. Wednesday through Saturday, June 11, from 11 a.m. to 5 p.m. Thursday through Saturday, June 12, from 11 a.m. to 5 p.m. Friday and Saturday, June 13, from 11 a.m. to 5 p.m. Sunday, June 14, from 11 a.m. to 5 p.m. Monday, June 15, from 11 a.m. to 5 p.m. Tuesday, June 16, from 11 a.m. to 5 p.m. Wednesday, June 17, from 11 a.m. to 5 p.m. Thursday, June 18, from 11 a.m. to 5 p.m. Friday, June 19, from 11 a.m. to 5 p.m. Saturday, June 20, from 11 a.m. to 5 p.m. Sunday, June 21, from 11 a.m. to 5 p.m. Monday, June 22, from 11 a.m. to 5 p.m. Tuesday, June 23, from 11 a.m. to 5 p.m. Wednesday, June 24, from 11 a.m. to 5 p.m. Thursday, June 25, from 11 a.m. to 5 p.m. Friday, June 26, from 11 a.m. to 5 p.m. 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ART

The Center is located at 2004 Park Boulevard, in the Pepper Grove area of Balboa Park, north of President's Way. Gallery hours are noon to 5 p.m., Wednesday through Sunday, 235-8135.

"The Prints and the Paper," the annual student print exhibition hosted by the San Diego Art Institute, continues through Sunday, June 18. The gallery is located two doors west of Sala Platta Avenue, in suite 1368 at Mission Valley Center. Hours are 10 a.m. to 5 p.m., Tuesday through Saturday, 1230 to 5 p.m., Sunday, 235-8135.

Recent San Diego Art Institute Exhibitions

by Pacific Northwest artist Alden Mason are on display at the Soma Gallery, along with "Procession for the Senses," an exhibit of work by sculptor and painter James Renner. The exhibition continues through Sunday, June 25.

Regular gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m., Saturday, 11 a.m. to 5 p.m., Sunday, noon to 5 p.m. The Soma Gallery is located at 363 Fourth Avenue, downtown San Diego. For more information, call 232-3951.

"Small Perceptions," the San Diego Art Institute's first small image cash award show, continues through Thursday, June 25. Look for work in six categories, judged by painter James Renner. Find the gallery's Official Catalog at 363 Fourth Avenue, 10 a.m. to 5 p.m., Tuesday through Saturday, 1230 to 5 p.m., Sunday, 235-8135.

"Is It Burning Out All Over?" by the Cleveland Art Guild's Art Scene

Don't have \$5,000 for a down payment?

Learn a free "No Money Down" seminar designed by Robert K. Cook. Learn how to negotiate and purchase property with no money down. Stop depending on your job for security. Become financially independent. Retire financially secure.

ATTEND A FREE NO MONEY DOWN SEMINAR

June 10, 10 am-2 pm

Call for reservations, seating is limited

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Most present company offers expires June 30, 1995

THURSDAY 8:00 PM

Friday & Saturday 8:00 to 10:30 pm

8 pm till midnight - no cover

Comedy 5th Night every Tuesday

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"Best of San Diego" every Wednesday & Sunday

Sunday - "No Smoking Night"

Call for reservations

654-9176

B.B.S. 654-9410

916 PONTIAC, La Jolla

ALL SHOWS - 2 DRINKS MINIMUM

Gallery, with Sharon Hinkley's watercolor on display through Thursday, June 29. Find the gallery in Presidio Plaza, at 2802 La Jolla Village Drive, in Old Town. Regular gallery hours are 10 a.m. to 6 p.m., daily, 688-9324.

"Cubist Relief" is the title of a show by CIRCA at a celebrating decorative arts from Guatemala, Indonesia, and India. The show continues through Thursday, June 29. Find the gallery at 3607 Fourth Avenue, in Hillcrest. Hours are 10 a.m. to 6 p.m., Monday and Tuesday, 10 a.m. to 5 p.m., Wednesday through Saturday, and 11 a.m. to 5 p.m., Sunday, 293-1328.

Adventures and Unconventional Materials are used by David Forbes. Roy Lemmon, Dan Renner, and Paul Sander are on display at 837 G Street, downtown San Diego. For more information, call 232-3951.

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"Is It Burning Out All Over?" by the Cleveland Art Guild's Art Scene

psychic fair

Sat., June 10

Sun., June 11

FREE ADMISSION!

FREE LECTURES!

Psychic Readings at special discount

The Alexandria Institute

Old Town

2728-3422

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Practical - June 13

Reg. Tarot - June 15

Past Life Recall - June 20

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Hanalei Hotel

San Diego-Hawaiian Paradise

Make by 21

Sunday. Find the gallery at 130 South Cedron Avenue, in Solana Beach. 793-0060.

"Welcoming the Season" at the American Gallery are Audrey Rice and Arnel Korbach, who have work on display along with gallery artists through Friday, June 30. Hours are Tuesday through Friday, noon to 6 p.m., and 10 a.m. to 5 p.m., Thursday-Saturday, 10 a.m. to 6 p.m., Sunday, 297-1328.

"Tales of the West and the South" is an exhibition of oil, watercolor, and ink paintings by L. Weyman Simmons, on view through June 10 at the Weyman-Simmons Art Gallery (2661 San Diego Avenue, suite 206, in the Old Town Esplanade). Hours are noon to 5 p.m., daily, call 297-7333 for more information.

"Romantic Portraits" by painter Miam Riki are on display at the Cosmopolitan Fine Arts Gallery through Friday, June 30. Find the gallery at 7932 Grand Avenue, in La Jolla. Hours are 10 a.m. to 6 p.m., daily, except for Friday and Saturday, when the gallery is open 10 a.m. to 5 p.m.

"The Neatness", an array of small works and miniatures, are on view at the Sims-Nemours Galleries through June 30. Find the gallery at 7932 Grand Avenue, in La Jolla. Hours are 10 a.m. to 6 p.m., daily, except for Friday and Saturday, when the gallery is open 10 a.m. to 5 p.m., and by appointment.

"Black & White & Color III: New Drawings" are on exhibition at the David Zapf Gallery (2400 Kettner Boulevard, downtown San Diego) through Friday, July 1. Find the gallery by David Zapf, Doris Bitter, Eugene Dibb, Nancy Kintner, Christopher Lee, and Barbara Steiner, in a variety of media. Gallery hours are noon to 5 p.m., Friday and Saturday, and by appointment.

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A Solo Exhibition of new oil paintings on canvas by Stephen F. Curry is on display at Thomas Hubert and gallery at 1205 Prospect Street, in La Jolla. Call 454-8575 to request more information.

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Old Animals, Travel Drawings, shaman, and other interesting images inhabit the paintings and photo-manipulations by Robert Sturman on display at Gallery Vista in a show entitled "Newborn" through June 30. The gallery is located at the Village Square, 300 Carlsbad Village Drive, suite 201, Carlsbad, and is open from 11 a.m. to 5 p.m., daily, 434-9431.

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Women Adorned in Tantalously Feathered and flowered hats are depicted in the newest works by Franco Naranjo, on display at 3770 Park Boulevard, in Hillcrest, and by calling 296-2708. This show continues through Saturday, July 1.

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Your First Urge Is To Stiffen Up

"For ten years I complained, 'If I only had a wall' Now I've got one and I'm not sure what to do with it."

The Miracle Worker tells how Helen Keller discovered language. To present the world as Keller felt it, Lamb's Players Theatre put the audience in her situation. The show opened with house lights dimming, stage darkening. Then the theater went to full blackout — and stayed that way for a minute and a half. As time stretched and nothing happened, patrons tinkered. Some, sensing technical trouble, muttered, "Here we go." Others squirmed.

Slowly, almost imperceptibly at first, a spotlight cast a glow on a small point, downstage center. More time passed. Then out of darkness a hand, Helen Keller's hand, groped toward the light.

The Miracle Worker is Lamb's third show in its resident stage in Coronado. One of the primary tests for a space is its capability for blackouts. To create the blackout, the Lamb's crew partially covered EXIT signs. They taped off lights for vom (the two audience entrances) and hall and aisle lights. They also covered up "running" lights, which actors use off-stage. The 341-seat house became murky. The problem was coming out of it.

The company's computerized light board is an Obsession 600 by ETC. "They run Broadway shows off this board," says Nate Perison, who de-

signs lighting for Lamb's. The theater has 70 Source Four lights, also by ETC. For the effect Perison wanted, Keller emerging out of darkness, the lighting system was "too efficient."

Perison wanted a gradual illumination, "one that sneaks up on you with no spotlight outline around Keller." He dimmed a Source Four from ten percent illumination down to five. Still too bright. Then down to three. But even at one percent illumination, the Source Four put a visible ring around the actor.

"We had to borrow two old lights from the National City theater," — the Lamb's home on Plaza Boulevard since 1976 — "and use them instead."

The smell of newness still permeates the Paul and Ione Harter Stage, which opened December 4, 1994. And though the Lamb's company and every financial backer I talked to express delight with the Coronado location and its effect on the community (restaurants, in particular, celebrate windfalls), the company is still uncovering quirks.

Most new theaters sound like gymnasiums and require months of fine-tuning to bring the acoustics in line. At the Coronado space there's no need to "warm" the room with a lot of rick. There's little "ringing" — feedback from

seats — because the dusty burgundy chairs, with their straight-weave fabric, when folded up function like people.

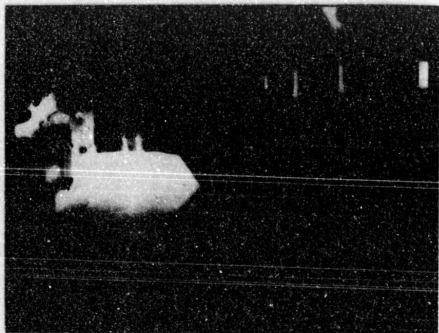
Most seats act like reflective surfaces. They ricochet sound back to a stage. At Lamb's, the bottom of each seat has over 600 little holes. These perforations, when seats are up, "baffle" sound, absorbing it the way people do when seated on them. When a seat is occupied, the perforations

absorb drizzling of feet.

The seats "give a natural feedback," says Kerry Cederberg Meads, who has been with the company for 19 years. "I can tell instantly if I'm loud enough."

When the company was at National City, an actor could run off-stage and adjust the thermometer. Much of the company's current shutdown cruise involves adjusting to the "high-

Calendar THEATER



Lamb's Players Theatre

tech stuff." Like the computerized air-conditioning system.

Finding the right temperature took months. For the first show in December, David Cochran Heath, actor and technical director, set the thermostat at 74 degrees, only to find that "ten minutes out there and our costumes wilted." Heath tinkered with the thermostat. For a while 70.2 worked, but people in the audience complained of feeling cold. "Right now it's at 71," says Heath.

For 17 seasons, the Lamb's home base was a 178-seat, converted Christian Science Church on Plaza Boulevard in National City. The space has in-the-round — also called "arena" — seating. The audience sits on all four sides of the stage, with four rows of seats on each side. The back rows are, at most, five feet above the stage itself, which, at 21 feet square, isn't much larger than a two-car garage.

The new theater has a thrust stage, 36 feet wide and 22 feet deep. The audience sits almost 180 degrees around the playing area. The seats fan upward in a steep rake from the front row, which is one foot below the stage, to the seventh row, 11 feet above and 30 feet on a diagonal to the centerstage.

The room is a rectangle, the stage a long semicircle inside it. The configuration poses challenges. Jokes Mike Buckley, Lamb's production manager and resident scenic designer, "For ten years I complained, 'If I only had a wall.' Now I've got one and I'm not sure what to do with it."

In the old space, audiences on four sides were Buckley's walls. At the resident stage, he's got a wide, tall back-ground, with no backstage area and no room in the wings to bring objects on and off. The new wall obligates Buckley to fill it.

"In some ways the stage is more restrictive than our old space. It's a real wide, flat place to build sets," says Buckley, who confesses he hasn't "figured it out yet."

One reason is that the sightlines are extreme. Because the audience boxes seven rows tall on three sides of the stage, Buckley can't hang something from the ceiling without block-

ing someone's view. "And if you stick a big hunk of furniture downstage, people in the front row can't see."

Buckley designed the first three shows for the new space: Angel's Arms, She Loves Me, and The Miracle Worker. "So far I've been pleased with the sets as seen from the center section [of the audience]. But I need to make them work better from the sides. I don't want people in those sections to feel they're looking at the show sideways. So far, I've felt that."

For The Miracle Worker, Robert Smyth pared down a three-act script to the confrontation between Helen Keller and her indomitable teacher, Annie Sullivan. Smyth trimmed the cast from 14 to 6, turning many characters into abstract voices. Buckley wanted the same approach for the set: do away with porch railings, dollies, and light fixtures. But he found himself "devoted of ideas."

So he called in Michael Wood as an assistant designer. Their brainstorming sessions led to a minimalist unit with pockets of rational, well-pump here, table and chairs there.

In National City, Lamb's gave the stage four entrances — 2, 5, 7, and 10 — and used a "clock system" to diagram movement. The system created invisible diagonal lines crisscrossing the stage and made for convenient reference points for actors.

For the new theater, diagonals don't apply, and actors had to make vertical and horizontal adjustments. Their first came in the Christmas show.

Instead of looking straight out at their audience, "You had to bring your chin up," says David Heath, "because your audience is either at eye level or above you."

"This is the opposite of other spaces we've worked in," Heath continues. "At the Hahn Cosmopolitan, you've got to look down because the front row is below your toes. 'Ac-customed to the 'easy intimacy' of National City, actors had to find ways of not having people in the top row 'feel like they're looking at your hair all the time.'"

A related vertical adjustment was vocal. If you stand on the new stage and imagine a wall of people on three sides of you, it feels like an amphitheater. Your first urge is to stiffen up, shake it up, and orate. But for actors used to having their audience almost at arm's length, the temptation to "present" oneself unnaturally had to be overcome.

The new space also requires lateral adjustments. Because of the wide seating configuration, if an actor plays only to the center, both sides feel left out. Play to one side, the other two blocks feel neglected. "If you're all the way around to one end of the stage," says David Heath, "then the person on the furthest end of the theater in the top row needs to hear you. You've got to project much more here."

"The width of it confounded me at first," says Cynthia Gerber, who plays Helen Keller. "It felt very spread out, and someone must feel cheated no matter where you are. Experimentation continues. 'We want to accustom ourselves to the new stage,' says Gerber, "rather than try to tame it."

At the Plaza stage, the company used every inch of space. Offices by day became dressing rooms by night, and almost everyone wore multiple hats. At Coronado they don't have to wear them all at once. Deborah Gilmore Smyth, for example, acts, directs, and heads box office and house management. When she's in a show — and this is a new adjustment — she's only a performer waiting for her call.

"In the old space, you'd be about to go on stage, the phone would ring, you'd sell tickets or give directions to the theater. Then you'd put the phone down and go play a scene." "Here it's much more professionally," adds Cynthia Gerber. "At Plaza, you'd take out trash, clean the bathrooms. Here you are 'too split' during a performance. Plus we have showers now!"

And more. The resident stage has an elegant lobby, with Kashmiri slate walls and China sea-green slate floors. Staff has expanded to 33 part- and full-time employees. And the women's room, several have boasted, has eleven stalls (as compared to two in the old space). Thanks to major donor contributions and an ongoing

fundraising campaign, two-thirds of the theater's \$2.6 million cost has been raised.

However, the new space has more than doubled the cost of a single production. Smyth estimates that when Lamb's staged Miracle Worker at National City in 1982, the show cost approximately \$12,000. For Coronado, due to inflation, a much larger advertising budget, and higher royalties (because the new theater has twice as many seats), the current production cost \$48,000.

For Deborah Gilmore Smyth, the last two years have gone "in slow motion and very quickly." When the theater was just a "big empty hole," day-to-day construction seemed endless. But the push to open — almost a year ahead of schedule, it turns out — felt like "riding a fast wave."

The Plaza Stage in National City, which the company will continue to use as a "back box" theater for future productions, was "as comfortable as an old favorite shirt," says Robert Smyth. "It's like moving into a new apartment," adds Mike Buckley. "All your stuff's here. And your furniture's new. But everyone's been so busy with the move, we haven't had time to call it home."

THEATER LISTINGS

Theater listings and commentary by Jeff Smith. Information is accurate according to material given.

us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

Redwood Force
Sweetooth Theatre presents Alan Ayckbourn's farce about the intermingling lives of four couples during a long Saturday night. The plot takes place simultaneously in three on-stage bedrooms.

The Cherry Orchard
The South Coast Repertory Theatre is offering Anton Chekhov's comedy about the decline of a Russian family.

Dancing at Lughnasa
Like his wonderful Tennessee, Brian Friel's Dancing at Lughnasa explores a world where mystery has vanished and acceptability reigns. But while Tennessee brings three couples together on an ancient pier to experience the ineffable, Lughnasa shows how fleeting this moment is, "moments of some deep and true emotion," can be. Lughnasa takes a huge risk. It puts the climax early in the play, 22 pages into act one. All that follows, you realize in hindsight, is a long denouement, an unraveling of the Mundy family, wrapped in the recollections of Michael, who was seven at the time. He remembers the day, in the

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"This is like something from 1982," said a woman in line to meet Slaughter at the Sports Arena Tower Records last Thursday. On hand for the personal appearance were long-haired rockers now with

the heavy hitters they once were. Thursday's turnout — about 30 people showed up between 6:30 and 5:00 p.m. — confirmed it. Contributing to the lackluster reception, many local independent stores won't

his mother died.) The group appeared minus frontman Mark Slaughter, who was missing because he "needed to have his throat looked at." Lucky for him, across the street was the Sports Arena, where Slaughter played their last San Diego show, opening with Winger, for Kiss in 1990. Thursday night, they headlined the Coach House, with a capacity of 470. —L.H.

Beast Guy means bigger business than usual for Buffalo Exchange, the P.B. spot where 18- to 24-year-olds sell clothes for cash. Not everyone was raising funds for the landlord. "I need

Thursday when a double line of sellers stretched to the front door. It was a perfect afternoon, though, and a booming rhythm kept the junior entrepreneurs from going comatose. A wan brunette with a nose piercing heaved two garbage bags to the counter, where their crumpled cotton contents were dutifully sorted, analyzed, and rejected by a manager-haired store employee with a nose piercing. A sweet-faced Asian girl, who didn't wear a nose piercing but did wear a miniskirt and wedgies, offered for sale a silver chain-link belt and studded black leather dog collar.

"Spring" included, for women, babyish dresses, lug-soled shoes, and official Tank Girl earrings that never were a merchandising phenomenon. *Pour homme* there were baggy T-shirts, baggy shorts, jeans, and lots of unscuffed Pumas.

A clean-cut exchange student sold two pairs of black Levis but was returned a pair of acid-washed jeans. ("Next time," advised the clerk, "solid colors only, okay?"). A clings couple sold a few things and got \$7 — you could see their shoulders droop with disappointment. Not all kids went for cash, which amounts to 40 percent of selling price; the other option is to take 55 percent in trade. You could watch people sell fabric lumps at one counter, mill around the store for a while, then buy more fabric lumps at another counter, like strange consumer insects. —M.L.

No more bunny hops. Prom music for area high schools this year tended more toward Naughty by Nature's "Feel Me Flow." The disc jockey has taken over for the local band, providing schools with musical breadth at a reasonable price, and perhaps most importantly, predictability.

Live music at proms is practically obsolete, as high school prom committees hire DJs. With the ethnic and economic diversity seen in



PROMOTERS CIRCA 1973

San Diego high schools, committees have to please a student body with a plethora of musical tastes. Instead of shelling out for three or four different bands, they hire a DJ.

Ultramodern-looking Eastlake High School, east of Otay Lakes, is only a few years old. The Eastlake prom committee hired a DJ from Three Style Attractions, which provided the school with hip-hop, alternative, and 70s music. From committee member Leah Alkins said, "We used a DJ we had used before that was greatly liked." Clairemont High also trusted their prom music to a DJ. The Clairemont ASB made their decision based on comments they had received throughout the year concerning other school events. "We collected songs from students' requests and then sent them to the DJ," explained prom committee member Andrea Whitright.

These requests resulted in a mix of songs, mostly alternative and rap, being played at the prom. Whitright assured, "We had a lot of people dancing."

At Torrey Pines High, the ASB chose a DJ because of past failures with bands, according to ASB member Kirstin Alameda. Torrey Pines hired a DJ from Party Sounds whom they had used before. Because students had complained about the music selected by DJs at previous dances, the ASB decided to provide the DJ with a list of the songs they wanted played. "We went to the Warehouse and picked out every single song we wanted," said Alameda. "Then we gave that list to the DJ." Students, she said, danced constantly to the slow songs, alternative, hip-hop, and rap music.

Some schools decided to use a DJ instead of a band for monetary reasons. At Helix High in La Mesa, a DJ from American Mobile Sound was hired to play a variety of music ranging from 70s songs to disco to the Beastie Boys. "Money-wise, DJs are less expensive," said ASB



BRUCE LEE ENTER THE DRAGON

THE MASTER

member Kelli Hayes. "DJs are also more dependable and provide a variety of music, whereas a band can only play one kind." Like Clairemont and Torrey Pines, Helix ASB provided their DJ with a comprehensive song list. "We

gave the DJ a 100-song list, so that it was guaranteed he would use the music we wanted."

Not all San Diego schools took this approach to prom music. Francis Parker School, an independent high school located on Linda Vista Road, decided to take a more traditional route. The ASB hired a local band, Invoics, which specializes in classic rock, covering songs from groups including the Eagles, Santana, the Allman Brothers, and Van Morrison. Although it was feared students wouldn't dance to such modern tunes, the band was a definite success. Students crowded the dance floor all evening long. From committee head Courtney Floodberg remarked, "We wanted



THE QUEENIN YOUNG-FU FIGHTING

something different, something we could get more into. We used DJs for all our other dances. We wanted something special for our prom."

tempo. "They loved it!" crowed Tracy Takaki, chief instructor at North Park's American Schools of Shao-Lin Kempo. "Some kids were on drugs, some were completely straight. It went over some of their heads, but they all loved it."

The martial arts demo was the band's idea. "I was

approached by left the guitarist of the Muffins," said Takaki. "He said they were doing this Kung-Fu Mania show and asked me to give a demonstration. I saw it as a

good opportunity for outreach to teens, give them something constructive to do. It was also very nostalgic for me. I was into a similar scene as a teenager. I'd go to heavy metal shows, all that stuff."

Shao-lin kempo can be called kung fu, Takaki explained, but is stylistically more related to wu shu — high kicking, acrobatics, dance-like. Takaki's 15-minute choreographed routine happened on stage during the break between the Muffins and Bunchwax sets. "I had two intermediate students, 14- and 15-year-old teens, doing self-defense movements back and forth. They were eating it up. I could hear them cheering all the way to the back of the club. Then I had a two on one attack, a girl versus two guys. She whipped up on those two poor boys. They really are that one up. Especially the girls."

Contributors: Larry Harmon, Mary Lang, Jessica Lipsker. Get a tip to blurt! Call 735-5088, ext. 486.

blurt

THE INSIDE TRACK

wins and children, and rocker chicks now into their 20s and 30s that still could

carry Slaughter's new record, *Fear No Evil*. One joker showed up at Tower with a



SLAUGHTER

use some help with their hair and makeup. Slaughter, like other '80s metal bands who released new records this year (including Dokken), aren't

copy of Bon Jovi's *Slippery When Wet* LP for the band to autograph. (When Slaughter bassist Dana Strum was handed the album, he looked like someone just told him

money for the Turkey Malin show on Saturday," explained a skinny, spiky-haired boy. "Clothes, more than blood."

There were moments last

BOSTON

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MARY CHAPIN CARPENTER

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ATLAS TICKETS

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Calendar **MUSIC SCENE**

The Pride and Joy of East L.A.

When Los Lobos sang "I Got Loaded," I fantasized I was some crazy vato juicthead.

In East L.A., you can hear banda music blaring from house parties and find mysterious altars inside people's homes, with pictures of saints and burning candles honoring the Virgin of Guadalupe. You can eat the best carnitas this side of Mexico City and later visit a somero and have a cosmic shell divination. East L.A. is a family neighborhood, mostly Catholic. But you can get shot at, too, if you venture down the wrong street.

I wasn't even living in California when I first learned a few things about L.A.'s Chicano culture. My friends came from Los Lobos, who played wild, topical corridos, rowdy norteños, ranchera, and accordion-driven conjunto. When Los Lobos sang "I Got Loaded," I fantasized I was some crazy vato juicthead. And when David Hidalgo, the band's multi-instrumental wizard, sang the spine-chilling "How Will the Wolf Survive" in 1984, I knew the band would be one of the most important voices in America. But I never suspected how far they would come and how diverse their music would be.

When Kiko (Slash/Warner Bros.) came out a few years ago, I saw there were no limits. Los Lobos never had any trouble absorbing other cultures and idioms and reworking them in their own way. In previous albums I'd seen them absorb

everything from Aztec drumming and hard country to Canun, zydeco, and Mexican folk. But now the band had created a totally original sound. Kiko was the best disc of the year and one of the most original recordings of the past decade. And of course, few people listened to it, much less understood it.

Anticipating their appearance at Humphrey's last weekend, I talked to Los Lobos' Steve Berlin over the phone. "We never planned Kiko," he told me. "The album defined itself. [Warner Bros. president] Lenny Waronker said we could make it as weird as we wanted to. And we did. We always managed to develop our own sound and put our spin on it. We've never done anything in an orthodox way. We try not to do it the right way."

How Berlin, a Philadelphia-bred saxophonist and keyboardist who was playing with the Blasters, came to join Los Lobos is a story in itself. "The first time I saw them was in 1981 at the Olympic, when they opened for Public Image. I was amazed at how brave they were. The Orange County thrashers were throwing everything they could at them. Los Lobos was playing Mexican folkloric music, and things like broken glass were flying at them. I mean, I had been to boxing matches here that had never been this violent.



Los Lobos at Humphrey's, June 2

"Then, two years later, they opened for the Blasters. It wasn't a single epiphany, but I was blown away. They were this fully formed band. And though they were 20 minutes away from where I lived, they might as well have been from Madagascar. I was playing roots-based music, R&B, jazz, blues. But I didn't know anything about Latin American music. We became friends that weekend. And a few days later, I ran into them at an Orange Coleman show. And that's when I knew we had kindred interests."

Berlin learned some Los Lobos songs and practiced conjunto. He played a few Los Lobos gigs at first. "And then I played all their gigs. And one night, when the Blasters and Los Lobos both had

gigs, I knew I had to choose. And I went with Los Lobos. I joined the band right after they recorded 'And a Time to Dance.'"

That 1983 EP announced the presence of greatness. But the band — David Hidalgo, drummer Louie Perez, bassist Conrad Lozano and guitarist Cesar Rosas — had already played a lifetime's worth of music. They'd burned it up with blues and experimented with soul, funk, rock. They'd become ethnographers and musical archaeologists. And they'd dug the jazz of Ornette Coleman, John Coltrane, and Roland Kirk.

"There was so much shared musical knowledge," recounted Berlin. "David loved groups like Wildbone Ash and obscure '60s British rock.

91X Sunfest

Los Lobos, Steve & 400 PM, and 1000 PM
TICKETS STILL AVAILABLE FOR BOTH NIGHTS!!

Saturday, June 10

**MATHEW SWEET
LUCY'S FUR COAT
BELLY
CHRIS ISAAC
SUBLIME
MIKE WATT
DURAN DURAN**

Sunday, June 11

**PHUNK JUNKEEZ
JEWEL
RUGBURNS
CATHERINE WHEEL
ELASTICA
SPONGE
GENERAL PUBLIC
BUSH**

Plus more & live surprises
Open Air Theatre

LISTEN TO 91X FOR DETAILS ON THE SHOW OF THE SUMMER!



ASWAD • BUJU BANTON
Freddy McGregor • **Waiting Souls**
Worl-A-Girl • **Sister Carol**
Junior Tucker • **Tommy Cowan & C**
SKOOL Band • **Christafari**
INTERNATIONAL ARTS & CRAFTS FAIR

Request Reggae 17, 8-11 in the World!!
June 12 • 6pm
Open Air Theatre



with special guest
De'ree

FREE ENTERTAINMENT!

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

THURSDAY & FRIDAY PREMIERS

THURSDAY IS COUNTRY NIGHT

CELA'S DYNAMIX SHOW

Johnnie Walker Blue

Johnnie Walker Black

Johnnie Walker Red

Johnnie Walker White

Johnnie Walker Green

Johnnie Walker Yellow

Johnnie Walker Orange

Johnnie Walker Purple

Johnnie Walker Brown

Johnnie Walker Grey

Johnnie Walker Silver

Johnnie Walker Gold

Johnnie Walker Platinum

Johnnie Walker Diamond

Johnnie Walker Emerald

Johnnie Walker Ruby

Johnnie Walker Sapphire

Johnnie Walker Opal

Johnnie Walker Pearl

Johnnie Walker Jade

Johnnie Walker Ivory

Johnnie Walker Bone

Johnnie Walker Shell

Johnnie Walker Stone

Johnnie Walker Wood

Johnnie Walker Metal

Johnnie Walker Glass

Johnnie Walker Plastic

Johnnie Walker Rubber

Johnnie Walker Leather

Johnnie Walker Fabric

Johnnie Walker Paper

Johnnie Walker Ink

Johnnie Walker Paint

Johnnie Walker Glue

Johnnie Walker Nails

Johnnie Walker Hair

Johnnie Walker Skin

Johnnie Walker Blood

Johnnie Walker Sweat

Johnnie Walker Tears

Johnnie Walker Saliva

Johnnie Walker Urine

Johnnie Walker Feces

Johnnie Walker Semen

Johnnie Walker Vagina

Johnnie Walker Penis

Johnnie Walker Testes

Johnnie Walker Prostate

Johnnie Walker Bladder

Johnnie Walker Uterus

Johnnie Walker Ovary

Johnnie Walker Fallopian Tube

Johnnie Walker Cervix

Johnnie Walker Vagina

Johnnie Walker Penis

Johnnie Walker Testes

Johnnie Walker Prostate

Johnnie Walker Bladder

Johnnie Walker Uterus

Johnnie Walker Ovary

Johnnie Walker Fallopian Tube

Johnnie Walker Cervix

Johnnie Walker Vagina

Johnnie Walker Penis

Johnnie Walker Testes

Johnnie Walker Prostate

Johnnie Walker Bladder

Johnnie Walker Uterus

Johnnie Walker Ovary

Johnnie Walker Fallopian Tube

Johnnie Walker Cervix

Johnnie Walker Vagina

Johnnie Walker Penis

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Johnnie Walker Prostate

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Johnnie Walker Cervix

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Calendar
MUSIC SCENE

Eddie, I Hardly Knew You

Eddie said he wanted to be a professional musician. A sarcastic "Good luck" went through my mind.

This piece was received in response to an ad in the Reader soliciting music stories.

In 1988 I was a UCSD student and doing the accounts for a Chevron station on Dowdy Drive, just off Miramar Road. It was here that I met Eddie Vedder.

My first impression was normal for meeting a co-worker for the first time: he seemed like a nice guy. He was of slightly smaller frame and had short, wavy hair. He had a friendly smile. He was funny and outgoing. Girls in the office thought he was cute. And they liked his short hair.

Eddie worked the graveyard shift and would get off work around 10 a.m. I saw Eddie in the morning, near the end of his shift, just as my workday was beginning. Since we were roughly the same age and the only two young guys who worked there, we talked often. He was a great storyteller. I'm not sure, though, if the stories he told were entirely true.

But he did seem sincere. He told me about how, as a kid, he started in commu-

nications, such as for Big Wheels. Another time, he described a Hollywood party he attended where, after downing quite a few drinks, he ran into the actors who played "Greg" and "Peter" on *The Brady Bunch*. Proudly, he described how he initiated conversation with the two actors by asking them, "So where's Bobby? Fucking Cindy?"

He told me about his adventures as a roadie at the Bacchanal. How he had set up for the sights of San Diego. I was more into Van Halen myself.

He also told me about the band he was in, which I now assume was Rad Radio. He played all originals, at obscure clubs which I had never heard of. But then, my band was playing college parties. I wasn't interested in playing songs people had never heard before. Each of us was probably sure the other was completely wasting his time in music. I was convinced I could get more girls by singing songs they were familiar with.

Eddie gave me his phone number, even invited me to come over to his house to listen to some four-tracks he had recorded and



Eddie Vedder

possibly to jam. I thought, "How can we 'jam' when you don't play any songs that I know? Sounds pretty lame!" I felt that my band was more of a success than his, playing big parties, while his wallowed in obscurity at small clubs.

What really surprised me was that he seemed so happy to be doing what he was doing. I once asked him what he wanted to do with his life. He said he wanted to do music, to be a professional musician, and to go "all the way." A sarcastic "Good luck" went through my mind.

My temporary accounting job at Chevron ended. The drudgery of school once again lay before me. I said goodbye to everyone at the office. Somehow I don't remember saying farewell to Eddie. I soon forgot about him.

A few years later, I saw him interviewed on MTV and didn't recognize him, although

the name rang a bell. A couple of weeks after that, hearing the name repeatedly on MTV and reading somewhere that this hot new band's singer hailed from San Diego, I finally did make the connection.

But who was this quiet, frowning person in the magazines and on TV? The Eddie I vaguely remembered was a funny, outgoing, smiling guy. This person was angry, hunched, distant, wearing a constant expression of grave concern. He sang in agony, in grungy clothes, arms folded across his chest. In interviews he expressed deep disappointment with his success and with life in general, often barely able to complete a sentence without struggling to find the words.

Since then, I've come to realize I probably didn't know him as well as I thought.

I won't be going to the Pearl Jam concert. Their newer stuff just isn't my type of music. Or maybe I'm just jealous.

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I Think Angels, Personally

She started playing to drunks when she was eight.

Suggest to a 20-year-old that she might be naive, and you're likely to get your head chewed off. Ask Jewel Kilcher how she got signed to a major label, and she answers, "I think angels, personally." She's not kidding, and she doesn't care what anyone thinks of her rainbows-and-unicorns attitude.

Apparently, her attitude is going over well. Last month, San Diegans saw her on a bill that included the Rugbys and Bob Dylan. This Sunday, Sunfests will see her at the Open Air Theater. The first time I see her, Jewel is backstage at the ornate Warfield Theater in San Francisco, about to open the show for one of her heroes, indie darling Liz Phair. Jewel is a slight figure with blonde hair parted exactly down the center, dressed in faded jeans, a black T-shirt, black pointy-toed boots. She frets endlessly about this stuff — "I've really got to get back to the hotel and put something more glamorous on" — and then promptly changes her mind — "Oh, this'll be okay, don't you think? No one cares what I look like. They're here to see Liz."

She professes a bad case of nerves, musing, "If Liz thinks she gets nervous, she should try opening for her!" By the time she takes the stage, however, Jewel is implausibly composed. Her aplomb may come from her long experience deal-

ing with rough crowds — she started playing to drunks when she was eight.

"Singing in the bars that early taught me so much," Jewel tells me before her set. We're in a bleak, fluorescent-lit cell the Warfield calls a dressing room. She is curled up in a corner of a ratty couch, clutching both knees to her chest. Her voice is so soft that it's nearly swallowed up by the booming acoustics of

the high-ceilinged room. "I used to get so bummed because people wouldn't listen. I'd post on stage. Then one time, a drunk came up. I leaned down and he says, 'Stop looking so goddamned depressed!'" She laughs. "It taught me that even if there's only three people in the bar, you've got to be professional. Still, there's things I won't put up with. At a really young age, guys would come on to me, tell me, 'Call when you're 16.' Yeah, right."

She clutches my hand for emphasis, wanting to be sure she's getting complete attention. "I'd see all these guys, and you're young so you think they're sincere — you think they're really going to come through. So you sleep with them — like this one friend of mine, with this club owner who came on to her. But then it gets really weird. Really bad."

"I always knew," she claims, "that it was just talk."

Sounds more tough-cookie than rainbows-and-unicorns.

Before our interview, she related a breakfast story about her recent vacation in Mexico that involved fedoras, mountains of other people's pots, driving down an airline runway, guns, language barriers, handcuffs. She speaks through what sounds like a B-movie script, screaming to the tale's happy ending before the tape recorder can be set in motion.

The tough cookie continues. "There was this guy that came in when we'd play, and every night he'd do the same thing. He'd lay his money out in piles: 20s, 10s, 5s, and two pitchers of beer. Every night he'd request the same three songs: 'Am I Gonna Stay With You More,' 'Cotton Field Back Home,' and 'House of the Rising Sun.' Sad songs. He'd just sit there and drink. He'd get through one pitcher by the end of our first set, and then he'd call me over and tell me to pick any bill I wanted. I'd always take a 20 and get a Shirley Temple with it. And he'd get hammered."

Her eyes are cloudy, fixed on a point somewhere below a peeling strip of paint on the wall.

"One day he didn't come in. I guess he got really drunk one night and the bartender took him home, made him a pot of coffee, even tucked him into bed. Then when he left, the guy shot himself in the face. I found out he'd been a medic in 'Nam when he was 18, and he didn't know how to do surgery. So he basically killed people



until he learned." She sighs. "He didn't have any family, so we gave him a fundraiser to get him a coffin."

"I remember thinking that I don't want to hide behind things. I decided right then and there that I never wanted to drink."

So who are you calling naive? Jewel writes and performs with a self-assuredness to sweep away the most acerbic cynic. She writes biting songs and belts them so boldly that the hokey phrase "old soul" comes to mind. It's a bit spooky, in combination with the fresh face and unpolished sparkle. Maybe there's a cloud of dirt here somewhere.

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Calendar MUSIC SCENE

We're sitting on a balcony in Austin, Texas, during the South by Southwest conference. Jewel has just managed to wrench the attention of a few hundred publicity flacks and media hacks away from their free food and drink and onto the stage. It wasn't easy — Atlantic Records puts on quite a spread, and many people attend the conference just for the freebies. When the crowd's nose continued after the start of the music, Jewel stopped short of stomping her foot in

rage, but only just.

"They told me you'd be a hard crowd," she growled. "Now shut up." And they do, for the full 20 minutes that she sings and plays her guitar.

Happy to have that behind her, she's ready to talk about how she came to be at this enviable place, with *Pawn of You* in the stores and bookings stretching endlessly into the future.

Apparently, growing up on an isolated 800-acre homestead in Homer, Alaska, is the kind of childhood every kid should have. Jewel couldn't describe it more glowingly if she had won the lottery. "We had a coal stove, and I'd wake up and see frost on my brother's eyelashes

because the fire would go out during the night. We loved it. A lot of kids grow up knowing how to bank, but I'm kind of a retard about city things." Her eyes glow. "But I know what a porcupine sounds like climbing a tree."

"They told me you'd be a hard crowd," she growled. "Now shut up."

After those halcyon days, Jewel traveled all over, singing in bars and rooming with her family from Hawaii — where Samoan kids taught the blonde hawk girl about prejudice, she confides — to an arts high

school in Michigan, to Colorado. She ended up, as everyone knows by now, in San Diego.

"I came to San Diego because I wanted some sunshine. Me and my mom rented an apartment together, but nei-

ther of us could make ends meet. So I ended up living in my van." Her tone is matter-of-fact.

"I was desperate for a job, and I saw this kid playing in Java Joe's. So I asked if I could

have a job, and the boss said, 'Yeah.' Then he asked if I'd pose naked for his calendar. I thought, 'Oh God, here we go again!'"

Jewel kept her clothes on and managed to convince the boss that she could actually sing. "I've played a lot of places in the U.S. over the years. I've known people in other places with a lot less talent and a lot bigger egos. When I came to San Diego, I'd just started writing my own stuff, and people were so encouraging, so supportive of one another. It was incredible, just a brilliant environment. I'd go out to cafes, and I'd feel like it was Paris in the '20s." She says this

unironically. "We all were starving, and no one was recognized, but here are all these talented, brilliant writers. I just felt so honored to be around them and writing with them."

"It's been really neat over the last two years; a bunch of people [from San Diego] have gotten deals. And we all have first albums out, we're going through it together. Unless you're a musician, no one knows how it is for you particularly. To have another friend who's a musician means that you can call them up at two in the morning and have your little support group, tell them, 'I'm freaking out about Liz Phair! I have to go on right be-

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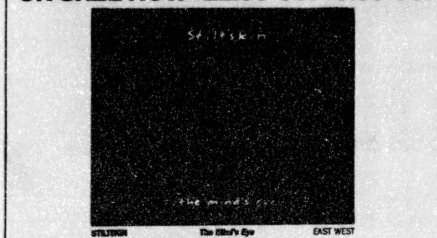
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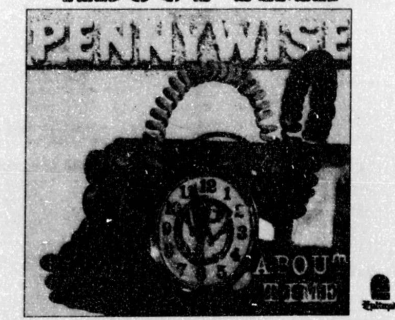
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Calendar MUSIC SCENE

fore her! Who else but a musician is going to get something like that?

Pieces of You, Jewel's debut album, is a simple collection of songs that Atlantic chose to package with unseemly slickness. In fact, the cover image, featuring Jewel's pensive, cherubic face, is enough to make you keep flipping through the record store stacks. A peek inside the CD could convince you that her music must be as inconsequential as the Calvin Klein-ish glamour shots decorating the liner notes. (Fanning Jewel? Bathing suit Jewel? Pouring Jewel?)

"I was pretty naive when they put that together," Jewel sighs. "I know how to assert myself a little better now."

That may prove fortunate. An informal survey of reactions to the album cover proves, shall we say, less than favorable ("Too cutesy-poo," "Spare me that 90210/crap," and "Straight to the bargain bin"). If people can get past the packaging,

"When I came to San Diego, I felt like it was Paris in the '20s."

though, Jewel's songs do much to dilute the cheesecake. Jewel attributes the album's pristine sound to producer Ben Keith, who has worked with Neil Young. (Pieces of You was, in fact, recorded in Young's studio.)

"I was looking for a producer that could nourish and give me just enough, without being too heavy-handed. I'm not very solidified in what I am and what I'm not yet," she's thoughtful, twirling a lock of hair. "It's kind of like baby grass: if you walk on it too much, you'll trample it. If you're not supportive enough, it'll die, too."

The CD's hit single, "Who Will Save Your Soul," is a hook-heavy social-conscience ditty that showcases Jewel's voice, which dips and soars effortlessly. The title track, "Pieces of You," condemns a society obsessed with surfaces. ("She's an ugly girl, does it make you want to kill her?... She's a pretty girl, do you call her a bitch?")

When Jewel is on-stage before Liz Phair at the Warfield, more than 2000 people listen quietly, laugh at her jokes, offer her a pick when she asks for one, she introduces "Pieces of You" by saying, "They asked me not to play this. They said it was written too naively. But I'm 20—if I was 30, they'd say it was a good song."

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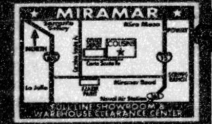
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Magnum /710/ and Sherman

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MUSIC SCENE

Blues, blues, Sunday, the LaFayette Blues Band, blues, Sunday, 8:30 p.m. Club's Blues Jam hosted by the Blues Brown Band, blues and jazz.

O'Connell's Pub and Highballs, 1100 Mission Boulevard, Bay Park, 276-3637. All performances are 8 p.m. Friday, the Hillbush Blues Band, blues, Saturday, Tanager Country and the Bluesmen, blues.

O'Connell's, 2457 San Diego Avenue, Old Town, 299-0133. Monday and Wednesday, 7 p.m. to 10 p.m. Thursday, 8:30 p.m. to 10 p.m. Friday, 8:30 p.m. to 10:30 p.m. and Saturday, 8:30 p.m. to 10:30 p.m. and Sunday, 7 p.m. to 10:30 p.m. Live music.

The Old Red, 1073 Adams Avenue, Normal Heights, 284-4394. Thursday, 9 p.m. to 1 a.m. Live music. Friday, original Celtic folk, 9 p.m. to 1 a.m. Live music. Saturday, 9 p.m. to 1 a.m. Live music. Sunday, 9 p.m. to 1 a.m. Live music.

Pat Jop's, 3147 Waring Road, Allied Gardens, 286-7873. Friday and Saturday, 9 p.m. to 1 a.m. Live music. Sunday, 9 p.m. to 1 a.m. Live music.

Pedestal, 5213 Adobe Park Road, Mission Valley, 265-7188. Saturday, 8 p.m. to midnight. American Singers, 8 p.m. to midnight. American Singers, 8 p.m. to midnight.

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Friday, 9 p.m. to 1 p.m. the New Age, rock and roll.

Ballroom Blues, 1433 Camino del Rio South, Mission Valley, 560-2711. In the Ballroom Lounge, Thursday, 7:30 p.m. to 11:30 p.m. Live music.

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and Saturday, call club for information.

Shawnee, 1000 Harbor Island Drive, Harbor Island, 291-3900. In the Shawnee East Harbor's Edge Restaurant, Sunday, 11 a.m. to 2 p.m. Live music.

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Thursday, 8 p.m. Terry Archer, variety. Friday and Saturday, call club for information.

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Thursday, VIP Production presents four live bands, Friday, Method Section, the Fall Line, American Chorus, and guests, Saturday, the Last Days of Empire, Westside Dancers, and Jay Ray. Sunday, 11 a.m. to 2 p.m. Live music.

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and roll, Tuesday, Fabulous Freddie and Friends, karaoke entertainment.

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The undying dogma that books are always better than the films adapted from them ought to have died as long ago as The Birth of a Nation.

REVIEW
DUNCAN SHEPHERD

My own thought when I read the book — and I do not mean when I peeped it off the bookstore shelf to nicker at passages at random, but rather when I brought it home from the public library to read it straight through, only out of curiosity and concern as to how deep a pickle Eastwood had gotten himself into — was that it was simply not a movie. My further thought was that it was not a book, either. But that's something else's problem. Not that it's so much the struggle, Eastwood looked downed to failure at best. Embarrassment and humiliation appeared well within the realm of possibility. Was there perhaps a chance that he might save face by debunking the hero? I have seen debunked, pseudonymous John Wayne in *White Hunter, Black Heart*: One or two little fah! Either I, as long and as strong a supporter of Eastwood as I

Calendar MOVIES



I've been, have continued to underrate him — to consider his directing career, even given twenty-four years of dedicated application to it, and a body of work larger than Orson Welles's, as something of a sideline, a lark — or else he has continued at an accelerating rate to get better. Either way, I've not a lot of catching up to do.

Where Eastwood as a director used to be exasperatingly on and off (*Honkytonk Man*, on; *Sudden Impact*, off; *White Hunter, Black Heart*, on; *The Rookie*, off), or somewhere dimly, glimmeringly in between (*Firefox*, *Bird*), he lately has been brilliantly and brighteningly on (in succession, *Unforgiven*, *A Perfect World*, *The*

Bridges...). His taste, and his modesty, his maturity, his wisdom — yes, wisdom: we're not talking here about William Munny or Dirty Harry Callahan or The Man With No Name — are everywhere apparent in his newest work, but maybe not quite so apparent unless you have read the novel.

sible that the references to the character (worse yet, self-references) as "one of the most beautiful" were precisely the reason that Steven Spielberg, who owned the rights to the book and had at one point been slated to direct, thought of Eastwood for the part. (Eastwood incontestably was too old for it as written.) But no "cowboy" references remain on screen. No "arrow" or "nomad" or "shaman" similes. No feats of sexual prowess. No praises of it from its grateful beneficiaries. No dialogue in the vein of "We'll make love in desert sand and drink brandies on balconies in Mombasa, watching dhow from Arabia run up their sails in the first wind of morning." Can you picture Eastwood uttering such stuff? Doubtful, neither could he (or his screenwriter, Richard LaGravenese). As I was saying, his taste, modesty, maturity, wisdom are everywhere apparent.

Yet a further sign of maturity and wisdom especially — he does not try to show the book up. He tries instead to *help it up*. Bring it out, bring it alive. And while staying essentially faithful to it, he has made a movie that is nothing like it. What was so false and pretentious on the page has become completely natural. What was mushy has been fleshed out. Through it all, the closest the movie comes to a direct critique of its source is the peevish squint he has the heroine, having no equivalent in the novel, in which she gives a rudely awakening shake to the notion of the galavanting Dream Lover. The hero on screen is not as base as the heroine momentarily imagines, but neither is he as lofty as the demigod on the page.

alone, compelled, to tell a tale in under two and a quarter hours (*Unforgotten*, 131 minutes; *Perfect World*, 138), and when he goes to those lengths in *The Bridges of Madison County*, with its long, languorous, and often tedious dialogues, he goes way beyond what even the slowest reader would require to get through the novel.

This movie is—it is about—it is revealed through the novel, and it is measured on that score against other movies, just as the (theory, breathy) book must be measured against books. What, in the end, the movie does is to make the novel itself the eroticism of taking time. (Of delayed gratification. Of extended foreplay. Of contained fires. Of checked and double-checked desire. Of the most beautiful and the most beautiful still be unique among American movies. Its ostensible themes— isolation, unfulfillment, the secret self—are far from nothing, are far merrier than the movies that are here there they're just gray.

quibbles. (No, I have not gone soft in the head.) Just after the physical consummation of the affair, the narrative cuts a bit of a wall—a stiff and straightening headwind, a knee-deep pool of water—but it pushes through that by the time the rest of the family and their prize cow return home for the Illinois state fair. And then the wonderful film ends. (Instinct it was—what erupts the reunion with an insert shot of the empty road down which the secret lover has come and gone.) The true-love, once-in-a-lifetime, fairytale aspect of the affair is not altogether convincing, but then again it is not altogether essential. The movie, staking out a wider area of territory, beats the hammer as hard as the point as the boys are indulging us now, pressing us, strong-arming us, "to enter the realm of gentleness required to

[illegible]

fractions of seconds that shape personal destiny.

Eastwood gives her a little pep talk, director instantly capturing, in a single shot, the look of a woman who has been through back and hips of her facade as a farmer's wife, but he gives her still more of it as her co-star, a solidness and centeredness and distance to set off her dazzling display of what is, in fact, Eastwood's face. There is no irony, no cynicism, and no less philosophical. There's no seducer's pounce in his character; he's a man of honor, and even without the explicit "Lasscowboy" label, it's clear he's a latter-day extension of the classic Western hero. Not a simple duplication, an extension. Not a 19th-century avatar, a Nineties evolution. After the blood-ringing repentance of his role in *Unforgotten* and the magnanimous compassion of that in *A Woman Under the Influence*, Eastwood goes to a state for which the only best word would be enlightenment. Not the total acceptance, the lack of bitterness, the freedom equally from

self-pity and self-glorification, when he talks about his unrealized dream of being a director, or about the absence in his artwork of the necessary ingredient for popularity. You can understand that it's easy for him to think that it's easy for everyone else. The Oscar winner, in the international film star) to bite bitter me when talking about such things, but he has had his *Henryk Tompa*, his *White Hunter, Black Heart*, his *Perfect World* (in which he did fine work and the masses couldn't arouse themselves. And surely he must feel that in some of his more acting jobs (*Any Which Way You Carry*, *The Dead Pool*, *Pink Cadillac*) he has been piddled away time that could have been better spent. Today the most enviable of Hollywood careers is the one in which the whiteness and will to make only the movies he really wants to make and let the chips fall.

MOVIE LISTINGS

All reviews are by Duncan Shepherd.
Priorities are indicated by one to five stars
and antipathies by the black spot. Unrated
movies are for now unreviewed.

The Adventures of Priscilla, Queen of the Desert — Priscilla's past as a Miss, Felicia, and Bernadette are her passengers, two female impersonators and a transsexual (the giant Hugh Weaving, the muscle-bound Guy Pearce, and the grande dame Terence Stamp), who take their characters out of the cosmopolitan security of Sydney and into the backward Outback. There's a lot of flaunting and posturing (Froot Loops for breakfast, a request at a video store for "The Texas Chainsaw Massacre"), and little concern for the climatic stage show), and yet there's the occasional, throat-clearing intersection of "Hard Realities" ("AIDS Fucks Go Home") grafted on to the bus during a stopover in a sweltering town. The "live" video instance, was the last time you heard "I've Never Been to Me." Written and directed by Stephan Elie. **E!** 1994.

Bad Boys— Another big idea — or “high concept,” as it’s known in the trade — from the producers, most pertinently, of *Beverly Hills Cop* (Stimpson and Bruckheimer). In fact, an even bigger idea. Exactly twice the size. Two black comedians [Will Smith, Martin Lawrence], not just one, in the roles of cops (and cops, in an independently respected playboy and a devoted family man, respectively). The cutting is fast and flashy, so much so you often can’t tell what’s happening; the heavily filled color gives the impression that you’re watching a TV commercial. But there’s no trace of a pulse can be found beneath the icy surface. With Tex Leonis and Tcheky Karyo, directed by Michael Bay. 1995.

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"MIAMI ROGERS IS TERRIFIC."

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Age of Enlightenment

The undying dogma that books are always better than the films adapted from them ought to have died as long ago as The Birth of a Nation.

Anyone hankering after a spectacle of human courage on the face of the steepest of odds, can safely avoid the sight of Bruce Willis dropping through a side-walk grate onto a moving subway train (etc.) or that of Mel Gibson leading a charge of foot soldiers outnumbered three to one. For that, the sight to see is the unfolding of Clint Eastwood's grapple with the Robert James Waller best-seller, *The Bridges of Madison County*. Whatever has been or could be said about this being an American Brief Encounter, and about the mundane realism of buzzing flies and yellow-naugahyde kitchen chairs, is all very well as far as it goes. But beyond and above all that, *The Bridges of Madison County* is a noble and gallant and heroic effort, and a triumphant one to boot.

REVIEW DUNCAN SHEPHERD

My own thought when I read the book — and I do not mean when I pulled it off the bookstore shelf to snicker at passages at random, but rather when I brought it home from the public library to read it straight through, only out of curiosity and concern as to how deep a pickle Eastwood had gotten himself into — was that it was simply not a movie. (My further thought was that it was not a book, either — but that's somebody else's problem.) No matter how valiant the struggle, Eastwood looked doomed to failure at best. Embarrassment and humiliation appeared well within the realm of possibility. Was there perhaps a chance that he might save face by debunking the hero as he had debunked the pseudonymous John Huston in *White Hunter, Black Heart*? Or one of little faith? Either as long and as strong a supporter of Eastwood as

Calendar MOVIES



I've been, have continued to undertake him — to consider his directing career, even given twenty-four years of dedicated application to it, and a body of work larger than Orson Welles' — as something of a sideline, a lark — or else he has continued at an accelerating rate to get better. Either way, I've got a lot of catching up to do.

Where Eastwood as a director used to be exasperatingly on and off (*Hombre*), *Man on Horseback*, *Sudden Impact*, *White Hunter, Black Heart*, *The Rookie*, off, or somewhere dimly, glimmering in between (*Tireless*, *Bird*), he lately has been brilliantly and brightly on in succession, *Unforgiven*, *A Perfect World*, *The*

Bridges... His taste, and his modesty, his maturity, his wisdom — yes, wisdom: we're not talking here about William Munny or Dirty Harry Callaghan or The Man With No Name — are everywhere apparent in his newest work, but maybe not quite so apparent unless you have read the novel. It seems probable, plausible, pos-

sible that the references to the character (worse yet, self-references) as "one of the last cowboys" were precisely the reason that Steven Spielberg, who owned the rights to the book and had at one point been slated to direct, thought of Eastwood for the part. (Eastwood incontestably was too old for it as written.) But no "cowboy" references remain on screen. No "arrows" or "leopard" or "shaman" similes. No feats of sexual prowess or praises of its grateful beneficiaries. No dialogue in the vein of "We'll make love in desert sand and drink brandies on balconies in Montana, snatching down from Arabia run up their sails in the first wind of morning." Can you picture our man Clint entering such stuff? Well, neither could he (or his screenwriter, Richard LaGravenese). As I was saying, his taste, modesty, maturity, wisdom are everywhere apparent.

Yet — further sign of maturity and wisdom especially — he does not try to show the book up. He tries instead to help it up. Bring it out, bring it alive. And while staying essentially faithful to it, he has made a movie that is nothing like it. What was so false and pretentious on the page has become completely natural. What was mushy has been made firm. What was skimpy has been fleshed out. Throughout it all, the closest the movie comes to a direct critique of its source is the peevish speech by the heroine, having no equivalent in the novel, in which she gives a rudely awakening shake to the notion of the galavanting Dream Lover. The hero's screen is not as base as the heroine momentarily imagines, but neither is he as lofty as she dreamed on the page.

The undying dogma that books are always better than the films adapted from them ought to have died as long ago as *The Birth of a Nation*. But never, I would estimate, has the gap in artistic merit between a book and its screen treatment been wider than here in the film's favor. Of course the perpetrators of that dogma often mean no more than that the book contains information, data, facts, left out on screen, and undoubtedly *The Bridges of Madison County* is the rare case where the balance of raw information tips toward the movie: evidence of a sense of humor on the part of the heroine, enlarged roles for her children, increased interplay between present time and past, among other things. (I suppose it's possible that admirers of the novel may resent the greater specificity of the screen version, and might actually miss the vast emptiness of the book, its receptiveness to whatever personal longings the reader wanted to pour into it.) But there's more to it than that.

If you think you know — from reading the book or reading reviews of the book — what the movie must also be about, you'd be very much mistaken. It's not merely a matter of what happens in it — a four-day affair between a nomadic, National Geographic photographer and an Italian-Iowan farm wife. It's a matter of how it happens, more accurately how long it takes to happen. The last time I wrote about Eastwood as a director (*A Perfect World*), I chose to emphasize his very individual sense of composition and I underemphasized his no less individual sense of pace (e.g., the operatically prolonged demise of Kevin Costner), a temporal expansiveness that blends harmoniously with the spatial expansiveness of his compositions. He scarcely seems able anymore,

let alone compelled, to tell a tale in under two and a quarter hours (*Unforgiven*, 131 minutes; *Perfect World*, 138), and when he goes to those lengths in *The Bridges of Madison County*, with its pastoral idling and its uncondensed dialogues, he goes way beyond what even the slowest reader would require to get through the novel. This movie it — is about — is revealed through — is inevitable from — its pacing, and it must be measured on that score against other movies, just as the (breezy, breathy) book must be measured against books. What, in the end, the movie is about that the novel is not about is the criticism of taking time. And I doubt very much the availability of jazz and opera radio stations in rural Iowa in the mid-Sixties, though this can be sanctioned under poetic license. (We find out a lot in a hurry when the farmer's daughter switches channels from Bellini to the Shaggy-Las, and again when the farmer's wife can tell the stranger exactly where to locate some jazz on the radio dial in his truck.) I doubt, too, the existence of an all-Negro jazz club (excepting Eastwood's son Kyle, as the bassist in the band) "near the interstate," although this is not harder to swallow than the out-of-left-field jazzman's appenda to the book.

Meryl Streep, who of course has the heroine's accent firmly pinned down (tamed, controlled), perhaps overdoes the nervous throat-clutching in the first phase of the affair. But — to leave the quibbles behind for good — her acting is so dense and so nuanced that she compresses numerous possible alternative scenarios into a single fleeting moment. See, for instance, the phone call that offers her a graceful way out of the second-day "date," when rejection, resignation, and renewed resolution fight it out on her face in the interval of a breath. This is more than a performance. It approaches a philosophy of life. Streep, mercurial, protean, prismatic, creates a luxurious and a hazardous sense of chance — of teetering on a fence, of pivoting at a crossroads — and of the

understand the story"). There, once again, is that taste, modesty, etc. The use of swoony jazz ballads on the soundtrack to sweep the affair along is no more or less, no better or worse, than conventionally old-fashioned, and the "love theme" composed by Eastwood himself — strung out his actor-director hypoten to Chaplineque dimensions — sounded to me like a sandwich of the Lennie Niehaus theme from *Unforgiven* enfolded in the John Barry orchestration of *Somewhere in Time*. And I doubt very much the availability of jazz and opera radio stations in rural Iowa in the mid-Sixties, though this can be sanctioned under poetic license. (We find out a lot in a hurry when the farmer's daughter switches channels from Bellini to the Shaggy-Las, and again when the farmer's wife can tell the stranger exactly where to locate some jazz on the radio dial in his truck.) I doubt, too, the existence of an all-Negro jazz club (excepting Eastwood's son Kyle, as the bassist in the band) "near the interstate," although this is not harder to swallow than the out-of-left-field jazzman's appenda to the book.

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fractions of seconds that shape personal destiny.

Eastwood gives her a little help as director (instantly capturing, in the kitchen and on the porch, the sturdy back and hips of her façade as a farmer's wife), but he gives her still more of it as her co-star, a solidness and centeredness and distinctness to set off her dazzling displays of technique. Eastwood's, however, is no less of a performance, and no less philosophical. There's no seducer's pounce in his character; he's a man of honor, and even without the explicit "last cowboy" label, it's clear he's a latter-day extension of the classical lonesome loner of his Westerns. Not a simple duplication, an extension. Not a 19th-century atavism, a Nineties evocation. After the blood-rinsing repentance of his role in *Unforgiven* and the magnanimous compassion of that in *A Perfect World*, he here has progressed to a state for which the one best word would be enlightenment. Note the total acceptance, the lack of bitterness, the freedom equally from self-pity and self-glamorization, when he talks about his unrealized dreams or about the absence in his career of the necessary ingredient for popularity. You might think that it's easy for Eastwood (the Oscar winner, the international film star) to lack bitterness when talking about such things, but he has had *Hombre*, *Man on Horseback*, *White Hunter, Black Heart*, *Unforgiven*, *The Bridges of Madison County*, *A Perfect World*, *The Dead Poet*, *Pink Cadillac*; he has piddled away time that could have been better spent. Today the most enviable of Hollywood directors, he is untroubled in his ableness and willingness to make only the movie he really wants to make and let the chips fall.

MOVIE LISTINGS

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The Adventures of Priscilla, Queen of the Desert — Priscilla is a transsexual, the giant Hugo Weaving, the muscle-bound Guy Pearce, and the grande dame Terence Stamp), who take their cabaret act out of the cosmopolitan security of Sydney and into the backward Outback. There's a lot of flouting and posturing. (Front Loops for breakfast, a request at a video store for "The Texas Chainsaw Massacre," and little concern for plausibility.) (mid swing changes of costume in the climactic stage show), and yet there's the occasional, throat-clearing interjection of Hard Realities ("AIDS fuckers go home") graffitied on the bus during a stopover in a larkwater town). The taste to make is to be casually aware when, for instance, was the last time you heard "I've Never Been to Me"? Written and directed by Stephen Elia. **1994.**

Real Boys — Another big idea — or "high concept," as it's known in the trade — from the producers, most pertinently, of *Boyz n the City* (Simpson and Bruckheimer). In fact, an even bigger idea. Exactly twice the size. Two black comedians (Will Smith, Martin Lawrence), not just one, in the roles of over-the-top cops (an independently wealthy playboy and a devoted family man, respectively). The cutting is fast and flashy, so much so you often can't tell what's happening; the heavily filtered color gives the impression that you're looking through Ray-Bans, and no trace of a pulse can be found beneath the icy surface. With Tim Leary and Tishy Kaye, directed by Michael Bay. **1995.**

Deadheart — Three-hour epic, directed by and starring Mel Gibson, forged from the pages of Scottish history (turn of the

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— *Los Angeles Times*, 1994

"EROTIC AND BEAUTIFUL!"
— *Los Angeles Times*, 1994

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"THUMBS UP!"
— *Los Angeles Times*, 1994

"MIMI ROGERS IS TERRIFIC!"
— *Los Angeles Times*, 1994

EXCLUSIVE ENGAGEMENT
STARTS FRIDAY, JUNE 9

filmmaking debut), and no less impenetrable gobbledygook. The question arises: is there such a thing as better cyberpunk, good cyberpunk? With Keanu Reeves, Diana Meyer, Dolph Lundgren. 1995.

● CAROUSEL CINEMA 8; CINEMA STAR 8; CINERAMA 6; DEL MAR HIGHLANDS. GROSSMONT CENTER; HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12; MIRA MESA 4; PLAZA BONITA. POWAY 10; RANCHO BERNARDO 8; SAN MARCOS CINEMAS. SOUTH BAY DRIVE IN; SPORTS ARCADE 6; TOWN AND COUNTRY. YU CHULA VISTA 6; YU HORTON PLAZA 7; VALLEY DRIVE IN.

Jury Duty — A case of miscasting. Paul Shore on a jury, whereas he ought to be on trial. Initial charges: indecent exposure and fraud, for appearing in a padded G-string as an auditioning stripper. (Fraud, for that matter, for appearing as a movie star.) Subsequent to that, innumerable counts of shooting off his mouth in public, now officially an ill-considered, unformed, from-the-hip O.J. Simpson joke: "Hey, look, it's the Juice! Run, O.J., run!" (That's a joke! Or fraud again?) With Tina Turner, Al Pacino, Richard Egan; directed by John Fortenberry, 1995.

Kiss of Death — Barbet Schroeder's remake and update of Henry Hathaway's same-named film of 1947 is a serviceable crime melodrama. It should come as no surprise, but perhaps as some continuing source of pain, that a mature European of culture and taste can be trusted to show more respect for the genre than can new-generation Hollywooders. The scale of the action is sensibly judged; the atmosphere, while thick enough for cutting with a knife, is free of artificial lights and fogs; and Lau-

**"ONE OF THE MOST SPECTACULAR
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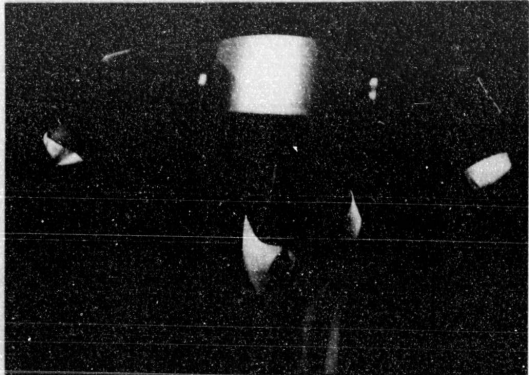
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[illegible]

Johnny Macintosh

ciano Tovoli's photography is almost as beautifully shaded as his work in Schroeder's *Single White Female*. But please let's try to contain our enthusiasm. This is awfully shopworn stuff. TL: plotting follows closely, if somewhat dawdlingly, that of the original. And although the new version mops up the overt sentimentality of the old one — pretty much confined to the

Colleen Cray character, and especially her voice-over narration — there is nevertheless a subtler kind of sentimentality in the elaboration of plot points that the original left laconically understated. And the old ending (withstanding the unallowable “happy” postscript from our narrator) is far the more forceful of the two: the more resignedly suicidal. Finally, there’s no new equivalent to the original’s *raison d’être*, the breakaway from the studio bubble into authentic locales. That’s long since taken for granted. But it needed its pioneers, and Hathaway, in “semi-documentaries” like *The House on 92nd Street* and *Call Northside 777*, was frontmost. Schroeder is simply toying down the asphalt with a Triple-A Triptick. David Caruso, Nicolas Cage, Samuel L. Jackson, Stanley Tucci. 1995.

A Little Politeness — Alfonso Cuatrecasas somberly follows carefully the attractive pattern of Agnieszka Holland's *The Secret Garden*, starting from a lesser known world of the same name; French poetress Marceline Desbordes-Valmore's life story, which she began in 1914, where the prepubescent heroine has currently learned from her father, the eponymous Captain Crewel, the lesson that "all women are prisoners." And it similarly takes place in a Parisian apartment, where talent and disposition, this time in New York City in the very boarding school located by the departed mother — Miss Minchin's Seminary for Girls. On paper, Cuatrecasas' film seems like a reasonable substitute for Maggie Smith, but on screen she vastly overplays it. And the girl (Liesel Matthews) is nowhere near as problematic a personality as the pumped and pumped-up one played by Saoirse Ronan, who straightforwardly exhibits sisterly feelings for the black servant girl, the chubby prepubescent pearl, the tantrum-throwing orphan, and, with her mesmerizing oral and stiffly illustrated performance, she makes the girl forthrightly state the linchpin that

sniffish egoist whose only hold on the other girls is the privilege of watching her brush her hair. Just about everything else is at least a cut below, usually several cuts below, the prototype. The plot development is slower. The metaphors are less resonant. The cast comprises more children, and so inevitably more bad actors. 1995.

● (CAUMEL MOUNTAIN; CINEMA STAR 30; FASHION VALLEY; GROSSAUNT TROLLEY; GROVE 9; LA COSTA 6; LA JOLLA 12; MIRA MESA 4; PLAZA CINEMAS; SAN MARCOS CINEMAS; SWEETWATER 9)

WELL — Well, "clinically depressed" **WELL** — to overstate the case.
love, at any rate. **WELL** — the code
He (Chris O'Donnell) dresses **WELL** —
of Seattle grunge, but after all he lives in

carries over into the visual side, too. Gregory Naya's salute to several generations of an Hispanic-American family in East L.A., and by extension to the culture as a whole, is armed with earnest intentions and not much else: a sure recipe for novice-level guilt and embarrassment. The director seems especially awkward (or impatient) with actors, especially very young ones, settling for a standard of performance on a par with the Sunday-school Christmas pageant. Some of the more experienced ones manage to take care of themselves quite well, and even to inject some independent life into the movie. The most endearing injections of it come from Easi Morales and Elpidia Carrillo in separate dance routines. With Jimmy Smits, Constance Marie, Jenny Gago. 1995.

The Mystery of Himejima — Elephantine fantasy-reality drama in which a true-life case in pre-war Japan seems to mirror the plot of a censored, unpublished novel by mystery writer Edogawa Rampo (1894-1965). Then the writer puts pen again to paper, and puts his alters ego — the fictional Detective Akachi — on the case. Lots of visual effects, including an excerpt from a Thirties-style black and white cliffhanger, an anachronistic animation sequence, and some "experimental" razzmatazz. With Nanno Takemasa and Michiko Hada; directed by Kazuyoshi Koyama. 1994.

©1995 LUSTRE CINEMAS.

Maat Stoop, Greenwich Village *Paul Mariani* Stoop's recollection of his days in the early 1950s, as a struggling actor, idolizing Baret, in Greenwich Village. There's a lot of detail, but it's not as good as even though the image, in the prevalent New York style, tends to be dark and blue. The descriptions of the food, the music, tastes, and the blues in the social circle of aspiring actors. The day-to-day details come off more believably than the dramatic high points. The book is a good read, and two students do a scene from *On the Waterfront* and then explain why they felt awkward about it. It is one of the few accurate classroom dramas I've seen. The book is a good read, and two students do a scene from *On the Waterfront* and then explain why they felt awkward about it. It is one of the few accurate classroom dramas I've seen. The book is a good read, and two students do a scene from *On the Waterfront* and then explain why they felt awkward about it. It is one of the few accurate classroom dramas I've seen.

he invented the Oedipus complex) has a cynicism that goes beyond Shelley Winter's stereotyped performance in the part. Marinsky's weak point, here as before, is that he tries to connect too much territory; his performance is, as never before, the sort that has real heart. 1976.

★★★ (GARDEN CABARET, 6/8 THROUGH 10)

Outbreak — Science fiction in the subgenre of the fondly remembered *The Satan Bug* and *The Andromeda Strain*: killer virus on the loose, the threat of mankind in doubt. The desire in this case to push the premise nearer to reality — nearer to the nonfiction best-seller *The Hot Zone*, not to mention nearer to ones from the self-help

...to say, as the hero's ex-wife continues the virus, and as the stock-market boogymen dispatches a bomber to wipe out the entire



Minsky

town of Cedar Creek, U.S.A. — the plotting becomes more perfunctory. Still, the movie probably will fill the bill for the contemporary sensibility that asks to "follow" plot only in the sense of physically getting dragged around by it, preferably at high velocity and volume. (Cue the covers.) Kevin Spacey makes a nice contribution as the resident wisecrack of the Army's disease-control unit, though his ultimate fate is forgotten in the pileup of triumphs upon triumphs near the finish line. Dustin Hoffman, Rene Russo, Morgan Freeman, Leonard Nimoy. Subtitled: directed by Wolfgang Petersen. 1995.

★ (POWAY THEATER, VINEYARD TOWN; FROM 6/9)

Picture Bride — Simple, direct, dreary women's film on the travails of a mail-order Japanese bride in the Hawaiian cane fields of 1918. A moment of brightening when Toshuro Mifune arrives at the plantation to narrate a silent samurai film. With Youki Kudoh, Tamlyn Tomita; directed by Kayo Hatta. 1995.

© (HILLCRIST CINEMAS: LA JOLLA 12)

Prize — A public airing of dirty Catholic linen. Father Gross, a stiff-necked young

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prise filling an opening in squallid Liverpool, presumes to instruct his elder on the mutual conjugation: "You expect less of the people because they live in a poor parish"; and presumes in addition to molest his wife with his rabid housekeeper and bedmate (Cathy Tyson from *Mosses*). But Father Grog has troubles of his own: an irresistible impulse to seek out the nearest gay bar, and a crisis of conscience when a little girl tells him under the seal of confession that she's been having sex. It's all fairly low-key (most)withstanding a venting of frustration to the crucifix on the wall: "Do something! Do something! Do something!" and, yes, and yet all fairly salacious. The late-blooming career of Father Grog is a series of downward pivots partly redemptive. With *Linus Roache* and *Tom Wilkinson*; directed by *Antonia Bird*. 1995.

● **DIRLIEFSTEN**

Code Bottom — A tale as self-conscious

"COLORFUL, BIZ

1

although not so accurate as Samuel Beckett's *Film*. Yet, Quentin Tarantino's cast of characters accommodates none simple figures of the form: the small-time thieves and the mob henchmen, Mr. Big's son-born-in-the-USA, the writer-director borrows his narrative devices from a more "experimental" stripe of novelist: the nonlinear storyline (the straitlaced spectator might suspect a reel cut out of order when a dead character reappears), the thread that is pulled up right where it was left; no single focal character or situation, but instead an idle shuffle of them, the leaving out of a climactic bit of action. (Maybe *John Woo's* *Face/Off* would be more accurate, since the film is a double-edged sword. And the first and foremost thing to be said about his dialogue would be that it is "bookish".) Elsemore Leonard-like tangents of doubtful relevance. Tarantino is, so to speak, a writer-director. One of the salient merits of this

write. One of the inherent risks of this ver-

bol exaltation, though, is the tendency to fall into the sentimentalality of the "colorful" character (the mystical himalayan, the human pin-up-bomb with eighteen ring-bells, from ear to nose to tongue to clitoris), such that Tarantino seems at times to be cultivating a new idiom, a "runyem" in which to transplant the term "Rumsien-esque"—more colorful, more floral, more lurid. And hence more sentimental, inverted and twisted though the sentiment may be.

There are plenty of things to snicker and cackle at (nothing heartier) along the way, especially in the long interlude subtitled "Vincent Vega and Marcellus Wallace's Wife." There are plenty of other things merely to voice and grimace at: John Travolta, Samuel L. Jackson, Uma Thurman, Bruce Willis. 1994.

★★ (VOGUE 6/94)

Red Khmer, Green Khmer

Chinese period piece starring Ning Jing and

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Calendar MOVIES

directed by Ho Peng.
PHILIPINE CINEMA (R/10)

Rob Roy — The 18th century Highland hero, in an intelligent, strikingly idiosyncratic representation. Not only is it a well-grounded, historically accurate, but it is also well-told, in a well-made screenplay by Scotland's Alan Sharp, crafty, witty, often times bawdy. "Love is a dangle, Ben, and I am but a cock that clings upon it to cross." Alongside the average contemporary film script, it's like Shakespeare. The action doesn't often attain a true pitch of excitement, but it has its moments: the over-the-top escape from an imprisonment and his still more desperate evasion of his captives. With Liam Neeson, James Frawley, John Huston, Brian Cox, Andrew Keir, Eric Roberts, and Michael Cumpsty. 1995. 9. 9. 9. (JUNIOR THEATRE, VINEYARD THEATRE, 10:00 a.m. to 9:30 p.m.)

Samuel Beckett — Typically trashy



Talk from the Head

Hollywood "exposed" a public, recognizable name when it turned to a movie about a "quarantine" past his prime, Beckett's story with his deft and his loyal belief in a Gothic, macabre, as it

possible in groups. With Gloria Steinem, William Holden, Erich von Stroheim, directed by Billy Wilder. 1950. 9. 9. 9. 9. (JUNIOR THEATRE, VINEYARD THEATRE, 10:00 a.m. to 9:30 p.m.)

Talk from the Head — Rusty Con-doff's humorous horror anthology, with Corbin Bernsen, Ronald Cash, and Clarence Williams III.

Younger Boy — In the tramp, tramp, tramp of 1951, about the big screen, Chris Farley takes a turn — a star turn — and takes along David Spade in support as well as, in more limited support, the old timer Dan Aykroyd. Farley works very hard, and even capably, but he can't make it into more than just a job. With Julie Warner, Rob Lowe, Bo Derek, Brian De Palma; directed by Peter Segal. 1995. 9. 9. 9. 9. (JUNIOR THEATRE, VINEYARD THEATRE, 10:00 a.m. to 9:30 p.m.)

While You Were Shopping — A romantic comedy of misunderstanding, the tubercular has an unexpected crush on a daily commuter, rescues him from an onslaught of men after a mugging, and is mistaken for his fiancée as he lies constantly in the hospital. Turn the movie's brother. A possible premise, drastically written, directed, and photographed. (A momentary exception: "New Year's Eve" has been the same since Guy Lombardo died.) Succumb to children as Dick Clark beams into the living room

from Times Square. And Sandra Bullock, spending every second on screen being aggressively adorable, seems to her welcome early. With Bill Pullman, Peter Gallagher, Jack Warden, Peter Boyle, Chris Johns, directed by Jon Turteltaub. 1995. 9. 9. 9. 9. (JUNIOR THEATRE, VINEYARD THEATRE, 10:00 a.m. to 9:30 p.m.)

Wild Beasts — This French coming-of-age tale ("I'm a fugger," repeated eight or nine times to the face of the bathroom mirror), against a distant backdrop of the Algerian War, is thoroughly serious, intelligent, tender, sensitive — and unimpeachable. Possibly a few recalcitrant moments of the house guard in open-air refusal. Spreading on the grass, smugly, putting on white gloves before a military funeral. Possibly another one, though preferably not, of a scene his appearance of the dead soldier accompanied by Marthe's Adagio for Strings. (Oliver Stone has been the same since Guy Lombardo died.) Succumb to children as Dick Clark beams into the living room

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Whippet-Thin and Scrupulously Clean

If you toast any European bread and pour freshly cooked fruit over it, it's the best possible dessert.

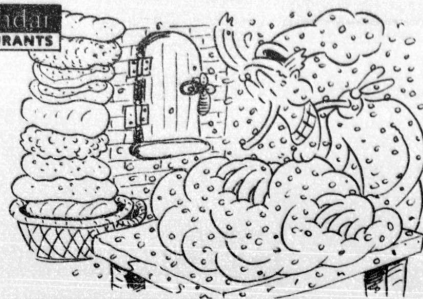
"My father was a Navy captain for 30 years, so in my childhood we moved around quite a bit. I finally ended up in Berkeley in the mid '70s, he remarks. "Julia Child had been emphasizing French cuisine. Alice Waters, at Chez Panisse, was growing her own herbs and using seasonal ingredients. I was majoring in French literature, and you know how strongly the French feel about good bread. With the money I saved from old jobs, I took a year off to live in the south of France. While there, I learned how much pride bakers took in their craft of bread baking. In this country, industrialization forced artisans, that is, craftsmen, to accept assembly-line work. The human element, the relationship between the person working and the product, was lost." Frederick pauses for breath.

"In case you think that I rushed into the bakery business as soon as I returned from France, I didn't. When he graduated from Berkeley, Frederick taught English to foreigners at a small institute, later at Club Med in Martinique, he tutored the French staff. After a short stint in Milan, he returned to San Diego and spent ten years as a

marketing writer for electronic firms. But through that lengthy period he dreamed of baking. "A year ago," he recalls, "I became involved with the Bread Bakers' Guild of America. They were focused on the product, not money or simply making money. I never had formal training, but I always baked bread for myself and I worked with some artisan bakers both in Berkeley and Sonoma, California. I decided it was time for me to open my own bakery, and I found this small place on South Escondido Boulevard. My wife and I live in a tiny cottage in the back, so it does feel very European.

"It would be wonderful if I had the money for a deck oven, which has a small chamber that holds dense steam. I'm using a revolving oven with a large chamber, but I'm still ecstatic. I work 14 hours a day baking breads from France, Italy, Portugal, and Germany. It thrills me to know that I'm a part of a creative process that started centuries ago." I sampled at least five of his breads, which range in price from \$1.50 to \$3.50. One of my favorites was the focaccia, shaped in a free form and virtually all crust. You just break off a hunk from any part and eat it. Also excellent was the French country bread with green olives. Frederick uses a 19th-century stone mill to grind the flour and all of his grains — rye, whole wheat, and kamut are unbleached and organic. Kamut was first grown in Egypt, and anyone allergic to wheat may buy an all-organic bread prepared from kamut. Just call about a loaf in advance.

I preferred the plain baguette to the baguette with Assage cheese. Assage is a medium-hard Italian cheese, and you can't dunk the cheese baguette into coffee or chicken gravy without getting conflicting tastes. But the bread has a lot of flavor if layered with fresh tomatoes and cucumbers. The potato-onion focaccia, a bestseller, should be heated to bring out all of its richness. The French country cruet taught English to foreigners at a small institute, later at Club Med in Martinique, he tutored the French staff. After a short stint in Milan, he returned to San Diego and spent ten years as a



The Bakery: San Diego Artisan Bakers
The Location: 1551 South Escondido Boulevard, Escondido (760-5963)
Type of Food: Traditional hand-shaped European breads
Price Range: \$1.50 to \$4.00
Hours Closed Sunday, Monday through Saturday, 8:00 a.m. to 6:00 p.m.

I crumbled some into a bowl and poured over it whole strawberries that I had cooked with sugar. Every year as soon as the fruit season starts, I cook fruit as my grandmother taught me. Take three boxes of strawberries and remove stems. Wash the berries and place them whole or halved into a heavy-bottomed pan. Add sugar to taste. How much sugar? Start with a half cup and take it from there. Bring mixture to boiling point, shut off heat, and skim. When cool, place in a wide-mouthed jar and refrigerate. Apples cook up very well by themselves, but peaches fare better when cooked with plums. Cherries will enhance nectarines. If you taste any European bread and pour freshly cooked fruit over it, it's the best possible dessert.

Breads from San Diego Artisan Bakers don't need much enhancement; just remember to keep the bread in paper bags or wrap them in cotton towels. Escondido can now boast of the Center for the Performing Arts, many fine restaurants, and artisan bakers. What more can it ask for?

Bakery Notes from Everywhere: Many years ago, when I lived in Seattle, I encountered a retired schoolteacher who related a heartbreaking story that centered on sticky cinnamon buns. The work that she retired, she invited the students in her class to her home for tea and cinnamon rolls. Estimating that at least 50 students would show up,

she baked night after night until she produced 100 buns. But only 6 students arrived, leaving her with 94 untouched rolls.

In answer to letters asking where good bread may be purchased, I recommend European Cakes Gallery, 3601 Voltaire Street, Point Loma, 222-3377. Steve Runk, baker of daily bread at the bakery, has been drawn from magnets to the bread aroma. Not to be missed.

For chocolate, Bread & C prepares a *pastry* as a chocolate that is the perfect accompaniment to any brunch or dinner. High-quality Belgian chocolate is poured between thin layers of lightly sweet bread, then baked. A must for deep-dish addicts! (350 University Avenue, Hillcrest, 683-9322)

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They're at the dessert tray just as Paul Anka's orchestra swells on the Muzak track.

those days it was still one more day's drive on a

'Course, Doc's Landing wasn't here then. It was another 105 years before a local guy named Bob built this '50s-style counter 'n' booths eatery, Bob's Coffee Shop, on Main and Ballard. That's when a young Mexican from Yucatán got a job washing dishes here. "I started in 1962," says Humberto. "I ended up manager. Since then I've managed restaurants all around El Cajon. Thirty-three years. Now, I'm back where I started, but this time I'm running the place."

The way Humberto sees it, El Cajon is reverting to its country-food roots. "This was always cowboy town. People are starting to remember that. That's why I have things like Country Benedict (a larger version of my diced ham 'n' eggs), \$4.50; good ol' steak and eggs (eight-ounce steak with a baked potato, biscuit and gravy, and soup), \$5.95; or just biscuit, country gravy, and egg, \$1.75."

Gravy features big here, because Humberto says he's old enough to remember the depression and the basics that kept people alive back then.

"In the old days they had no money, so they'd barter. Eggs for bacon grease, flour for milk. Mama'd cook the flour and grease, add milk from

A black and white photograph of a man, likely a chef, smiling. He is wearing a tall white chef's hat, glasses, and a light-colored collared shirt. The background is dark and out of focus, suggesting a kitchen environment.

Chef Humberto

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 mid-range entrée. **Low:** below \$10; **moderate:** \$10 to \$16; **expensive:** more than \$16. Please call restaurants in advance for operating hours, reservations, and other specific information.

THE ARMENIAN CAFE 3128 Carlsbad Boulevard, Carlsbad, 720-2233. Both the menu and the physical setting have been expanded — you may now sit on the deck and watch the sunset. Don't overlook *portéjan* (eggplant, beef, and potatoes topped with cheese), the prepared-on-the-premises gyros, and a variety of combination plates. Rack of lamb also a fine choice. The soups and

The Restaurant: Doc's Landing Restaurant and Lounge
The Location: 1185 East Main Street, El Cajon; 442-0258
Type of Food: American (some Mexican)
Prices: breakfast, pancake sandwich w/eggs and bacon or sausage, \$2.99; lunch, beef stew, w/soup or salad \$3.75; dinner, El Cajon Burger, smothered w/ranchero sauce and cheddar cheese, \$4.50
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Bus Route: 15
Nearest Bus Stop: Main and Ballard

the cow, maybe an egg, make it into a gravy, give it to the kids on a biscuit so it'd stick to their ribs all day. You had to. For my gravy I put sausage bits, milk, hamburger meal, egg — nothing too spicy. That's why seniors like it. It brings back memories, and it doesn't upset their stomachs. Now, if you want spicy, go for the S.O.S. — Shit on a Shingle, \$2.50 — same gravy, but a lot of

What spices does he put in?
"Uh-uh. State secret. You'll never get that out of me. Just taste it."
Colleen was right. My ham 'n' eggs 'n' gravy

'n' biscuits did the job. And Joe's wolfed down his steak, all right. But the beer's given him delusions of competence, and microphone-envy. Oh man...a deadly combination.

"I feel a performance coming on," he says. "It's okay. I'll buy the beer." He waddles off towards the karaoke bar, clearing his throat. "Regrets. I've had a few...."

I feel for change in my pocket. Feels just heavy enough for the buck seventy-five I need. "You go on, old buddy," I say. "I'm staying for the apple pie." ■

Visit
La Bodega
... historic old
town with the
flavor of old
La Bodega

Offering the best in Mexican Cuisine
with Daily Gourmet Specials. We
prepare our food with the best cuts, and
we use cansla and extra virgin olive oil.

- Pico Dishes
- Authentic Dishes
- Healthy Gourmet Specials
Including "Santitas"

DINNER FOR 2!
\$9.95

With this at One or six,
Take the entire restaurant
#1-1. Expires 2/29/97

Laureana Spanish Tues.-Fri.
7856 La Mesa Blvd.
La Mesa • 456-9775

Sit at the best
MARGARITAS
in town

LARGE PIZZA
with any two toppings only
\$8.95*
Each additional topping \$1.20 • Expires 7-8-95 with this ad
*\$6.95 pizza box plus sales tax • Monday through Saturday lunch and dinner

Sanfilippo's
Italian Cuisine


"El Tecolote"
6119 Friars Rd., 1 mile S. of
west of Hwy. 151, 251-251

2 for 1
LUNCH or DINNER

BUY ONE ENTREE OR COMBINATION and get one of equal or lesser value FREE with this coupon.
Expires 11/15/96. No valid Fridays, Saturdays or for Unlabeled. One coupon per customer.

WHEN USING COUPON, PLEASE PAY CASHIER.

**The Healthy Way to
Traditional Mexican.**
We Live Vegetarian!

- Music •
- Special Events •
- Drink Specials •
- Appetizers •

[illegible]

BAKERY • RESTAURANT • CATERING • DELIVERY • TAKE-OUT

Bagels
 "THE BAGEL & KAT" "BAGELS IN TOWN"
 1010 UNIVERSITY AVENUE
 SUITE 100 • DOWNTOWN CHICAGO
574-7878
 MONDAY THROUGH SATURDAY 10:00AM - 10:00PM
 SUNDAY 10:00AM - 9:00PM
 LOTS OF PARKING AVAILABLE
 ALSO DO CATERING

ROAST BEEF
 MEAL DEL. \$5.99
 Sandwiches, soups, drink
 and side order
 Lunch/Dinner
 Specials Daily

BUY 12 BAGELS
 GET 4 BAGELS
 FREE
 (LIMIT 1 PER DAY)

DINNER FOR TWO \$9.95


Choice of lasagna, eggplant, chicken parmigiana, minestrone, cannellini or eggplant parmigiana. Offer includes: garlic bread and salad (\$2.50) to 1/2 liter of house wine with special 1 Dining room only.

Expires 6/15/95 with this coupon.

PALERMO
Italian Restaurant & Pizzeria

Formerly Venezia Pizzeria
Same owners - New name

3412 36th Street
North Park • 291-1330
Phone 1 prior to 4:00 PM.
Sun. to Thurs.



They may repeat up to three restaurant meals.

DOWNTOWN

BAIA GIGLI AND FISH MARKET 1412 Connecticut (Sat. May 10, 7-8:45 p.m.). You can dine here inexpensively on very fresh fish and seafood. The menu offers a couple of fish taco plates, stir-fries and cold quinoa salad, and a variety of soups. Charming and casual, the menu is also available. Patio dining. One daily live music and market. Low to moderate.	
THE BRASSERIE (La Cima Resort & Spa, Costa del Mar Boardwalk, 4000 La Brea, Culver City, 410-8111, 410-4111). The hotel's dining room offers upscale, French, and American. On particular nights, the menu can feature a fish and seafood buffet. The menu is also available. One daily live music and market. Low to moderate.	
JOHNNY M.'S , 801 American	2100
Star of India , Indian	2102
Pachanga , Mexican	2103
Scholarly's Deli , American	2104
Kenny's Steak House , American	2105
Cafe Sevilla , Spanish	2107
Buffalo Joe's , American	2108
Sally's Seafood	2109
Dick's Last Resort , American	2110
Lila's Restaurant , American	2111
Martini's , Mexican	2112
Princess of Wales , British	2113
Karlsruhe's Bakery & Cafe	2114
Alita Benito's Mexican	2115
Cabo Cabo Mexican	2116
Bestos Court Hotel , Californian	2117
Hotter , American	2118

[illegible]

CHILTRON RESTAURANT AND MARKETPLACE 1700 Via de la Valle, Monterey, CA 93940 (708) 922-2222. This San Simeon eatery offers a constantly evolving menu, featuring seasonal specialties and changing menu items. The staples are a full range of soups, seasonal vegetable casseroles, house-baked breads, baby back ribs, Newberg halibut steaks, and spicy creamed corn. Other specialties include fresh fish, such as regular broiled salmon, with fresh bread crumbs. Very reasonable prices. Open 10 a.m. to 10 p.m. daily. Free lunch and dinner. Very warm atmosphere. Open 10 a.m. to 10 p.m. daily. Free lunch and dinner. Very warm atmosphere. Open 10 a.m. to 10 p.m. daily. Free lunch and dinner. Very warm atmosphere.		NORTH COUNTY	
	Passage to India Indian	2700	
	Yosemite American	2706	
	Yves Center American	2776	
	Garden Cafe American	2778	
	Top of the Bagel	2780	
	Santa's Cajun, Indian	2782	
	Chibu Anu Vietnamese	2783	
D. B. BACKUS BAKERY CAFE 1000 Highway 101, San Simeon, CA 93955 (708) 922-2222. This San Simeon eatery offers a constantly evolving menu, featuring seasonal specialties and changing menu items. The staples are a full range of soups, seasonal vegetable casseroles, house-baked breads, baby back ribs, Newberg halibut steaks, and spicy creamed corn. Other specialties include fresh fish, such as regular broiled salmon, with fresh bread crumbs. Very reasonable prices. Open 10 a.m. to 10 p.m. daily. Free lunch and dinner. Very warm atmosphere. Open 10 a.m. to 10 p.m. daily. Free lunch and dinner. Very warm atmosphere. Open 10 a.m. to 10 p.m. daily. Free lunch and dinner. Very warm atmosphere.		CORONADO & COCONUT BAY	
	L'Espresso Italian	2475	
	Le Meridien Continental	2476	
	To list you	2477	

UNIVERSITY CITY & I-15 CORRIDOR		MIRA MESA SCRIPPS R. & TERRACE
Chines Garden <i>Chinese</i>	2550	Asakba the Great <i>Indian</i>
Bugs Colla Colla <i>Chinese</i>	2551	
94th New Squation <i>American & Seafood</i>	2552	
Sorrentino's <i>Italian</i>	2553	
Angelo's <i>Italian</i>	2554	
Good Eats <i>American</i>	2555	
Seascraps <i>Seafood</i>	2556	
Scholarship's Deli <i>American</i>	2557	
Pappaselli <i>Mediterranean</i>	2558	
Kyber Pass <i>African</i>	2560	
O'Brien's <i>American</i>	2561	
Loren's Italian Kitchen <i>Italian</i>	2562	
Santitas <i>Mexican</i>	2563	
Yankee Chow <i>Chinese</i>	2565	
Casa Machado <i>Mexican</i>	2566	
Abacus <i>Chinese</i>	2567	
BEACHES & POINT LOMA		MIDWAY, OLIVE & MISSION
Michelangelo's <i>Italian</i>	2325	Bekker's Rib Factory <i>BBQ</i>
Second Nature <i>Vegetarian</i>	2326	Mandarin Plaza <i>Chinese</i>
7th Sides Club <i>Japanese</i>	2327	Romano's Gualadajara <i>Grill Mexican</i>
Papa Terrell's <i>Japanese</i>	2328	Kahai's West <i>African</i>
		Palazzo Caliente <i>Italian & Greek</i>
		Amey's Cuban Restaurant
		Cafe India <i>Indian</i>
		Peking Palace II <i>Chinese</i>
		Old Town Thai
		Casa de Raminde <i>Mexican</i>
		Limbo's <i>Italian</i>
		Casa de Pao <i>Mexican</i>
		Zancho de Nopal <i>Mexican</i>
		Waffle Spot
		Eric's Ribs <i>BBQ</i>
		Burn <i>California</i>

Santa's Steak & Seafood	2329
Broken Yolk American	2330
Pizza Nova Italian	2331
Pura Espresso Italian	2332
Chateau Orleans Cajun	2333
D'La's Gourment Italian	2334
Shanghai Chinese	2335
Harbor's Edge Seafood	2336
Little Italy Italian	2337
Mission: Joyous & Cheeser	2338
Little Patti Italian	2339
Santitas Mexican	2340
Pacific Beach Bar & Grill American	2341
Re-Club Bar & Grill American	2342

FINANCIAL SERVICES

Bank of America	2343
Bank of Montreal	2344
Bank of New York	2345
Bank of the West	2346
Bank One	2347
Bank of the Americas	2348
Bank of America	2349
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Bank of America	2397
Bank of America	2398
Bank of America	2399
Bank of America	2400

LA JOLLA

Hops Bistro & Brewery American

Sea of India Indian

So Cal Mexican

Moonshadow's American

Roberto's at the Cove Continental

Johnny Rockers American

Embers Italian	2345	Avant Cuisine & "Le Vent"	
		Asian Italian	
EAST COUNTY		D'Alb Gourmet Italian	
& STATE UNIVERSITY		Shanghai Garden	
Dani's Scandinavian	2850	Maritimo Mexican	
Enana Japanese	2851	Nara Nara Nara	
Caubiana Mexican	2852	Wind & Sea Cafe Greek & American	
Little Italy Italian	2854	Cafe Tuscany	
Shanghai Garden	2855	Torre Forno Italian	
Eny's Cocina & Cantina Mexican	2856	Elephant Bar American	
Eny's Greek Restaurant	2857	Amey's Cafe Chinese	
Pasadena Italian	2858		
Hooters American	2859		

*Phone note: Calling using fax numbers in San Diego County will be available to 800 numbers for any reservations.

restaurant's menu call the San Diego Reader at 235-3000.

SA, NCH ANTA	2627
TOWN ALLEY	2750
	2251
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	2256
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	2259
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	2269

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*in outlying areas of
new film service.*

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Calendar

RESTAURANTS

SEVENTH'S SOUTHERN COMFORT
RESTAURANT 3409 Vista Way, Suite 3, Compton, 722-3311. If you've been searching for a real down South restaurant, this is the one. Though the space is limited, you may order fried or smothered chicken, breaded meat pork, catfish, and many pork ribs. All the side dishes are high marks. You must call ahead to order a whole event—pork, large portions. Closed Monday. Same menu, lunch and dinner, Tuesday through Sunday. Low to moderate.

SPICES THAI CAFE 3610 Vista Center Drive, Plaza Center Shopping Center, 1st floor (at Carrol Valley road), 229-0293. This is a superb Thai restaurant whose cuisine is not only elegant but also contains no MSG, and very little fat. The menu is varied and you may have a delightful meal by ordering several appetizers. The seafood dishes are light, especially seafood paella, which contains shrimp, crab legs, scallops, and mussels. Among other delicacies are duck, beef legs, and soft shell crabs. It's all genuine. The Spices Thai Cafe is at the top of your list.

NORTH INLAND

DAVID'S 9799 Mira Mesa Boulevard, 493-3232. Well-prepared Italian and Continental dishes include soup or salad, entrées, vegetables, pasta or rice. The hot boys here are the outstanding early bird diners. Served Tuesday through Thursday, 5:00 to 7:00 p.m., and Sunday, 4:00 to 7:00 p.m., they include appetizers, soup or salad, choice of two entrees plus vegetables, pasta or rice plus for \$8.95. Kioskette entertainment Friday and Saturday nights. You get your money's worth here. Closed Monday. Lunch, Tuesday through Sunday, 11:30 a.m. to 2:00 p.m. Moderate to expensive.

DELICIAS 6100 Paseo Delicias, Rancho Santa Fe, 736-8606. The range in something and the menu offers excellent pasta, fresh fish, first-rate meat and chicken, gourmet pizzas. Closed Monday. Open for lunch and dinner, Tuesday through Sunday. Expensive.

DICKENSON'S 11627 Duenas Road, Westwood Shopping Center, 493-3232. Well-prepared Italian and Continental dishes include soup or salad, entrées, vegetables, pasta or rice. The hot boys here are the outstanding early bird diners. Served Tuesday through Thursday, 5:00 to 7:00 p.m., and Sunday, 4:00 to 7:00 p.m., they include appetizers, soup or salad, choice of two entrees plus vegetables, pasta or rice plus for \$8.95. Kioskette entertainment Friday and Saturday nights. You get your money's worth here. Closed Monday. Lunch, Tuesday through Sunday, 11:30 a.m. to 2:00 p.m. Moderate to expensive.

Rancho Bernardo, 487-2776. Should you be in Rancho Bernardo and seeking great Italian sandwiches or pizza to eat in take out, keep this Chicago-style "deli" in mind. The Italian beef and Roast's Imperial ribs are knockouts. Closed Sunday. Open Monday through Saturday, 11:00 a.m. to 8:30 p.m. Low to moderate.

REDAWING MIDWAY Rancho and Lake Drives, Del Dios, Lake Hughes, 746-1444. Nored for its authentic Mexican cooking and very large portions, its followers remain so steadfast that weekends are inevitably crowded. That's because the breakfast buffet served both Saturday and Sunday until 2:00 p.m. offers outstanding value: steak and eggs, chilis, sausage, beans, and corned beef. Five entrees are chicken enchiladas with spicy sauce, beef enchiladas, tamales, and chiles rellenos. Because it's not easy to find, call for driving instructions. Closed Monday. Breakfast buffet, Sunday through Sunday, 11:00 a.m. to 2:00 p.m. Moderate to expensive.

MANDARIN GARDEN RESTAURANT 6242 Mira Mesa Boulevard, Mira Mesa, 493-7235. From the old-time served Saturday and Sunday to its variety of exotic dishes, this restaurant is worth visiting, especially at dinner. Located in the Mira Mesa Mall, it offers very unusual and hard-to-find appetizers. The noteworthy main dishes are steamed whole fish, twice-cooked pork

(spicy), fresh beef served in brown sauce. The extensive menu includes standard dishes favored by Americans. Open daily, lunch and dinner. Low to low moderate.

MEIJI JAPANESE RESTAURANT AND KITCHEN 16333 Caroll Canyon Road, Encinitas Square, Scripps Ranch, 596-0206. You'll find a fine sushi bar tucked away in this tiny shopping center. The fresh yellowtail, scallops to spicy sauce (tempura), or the special order of baked salmon are all wonderful. Every two hours appear on the sushi bar. All prepared by a master chef. The sushi combination platters are also fine. If you sit at the sushi bar, you may be disappointed because chains, not sushi, are used and you can't watch the chef. If you're in the area, don't miss this one. Open daily, continuous service, lunch and dinner. Low to moderate.

150 GRANT CAFE 150 West Grand Avenue, 493-3232. This is one of the few gourmet restaurants in Encinitas. It's beautifully decorated and offers a large and appetizing bar. Try one of the tempting salads or a pasta dish. The best here, however, is the five omelette in port wine sauce. If you're in the neighborhood, drop in. Open Monday through Sunday for lunch and dinner. Sunday, dinner only. Low to moderate.

REAL TEXAS BBQ 4041 Miramar Road, San 1215. Texas barbecue joints are rare, and this one is a real find. The food is cooked over a fire, and the meat is served on the side. The best part is the half and half sandwich, half pork and half brisket served with two side dishes (coleslaw, the Polish combination platter, and the breaded chicken breast). The pump are a bit doughy, but all dishes are prepared from scratch. The food is robust, the portions large, the atmosphere informal and so on. You can eat here. Soup or salad and dessert are included with dinner. Closed Monday. Dine-in Tuesday through Sunday. Moderate.

STELLA'S HIDEAWAY POLISH RESTAURANT Petunias Village Shopping Center, 14323 Petunias Drive, San Marcos, 497-3664. This is a new and popular dining room serving home-style comfort food or all Polish and half sandwich, half pork and half brisket served with two side dishes (coleslaw, the Polish combination platter, and the breaded chicken breast). The pump are a bit doughy, but all dishes are prepared from scratch. The food is robust, the portions large, the atmosphere informal and so on. You can eat here. Soup or salad and dessert are included with dinner. Closed Monday. Dine-in Tuesday through Sunday. Moderate.

LA JOLLA

ABSON'S TABLES 8000 Conway Ave. San, Vista Shopping Center, 493-3232. The chef attributes to this Greek and Mediterranean menu

FREE SOFT DRINKS WITH THIS AD!

PIZZERIA CUSINE & BISTRO
OPEN 7 DAYS 11 AM-10 PM
10000 Vista Way, Suite 100
San Diego, CA 92121
493-3232

Buy one item, get the second item equal or lesser value free with this ad. Limit one coupon per person. \$5 minimum purchase. Valid at both locations through 6/15/95.

15% OFF ALL FRESH PASTA

Ascenti's Pasta
10000 Vista Way, Suite 100
San Diego, CA 92121
493-3232

LUNCH BUFFET A BANK

All You Can Eat **2 FOR ONE LUNCH BUFFET** Over 25 Menu Items

\$7.95 (11 am-12 noon) **\$8.95** (12 noon-2 pm)

SALAD BAR \$5.95
Monday through Friday 11 am-2 pm
Call now to make your reservations
299-3059

BANK
2828 Camino del Rio S. • Mission Valley

FREE SOFT DRINKS WITH THIS AD!

PIZZERIA CUSINE & BISTRO
OPEN 7 DAYS 11 AM-10 PM
10000 Vista Way, Suite 100
San Diego, CA 92121
493-3232

15% OFF ALL FRESH PASTA

Ascenti's Pasta
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LUNCH BUFFET A BANK

All You Can Eat **2 FOR ONE LUNCH BUFFET** Over 25 Menu Items

\$7.95 (11 am-12 noon) **\$8.95** (12 noon-2 pm)

SALAD BAR \$5.95
Monday through Friday 11 am-2 pm
Call now to make your reservations
299-3059

BANK
2828 Camino del Rio S. • Mission Valley

CALIFORNIA WOOD-FIRED PIZZA & PASTA

PIZZA
CALIFORNIA WOOD-FIRED PIZZAS
OVER 20 VARIETIES
PQZ Chicken, Pasta, Hawaiian, Chicken Tacos, Arroz a la Mexicana, Chicken Quesadilla, Vegetable, Stuffed Tomatoes, Potatoes, 1-Cheese, Two Cheeses
\$4.99-\$9.99

PASTA
HOMEMADE FRESH PASTAS
OVER 20 VARIETIES
Tossing: Angel Hair, Alfredo, Linguine, Wild Mushrooms, Fennel, Thai Chicken, Penne, Tortellini, Chicken
\$8.99-\$9.99

SALADS
LARGE & FRESH SALADS
Caesar, Greek, Thai Chicken, Spinach, Chicken, Chicken, Chicken
\$8.99-\$9.99

7014 Grand Avenue, La Jolla (next to Country Store) 493-8119
388 E. "B" Street, Costa Mesa (near the Clocktower) 493-1371
4100 Mission Boulevard, Pacific Beach (in Powerhouse) 493-4949

D'Lish
BANQUETS & CATERING

Compare prices, attend tastings, visit the kitchen, and see all special occasions from "old to new." D'Lish is La Jolla's only caterer and comes to you! See the party you can imagine. Simply call us. "D'Lish" is La Jolla's only caterer and comes to you! See the party you can imagine. Simply call us. "D'Lish" is La Jolla's only caterer and comes to you! See the party you can imagine. Simply call us.

JUNE GLOOM BOSTER!!
EARLY BIRD SPECIAL

STEAK \$3.99
SHRIMP SURF 'N' TURF!
RIBS & FRIES WITH NEW PORTERHOUSE
\$8.95
BIGASS BEER 4.50
IN KEEPER GLASS 4.95

EVERY DAY DURING MONTH OF JUNE!
4:00-7:00 PM ONLY

DICK'S LAST RESORT
You Can't Get a Beer Here to Stay!

300 BUCK 5TH BETWEEN 3 & 4 ST. • GASLAMP • 231-9100

LOST COAST • DOWNTOWN BROWN • SIERRA NEVADA • BIG ROCK • ROGUE ALES

SWIG A PIG.
\$2.00 PINTS
Friday, June 9 4-8 PM
Smoke-free interior
Call or check website
info@swigapig.com

Golden Ale
Swig-a-Pig
T-shirts only \$11!

21
Hawthorne
On Tap

O'Brien's
Great Food & Microbrews
4040 Camino St. • 270-9998

Give Dad "Royale" Treatment!

Stop by Dad's Royale the week of June 12th, and get our trademark "Centrale Royale" Specialty Coffee Drinks for Dad, and we'll treat him ROYALE with a Java Centrale!

JAVA Centrale
In the Central Mountain Plaza Shopping Center
(Next to Barnes & Noble Bookstore)
11739 Camino San Diego, San Diego, CA
674-0804

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

University Village Centre
4355 La Jolla Village Drive
UTC Mall next to The Broadway
(619) 587-0677

Full liquor service now available

Awesome all-you-can-eat Carnitas \$4.95

Lean Mexican-style BBQ pork served with chopped onions, diced tomatoes, cilantro, tangy salsa and homemade refried beans.

Beef or Chicken Dinner \$6.95
Choice of a juicy beef BBQ dinner or your choice of a BBQ, Cajun, Lemon Pepper, or Beefsteak's Braised Chicken Dinner, two homemade side dishes and deep-dish cobbler!

Rib Dinner \$7.95
Pork ribs, beef ribs or baby-back ribs, two homemade side dishes and deep-dish cobbler!

Endorsed by TV's unknown actor
Bekker's Rib Factory
7455 Mission Road, San Diego • 493-0828 • Monday-Friday 11:30 am-10:00 pm
Open 11:30 am-10:00 pm • 7455 Mission Road, San Diego • 493-0828 • Monday-Friday 11:30 am-10:00 pm
Ask for the chef at 7455 Mission Road, San Diego • 493-0828 • Monday-Friday 11:30 am-10:00 pm

COUPON Please present coupon before ordering

25% OFF YOUR ENTIRE CHECK

(Alcoholic beverage excluded)
Valid anytime. No take-outs, please.
Not valid with any other offer. Expires June 22, 1995

Su Casa
AWARD-WINNING CUISINE SINCE 1967
5708 LA JOLLA BLVD. • 454-0359 • AVAIL 7949995

2-FOR-1 SPECIAL
Order one entrée or regular price, receive 2nd entrée of equal or lesser value free.
Valid Mon.-Sat. 11:30 am-9 pm
No take-out please
Not valid with any other offer. Expires June 22, 1995

Not only do we serve gourmet food, cater special events and host banquets...we also do the dishes.

Let us do the work for you.

Bernardo Heights Parkway and Pomarero Road

in Rancho Bernardo (Ralphs Shopping Center)

15717 Bernardo Heights Parkway • 485-8055

BANQUET FACILITIES • CATERING AVAILABLE

ITALIAN DINNER

99¢

Includes: 1/2 lb. of meat, 1/2 lb. of pasta, 1/2 lb. of sauce, 1/2 lb. of bread, 1/2 lb. of salad, 1/2 lb. of dessert, 1/2 lb. of drink.

Angelo's RESTAURANT & BAR
8199 Champlain Ave. • 268-2233
Open 7 days 11 am-10 pm

COUPON

BUY ONE, GET ONE FREE!! LUNCH OR DINNER

"Best BBQ in San Diego" San Diego Magazine
"Best BBQ" (San Diego Reader's Digest)
Awarded 4 stars by Channel 10

Buffalo Joe's serves the finest Steaks, Ribs, Chicken, Seafood, Chilis, Burgers, Sandwiches, Salads and Veggies, and also offers a full bar with country dancing and entertainment nightly.

600 FIFTH AVENUE (CORNER OF FIFTH & MARKET)
GASlamp QUARTER • 234-4660

*Valid Mon-Fri 11 am-5 pm • up to \$5 lunch / up to \$10 dinner • coupon per party • does not include alcohol • valid at regular 6:30-9:30

Calendar RESTAURANTS

MILLIGAN'S BAR & GRILL 1796 La Jolla Boulevard, 479-7311. Old-style American food is at its best here, especially the fried chicken dinner, baby back ribs, and fresh fish. The mashed potatoes are terrific. The upstairs dining room offers an ocean view and is a fine spot for lunch or a late lunch. Open daily, lunch and dinner. Moderate to expensive.

BARNEY'S WOOD-FIRE PIZZA RESTAURANT 701 Pearl Street, 562-5212. You have a choice of 20 wood-fired pizzas, meat with extra toppings, among the best in the business. Fresh, home-style (pepperoni, sausage, salami) and vegetable pizzas. The pizza is cooked in a wood-burning oven. The food is excellent. The service is excellent. Open daily, lunch and dinner. Moderate to expensive.

SAINT BROTHERHOOD 1000 Broadway, 454-1315. This is a place where you can get a good meal and a good drink. The food is excellent. The service is excellent. Open daily, lunch and dinner. Moderate to expensive.

SOUP KITCHEN 7777 Fay Avenue, 499-8212. This is a place where you can get a good meal and a good drink. The food is excellent. The service is excellent. Open daily, lunch and dinner. Moderate to expensive.

TRIANGLES 1570 La Jolla Village Drive, 466-7141. This is a place where you can get a good meal and a good drink. The food is excellent. The service is excellent. Open daily, lunch and dinner. Moderate to expensive.

EMERALD CHINESE SEAFOOD RESTAURANT 2100 Gateway Plaza, 444-1111. This is a place where you can get a good meal and a good drink. The food is excellent. The service is excellent. Open daily, lunch and dinner. Moderate to expensive.

THE GOOD OLD 747 1000 Broadway, 454-1315. This is a place where you can get a good meal and a good drink. The food is excellent. The service is excellent. Open daily, lunch and dinner. Moderate to expensive.

BARNEY'S WOOD-FIRE PIZZA RESTAURANT 701 Pearl Street, 562-5212. You have a choice of 20 wood-fired pizzas, meat with extra toppings, among the best in the business. Fresh, home-style (pepperoni, sausage, salami) and vegetable pizzas. The pizza is cooked in a wood-burning oven. The food is excellent. The service is excellent. Open daily, lunch and dinner. Moderate to expensive.

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SOUP KITCHEN 7777 Fay Avenue, 499-8212. This is a place where you can get a good meal and a good drink. The food is excellent. The service is excellent. Open daily, lunch and dinner. Moderate to expensive.

GUAVA BEACH BAR AND GRILL 3714 Mission Boulevard, 444-1111. This is a place where you can get a good meal and a good drink. The food is excellent. The service is excellent. Open daily, lunch and dinner. Moderate to expensive.

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Try Our Delicious Mexican Food & Seafood

Lunch or Dinner for 2 Only \$9.95

Includes: 1/2 lb. of meat, 1/2 lb. of pasta, 1/2 lb. of sauce, 1/2 lb. of bread, 1/2 lb. of salad, 1/2 lb. of dessert, 1/2 lb. of drink.

Sanchez RESTAURANT & BAR
3312 Alamo Ave. (Admission to Petrol)
251-4315
1530 Jamacha Blvd. (Admission to Petrol)
444-7711

2-FOR-1 DINNER, LUNCH OR BRUNCH

Includes: 1/2 lb. of meat, 1/2 lb. of pasta, 1/2 lb. of sauce, 1/2 lb. of bread, 1/2 lb. of salad, 1/2 lb. of dessert, 1/2 lb. of drink.

Angelo's RESTAURANT & BAR
8199 Champlain Ave. • 268-2233
Open 7 days 11 am-10 pm

Roberto's at the Cove INTERNATIONAL CHAMPAGNE BRUNCH

Saturday & Sunday 8 am-4 pm

\$9.95 includes a complimentary mimosa

Over 15 menu items to choose from

44" under 12 yrs. • Children under 5 eat FREE

OCEAN VIEW DINING
CONTINENTAL CUISINE WITH ITALIAN, FRENCH, GREEK FLAVORS
FRESH SEAFOOD • CATERING • PRIVATE PARTY AVAILABLE

8000 Grand Ave., La Jolla
(Opposite Corner of Grand & Prospect)
For reservations call
454-2222
Open daily for lunch & dinner

Don't miss this!

18% OFF

Valid Mon-Fri 11 am-5 pm

Not valid with any other offer

CINCO TIME!

Enjoy Italian and Seafood

Valid Mon-Fri 11 am-5 pm

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ALL YOU CAN EAT

Vegetarian buffet breakfast

Valid Mon-Fri 11 am-5 pm

Not valid with any other offer

PASTA BARRIO

Valid Mon-Fri 11 am-5 pm

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POUSH, RUSSIAN & VEGETARIAN CUISINE

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COMPLIMENTARY DINNER ENTREE

UP TO \$15 OFF Dine-in only at the Cove

May 2000: Complimentary Dinner Entree at 100% of Total Bill Before Discount. Not to be used with other discounts. Valid only at the Cove. 100% of Total Bill Before Discount. Not to be used with other discounts. Valid only at the Cove.

WEEKEND SPECIALS

PAELLA VALENCIANA \$12.95
PUERTO NUEVO LOBSTER \$15.95
2 HOUSE MARGARITAS

with this ad

Valid on the Mexican Riviera! Dine-in only. 100% of Total Bill Before Discount. Not to be used with other discounts. Valid only at the Cove.

600 W. Broadway • 696-2043
At the Mexican Riviera, Friday-Sunday

DINNER FOR TWO

Authentic Lebanese Cuisine

\$32 value \$19.95 with exp. 2-2-95

Includes: 1 Entree, 1 Salad, 1 Bread, 1 Drink, 1 Dessert. Valid only at the Mexican Riviera. Dine-in only. 100% of Total Bill Before Discount. Not to be used with other discounts. Valid only at the Cove.

the sheik cafe 2664 Fifth Ave. • 234-5888

TOPSY'S 24-hour Coffee Shop

\$1 OFF Any breakfast, lunch or dinner from \$4.50 and up. Must present coupon. Expires 6/15/95

1451 Williamson St., San Diego • 236-8269

WE SERVE A SUPERIOR CUP

Monday-Friday Special Free Breakfast or Lunch. 1/2 Price Breakfast or Lunch. 100% of Total Bill Before Discount. Not to be used with other discounts. Valid only at the Cove.

Weekly Lunch Special \$3.95 Any entree with a purchase of beverage. 100% of Total Bill Before Discount. Not to be used with other discounts. Valid only at the Cove.

1797 Broadway Avenue • San Diego • 545-2544

RESTAURANTS

per Italian sandwiches which include Italian roast beef, meatball, sausage, and various combination sandwiches. Pasta dishes with salad and bread have a top price of \$5.95. Seating available for 18, or 24 tables from 10:00 a.m. to 11:00 p.m. Open daily. 10:00 a.m. to 11:00 p.m. Open daily.

10:00 a.m. to 7:00 p.m. Sunday 10:00 a.m. to 12:00 p.m. Lunch

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TWO COMPLETE DINNERS

ONLY \$17.95 ONLY (CP-70-25-95)

Shrimp Delicacies, Eggplant Sauté, Chicken Marbella, Veal Parmigiana. 100% of Total Bill Before Discount. Not to be used with other discounts. Valid only at the Cove.

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BUY ANY ITEM & GET THE SECOND OF EQUAL OR LESSER VALUE 50% OFF

OPEN 24 HOURS

SANTANA'S MEXICAN FOODS 100% of Total Bill Before Discount. Not to be used with other discounts. Valid only at the Cove.

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100

Age	Percentage
18-24	100
25-34	90
35-44	80
45-54	70
55-64	60
65-74	50
75-84	40
85-94	30
95-104	20

[illegible]

San Diego Reader June 8, 1995 **337**



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WHAT ARE YOU TELLIN'?

ST. \$495-\$625: Gorgeous, 2 bedroom, 2 bath Wainel and hardwood, fireplace, central air. Some with garages. Call CA.

ST. 3 bedrooms: \$495-\$799 with or w/o lease. Parking, laundry and central air. Call for fireplace. Free medical center.

ST. \$505: 1 bedroom apartment in modern building. Hardwood windows, lots of charm. Close to shopping facilities. Near 163

ST. \$495/Up: Quick newer style 2 bedroom. Call Corbin at 433-1337.

ST. Price reduced to \$610: Impressive 2 bedroom with flow to living overlooking canal. Locked garage, 2 car. Hardwood floors and more. No pets, please. Call 161 West Pennsylvania. Flier, 786-3205.

ST. \$600: 1 bedroom. Small

ST. 5512. Bright, cheery, upper attractive, under building top floor, up/down Center. Near my married. Lovely yard. Live below me 570-0624.

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San Diego
GHR Clinic
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- Free 15-minute trial and consultation
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- Ask about our package discounts
- Permanent, painless & proven

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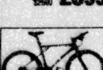
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
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
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and 1980
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[illegible]

rolls over, and I spend the next 15 minutes out in the living room watching Letterman or Leno or a bad movie on Channel 69 while Angela sucks herself back to sleep.

Angela likes to suck. Not all babies do. Rebecca was a very efficient eater. She would latch on, gulp down her milk, and fall asleep. Once a baby falls asleep, her mouth usually relaxes and breaks the vacuum seal it's had clamped on your nipple. Angela would suck 24 hours a day if I let her. Even after she falls asleep, her mouth never relaxes.

"Thinking the baby's hungry."

Long after Angela's eyes have closed and her body has gone limp, she gives a drowsy suck-suck-suck every minute or so just to stay latched on. I have to slip my finger under her mouth to break the seal. Even though her sleeping face lurches forward for a moment searching for the beloved lost nipple.

Because Angela never wants to let go, she hasn't pulled Rebecca's

look around the room as if she's my breast ensemble. New York harbor. Streams of sweet, warm, everwonderful milk spraying Rebecca's teared-to-wear-away skin where I went out in time I would stand up with my huge, wet stain on my shirt. Other

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