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RECALL THEM ALL - SEE PAGE 4

# SAN DIEGO'S WEEKLY Reader



Torrey Pines from left to right: Joe Gauding, Johnny Carter, Larry, Eddie Pollock, Larry Pollock

# THE TERRACE RATS

ONCE the crew  
building Interstate 5  
in the early 1960s went

home for the day, the kids growing up in Del  
Mar Terrace had the time of their lives. The  
Terrace is the area immediately south of Del  
Mar, a small community nestled into the side

of sandstone bluffs above the slough and west of I-5. First the kids scaled  
the six-foot, heavily treaded tires of the earthmovers, and then they put all  
their weight behind the enormous gears, making rude engine noises  
as if driving in the demolition derby. The freeway workers couldn't have

liked their equipment  
being messed with,  
but they probably  
enjoyed working out in the boonies where  
they could breathe the fresh air. Anything north  
of Torrey Pines Golf Course was considered the  
boonies back then.

Carmel Valley was sleepy — only a few farms and ranches existed at  
the time. The pleasantly unpopulated area was blanketed with the dank, wild  
smell of the ocean and contained everything from Torrey pine trees and open  
fields of buckwheat and wildflowers and manzanita.

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A FERAL CHILDHOOD IN DEL MAR

FEB 19 1997



**Look out, Susan, et al.** Republican moneyman **Darel Isa**, a financial ministry of last year's GOP convention, is reportedly running for U.S. Senate. Isa, president of Vista-based Directed Electronics, told the *California Political Review* he expects to spend \$8 million of his own money establishing name identification. Isa's expected primary opponents include **Matt Fong**, **Chris Can**, and, of course, **Mayor Susan Golding**. Isa says he's not quite decided. "We'll be conducting an exploratory process in the next few months," he says. "I don't want to buy this election with my own money. I'm going to be the anti-Huffington candidate."

**On the road again** Latest confirmation that San Diego County is one of America's biggest sources for marijuana comes from Arkansas, where state police stopped a motor home on Interstate 40 and busted its Chula Vista driver for carrying 400 pounds of pot. Along with the driver, four other C.V. residents were taken into custody, and two children were turned over to the state department of human services, according to the *Arkansas Democrat-Gazette*.

**Web of contention** A group of Kansas City boosters claims that Cal State San Marcos has ripped off the name of its website and won't give it back. The Kansas City Area Development Council, which touts the area to high-tech businesses, claims that it trademarked the name of its web site, SmartCities, way back in 1994. Since then, it claims, it's busted several interlopers and forced them to change names. But not San Marcos. **Bernard Hinton**, a professor at the business school and president of the university's Center for Decision Making, says he won't give in. "We're a nonprofit organization focused on building an electronic environment. I don't believe anyone could confuse Kansas City and San Diego," he told the *Kansas City Star*. Besides, Hinton added, "We are a totally volunteer effort, our total assets are less than \$500." The Midwesterners have fired off a letter from their lawyers. If that doesn't work, they say they'll sue. "We have a significant investment in our Internet site and the 25 to 30 communities linked to it," claims Kansas City's **Bob Marcuse**. "Having another site on the Internet presents an opportunity for confusion we don't want. We need a clear channel of communication." Counters Hinton: "This is without foundation. It's a publicity thing on their part."

**Library fines** Controversial plans for a new downtown library are caught up in a debate about putting the financing scheme on the ballot for voters to decide, but the city is moving ahead with the important stuff. It's authorized a \$20,000 contract to make a video "documenting the process of designing and building" the new main library. Local writer and editor **Dirk Suter** is on tap to produce. Money will come from a state library grant. Minnesota Governor **Arar Carlson** is battling media reports that he missed his cell phone during the GOP convention here last summer.

**Don't cry for me, UCSD** Madonna has been agreed to play photographer and revolutionary **Tina Modotti** for Mick Jagger's lagged Films. Italian-born Modotti came to Hollywood in 1913, acted in silent films, became a photographer, and got involved in Mexican politics before mysteriously dying in 1942. Madonna's interest was reportedly sparked by last year's U.C. San Diego exhibition of a recently discovered cache of Modotti photos. **Lynn Schenk**, still considering a run for attorney general, says she used her personal money to contribute to **Peter Narum** and **Barbara Bener**, not any of the \$50,000 she's raised for her exploratory campaign as reported here based on campaign disclosure filings.

Contributor: Matt Potter

The Reader offers \$25 for news tips published in this column. Call our news desk at 235-3000, ext. 440; fax your tip to 235-3096; or e-mail at [crow@electriccity.com](mailto:crow@electriccity.com).

## Mayor, City Council, City Attorney — Recall Them All

By Matt Potter

A day after last week's ruling on the stadium case, plaintiff's attorney Michael Aguirre sat down for an interview, portions of which follow.

I take it your view was that by ruling the way he did, the judge negated the referendum, or what you argued was the people's right to vote on the entire

what the court said was essentially that the City had the ability to make a change in a contract simply by starting construction — which is in

so any change of that type could not be done because the City was basically frozen by the filing of the referendum.

Does that create a precedent?

What the judge essentially ruled and what I'm worried about in the future is that whenever you have a project that they will be able to cite what the judge did here and say that the City doesn't have to comply with the alterations provisions of the charter. They can just simply — if someone decides that they want another \$15 or \$20 million, they'll just use the cost overrun section, skip giving the people the right to say anything else beyond that, and they'll set pro-

ceed of time.

You know, it is unusual in an instance where you have a trial for the jury to already have the verdict before you walk into the courtroom. And in this instance the judge was playing the role of the jury. Remembering that the idea is for the judge to keep an open mind until the proceedings are done, and I think that it would be fair to say also that normally you get a tentative decision at the time that you show up, and then you get an opportunity to direct and focus your arguments on what the judge has ruled. In this instance — we were all shooting in the dark.

So can you do anything about



Chargers agreement?

What he did was he said [the City] could proceed ahead without the Chargers agreement to pay the rest by simply starting the construction, which would trigger the cost overrun provision, and that would give somehow the City the authority to proceed ahead. And what the judge basically said was that there's a binding agreement, but it doesn't have to be followed.

The judge said — Oh, once you start construction then the City can do whatever it wants. It can spend \$150 million, it can spend \$10 million, it really doesn't make any difference. And although the court said that it couldn't interpret the contract — it did interpret the contract, and

direct violation of the Charter Section 98 and the Municipal Code Section that requires any alteration, but a profound a nature to be approved by the city council. And what the judge said was that the City had the authority to start the construction. And what the judge said was that once you start the construction you have the authority to start the construction. And I think that was a very serious error because the City, number one, didn't have that authority — because that was a substantial alteration, and you have to have that approved by the city council, which it wasn't. And second, the judge had inserted themselves into the situation by virtue of the referendum, and

used full-speed ahead. That's a very dangerous ground.

Do you think that the NFL influenced the judge?

The whole question is, I think that — I have my own opinion — but I think that it was clear that certainly the proceedings, the way in which they were organized, was very much influenced by the media. Because normally, I was told that this was a trial, and that the judge would be determining issues of fact, which I think he did. But yet he says in his opinion that he's not using a statement of decision of the law. I don't agree with that. Just in the way he had apparently written the order

Bruce Henderson and Michael Aguirre

that?

Well, you know, that's something that we are considering. We are going to have to think it through very, very carefully because of the ruling and the ability of the council to disconnect themselves from the people except for elections, and then to have the decisions basically controlled by the media and the big-money people. Which is what happened here.

I think that the *Union-Tribune* to some extent gave because it was fair coverage. But the overemphasis of the loss of the Super Bowl, and as it turns out that was more threat than

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## Buying the Farm

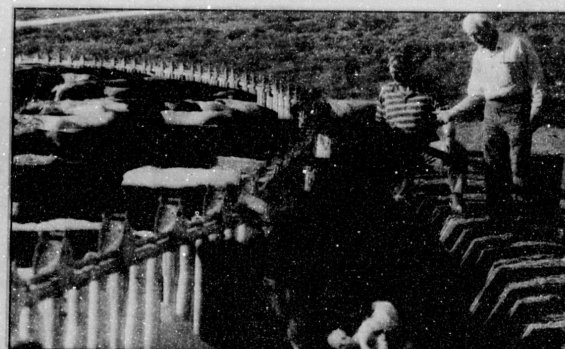
By Matthew Lickona

When Pete DeJung applied for a bank loan to start a dairy in 1951, he was turned down. "We didn't speak the language

very well," recalls DeJung, who is Dutch. "We were very green in the ways of American business. But Mr. Butler — a citrus grower in Escondido, a very important man on the water board — heard of a family that was trying to get started. He didn't know us very well, but he just thought we were going to make it." Mr. Butler loaned the DeJungs around \$11,000, together with the interests of the land's previous owners, they managed the \$30,000 price tag and started Hollandia dairy on the corner of Center City Parkway and Felicita in Escondido. They had about 30 cows. The first day's receipts were around \$21.

Today, Hollandia dairy claims 125 acres and 1,000 cows in San Marcos, another 2500 cows in the Hanford area (in the San Joaquin Valley) and a daily production of 50,000 gallons of milk. Pete DeJung doesn't get turned down by the banks anymore, but things have only gotten tougher for the beginning farmer.

"Every year the average age of the farmer in the United States gets older and older and older, because the biggest barrier for entry into agriculture is capital. Where are you going to get the money to get



Hollandia dairy. Klaus DeJung (left) and Pete DeJung (right)

subordinate his lien on the property, gives us the first trial debt. The money that's still owed to the father, it's family debt, and we don't see fathers foreclosing on sons too often. It mainly gets back to, you've got to have family support. It sounds like the worst kind of exclusivity. Unless you're fabulously wealthy or born right, you can't join the future farmers of America.

There is hope, though, for the moderately wealthy, as Carey explains. "Let's say you come from the city, and you want to buy an avocado grove, and we know the property."

Loans for avocado groves are a specialty of this branch. Others specialize in dairy loans, table egg loans, or loans for fat cattle. Permanent plantings aren't as management intensive — you can hire a service to do that work for you and pickers, and there are any number of good marketing organizations. People buy ten acres to supplement their income; enhance their lifestyle, maybe build a weekend place. It's beautiful out there in those groves.

"If you came in today," Carey continues, "looking to buy an avocado grove, we would probably lend somewhere between 50 and 60 percent of the appraised value, and maybe up to three or four thousand dollars an acre. We would weigh those two with your overall position — non-farm income and farm income alike — and see what kind of loan we could write, anyway. You have to be that to the overall complexity of the deal. It's not like when you call [a lender] for a loan on a house."

Before you jump at the chance to get back to the land, keep in mind the current crisis in the avocado industry: The issue of Mexican avocado importing. "We don't know what's going to happen with the avocado industry," Carey warns. "I think it places a cloud over things. I wouldn't

think we would have a lot of people jumping in or out right now; they're going to wait and see."

Other problems plague the farm industry, problems that

won't work at \$700 an acre-foot.

Land use could have a big impact on us, zoning density. The endangered species act. The gnatscatcher, the kangaroo

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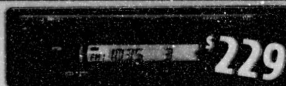
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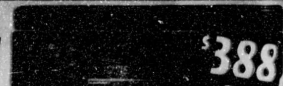
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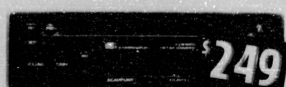
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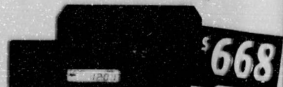
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it was reality, as you saw on the last day. The lack of respect for the decision-making process I think is really something that the Union is going

to — not today, and I have a great deal of personal regard for the people that ran the Union. I think that they were more manipulated than educated. And I think that they got what they wanted. But you know, sometimes the worst thing that can happen is that you get what you have asked

heavy-handed and whether they manipulated or educated the people. I would say that there was more manipulation than education. And I think that they got what they wanted. But you know, sometimes the worst thing that can happen is that you get what you have asked

for. And they have gotten a whole lot more than what they wanted. It was the same attitude on the part of the power structure that ignored the warning signs and the same kind of close approach to the cable that eventually resulted in the collapse of Home Box and Great American that

destroyed any of the real local music, banking facilities in San Diego. You've been critical of Susan Golding. How vigorous can the negotiations be when Mayor Golding is flying in Spanish's place

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and signing champagne with them during the negotiations? That doesn't seem much like negotiating to me. I wouldn't mind the signing of the champagne after the negotiations. I don't think that visiting in the airplane is ever appropriate because of what it conveys and the impression it gives. I think that the citizens, now their only choice, their only resolve is to engage in recall, and they need to look across the board at that. It's going to be difficult because they are going to be going up against the big propaganda machine that has been welded together.

What's really amazing is the spontaneity, that Billy Ray Smith, who prides himself on apparently making fun of the audience and making snide remarks and all of that. The media has to ask themselves, you know, when they showed such glee after the verdict, everyone was smiling and happy like it was a great day. Is that really professional the way that they danced so much of the television? — and I don't mean everybody — is that really a professional approach? And shouldn't we have more faith in objectivity?

Should professional journalism be outraged only by the alternative media in town? Or should it be — isn't it going to be a better, more sophisticated community if we all are more professional in the way we do things? Spontaneous the rally for the Chargers? I mean, all the media in one form or another was involved in that. Talk about taking sides. And these are important issues, and this is not how it is being handled in cities like New York, San Francisco, or Los Angeles — there's more balance. To me it is even more important that we develop a more professional approach to our community than if we even have a football team.

What we are really witnessing in San Diego are not the things that really matter. The things that really matter are the quality of life for families, what kind of schools do our kids go to, how safe it is here, what's the quality of our air, the quality of our ocean and the water — what's the nature of civility in our discussions with each other, how healthy is our democracy, what's our library like? These are the things that really matter. I think that this is not over yet, there is much more to be done here than just the stadium. Maybe the thing that has happened here is that the stadium has surfaced as a problem, and it has drawn everyone together as an issue, and people have shown more of their bad side. Upon reflection they will probably

have some second thoughts about it. And maybe once we get past all that, we can evolve into a more sophisticated and refined place. We also need to have a much more direct involvement by the citizens in the city council because there has been a booklet going on down there

and a lot of bad things have been going on. Everyone has been applauding, but it's great that everybody gets along and there is consensus and everything. When you look at it, though, the result is not so good. It's not good to have that kind of consensus that really isn't compromising between hard interests.

Any reaction to Pader's letter John Moore's comment that the sponsors of the referendum ought to apologize? You know, Mr. Moore had done such a good job. I really admired him for holding his

cool, but I think that he really managed in one statement to show himself major league in this. Look, I think he set back any prospect that he has for a new stadium tremendously by alienating the people who were our supporters. And I think that — I know that what he wanted to do was to try to knock us out because he knows that that battle is looming, and this is all part of the behind-the-scenes calculation that is taking place. Where now we are going to have to build him a stadium so that he can make lots of money for the Padres. We are

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## CITY LIGHTS

### Buying the Farm

continued from page 12

needed a field man. On all their operating and crop lands, they would do the crop budget for the individual for the coming year. We would do equipment appraisal, cattle appraisal." "Cattle appraisal?" "A cow is not a cow okay? You have heifers which are young heifers, you have heifers which are bred heifers, and you have heifers that are up close — ready to have their first calf. You have relatively young milk cows and older milk cows. There's a lot going on out there. You can't just go out there and count the legs and divide by four. We verify numbers of cattle, we verify feed inventory. Look at the calves, how many calves, overall age of the herd, how many cows are milking, how many cows are in the hospital. Are they fleshy?"

Back to Hollandia dairy, to see if the cattle are fleshy. Starting in the corner of Mission and Mulberry, Hollandia first presents itself as a gas station/convenience store backed up against a trucking company (Hollandia is its own processor and supplier). The store is old white, trimmed with blue and rimmed at the base with brick. The only daisychair thing about the place is the sandwich board advertising fresh milk for \$2.49 a gallon where you would expect an ad for beer and cigarettes. That and maybe the sign. Several of them rise up from behind the store. One has "We love San Marcos, Hollandia" continued on page 18

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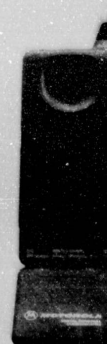
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FEB 1997

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

## Buying the Farm

Dairy "pointed on it. Behind these the asphalt stretches, supporting row upon row of trucks bearing the 'Got Milk?' slogan. To the left is a filling station. Gray and dirty-white pumps and pipes, a rigid network of horizontal and verticals, hung about with the rubber muzz of the hoses. To the right and back, past a squat, square gray building and the pale olive offices, the

cow pens roll slowly up the hill. The hill has two caps, both green, accentuated by low-flying white birds. The cow pens, filling the depression between the two peaks, are chocolate, crisscrossed with peeling white fences. There is no sound except for the blowing of a fan and the steady clank of metal as the cows raise and lower their heads through the feed rail. As I approach, they are all turned away from me, standing shoulder to shoulder at the trough. A fleck of bunch. They are cool in a way high schoolers can

only dream of. As I come around front, they stare at me, supremely unconscious, not pausing in their sideways grind of a chew. Inside the office, I meet with Klaas DeLaan, comptroller for Hollandia. A man of angles, ranges, with sharp features, Hollandia has been around since '51. Klaas has worked there since '58. Given the size of the farm, it's automatic in his life. "Well, I don't know if you're in for life, but you always have this idea of wanting to pay the loan off. You borrow the money,

you want to pay it off. But one loan often leads to another. "Once a 40-cow dairy could take care of a family," says Klaas. "If you have a 300-cow dairy now, you're going broke. You keep getting bigger and bigger, and your loan grows with your size. You might start off with \$100,000, but because of the size of dairies, you're up to a million dollars. Every cow is \$1400. I can't remember ever not having a loan. I know some farmers who have paid their loan off, but they can't grow much."

Hollandia does grow, and growing means buying cattle. "Most of what we use in farming now are called cow and feed lines. You've got so many cows, and you get a certain percentage per cow," explains Klaas. "If you have a line, and you have 100 cows, and the cows were \$1000, and we lend on 70 percent, you can borrow \$70,000 to buy cows. Feed is the same way, although feed is usually 100 percent."

Now that Hollandia does not have to rely on Mr. Butler, what do you look for in a banker? "A banker who understands farming. If they

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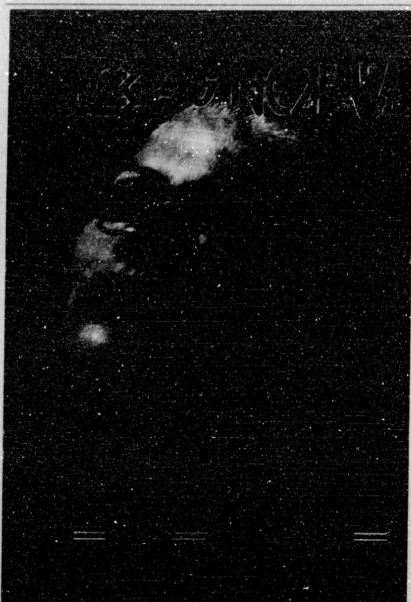
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## By Patrick Daugherty A QUIET PLACE TO WORK ON YOUR GAME

### SPORTING BOX

"How's it going today?" I ask into the telephone as the sun sets over Coronado.

"Big. Had three turkey slices and a handful of cranberry sauce for dinner," replies Frank Wright.

I grimace. "I'll have to speak to the authorities about this extravagant coding of minutes."

My telephone caller is a federal prisoner serving a mandatory minimum sentence of 20 years. Since he is 48 years old that's a life term, give or take 5 years. I've known this man since 1966. We met in Palmer, Alaska. He was the best friend of my best friend, and so we were often in the same places together. Frank is close to brilliant, industrious, inventive, and good-hearted.

In the '60s Alaska was raw frontier. The state budget ran less than \$10 million — that to govern a jurisdiction larger in area than all states east of the Mississippi River combined. The Alaska pipeline arrived in the '70s. Laborers were making \$1000-\$1500 a week. The state went on a party for ten years, money was falling from the sky in buckets.

It seemed like everyone in town bought a new truck and built a house. Somewhere in there the Alaska Supreme Court legitimized marijuana. You could legally grow something like four plants, and simple possession was not a crime.

Frank was an early marijuana entrepreneur. He built an arctic greenhouse. "I grow tomatoes," he told people. Of course his 300 by 100 foot greenhouse grew tomatoes up front and put in the back. And then came the second greenhouse and the third. His tomatoes were delicious, quickly sold out at the local farmer's market. Soon Frank's house doubled, still an Alaskan cabin in the woods, but a big Alaskan cabin with hardwood floors, two stories, three bedrooms, sun deck, and a double garage. On his 300 acres were the greenhouses, two airplanes, a dump truck, tractor, a new pickup truck — the staff was piling up.

Frank was on the town library board and active in local politics of the do-good sort. He had a wife, two small kids, and was regarded by the community as a hell of a nice guy. But Frank had one enormous handicap — he was blind arrogant.

During the '80s Alaska recreational marijuana. Most everybody who was grow-

ing said, "Well, that was fun," and got a job. Frank increased production. Frank felt he was immune, had it worked out in his head how he could never be busted, and if he was, the penalty would amount to a fine.

And then one day, over 100 DEA, FBI, Alaska State Troopers, and every other

kind of cop showed up at Frank's cabin and arrested him, his wife, and everyone else living within a mile of ground zero. They said it was the biggest drug bust in rural Alaska history: \$10 million worth of pot seized.

As time went by, those who had been arrested either copped a deal or walked, but the rules say you got to put somebody in jail after the biggest drug bust in rural

Alaska history. And that somebody was the kingpin Frank the kingpin.

Yeah, it was bogus, considering the time and place and history. But anyone who can walk and talk at the same time has seen this coming. When Bill Clinton, a child of the '60s, is willing to prosecute medical doctors for prescribing marijuana to terminally ill AIDS victims we can state

that the topic has passed beyond rational conversation.

Frank is living a nightmare, fascinating to me since I've had that same nightmare all my life. I often ask Frank for details. What does his cell look like? What time does he go to bed? When does he get up? How does he separate one day from the next? But the real question, which I now ask, is, "How do you make it bearable?"

Frank reflects, "You play a lot of mind games. When you sleep, you're out of here — that's eight hours a day. Occasionally, if you find a good book, that can take you out for a little while. I work in an administrator's office. Sometimes just filing or typing can take me away for a bit."

"How about sports?"  
"Sports, any kind of sport, is great. Since I've been here I've learned Ping-Pong, handball, shuffleboard and recreational basketball. When I play, I focus on the game in a way I never did outside. I have attention to every muscle and the correct way to hold or move them. The more I focus on those things, the more I'm away from here. I never used to like or follow sports; now I can't imagine living without them."

The Sporting Box solicits your comments via ComputerFax: 766-60,2760; the Internet: sport@box.com; or fax to the Reader: 231-4989; or mail to: Reader, P.O. Box 855602, San Diego, CA 92186-5603.

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FEB 1997

# THE TERRACE RATS



The Terrace was presumably named for the platforms carved into the enormous sandstone rocks in the area's north side, resulting from the combination of the sea level rising and falling and geologic uplift. This is how the Torrey Pines Association defines similar formations in the nearby reserve in its booklet *Torrey Pines State Reserve*. Bob Wohl, supervising ranger for the reserve, agrees with the definition, adding, "But all this happened millions and millions of years ago. Each of

and the Santa Fe trains rushed off to after shushing over the bridges through the slough, there is now San Diego's biggest industrial center. In place of the old Del Mar Terrace — the quaint stucco bungalows, dilapidated farms, uneven picket fences that could have used a little paint — there are now split-level homes worth close to a million dollars. The higher into the bluffs the homes go, the narrower and more bizarre they get, awkward angles flailing at the skyline, Disneyland extravaganzas spliced with small, dark, shabby, old-fashioned, original

101 so that an eight-lane state highway would go straight through the heart of downtown Del Mar, widening the existing road by bulldozing all the busi-

These days the slough is referred to variously as Los Peñasquitos Lagoon, the Peñasquitos Marsh, the marsh, and the wetlands. All are more poetic sounding, have a nicer ring in real estate offices, sound less like "loo," but it's still the "slough" to old-timers. And, according to Victoria Bradshaw, a biochemist and counselor of the Torrey Pines Association who was born and raised in Del Mar, partly in the Terrace, it's actually an important term. "One definition of the word 'slough' is that it indicates the water has

10% down, lease required. Actual contract required. Taxes **NOT** have to be paid at time of purchase. Offer expires March 31, 1997.

Another common sight in the Terrace in the morning was Sam

tidal action," she says, "that it's still connected to the ocean."

Though the Rats perceived themselves as living in a paradise, Don Terwilliger—who's also president of the Del Mar Historical Society—remembers a different perception held by kids in downtown Del Mar in earlier times. "Back then we thought the Terrace was where the poor people lived, the country people," he says with a laugh, no doubt because of how differently the area is seen now. Dick Goodman concurs. "We just figured they didn't know what they were missing," he says. Had any of the Rats viewed the area at the time, they'd have been quick to point out the Terrace's long list of natural resources as well as the close-knit neighborhood where people looked out for each other, and the amount of privacy one had there. But in reality, the Rats probably would have seen those same kids to say that again, then physically defended their territory.

Until around 1960, the Terrace was just about all dirt roads. Only Carmel Valley Road, which the county road back then, was paved. After heavy rains, rats would be seen in these roads. The Rats liked to climb down inside and, using their pock-



Bridge over Potosi-quinto slough

relatives, carve the gutters and grooves even deeper. Then they took turns shooting marbles down the grooves. Sometimes the boys found snakes slithering through. These boys killed with rocks. When the roads were dry, dust flew everywhere and covered everything, especially when there was any kind of wind, or when a car or a service truck, like Dirty Shirt Harry's, drove

by. Dirty Shirt drove door-to-door picking up the neighborhood cleaning. And delivering eggs. He was also the area's bookie. Occasionally the county sent in graders and water trucks to help keep the dust down.

There were no sewers back then. Every once in a while someone's septic tank overflowed, and the family's whole yard would cave in with sewage. A

All the kids looked up to Joe Gooding, who'd been a member of an earlier generation of Rats and who had a pompador haircut with the sides slicked back. Joe Gooding was eight or more years older than the new group and knew how to smoke and drink. "We were the original Rats," Joe says today. "Actually," he adds after thinking a minute, "I was like the king, King of the Rats." He laughs softly. Asked to verify this, Goodman concurs with a grin. "He definitely was."

"There were 12 of us in the first group of Terrace Rats in the early '50s," Joe Gooding explains to me over the phone, and we were about 12 years old. Most of us had tattoos that said TR. Some guys put them on their shoulders and some guys put them on their left ankles. We did them ourselves with India ink."

During the tenure of the next, freewheeling generation of Rats, Joe worked a series of maintenance-type jobs along the country road between Via Grimaldi and Portofino, in 1960 for \$500 a lot. He sold them in 1960 for \$300 a lot. Today, according to several sources, a quarter-acre lot in the area would go for about \$200,000.

race signs custom-made, and then we posted them at both entrances to the Terrace. I went to the old school on Carmel Valley Road, the Soledad School. I went there with all the other kids from the Terrace until the 10th grade, when they condemned it because it had outflows. After that we went to Del Mar Elementary on 9th Street."

One of the reasons the newer generation of Rats thought Gooding was so cool was because he didn't just brush off the younger Rats, like some of the older guys did, but taught them how to shoot a harpoon and catch corbina and perch when he had time, sometimes even helped fix their bikes. Plus, that cool pompador haircut had helped him win an Elva Freely look-alike contest. "Up to even went to Hollywood for the contest. When I got off the train in Hollywood, I was jumped by all kinds of people who thought I was Elva and wanted my autograph. A few years later Gooding got married and started raising his own family in the Terrace. His son, Jimmy Joe, now 38, eventually became a Rat himself. Dick Goodman agrees with Rats in the late '50s and early '60s—like Joe Gooding's generation of Rats before them—

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Red Rock was tough to pet to the rats, especially for the smaller Rats, who wound up having to take the dog trail. In fact, for several years Goodmain had to take this trail and meet his older brother Mike at the top. The dogs couldn't make it up the steep grade either, or climb the chimneys — what the Rats called the steep tunnels going up the sides of some of the rocks, where you had to spin your feet on one side and your back on the other to get to the top. So the dogs followed the kids up to a certain point, and

From the top of Red Rock, you could see everything — the slough, the backcountry, tiny figures on the beach. The boys loved the ocean, especially when their mothers packed them lunches. Sometimes dolphins swam right beside the boys, smiling, bodysurfing the very same waves. Once the Goodman Rat brothers had a couple of coconuts visiting from Minnesota who tagged along to the beach. Since they didn't have trapeze feet from walking on the steaming tar of the county road and the hot sand all summer, they bodysurfed it behind, slipping and velping all the way to the water. A bunch of the Rat down in past



where the cousins stood ankle-deep, finally luring the cousins out farther to show them how to body surf, and before long the familiar blue-gray fins loomed up from underneath the water at high speeds to play in the waves beside them. "The brothers shouted, 'Shark! Shark!' and pointed out the fins to the cousins. Then the whole group of Rats laughed, watching the cousins

The boys also liked to climb the bluffs on the west side of the Terrace. To get there, they tramped down the coarse road, up toward the German Car Service, which has been renamed the Del Mar Car Service in recent years. The Ratti gazed from a hill below a grove of Torrey pine trees and overlooking the Pacific. Of course the Ratti never



*Joe and Kay Gooding*

looked at the land that way; to them it was just another part of the paradise they called home. In the '60s the kids heard their parents talking about how someone had bought most of the land the enormous bean field sat on. There was a speculation that someone was actually thinking of putting in condominiums. Nobody could believe it; the community was outraged; the

of dirt — bigger than two or three houses. On top of this grave was the HEAVY FASTI CROSS. Eight feet tall by six feet wide and made of weathered redwood, the HEAVY FASTI were carved deeply into the crossbar. It had been put there by Brother James, an old-time preacher from Kamoa who used to come to the Imae and preach in the old Salsed School. Not only was the cross a landmark, but the boys found comfort in knowing the giant being was sleeping there peacefully.

After hiking through the bean field on the west side, Goodman and the other boys climbed up to Beauty Rock. On this cliff it was hard not to notice the man. Younger sister trees, small



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
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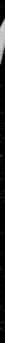
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question of time before the giant's cross was tipped from the earth, bulldozed. They couldn't be that happen to the landmark that meant so much to all of them.

Soon they were standing near the bulldozers, around the cross. There were about 20 people now. Several started trying to work the wooden base free, and eventually the group excavated the cross without much effort.

But then what? Finally several of the younger team from the older generation of Rats, mainly it was the Moon brothers — the twins Bart and Bill and their older brother Dickie — decided to carry it up to Red Rock, where it could be seen for miles around and everybody could enjoy it.

Chen broke out through the Terrace crowd once the plan had been devised. It was decided that everybody not helping to carry the cross would meet at an agreed-upon spot above Beauty Rock — in the hills on the west side of the Terrace — and emerge from there. More people continued to join the crowd, and then walked the Moon brothers' hallway, then got off from them and turned for the hills in the other direction to meet the rest of the neighborhood.

The Moon brothers took turns hiking the cross up the hill on their backs. They took it up the dog trail, not quite to the top of Red Rock, where the cross would be safe. There, the brothers would make a pickup and a shed to make a hole in the sandstone. With the handles of the shovel and pick, they tamped dirt in around the bottom. As they brushed their hands off and hiked across what was left of the bean field to join their buddies, they left their hand-dug Terrace a good deal. Now everyone would be able to see the cross from wherever they looked up at Red Rock. It would be a historical monument.

The people on the Beauty Rock — now maybe 25 or 30 in number — whistled and danced. Everybody in the Terrace knew what was going on by now. The crowd waited for the Moon brothers to finish the hole back over, then patting them on the back. Everybody sat there for a while, admiring the cross's new location as the shadows grew longer. A few or two were cranky open.

Suddenly somebody was shouting. A person had appeared over on Red Rock while none of them were paying attention, a person who was now pushing against the cross. The cross was down! Somebody had pushed the cross over! Everyone was staring now. Somebody said it was Mr. Prentice, just his real name, a man who owned property nearby. Yeah, said others. It was definitely Mr. Prentice.

So Bart Moon and one of the other older boys started the long hike back across the canyon to right this wrong, a hike that took 25 to 30 minutes. As soon as they got there, the cross became back up. And then they began the hike back to Beauty Rock, where all their buddies were

clapping and cheering and happy that the cross hadn't been removed and was walking over the Terrace again. That was the whole idea.

But before they could even reach the other side again, Mr. Prentice was back up there, screaming this time that the boys who'd carried the cross up had walked across his property and had therefore been trespassing. And that nobody wanted the damn thing up there in the first place.

Before anybody knew what was happening, a dull engine roar resounded throughout the Terrace — it was Mr. Prentice's car. He had started up a chain saw. And then, before any of the boys could straighten up, he walked straight up to the cross and cut it into five or six pieces, just cut it up and threw the pieces over the side of Red Rock.

Finally everyone climbed back down the hill and into the Terrace, where they made a bad one to find something to eat and get around for a while. It was this time the whole neighborhood was ramped. People started calling Mr. Prentice's house one of the first built right into the side of Red Rock. Lots of people called him. They told him off, shouted, accused him of being in the Terrace to make money, said he was just trying to save his way to the top of the hill.

Eventually Mrs. Prentice phoned her Gooding, yelled at him that all the stress was bad for her husband, said they were going to sue him if he didn't stop. "Go ahead!" Gooding shouted.

The Prentices kept threatening to get the police after him, but Gooding had no control over the masses of outraged people in the neighborhood who called them that night, giving them a piece of their mind.

What kind of a person was it who thought you could own something like Red Rock, anyway?

Time crept by, and more and more houses were being built in the Terrace. More people wanted to live there. The absolute worst was the Rain had grown up with started to disappear. People built further up into the sandstone hills to the north, steadily pushing the Terrace into the rock. Incomonons. Lots in these hills that had never been there before were looked and longed for good drainage. When it rained heavily, pools of standing water would fill them and the sides were built up to keep water from running straight down and eroding the hill.

Elizabeth Taylor's brother and his family had moved to the Terrace in the early '60s, over on Via Loma, next to the Moon. Except for being refused to Elizabeth Taylor, the kids seemed normal and played with their friends in the Terrace, through the couple didn't know exactly. Most of the kids in that neighborhood were just up the hill and around the corner from a house.

One time when Elizabeth Taylor was visiting the Terrace

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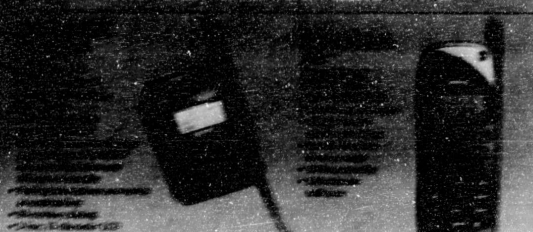
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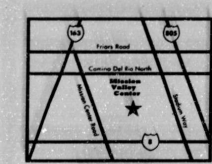
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her nephew hit her in the eye with a rubber-tipped dart gun, giving her a black eye, so they had to temporarily stop work on *Who's Afraid of Virginia Woolf?*

Dick Goodman remembers himself and other Rats sleeping by the house to try to get a glimpse of the actress. "Girls who talk to her are like a cat in a hat," he explains. "We never knew when she might be there, so we'd think of reasons to stop by — like collecting for the newspaper on the wrong day." Goodman never got to see Taylor.

One afternoon it rained and rained and wouldn't let up. The Rats couldn't mess around with the rats in the road anymore now that the roads were paved. Instead, they climbed up into the hills and examined the puddles of water stored in all the nooks and crannies. Then they went over to look at one of the graded lots in the sandstone bluffs, which had turned into an enormous pool of muddy water. When rain struck the water's surface, fragile circles spiraled out from the point of impact. The clean smell of wet pine needles and mud ran over everything.

Goodman dropped his watch into the pool. He reached down into the muck to try to retrieve it but couldn't see or feel it. He tried again. Finally, he poked a little hole into one of the built-up spades of the lot to drain a little water. His mother had given him that watch, and he didn't want to lose it. Somehow, the hole got bigger than he intended, and soon quite a bit of water and mud were flowing down the side of the lot and then down the street. It reached Elizabeth Taylor's brother's house, and it didn't stop there. Once Goodman saw the watch, he grabbed it and ran.

By that evening the entire hill had eroded and all the water had run into Elizabeth Taylor's brother's house. Everyone thought it was a natural disaster.

The California Coastal Act protecting California's coastline was passed in 1976, but by that time condos had already appeared and taken over the western half of the Terrace's beach field, as well as the spot where the giant and cross had been. The units were squashed in so closely that ever since they've been compared to the cells of a beehive. The people of the Terrace, the Rats, and the San Diego Rats alike were shocked. By today's standards, these condos may not seem so atrocious. Still, it was hard to imagine hundreds of people living in the bean field.

Meanwhile, the Terrace Rats had finally met up with their inland counterparts — the ones across the freeway who'd also enjoyed playing on the earth overused for build-it's. Finally all the kids had been lured into Earl Warren Junior High School in Solana Beach and then San Diego High School in Encinitas. By 1960 Howard Fisher, with help from his inland buddies, had started giving massive rock concerts, which ushered not only

the Rats into the hippie era, but virtually every other kid in North County as well.

Fisher was an affable and popular kid to begin with in 1960 when his mind-woodstock began. His family are descendants of American Indians from the Chage reservation, and the Fisher/McGuire family used to own a great deal of land east of I-5 north of the McCombs and Stevens ranches. For the Rats, nothing was finer than a beautiful Southern Californian west, road stretching out ahead with a Fisher party to go to. Virtually every teenager from San Diego Valley to Silverton (all of whom were lured to San Diego High School) tried to get to these parties, but not all from La Jolla and Chula Vista, Torrey and Los Angeles. The Rats felt a particular sense of sol-

**The entire hill had eroded and all the water had run into Elizabeth Taylor's brother's house.**

darity with Howard, though, because both the Rats and the Fisher Rats had always been house boys, living out in the boomer of Del Mar.

Howard Fisher — a sunny and articulate man of 47 — is still a tremendously well-known and liked character in Del Mar. He may be one of Del Mar's last great holdouts as well, making waves to keep at least a corner of the area the way it used to be. Even today, the Rats can't help but respect that.

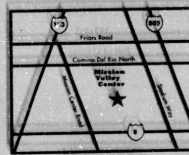
Getting to Fisher's place for this interview involves driving out to the back of a shopping center out of Del Mar past some condos, looking for a certain color of mailbox, then "jumping the curb" and "riding the edge" of a hill before coming upon his house. Out front, flapping at the top of a pole, is a well-worn flag that says "Don't Tread On Me. Toms and tons of freewill are made here where on the property so that I guess there must be a story behind it. Sage, buckwheat, cactus and manzanita — all indigenous — naturally frame the property without the help of ordered landscaping. People considered this area part of Del Mar until the massive development of the '70s and '80s. In reality it was part of the city of San Diego. The community became known as North City West and then San Diego West and then San Diego West. It's called Carmel Valley.

"Come on in," Fisher says, standing up from a barbeque he's working on out front. His three young sons are playing in

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down on a girl's head and gave her a concussion. That was it. I never had a big party after that. If people are going to do things like that...

According to Fisher, building the house we're now sitting in was not possible to do legally, but he doesn't care whether anybody knows about the place because the land has already been condemned for use for a public facility. And anyway, like the Rat, he has a good old-fashioned Yankee attitude about what's right and wrong. Since being forced to sell, he's rented his house back from San Diego's Union High School District.

"They have no funds for the senior high school they plan to build here. And they're arguing over the design. I could be here another two years."

Condemnation is a completely legal process, Fisher says, so that a city can provide for public facilities such as the expansion of a freeway. "Fisher offers a plan to the city, and City Planning doesn't allow either design. They approve your land and give you a choice to either accept it or fight it. Then it's up to the individual like me to either fight it or take the money and run. But I never wanted to sell. This is the last week. It's funny because no one wanted to live out here in the beginning," Fisher says. This is an area that is now a solid state of lights at night.

Initially, his grandfather bought the land here after his uncle, who had been condemned for a farm. It was in 1947 that Fisher's grandfather bought 560 acres for \$40 to \$55 an acre.

"I got rid of it, then I decided to put all the public facilities on my land," says Fisher. "Then I decided to go to the high school, the senior high school, the fire station, the library, and the community park on the Fisher and McClellan properties. All of them now happened to be on one land."

Most people who visit ask if he really started all this. "That's not me," he says. "It was me in the old days. It was wonderful. And I had no time. But now you've got thousands of people here enjoying this climate, enjoying this particular location because, you know," he says, pointing out his beautiful view of the coastline through the valley and over the dunes and toward the ocean, "and I'm not even close to the end of the road."

"It could have been here," he adds. "That would have been nice. The city of San Diego would have been able to lower the density, but it didn't happen. It would have been nice."

He had no time to ask about Vietnam—because of the war, because people would like to know, because he was at that time at the time the Rat was there because of the war. "It all fits in together," he says, his arms outstretched in the state, across living room as well as the rest of his conversation.

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In her book, *Living called*  
Fisher "Del Mar's veteran," I  
explain to Howard that I'm ask-  
ing because for more than one gen-  
eration of Del Martians, he was the  
Vietnam War. He was so well  
liked, so respected, that when the  
unthinkable happened — sure,  
the war was in the paper, people  
saw it on TV — but when the  
unthinkable happened to Howard,  
it had an enormous impact. The  
Rats, other North County kids,  
people everywhere, thought, God,  
how could something like that  
happen to Howard Fisher? It  
brought the war home to Del  
Mar.

Fisher nods, aware of all  
this.

In 1968, he says, when he  
graduated from high school, "You  
were either in college with a defer-  
ment, or you were fresh meat  
ready to go." Sick of school and  
feeling patriotic, he wasn't against  
some adventure and wanted to  
protect his country as well as the  
land he is in. In addition,  
Fisher's family had a tradition of  
military responsibility.

He'd only been over there  
38 days in 1969 when it hap-  
pened. His unit had been placed  
in a hostile zone for weeks, so  
long that the enemy was able to  
turn under them and set up  
an attack that Fisher calls well  
planned and devastating.

Proved that he was able to  
coordinate over the radio the re-  
scue of three of their men who  
were stranded, Fisher was then  
asked if he'd run some ammu-  
nition to another group. And he  
did it — loaded up and ran  
through a short area, and made  
it. "It was like being in a bee  
swarm with all the different bul-  
lets going by making different  
sounds. It was just a matter of duty.  
And I wanted to get it over with,  
get it done, and support the guys.  
They were scared to death. I was  
scared to death. But we made it."

When the captain asked  
him to do it again, Fisher agreed  
but took a minute to catch his  
breath. "I was hunkered down  
in a place where I thought I was  
really safe. That's when I got hit  
in the mouth by American sharp-  
shooters. From troops who'd been try-  
ing to help."

An out-of-body experience  
followed, in which Fisher was  
asked by "an entity which had  
no being but was an obvious  
dimension which I had been to  
before" whether he'd lived long  
enough. After answering with a  
reassuring not be immediately  
returned to his body and had to  
pull a chunk of metal from his  
mouth. "I knew I was not going  
to die, even though I was blood-  
ing like you'd turn on a faucet,  
and I had to wipe out my teeth  
so I could breathe," he says. "For-  
tunately, a helicopter was land-  
ing, and it was a medical evacu-  
ation. After we got up in the air  
and all the noise and bullets  
stopped, it reminded me of the  
Melville novel, where you know  
that dangerous while it's down  
there and he's spread out and going  
to kill them if he can, but for a  
moment they're up on top and  
looking around, and it's all peace-  
ful and calm."

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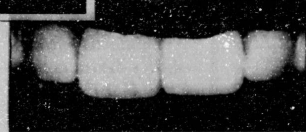
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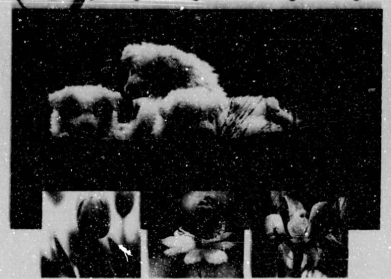
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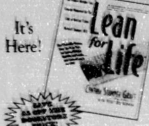
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working for 130 Mar Beach. Main-tenance right after he got out of the service and, except for a brief hiatus, has been there ever since. "I needed a job. I needed to build my self-esteem back. I had a really odd face at the time. I didn't have a jaw. I had to rebuild my face. And I didn't have any teeth for a long time. I was kind of a freak." About the job, he says, "It's fun in that it's like Christmas every day. That chair you're sitting on? I found it one last Thursday. The barbeque I'm working on out front. I found yesterday."

He ties the land and the military stories together by saying this: "The rules change. I never crossed the 49th parallel when they told us. No one dreamed Carter or whoever was going to come along and grant amnesty. It was a shock. I feel like you wouldn't think land that you owned, that had been in your family for decades, could be com-demanded right out from under you. Or that people had the right to hack up and bulldoze a grove and a cross who'd watched over you your whole life, run land you felt close to it like like family."

Father and his siblings still own eight acres nearby. And as it turns out, the firewood stacked all over his property came from the trees developers in the area are all cutting down. Fisher and his siblings are all working in the area. Fisher and his siblings are all working in the area. Fisher and his siblings are all working in the area.

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ing to Claude. "It was a natural celestial spot. Except for Red Rock, it had the highest peak on the mesa and was very powerful. It was on the coastal line where the fog burned off to in the morning."

By the time my brother lived there, the place had become run-down. Cars could be seen coming through the walls where adobe had crumbled away. Nobody had sunk any money into the house in a long time. Because of the value of the property it sat on, everyone knew it was only a matter of time before it got scrapped.

There's a real bond between people who have lived there together many are still very close. But there's also a history of those who didn't particularly care for each other but stayed because they loved the place so much they were willing to put up with anything.

My brother also recounts the time the roommates were sitting on the kitchen with only candles lit, since twilight was a particularly mystical time in the house. "A stranger knocked on the door and said he was sorry to interrupt, but he just loved the house and used to live there and could be back around for a minute. We could all totally understand since we loved the house too, so we let him in to look. The guy came in, and it turned out his wife never liked the place. He kept touching things and saying, 'Well, here's another thing I got to appreciate this'—like these really tacky fancy lights in the hallway. Finally she convinced him to buy a tract house in Mira Mesa, which they moved to, and then got a divorce anyway. So he ended up without the wife or the house."

All kinds of people made pilgrimages to the house. "The Element," says Claude, "this guy who wanders around that flat with a flute and beads and no shoes, he'd show up once in a while. And about once a month developers would come by and see if the house was for sale. I just told them I was the owner and that it wasn't." Even a census taker coming by through a skylight and would take food by hand.

About a year after Claude moved out, the property was sold, and the house was finally scrapped. Recently I walked by the new house with my mother and sister. None of us could understand why someone would buy such an expensive piece of land—

it's surrounded by a nature reserve, it's recommended by a nature reserve, it's a sacred site—and there build the house on it they did. We argued about whether the house was a building or a landmark, a landmark, a landmark, or a landmark. The house is a small vertical window and quite serene, and most of the time downstairs are treated over. We still don't understand why Claude's the owner want to see the Tinsley place and other cultural places out outside—the terracotta hilly, the sage, and the pebble-paved courtyard, the fountain, the headstone, the fountain.

It doesn't take a Rite to be upset about what's happening on and near the freeway that lead into the Terrace these days. Even a

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relative newcomer can become a little misty-eyed driving on the freeway south. There are some of the pugon yet another series of bulldozers are leveling on the hillside. Those are the hills that contribute to making San Diego not be Los Angeles. Those hills help define our area as Southern California. They are hills that help us feel — when we're sitting in traffic at the 5/805 merge — glad to be leaving the city behind and driving home from work to North County. Or, if you live south of the merge, glad the open hills are working us back to our beautiful San Diego.

The freeway is being widened — sometimes worked on late at night, as the old days when the late first extended they were driving in the demolition derby out there on Interstate 5. Every spring that I can remember those hills have been covered with mustard flowers that make me want to roll down my windows and breathe in the air. The hills are truly stunning when all the yellow flowers are in bloom. According to Victoria Bradshaw, some of the native ecology of these hills east of the 5/805 merge and south of Del Mar Terrace had already been disturbed when the area was used for agriculture many years ago. But even recent additions are interesting. Kouson thatle, which dries into tumbleweed, was introduced from the hays and grain exported from Siberia for farming. As for the mustard, Bradshaw explains, "The Franciscan priests who were here founding missions left a trail of mustard seed when they were out walking between sites so they could find their way back." Ranger Wahl adds, "Juniperus Serra happened to love mustard, but he also wanted to be able to get back, so he used it like Hamel and Cere to create a yellow stream to follow home."

But there is also a lot of native ecology being disturbed by all the bulldozing going on. "Native chaparral is being wiped," says Bradshaw. "That's a mixture of California coastal plants that includes other plants, like chamise, cholla, white sage, dattara. Vernal pools have been destroyed by the new freeways. These are whole worlds of algae and moths and insects and microscopic organisms that spring to life when it rains. The whole area and rock formations were created underwater. Once these things are bulldozed, they will never be replaced. There are not only interesting geologically, they're habitat for various creatures. And they are nature's art. Many people don't know it, but San Diego County has more species of plant life than any other county in the continental United States."

People have long argued where Freeway 56 should go in. "It was first proposed years ago," Bradshaw says. "People have always wanted to connect Interstate 5 to 15 for easy access to the coast. Despite local strong opposition, planners decided to destroy the natural Carmel Creek and tried to mitigate that by fabricating an artificial creek in its place."

Dick Goodman looks reflective when asked to comment on the area. "My brothers and I used to fish for bass in that creek. It's sad that some of the open spaces and the wildlife aren't there for the kids today. We're fortunate the state reserve has protected the places they have, but I hope these areas won't start to seem museumlike and artificial to kids but that they'll get some sense of living in nature like we did."

Ranger Wahl: Freeway 56's effect on the environment has never been adequately dealt with. What people have done was to separate the various issues central to all the development in Carmel Valley so that the overall impact will not be closely examined. The example she gives: "Now that 56 has been approved and is being built, there will be a four-lane freeway ending and merging onto a small, two-lane country road — Carmel Valley Road. There are a lot of people who don't want Carmel Valley Road turned into a big highway, so the city planners obscured the impact of the whole project. People were told we would just try to make do. But an obvious result of 56 going through without properly dealing with overflow traffic is that eventually Carmel Valley Road will have to be made into a four-lane highway."

If Carmel Valley Road — the old country road that runs below Del Mar Terrace — is doubled in size, this will have an impact on the character and growth of Del Mar Terrace. Not long ago, Joe Gooding — once King of the Rats — decided to stop by the Terrace and have a look around. It had been a few years since he'd seen the place. He was on his truck into the Circle K, and lo and behold — there was Rat Moon, one of the old Moon brothers. The two started shooting the bull about the old days, and before long Moon pointed to some kids hanging out on the other side of the parking lot. "I think that's one right there," Moon said.

"One what?" said Gooding. "Yeah, that's one of the Rats." Moon said, and then he went inside the Circle K to get a slurpee or whatever. It was he'd come for.

Joe Gooding laughs with obvious amusement as he relates

this story to me. "So I walked over to the four or five kids hanging out," he tells me, "and said, 'Hey, you guys do any fishing?' Yeah, we know fishing. We want to go fishing!"

"And I said, 'Wow, you guys take after me. You really like it.' And so two of them roll up their sleeves and I said, 'Oh, my God!'"

Gooding continues laughing. "These guys were, like, 13 or 14 years old. And they had 18, on their arms and legs!"

Not that long ago — late '50s, early '60s — it was big old Sam, 300 pounds, who was making his way down these same roads, only in his case he was with his tiny dogs, and he was on his way to Senda's Market for his daily six-packs of tall boys Bush Bavarians. Sam had the patience, even after they teased him, to talk to kids like Dick Goodman when their dad didn't have time about those Triple A, Pacific Coast League Padres. For years, he sat in front of and guarded the Little Bavaria, kept an eye over the neighborhood. He cared about the Terrace, did what he could for the place. He and many others, including the giant whose grave overtook the worst entrance, have long since passed away. Even Sam's clubhouse have presumably met their reward, in whatever kind of place dog heaven is.

In the best of all worlds, their heavens, like ours, is something like Del Mar Terrace still is today — full of Torrey pine trees, sunsets, a natural estuary, the Santa Fe train breaking comfortably in the distance over the drough. Hundreds of beautiful native plants that others before us fought to preserve are here for us to see. It's reassuring to know that there are still people living in the Terrace who love and want to be identified with the area. But they have to help the world understand that if the reason people want to live here gets getting bulldozed away, it won't be here anymore.

Long live the Terrace Rats!  
—Bonnie Zollett

Bonnie Zollett's short stories have appeared in numerous magazines, and she won a 1990 NEA Fellowship for fiction. This article is a nonfiction version of various elements of a story she is about to complete entitled *Stop Girl and the Terrace Rats*. She teaches at New College.

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## I QUIT, LOVE, CLIFFORD



Barbara and Tomi, 1978

About the Vietnam War, Clifford and I believed the government was feeding us lies. President Johnson had claimed we adhered to the provisions of the Geneva Accords, which forbade us from sending fighting troops to Southeast Asia. So we sent "advisors" like my friend Don, an Army

Ranger who fought guerrillas in Cambodia in 1962. When Cliff dropped out of San Diego State and lost his deferment, he considered refusing the draft, moving to Canada, or convincing an orthodontist to brace his teeth, as suggested by an attorney who gave volunteer draft-evaders counseling at the

college.

But Evelyn, Cliff's mother who was both loved and respected in spite of her stern Catholic ways, sat him down and admitted her concern that if any son of Cliff's father, particularly the first-born, were to run from his patriotic duty, Dad would take his "diagnosis," out on the rest of them.

The army assigned Cliff to an infantry company. After basic training at Fort Ord near Monterey and Advanced Individual Training in Fort Polk, Louisiana, he visited home before his journey to Vietnam. One of those days, on the drive to Ocean Beach, we each swallowed a tab of LSD. It was May already, yet cold and foggy. A few surfers were out. Retired people paced the sand using metal detectors. We sat on the pier tossing peanut shells into the choppy waves, and Cliff described the reception he expected in Vietnam. According to lectures, films, and rumors, along the jungle trails, his every step might detonate a mine, trip a wire, alert a platoon of snipers, or land him in a pit of venomous snakes or sharpened javelin-sticks dosed with poison.

Using my drug-magnified imagination, I watched him die repeatedly, while he spoke with such bizarre calm. I concluded the army must have muted a part of his mind.

October 31, 1967  
Dear Kenny,

This is a short note to inform you that due to a previous engagement I will be unable to attend your reception on the 29th, mainly because that was two days ago.

Please accept my sincere apology and let me express my sincere congratulations. I never thought the army would get me, and I never thought I'd see old Kublen married. Now they both happen at the same time! Whoa! I hope your marriage lifts you up as much as the army brings me down. You'll be very happy.

Hey listen, I'm higher than Marx, been this way all day. Let me tell you what happened. The morning I was put out on this road to watch anybody that tried to evade a roadblock. Well, I figured it would be quite a while out there, so I brought my writing

paper along to write you a letter. So I'm out there getting ripped, and I start to write, but words don't seem to be able to say it, so I start tripping and remember the old adage about a picture is worth 1000 words — so look and see for yourself. I drew my shadow — it's hard to cast a shadow like that. I was tripping over on the picture, just telling you everything, and I reached for another joint and the next thing I know bullets are flying everywhere — what a bring-down. I left the picture where I was when I got interrupted.

Just got back from patrol. We went after the cats that were shooting at the roadblock, and as soon as it gets dark, we have to go out on a night ambush, and every night Charlie attacks the bridge, and then we have to pull back under fire. You see, we are guarding a bridge. Ten men. Seven men go on the ambush patrol, three men guard the bridge.

I watched him die repeatedly, while he spoke with such bizarre calm.

Charlie can add and subtract too. So he attacks. You probably heard about my lieutenant, the one that kicks kids. He beat up a woman the other day, drew blood. He's fucked up, this whole place is — I quit.

Love,  
Clifford

December 5, 1967

Dear Kathleen,

If you really want me to fill you in on anything worth filling you in on, it won't take long.

1. I'm still alive. 2. I hate the army. 3. I did bury my face down so the world can kiss my ass. Those are my most profound thoughts. Not really, but... I was in the hospital for ten days. Had grenade fragments in my eye. Too bad it healed up okay. I was hoping I'd lose my eye so I could

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# 1997

San Diego Reader February 27, 1997 5





## Calendar LOCAL EVENTS

entire series. Call 696-1166 for reservations.

**Smile on Your Teeth.** Mark Anderson from Adventure Vacations will present a program entitled "Smiling Your Way to Ever Wanted to Know about White Water Rafting" at 7 p.m. on Tuesday, March 5, at Adventure 16 (4620 Alvarado Canyon Road, Mission Valley). 283-2374. Free.

**Palmer Al Souza** lived in San Diego in the 1950s and taught at SDSU. He currently teaches at the University of Houston, and his painting *Vita Vi* (1989) is included in the "Primarily Paint" exhibit now on view at the Museum of Contemporary Art, La Jolla. Souza will lead a walk-through of the show at 7 p.m. on Wednesday, March 5. Find the museum at 700 Prospect Street, in La Jolla. 454-3541. The talk is included in museum admission.

**The "Dialogues: Racism"** series hosted by the Bala'i Center — providing an opportunity for "healing racism" — focuses on "Internalized Oppression" on Wednesday, March 5, at 5:45 p.m. at the Malco/EX Library (5148 Market Street, East San Diego). Free. Call 485-3505 or 266-3999 for more information.

**The Ultimate Trail Horse** Overcoming Obstacles in Competition or As Novice? is the subject when trainer Les Hope speaks on Wednesday, March 5, at 7 p.m. at the Helen Woodward Animal Center for the Equine Hospital Winter Lecture Series. He'll demonstrate his techniques on a few horses at the riding therapy arena. Admission is \$10 per talk. Find

the center at 6525 Calle del Nido, in Rancho Santa Fe. Call 756-4177 for information and registration.

**Artist Juan Myers** plans a lecture at 7 p.m. on Wednesday, March 5, in the Thomson Theatre in Balboa Park. Myers has an exhibit entitled "White-plumed Silences: Japanese American Detention Camps, 50 Years Later" on view at the Museum of Photographic Arts. Admission is \$5 for more information. Call 738-7559.

**"Female Monarchs of the Spanish Inquisition"** will be discussed by Maria Lomelino from the University of Utah on Wednesday, March 5, at 3 p.m. for the New Perspectives in Jewish Studies lecture series. Get the scoop in Nasser Hall room 100 at SDSU. Free. Questions? Call 594-4835 for answers.

**Get Back!** An introductory "Basic Camping Course" clinic for backpackers is on Friday, March 5, at 10 a.m. in the Fiske Room at Quail Botanical Gardens (1200 Quail Gardens Drive, Encinitas). Admission is free; call 942-3636 for more information.

**Year the Current Evening Sky** and hear about the current during "The Sky" planetarium show with Dennis Mannans under the dome at the Robert H. Fien Space Theater and Science Center at 7 and 8 p.m. on Wednesday, March 5. Participants will take a tour of the stars, constellations, and planets visible from San Diego. After the show, view the wonders of the red sky through telescopes set up by the staff and the San Diego Astronomical Association. For more information, call 238-1233. Admission is 10 general.

**"Replenishment in Watercolor"** are being led by watercolorist Sandra Bray at Quail Botanical Gardens on consecutive Wednesdays, March 5 through April 8. The fee for the class,

designed for beginners, is \$83 for non-members. The gardens are located at 230 Quail Gardens Drive, in Encinitas. For registration, call 436-3036.

**"Kane-San Marriages: The Law, Love, Couples, and Theology"** is the subject for a forum planned at 4 p.m. on Wednesday, February 5, in the Cross-Cultural Center at UCSD. Panelists include Barbara J. Cox, Matthew C.R. Booker, Andrew Martineau, and Dr. David McWhirter. An open discussion and question-and-answer period will follow the presentations. For more information, call 534-4360. The event is free and open to the public.

**The Old Pastor Medina** will be demonstrated by Ora O'Toole when the San Diego Art Guild meets next Thursday, March 5, at 1:30 p.m. in the Fiske Room at Quail Botanical Gardens (1200 Quail Gardens Drive, Encinitas). Admission is free; call 942-3636 for more information.

## IN PERSON

**The First Modern Play Written** is said to be the Greek tragedy *Agamemnon*. It's the production planned by the Granite Hills Acting Workshop, February 27 through March 8, with an "American English" translation. Shows are at 7:30 p.m. Thursday through Saturday, February 27, 28, and March 1, at Granite Hills High School (1719 East Madison Avenue, El Cajon). Tickets are \$5.50. Call 442-3468 for reservations.

**Berating Kings of Fire** Stendhal with Rainer Hiedl is the California Center for the Arts, Escondido at 8 p.m. tonight, Thursday, February 27, when the Chinese Golden

Dragon Acrobats take the stage — clad in ornate kumihime costumes — to perform a 2000-year-old art requiring immense athletic powers and a philosophy of more strength.

Tickets range from \$12 to \$29. Find the center at 140 North Escondido Boulevard (at Valley Parkway), in Escondido. Call 800-98-TICKETS for information and reservations.

**Cook Talk, Lili Lili** — author of *Lili Lili's Chinese Sausage and Vegetables* — will conduct a cooking demonstration and book signing at 7 p.m. tonight, Thursday, February 27, at Barnes and Noble (1174 Carmel Mountain Road, in the Carmel Mountain area, 674-1053). Free.

**"Newer Eat Your Heart Out"** is the title of Reader writer Judith Moore's new book. She'll read from her work at 6:30 p.m. tonight, Thursday, February 27, at Bay Books (1029 Channing Avenue, Coronado). For more information, call 455-0075. Free.

**Celebrate the 10th Birthday** of author John Steinbeck (1902-1968) at 7 p.m. tonight, Thursday, February 27, at P.S. Mullins Books. Participants may read their favorite Steinbeck passage or anecdote prior to the reading. There will be an exhibition of first editions and rare works by Steinbeck. Find the shop at 746 Grand Avenue, in La Jolla. Free. Call 456-1445 for information and sign-up.

**Singer and Songwriter** Carl Edwards, accompanied by keyboard, acoustic guitar and harmonica in a style that is said to evoke Woody Guthrie and others, he'll perform a concert at 7:30 p.m. on Friday, February 28, at Traditional Music. Tickets to the concert, hosted by San Diego Folk Heritage, are \$5 and include the show and a CD. Find the center at 1410 North Highway 101, in Escondido. For information and reservations, call 436-4006.

**The Infamous Trials of the Decade** are analyzed by Lowell Taylor Gibbs in her new book, *Race and Justice: How David Gibbs will discuss the book at 7:30 p.m. on Friday, February 28, at the Barnes and Noble store in Hazard Center (7610 Hazard Center Drive, Mission Valley). 220-0175. Free.*

**Romantic Cabaret Music** may be heard when White Horse Theater presents "Night Songs" in the Ramona Community Center (434 Agua Lane, Ramona) through March 1. Performances — directed by Jim Boughner and featuring Alexander Anderson, Kirk Boughner, Jason T. Race, Cin Boughner, Amy Krause, and Smokey — begin at 8 p.m. on Friday and Saturday. Tickets are \$10. Call 788-9718 for information and reservations.

**An Open Poetry Reading** is planned by Poetry Unlimited Art & Music on Friday, February 28, at 7 p.m. at the La Jolla Recreation Center (615 Prospect Street, in La Jolla). For admission details, call 552-1008.

**Irish Stories** by Bernard McAverty will be read by Los Angeles actress Mylissa Sullivan at 8 p.m. on Friday, February 28, at D.C. Willis Books (7661 Grand Avenue, La Jolla). Books for more information, call 456-1800. The reading is free.

**The Competition Is On**, improvised comedy in a competitive format highlighting performances by Theatre Sports International, convening at 7 p.m. on Friday, February 28, at Tibbits (3818 Fifth Avenue, Hillcrest). Call 465-5500 for more information. Admission is \$5 and includes the show and a CD.

**This Time Around**, an evening of comedy by members and participants in winter session classes at the Writers

Center is planned at 7 p.m. on Friday, February 28. Find the center at 3777 Fourth Avenue, in Hillcrest. Call 267-9900 for information. Free.

**An Asperger-like Vanced** View is joined by her catatonic sister and a neighbor with a baby in a comic drama entitled "The View From Here" productions of the play presented by the Performing Arts Theatre of the Handicapped from through Saturday, March 8.

Performances are at 8 p.m. on Friday and Saturday. The theme is located at 704 N. Camino Real, in the La Costa Plaza shopping center. In La Costa. Tickets are \$10 general. Call 753-3368 for reservations.

**The Improving Performing Troupe** known as the Comedy Outpost appears in the green room at Togo's Tea and Coffee at 8 p.m. on Saturday, March 1, and on the first Saturday of every month. Admission is \$5. Find Togo's at 4900 Park Boulevard (in Madison), in North Park. Call 273-3268 for more information.

**Post Sharon Dunlop** will be reading from her new book, *The Hidden Aspects: The Art of O.I.* — which she awakens in the work of O.I. Simpson and other great women — at 7 p.m. on Saturday, March 1, at the Writing Center (1777 Fourth Avenue, Hillcrest). 271-9890. Free.

**Expect the Unexpected**, head to El Campo Real on Saturday, March 1, when emerging poets read for the Native Tongues series, participants include poets Leroy Quintana, Angela Boyce, Doug Sauter, John Parilla, and Darren DeLeon. Tunes will be provided by Los Pandereros. Admission is \$5; to 702-200 for more information. Find El Campo in the Artek Community Center, at 940 16th Street, downtown.

**Two Men in a Boat** is the title of the new book by John Galsworthy. He'll read from his work at 7:30 p.m. on Friday, February 28, at the Barnes and Noble store in Hazard Center (7610 Hazard Center Drive, Mission Valley). 220-0175. Free.

**The Concept of Truth** and the art of the deal will be examined when Arthur Lee Goldberg (*Beyond the Best*) and Martin Smith (*Time*) discuss their new book, *Time*, at 8 p.m. on Friday, February 28, at the La Costa Plaza shopping center. In La Costa. Tickets are \$10 general. Call 753-3368 for reservations.

**High Tech Perseus** are combined with "Seductive" pacing and complex characters. In Ridley Pearson's new book, *Beyond Recognition*, Will Borders books and music at 1 p.m. on Saturday, March 1, when Pearson will discuss and sign the book. Find Borders at 1110 Randolph Avenue, Drive #104, Carmel Mountain. For more information, call 618-1814.

**Sushi Revolution** is the theme for an evening showcasing the new Sushi Performance and Visual Arts. The event is on Saturday, March 1. Part Two runs from 7 to 9:30 p.m. on Saturday, March 1, when Pearson will discuss and sign the book. Find Borders at 1110 Randolph Avenue, Drive #104, Carmel Mountain. For more information, call 618-1814.

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**Parking permits** are required on the UCSD campus, cost \$1 in the evening, and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

**Poetry Unlimited Art and Music** presents its monthly "show" on Monday, March 5, at 8 p.m. at the La Jolla Recreation Center (615 Prospect Street, in La Jolla). The evening promises poetry by Jane Gottlieb, Irene Allen, and Wendy Byrnes. International art presented by Ibrahim Al-Nashabi, and music by the River Trio. Call 552-1058 for information. The suggested donation is \$5.

**Works by Japanese Composers** may be heard when Noriko Tsuboi presents a contemporary koto concert at 8 p.m. on Monday, March 5, in the Rectory Hall at UCSD's Mandeville Center. Tickets will be joined by George Lewis (trombone) for an improvisation, and the audience will also be treated to a piece for koto and percussion with Steven Schick. Tickets are \$10 general. Questions? Call 534-5404 for answers.

**A Broken, Visceral, and Difficult** woman is revealed in John Halperin's book, *The Life of Jane Austin*. The biography is controversial in that it moves beyond the usually vague accounts of Austen's life created by a

protective family. Halperin will discuss and sign the paperback version of his book at 7:30 p.m. on Tuesday, March 5, at Warwick's Bookstore. Find Warwick's at 7913 Grand Avenue, in La Jolla. 524-0347. Free.

**Traditional selections** will be performed by the UCSD Chapel Choir at UCSD's RMAC Arena at 8 p.m. on Tuesday, March 5. The program includes many spirituals and contemporary gospel works. Tickets are \$5 general. For more information, call 534-5404.

**Parking permits** are required on the UCSD campus, cost \$3 after February 28, and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

**Visual Artist and Poet** Jimmie Wilkins will read from his work at the Writing Center at 7:30 p.m. on Wednesday, March 5. The center is located at 3777 Fourth Avenue, in Hillcrest. Call 267-9900 for information. Admission is free.

**Leading Artists From The Computer** will gather on the Civic Center course outside the Civic Theatre (2002 Street, downtown) to sing their favorite songs, show tunes, and popular songs for "Opera on the Course" next Thursday, March 6.

**TV**  
You've Heard Al Pacino's *Leading* Richard observed that Shakespeare benefits from translation to the screen, because the face and voice (and hence the soul) of a man need not be magnified to reach the audience. Close-up camera shots allow him to retain a natural scale, thereby expanding his range of expression. Plus, you get to see real casts.

**David Mamet** is not Shakespeare, but here, too, the camera serves its purpose, dragging you that much closer to you can see the crushing of words that are already small. And the language, though it will be heavily edited, is driven and driving. *Glengarry Glen Ross* airs Friday, February 28, at 10:40 a.m. on TBS Channel 27.

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advance reservations. See JUNE 11 LISTINGS PAGE

**BOB North Harbor Drive**, at **North Harbor Drive** and **Ash Street**, downtown. Free. Call 564-4553 for more information. Free raffles. No cash. Helicopters and wrist guards are mandatory.

**Key**, the **San Diego Gulls** host the **Freddie Falcons** at 7:00 p.m. on **Friday, February 26**, and the **Bakersfield Oilers** on **Sunday, March 2**, at 6:00 p.m. Get the gates at the **San Diego Sports Arena**, 5500 Sports Arena Boulevard. Tickets are \$6, \$10, and \$12. Call 225-9870 for tickets and information. Tickets are also available through Ticketmaster (220-7125).

**Men Around the Bay** with **Torrey Pines Ski Club** bicyclists on **Saturday, March 1**: the 13-mile ride starts at the **Mission Bay Visitor's Center** at **Mission Bay Drive** and **Clairmont Drive** at 10 a.m. Free. Dial 755-4511 for more details.

**A Psychic Fair and metaphysical conference** is planned by Alexandra's BookStore on Saturday and Sunday, September 2 and 3. From 11 a.m. to 6 p.m., at 120 E. Spruick St. (BNSF from 10th St. to Union Station), the fair will feature: Practicality Avenue, Hillcrest. Practitioners of psychic arts such as tarot, palmistry, and numerology will be available; all days, charging \$20 per reading, and lectures will be given. Admission is free. For further information, call 398-3472.

**"Disowned Letter"** by Karl Marx will be examined when the Great Books Reading and Discussion Group meets on Saturday, March 1, from 2 to 4 p.m., in the second-floor Public Living room at the San Diego Public Library (820 E. Street, downtown). Call 735-9778 for additional details. Free visitors are welcome.

For info call  
(619) 944-1101

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**The fee is \$10 for non-members.** The tour is located at Second and Laurel, downtown. For information and reservations, call 297-9327.

**Pick a Pot**, many animals will be available for adoption during the FOGAS (Friends of County Animal Shelters) event planned in front of the House of Pacific Relations in Balboa Park, located from the Sprengle Organ Pavilion, from 10:30 a.m. to 3:30 p.m. on **Sunday, March 2**. Dial 685-2536 for further information.

**The Voice Within**  
*a one-day workshop on public speaking*  
with Randy Mell





**Saturday, March 25, 1:00 PM-5:00 PM, \$225**

Release the power of who you already are and discover the gifts you already possess. This workshop will use simple, straightforward and often theatrical techniques to liberate your emotions and clarify your thoughts when speaking to others. The goal of this day will be to find the power and clarity of the true voice within you.



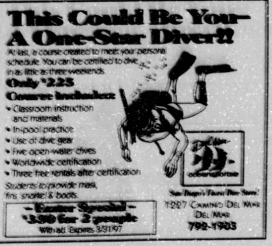
Randy Mell, actor,  
teacher and writer.

**For more information or to register, call:**  
**619.551.7788**  
7630 Fay Avenue, La Jolla, California 92037









**Available Players** Bushnell, head coach, is the Terra Vista Recreation Center on Friday, February 26, when the San Diego Lacrosse Society meets. Tryouts will be held at 7 p.m. at the center to ID up for instruction and playing the first year in life. Find the center at 11220 Cheltenham Mesa Boulevard (about two miles east of I-15), in Terra Vista. For more information, call 435-3881 or 297-2095. The group generally meets on the fourth Friday of each month.

**Available Boys' Soccer** Arnold-Green plans a program of selections for the San Diego Lacrosse Society on Saturday, March 1, at the California Center for Arts, Escondido. This concert follows a lecture and demonstration for on-players entitled "The Virroso" from 6:30 p.m.

**Tickets** range from \$15 to \$32. Tickets can be bought at North County Community Center for Valley Parkway.

**Henry Purcell's Evening Service** in G-Minor with Keyboard Responses. The anthem will be "Lord, Let Me Know" by Maurice Greene. Free will contribution to the church at 2728 Sixth Avenue, in Hill and Nurtum, in Hillcrest. An offering will be received. See information, call 292-7261.

**One of the Nation's Best Cappella** choir is said to be the Concordia Choir of Moorhead, Minnesota, the group, led by director Rene Clausen, plans a concert on Sunday, March 2, at 7 p.m., at the First Presbyterian Church, at the church at 332 Elm Street (at Fourth Avenue), downtown. Child care is available for those under six. An offering will be received. Call 292-7513 for additional details.

**German-Born Pianist** Andreas Kline presents the next concert of the Palotca Recital Series at Palotca

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**Signatures** Search Internet pages for a group entitled "The Lullaby: For Survival of the Family" for the next court session at Palomar College Thursday, March 6. Take a chance at 12:30 p.m. in the classroom (ED-383), on the campus 11460 West Mission Road, in Maricopa. For more information, call 764-1140 x2853 or x2394. Free.

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San Diego Reader February 27, 1997 **7B**

FEB 1997



**F.O.B.**  
Dale and his cousin Grace plan a double date. He's an "ABC," an American-born Chinese. When he learns that her date is an "FOB" ("fresh off the boat") Chinese, Dale staples the guy with stereotypes. But Steve may also be the god Gwan Gong from Gold Mountain; and Grace could be Maxine Hong Kingston's "woman warrior," Fa Mu Lan. David Henry Hwang got the idea for *F.O.B.* from an actual incident. When he double dated with his cousin, he brought an "FOB," arrived in a limousine. Hwang drafted a question onto the event: "What would happen if the two gods met in Torrance, California?" But do gods travel? *F.O.B.* remains Hwang's favorite play because of the institutional way he pits

Apertury Theatre's production at the San Diego Chinese Center is just as intimate. Director Charles Chang's *Red* is a play about a man and his actions. At first strong, later weak, the character of the male lead goes through a cycle of highs and lows like coming time. The night I caught the show, Laura Liu (who plays the female lead) was so good she knew she was the understudy.

Andy Lawler's *Red* at once a good and a bad example of a strange land — is fierce, sharp, and, at times, a little over-the-top. It's a play that's got a lot of great, but also got some garish effects, shadow, soft-lighting, red-dyed hair, and a few other things that you haven't seen an A&E production. This would be a good one to see if you're into the production series is well.

**THEATRE CLAYTON, BOX 48, THREE MILE CANYON, DOWNTOWN, THROUGH JANUARY 10, 1996. 7:00 P.M. FOR INFORMATION CALL 653-0073 OR 7 P.M. FOR INFORMATION CALL 653-0073 OR 7 P.M.**

stew for dinner. Time Marie Pina (who plays the female lead) was so good she knew she was the understudy.

**THEATRE CLAYTON, BOX 48, THREE MILE CANYON, DOWNTOWN, THROUGH JANUARY 10, 1996. 7:00 P.M. FOR INFORMATION CALL 653-0073 OR 7 P.M. FOR INFORMATION CALL 653-0073 OR 7 P.M.**

**The Foreigner**

It's a play that's got a lot of great, but also got some garish effects, shadow, soft-lighting, red-dyed hair, and a few other things that you haven't seen an A&E production. This would be a good one to see if you're into the production series is well.

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**End scene**

It's a play that's got a lot of great, but also got some garish effects, shadow, soft-lighting, red-dyed hair, and a few other things that you haven't seen an A&E production. This would be a good one to see if you're into the production series is well.

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**Flanagan's Wake: The New Irish Interactive Comedy**  
Masterpiece Dinner Theatre presents a wake for Paddy Flanagan, "the Irish way" (including Irish songs, and 10 dance routines by 8:30 tomorrow night. Can she do it? Sure she can, if she's mega-talented Tracy Venner Warren at the Weik Resort Theatre. It also helps that director Jon Engstrom has staged 42nd Street internationally.

He treats the music as if an extended composition number. The band takes five. Plus, all the leads are selfy. Jeffrey Pinkall, the lead singer, is a little off-kilter. Sincere, Eric Gunawan, Tracy Ray, Brenda Cole. They can't wait to get to the next song. "It's the Money." The production is slick, but it's not the kind of slick that makes you want to watch the show. The musical lives on its own business class (with no real music) and it's not even as slick as it looks into its own back as ornate as *Beauty in the Beast*. Another plus: The show is a little more minimalist but always effective enough.

It's not that I don't like the show. I like it. But I don't make many a return trip to the "Weik." The next time I go to the "Weik" I'll see *Weik Theater's* done in its own time.

**WEIK REVISIT THEATRE, THROUGH MARCH 22, 2004, AND THROUGHOUT THE YEAR**

**Free Will and Wanton Lust**  
Sledgehammer Theatre reprises its popular production of Nicky Silver's comedy drama. "It's just your effort." (Note: Sledgehammer restaged this version and made four cast changes from the original.)  
**Worth a try.**  
SLEDGEHAMMER THEATRE, THROUGH MARCH 20; THURSDAY THROUGH SAT.

[illegible]

musical lets the villain, Alvin Karpis, double as the century Englishman, and Dickens characters. They break in

[illegible]

The White Horse Dinner Theater presents a cabaret-style evening of entertainment at the theater's new location. **Gin Bongher** directed. **WHITE HORSE DINNER THEATER, RAMONA COMMUNITY CENTER, #34 AQUA**

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**Chicago**  
WILL NOT  
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and preceptions fall of Danny and  
backstage. The  
Theater's production, thanks to  
some fine work by director  
backstage at a locally Ma-  
can clip. The modest set makes  
an instantaneous scene changes  
that sticks in detail. The  
supplied by Allen Ogden's co-  
nominated. The  
design, part of which is mid-'70s  
classic motif that catches the period  
(Chicago 1970) and caused  
of musical moments at the same  
time. The acting is solid and  
often when he sees the  
During these moments we see how  
one signposts, solidly  
and this is one agency in the  
characters and Marnet's as the  
theater. The  
thing that might have turned out  
just fine.

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## THEATER DIRECTORY

[illegible]

San Diego Reader February 27, 1997

## What's the Hot Ticket in Your Glam Collection Now?

He's the rock and roll fanatic you knew in high school.

**T**ang! Records, at 706 Pismo Court in Mission Beach, has carried the Squirms, the Mighty Mighty Bosstones, the Lemonheads, and local Rock-O-Nine and Battalion of Sins (who are still on the label). The location also houses a record store. Label owner Curtis (who didn't want his last name used) is a big glam fan. He stocks early- to mid-'70s British glam rock in his store "to educate the public," he says. He estimates 10 percent of his stock is glam.

I recently visited Curtis to update my collection and find out what he's been up to. Tang! Records, formerly text to the Zanzibar coffeehouse on Garnet, is back on the boards, in its original location. Curtis opened up his second Tang! Records on Midway about a year and a half ago. Although record sales have been good, he says the label is 90 percent of his business.

Upstairs, Curtis does a little work before driving home to Los Angeles. His eyes are locked onto the computer monitor for ten minutes as I ask him questions about the latest music on Tang! He shows mild enthusiasm about Battalion of Sins' new single, a cover of Alice Cooper's "Muscle of Love." Curtis doesn't bat an eye or look up until I tell him that I'm looking for some good glam rock to add to my collection.

A decade on the West Coast has done little to alter Curtis' leery accent. He sports an Ivy League sweater and label jeans with studded leather and chains hanging from his belt loops. He's the rock and roll fanatic you knew in high school—but who was able to turn a dead-end obsession into a profitable enterprise.

What's the hot ticket in your glam collection now?

"The Sailor CD [released in 1972] is really good. If you don't have Mudd you have to get Mudd [released in 1973]. Also, the Gary Glitter compilation is amazing! I recently saw Gary Glitter

ter on [the Who's] Quadrophenia tour—it was excellent." Glitter's chorus to "Rock and Roll, Part Two" ("hey!") became the chant at sporting events around the globe a few years ago. Though most Chargers fans probably don't know it, Glitter is considered the godfather of glam.

"I'm actually looking for a song by the Sweet called 'Burn on the Flame,'" I tell Curtis. "It was the B-side of the U.S. release of Fox on the Run." "I'll finish this later," Curtis says, motioning towards the computer. "I'm going to be here till midnight. I can tell you that already. Let's go downstairs and check out what we have." He leads the way down a dark, winding flight of stairs. "The band Hello, who first recorded 'New York Groove' [before Kiss's Ace Frehley did], just

**"The Sailor CD is really good. If you don't have Mudd you have to get Mudd."**

released a record within the year." When Curtis says "just released," he means re-released old vinyl on compact disc.

Tang! has bought and re-released back catalogs of other types of bands, but Curtis says they're beginning to work on some death for old glam bands. He sees a market for glam music on the horizon. One indicator, Curtis has noted, is the music books being published lately.

"There is a company out of England which does books on all the ska bands—the Specials, and Madnet, and off the Richard Allen books which are dedicated to oi music [border-edged punk]," says Curtis. "The next series of books is

going to be glam, which says a lot, because what you have now is a getting to a point of mainstream, where oi is still heavily underground. It seems the next 'underground' is going to be glam."

When Tang! buys a catalog, it's bought outright from the original label. Or do the artists get royalties?

"Every time [a record is sold, the band] gets 5 cents for each song and publishing, which depends on how much the band was paid in advance," says Curtis. "If that's ten songs on a record, they get 50 cents. When you deal with licensing an old product, the band already has some sort of re-

equipment deal with the original label that stands." Once Tang! (or any other back-catalog buying label) releases the music, it's their label that's imprinted on the CD or vinyl.

Is it easy to get ahead of these old catalogs?

"It's actually very difficult," says Curtis, adding that "it's not cheap.... We tried to do two different deals with glam bands. Most [the band's name after Ian Hunter left Mott the Hoople] and the Quick. When you're talking to a major label who owns the master tapes you want, they have no idea what they have. It was so ridiculous. They didn't even know who the band was we wanted. We had to say to them, 'Look, you know we want to license these records and put them back on the

market. Would you be willing to sell us the rights?' They immediately say, 'Well, we're not sure. We may want to put them out ourselves,' when they didn't even have the record on the shelves for six months! What I had to do—and this happened just [last week] with Columbia—[I had to] Xerox the original covers to the [records] with the bar codes because they didn't have it in their files. They're searching for the master tapes right now is what they say....

"Have you ever heard of Alvin Stardust?" Curtis



Curtis

## Calendar MUSIC SCENE

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**Calendar**  
**MUSIC SCENE**

It asks me. He browses through the CDs, noting glam greats of yore, handing me the discs faster than I can remark on them or find a place to set them down. He doesn't wait for my response to Alvin Stardust but

"These bands in England were emulating American music and transforming it into something really twisted and unique."

keeps moving through the racks.

He pulls out music by the Rubettes and Sailor, records released between 1971 and 1976, the heyday of British glam. Curtis then locates the Sweet track I've been searching for, "Burn on the Flame."

"Double CD, amazing!" I had searched for a CD containing that song at Lou's in Encinitas, Tower, and Blue Meanie Records. I will have to put off the purchase till payday because it costs \$29.99.

"Check the CDs for Sailor," Curtis shouts to his employee. Taang! stones in discs in a walk-in closet behind a counter adorned with propaganda for bands like 311, Local H, and the Spacemen 3. The store also appeals to the local skate/surf culture. I take the disc set from Curtis along with six or seven others I've been clutching in my arms and follow him into the back office.

Popping the Sailor disc into the CD-ROM drive, Curtis cranks the volume on his mammoth multimedia speakers. Sailor's sound is a cross between Ian and Dean, Queen, and the Sex Pistols: crunchy guitar, doo-wops, and harmonizing vocals reminiscent of the Sweet's "Love Is Like Oxygen."

"It's total '50s doo-wop [impaired] glam," says Curtis. "These bands in England were emulating American music and transforming it into something really twisted and unique."

Curtis says the new glam bands around today — many from LA (none that calls San Diego home) — don't do that much for him. They lack the excitement of the early-'70s bands.

Sitting there, listening to the Sailor disc, I envision a generation of grunge brats 20 years from now, clinging to old CDs that won't play on the sound equipment of tomorrow, grieving, like Curtis and me, for acts long gone.

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DJ Merv Spinning High-Energy Dance Music All Night!

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Free passes to advance screening of **BATTING FOR GIFFINIA**

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Friday, February 28  
**IN CONCERT**  
A. K. A. San Diego **GUITAR SHORTY**

Saturday, March 1  
**IN CONCERT**  
A. K. A. San Diego **GUITAR SHORTY**

Sunday, March 2  
**CATNIP**

Monday, March 3  
**COASTAL HEROES**  
Johnny Depp's Author  
the author of *Big Wednesday*  
Guests by **BOB 50**  
STREET

Tuesday, March 4  
**KIDS' AM 88**  
Read Mike's All Stars  
Featuring **BILLY THOMPSON**  
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(OF THE BEAT FARMERS)

FRIDAY, FEBRUARY 28 • FUNK & SOUL  
**HOT CHICKEN STEW**

SATURDAY, MARCH 1 • DISCO  
**POLYESTER EXPRESS**

SUNDAY, MARCH 2 • 10-PIECE RHYTHM & BLUES  
**THE BUSH BEATERS**

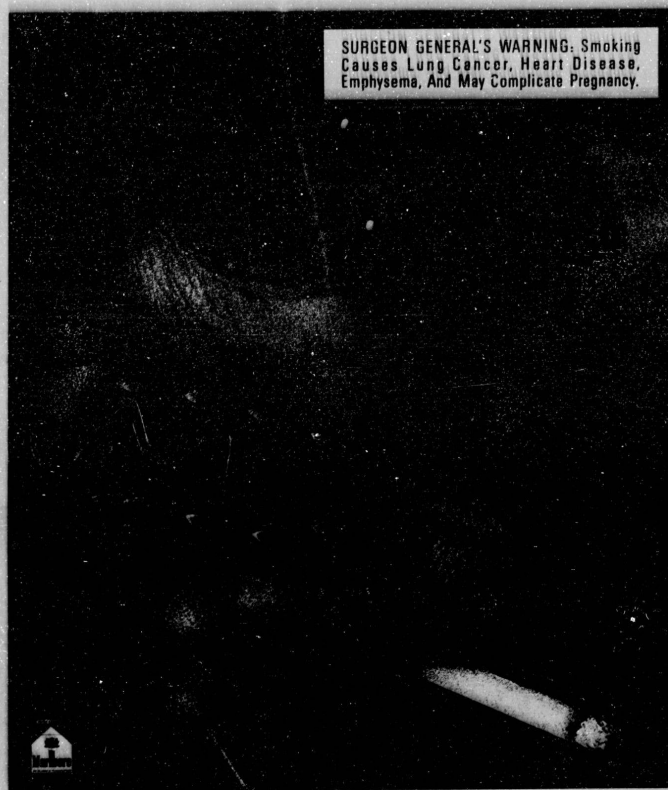
MONDAY, MARCH 3  
**MUSIC AT THE MARTINI LOUNGE**

TUESDAY, MARCH 4 • GALACTIC SOUL  
**HIGH VIBE GALACTIC**

WEDNESDAY, MARCH 5  
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THURSDAY, MARCH 6  
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FEB 1997

















## Welcome to His Nightmare

There is nothing to keep you guessing, pondering, wondering. You give up.

David Lynch has been unrepresented on the big screen since the "prequel" to the little-screen *Twin Peaks* in 1992 — unless you want to count the presence of his genes in the inauspicious directorial debut of his daughter, Jennifer, in the following year's *Blue Velvet* — and personally have not been rounding up any search parties or organizing any petition drives. The excitement of his return, with *Lost Highway*, starts to taper off steadily after the breathless credit sequence of automobile headlights grilling up an unending dotted yellow line underneath the retro-pulp-paperback lettering. It — the excitement, such as it is — does not drop off sharply.

An indefinite, indefinable, noir-ish mood of malice, paranoia, Angst, tension, strain, and general heebie-jeebies is strongly established. A consistency of tone and texture, technically very adept, is cultivated through the visual ambience of chi-chi color (chocolate,

salmon), interior shadows which in places approach the specifications of an extraterrestrial black hole, and all-moon Kubrickian, almost Antonioniian expanses of empty space and blank walls around an isolated, alienated figure.

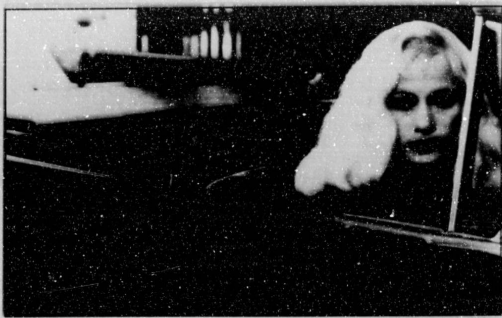
**REVIEW**  
**DUNCAN SHEPHERD**

And the spectator who is prepared to keep his part of the unwritten bargain, and meet the artist halfway, has several junior-detective questions to chew on, for starters. What the hell is going on here?

The jazzman protagonist (a five-foot, clock-shadowed Bill Pullman), when he is not blowing a post-Coltrane, post-Coleman, psychotic saxophone in a strobe light at the Luna Lounge, is holed up in his Squarville suburban split-level, which he shares with his shut-in, Betty Page-coiffed wife (Patricia Arquette, die of the curious "Whim" monstrosity). Someone unseen at the front doorbell announces over the intercom, "Dick Laurent is dead."

The junior-detective spectator jumps right on it: Who the hell is Dick Lau-

**Calendar**  
**MOVIES**



Lost Highway

rent? Video cassettes begin to arrive daily in Maille envelopes on the steps beside the morning paper. The first installment contains only a few seconds of the exterior of the house. The next installment proceeds into the interior and all the way up the stairs to find the sister and the sex-bomb asleep

in bed. The cop is called. And the junior detective stays hot on the case: How the hell...? What the hell...? What the hell...?

At a swirling, skittery, dipping soiree, a guest enters who looks from the doorway to be a close relative of the midgen in *Twin Peaks*, or distant re-

lative of Bela Lugosi in *Dracula*, but who we close inspection, behind the Tinseltown face powder and burgundy lipstick, turns out rather idly to be Robert Blake, plausibly hoping that David Lynch can do for him what he had done earlier for Dean Stockwell. The creepy newscaster floats out to

our protagonist and, after some enigmatic preliminaries ("We've met before, haven't we?"), hands him a cellular phone and instructs him to call his own house. He — Blake — picks up the receiver at the other end. The junior detective by now will have begun to contemplate a career change alongside the mutilated body of his wife. He is thrown promptly into a prison cell, where, suffering from a splitting headache, he metamorphoses overnight into an altogether different person (Balthazar Getty). Prison guard: "This is some spookie shit we got here." And we now have, roughly halfway through the movie, a completely different group of characters to surround our new garage-mechanic protagonist — in heat units, and perhaps even after, Patricia Arquette resurfaces with blond hair done up in a more Veronica Lake style. The junior detective heroism, or heroismish, begins from the case.

The trademark Lynchian atmosphere of seascapes and unbroken rain is strong throughout (bolstered greatly by generous helpings of Arquette's flesh), but there is nothing to keep you guessing, pondering, wondering. You give up.

The nightmareish vein of thriller carved out by such filmmakers (and film noir inasmuch as) as William Irish, Fredric Brown, David Goodis, John Huston, Barbra Streisand, is a way most profitable when there was a working up, a clearing up, in the discovery. That was a major plank in their end of the bargain. Lynch honors no pact with anyone. He follows his own course of logic, or illogic, a



Sling Blade

loop-the-loop path that spirals outward into ever deepening confusion, provocation, and tedium. To notice a naughty double entendre in the nature of his "Twin Peaks" is not as easy as we can come to a lightning flash of clarity and revelation: a street by the name of "Deep Dell Place." The hell? His imagination — to put the problem in a nutshell — runs wild. Suggested better title: *Lost Bearings*.

Billy Bob Thornton must owe his Academy Award nomination for best actor in *Sling Blade* at least in part to the special dispensation, or head start, granted to any imperator of a mental or a physical defective. (No less than Geoffrey Rush in *Shine*, or in the actress category, Emily Watson in *Brooding the Waves* — and even Woody from *Lemony Snicket's A Series of Unfortunate Events* will have benefited from his time spent in a straitjacket, a padded cell, a

whack-ban, and an American flag draped over his head.) A borderline morose released from a mental institution twenty-five years after murdering his mother and her lover — is a striking portrait, difficult to recognize as the same man who, for instance, was once the buffing and sharp faced down by an unarmed Wyatt Earp in *Tomb Raider*. "Are you gonna do something, or are you just gonna stand there and bleed?" That man.

The makeover is top to bottom. To begin with, there's the neo-Medieval bowl haircut and the unchanging costume of gray shirt buttoned up to the neck and the pants strapped a couple of inches short of the ankle. Then there's the pragmatic haircut and the lip-drawn-out into a chimp-like grin. And then there's the Southern drawl lowered an octave or two so as to sound something like

Franny of the "Our Gang" comedies after his pubertal voice change, something like a dubbed Italian musclemen grunting with the effort to supply a yeller or roll a boulder, something like the grinding gears of an eighteen-wheel semi on a steep downgrade. This frightful growl is punctuated at intervals with a throat-clearing "mum-hum" or, less affirmatively, more ruminatively, a mere "mum."

All of which is quite fascinatingly and entertainingly original, but at the same time is too much of a start to be taken entirely seriously. The thick wall of concealment built around the actor, in my view, also gets in the way of the character. I am sure that some people, especially those previously unacquainted with Billy Bob Thornton, could in all sincerity pay the actor the mock compliment to do with his "disappearing" inside his role — in a sense not too dissimilar to the "disappearance" of Al Pacino, Dustin Hoffman, et al. in *Dick Tracy*. My own feeling is that an actor who hopes thus to disappear ought not to draw so much attention to himself. But don't be so sure. Take a look at a couple of the supporting roles in the same film: John Ritter's neurotic, horn-rimmed, homosexual and country singer Dwight Dinkum's menacingly hoarse bigot ("Not just a closed-minded redneck," is the homosexual's rhetorical analysis, "but a monster"). Fine, unambiguous roles of acting. Both Carl, on the other hand, may well escape recognition as Billy Bob Thornton, but he cannot escape recognition as a performance.

The humor and pathos around this character — e.g., his habit of standing outside a door without either entering or knocking, just waiting to be found

there) are really pretty easy to come by, and Thornton, who also wrote and directed, comes by them in bucketfuls. And please let's leave the assorted distillates of Southern Gothic — William Faulkner, Flannery O'Connor, whatever — out of it. The central situation — the befriending of Carl by a young boy whose single mother is victimized by an abusive lover — is dripping with sentimentality. (I notice that the short film from which *Sling Blade* takes off, and which Thornton was confined to the setting of the mental institution, is now available on video, for purposes of scholarly comparison.) The setting often stands a lot like underfoot — a dimly illuminated image and a disoriented camera disposed toward some saving and money-saving long takes. Before I drift too far down that course — before, more specifically, I connect to the influx of independent films as legitimate pretenders to the Oscars — it would be well to keep in sight the movie's essential modesty. It means and ends. *Sling Blade*, a sufficiently likable little movie, notwithstanding the two-and-a-quarter-hour duration that taxes the boundaries of inference, can use all the special dispensation it can get. **B**

## MOVIE LISTINGS

All movies are in theaters throughout the area. For more information, call 1-800-955-5273.

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Come Face to Face with Amazing Grace

**SPACE**

After the bridge of the movie, the movie is a regular movie, after the bridge.

FEB 1997

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**HYPNOTIC.  
SIZZLINGLY EROTIC.  
TRANSFIXING.  
SERIOUSLY  
SPOOKY.**

**LOST HIGHWAY**

**CASTING BY**  
 JAMES HAMILTON  
 JAMES HAMILTON  
 JAMES HAMILTON  
 JAMES HAMILTON

**EDITED BY**  
 JAMES HAMILTON  
 JAMES HAMILTON  
 JAMES HAMILTON  
 JAMES HAMILTON

**PRODUCTION DESIGNER**  
 JAMES HAMILTON  
 JAMES HAMILTON  
 JAMES HAMILTON  
 JAMES HAMILTON

**EXECUTIVE PRODUCERS**  
 JAMES HAMILTON  
 JAMES HAMILTON  
 JAMES HAMILTON  
 JAMES HAMILTON

**PRODUCED BY**  
 JAMES HAMILTON  
 JAMES HAMILTON  
 JAMES HAMILTON  
 JAMES HAMILTON

**SCREENPLAY BY**  
 JAMES HAMILTON  
 JAMES HAMILTON  
 JAMES HAMILTON  
 JAMES HAMILTON

**DIRECTED BY**  
 JAMES HAMILTON  
 JAMES HAMILTON  
 JAMES HAMILTON  
 JAMES HAMILTON

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to find out about the lives of these writers and their work. **THEY** (1994, 1995) by **WILLIAM S. BULLOCK** (1908-1994) is a collection of 20 short stories and 10 plays. **THEY** is widely known for its first story, "The Great Wall of China," which was the first story to be translated into Chinese. Bullcock is also known for his play "The Great Wall of China," which was the first play to be translated into Chinese. Bullcock is also known for his play "The Great Wall of China," which was the first play to be translated into Chinese.

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1. **WORTHY**

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SLING BLADE

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Kevin Costner  
CHECK THESE OUT!  
THE UNTOUCHABLES  
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THE UNTOUCHABLES  
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## Sweet Torture

So there I was, trying to eat modest, act cool, and talk success like the rest of them.

The menu? Fruits of the sea, served with a triad of dipping sauces... Tossed spinach and smoked scallop with warm pineapple and pancetta vinaigrette, rosemary crostini. Tableside tossed... Blackened salmon with cheese gratin...

Okay, so that's not exactly what I'm eating. Exactly what I'm eating is a BYO (Build Your Own) burger with onions and mushrooms, salsa and fries...

But last Saturday night from here on the Bay Café's rooftop-water patio I can see where I was actually sitting at that good stuff, 100 yards north. Anthony's Star of the Sea Room. Lord! What sweet torture that was!

This was, if you can believe it, my landlord's birthday party. Had to be \$300 a seat. Multiply that by 12 for all the guests—I could have gotten 120 meals for what he must've deflated out. But let's not be crazy. The man had actually invited me. His worst-est friend, the fact he's even let me lack in his apartment is a heady credibility (and yeah, things are still tentative. Have told the idea of March to pay the first and last month).

**TIN FORK**  
ED BELLFORD

And it was great, Mr. Boniface, honest. But not my usual scene. Down here, on this end of the Embarcadero, a man can relax. Chewing to the setting sun. This BYO burger is a good deal. Big chunk of meat. The sautéed shrooms are wicked, the grilled onions squeaky, there's plenty of fries and a salad with lettuce, tomatoes, and purple onion. All for four bucks! Except the onions and mushrooms were 50-cent add-ons, so it was actually \$5. That would only get you a spin.

Yes, you're surrounded by tourists, divorced dads on weekly visits with snotty kids who exploit their guilt to hell. Strenuous stretching out their coffees until the sun abandons us. I give one of them \$1.50 so he can go to the counter and get a small black of fries. But then you

## Calendar RESTAURANTS

have excursion boats chugging in and out. The Cabrillo replaces the Marinette, the Pacific Fleet blower heads in behind the Gibraltar stern paddle gift shop. Dennis Cooner, or someone using his boat, sails past the end of the pier. Destroyers sweep in, maybe after six months in the Persian Gulf. This is the kind of view you should be paying \$50 bucks for.

A gang of summer watchers gathers. Two ladies next to me sit silent, eyes on the horizon, shipping clam chowder from polystyrene bowls (\$3.25 with crackers cup would've been \$2.50). Chowder in a loaf, \$4.50, soup in a round loaf of sourdough. I get to talking with this guy, Tony. Says he speaks lots of languages—Persian, German, Spanish—and he pedals a pedicab—one of those three wheeled yellow tourist mules you see around the Gaslamp. "It's good business," he says. "You can make \$400, \$450 a day. Lot of money flowing in the Gaslamp. But you've gotta work."

Last Saturday night, back when Mr. Boniface's money was flowing, I discovered a half hour after arriving the reason I'd been invited to his party. She arrived late. Dressed like a million bucks.

Carla. We were pretty much through. I figured. Spurred proposal, sleeping on her floor. But Mr. Boniface stands up, there at his party, and clinks his glass. "We've decided. Eh, that you need a settling influence on your life. Ladies and gentlemen, please raise your glasses to the coming marriage of Ed and Carla."

"Remember," says Carla. "Landlord's word is law." Uh-huh. The Marinette pulls in below me. I decide to invest \$2 in a ferry ride across the bay. Clear my head. "Hey," says Tony. "I'd drive you there. Free." I jump in. Tony beams into his pedicab, and we sweep up to the gate with a grand 180-degree wheeler. Makes a man feel he's arrived. Next time Mr. Boniface invites me to the Star of the Sea Room, I'll hire Tony to take me—or will that be so?—in style.

## RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Walther 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.

### NORTH COAST

**BULLY'S NORTH 1404** Camino del Mar, Del Mar, 755-1600. Especially during summer, this beachside eatery is a popular with the sports crowd, which makes the place a great place to eat. Food is the same as at other Bullies, but the high intensity service is consistent, and beautiful and beach are served until 6:00 p.m. Early bird special, Monday thru Friday, from 5 to 5:30 p.m. Breakfast includes soup and eggs, wonderful weekend time with crab, and Saturday and Sunday breakfast specials. Steak, prime rib, hamburger, fish, and fresh fish are featured. Open daily from 10:00 a.m. to 11:00 p.m. Reservations are suggested. \$10 to \$16.

**IN CALIFORNIA** 1404 Camino del Mar, Del Mar, 755-1600. Especially during summer, this beachside eatery is a popular with the sports crowd, which makes the place a great place to eat. Food is the same as at other Bullies, but the high intensity service is consistent, and beautiful and beach are served until 6:00 p.m. Early bird special, Monday thru Friday, from 5 to 5:30 p.m. Breakfast includes soup and eggs, wonderful weekend time with crab, and Saturday and Sunday breakfast specials. Steak, prime rib, hamburger, fish, and fresh fish are featured. Open daily from 10:00 a.m. to 11:00 p.m. Reservations are suggested. \$10 to \$16.

Two dining rooms are available. The outdoor is the main bar. Especially on the weekends, arrive early to avoid waiting for a table. Open daily for lunch and dinner. Friday and Saturday, open to 11:00 p.m. Moderate to expensive.

**PAPAYE/DELICIOUS DELICIA'S** 1414 Via de Valle, Del Mar, 792-0900. We are privileged to have this extraordinary restaurant in our midst. The food is exquisite. Try mushroom ravioli, crab cakes, lamb chops. Every grilled item is a treat. Outstanding lunch menu, Wednesday through Friday, \$4.00 to \$14.00, dinner Tuesday through Sunday.

**SEALED** 1700 Via de Valle, Del Mar, 759-0904. A handsome dining room of four northern Italian specialists with at least ten pasta dishes. All items on menu, which includes fresh fish and seafood, are tempting and well prepared. Impassioned surroundings and excellent service. One of the best Italian restaurants in North County. This is the sister restaurant to Bacio Bar. Open for dinner nightly. High moderate to expensive.

### NORTH INLAND

**ANTHONY'S BANGHO BERNARDO** 11668 Anza Plaza (off Bernardo Canyon Road, Rancho Bernardo, 481-2070). One of the best features of this handsome branch of Anthony's is that it accepts reservations. This allows you to eat around your schedule. The menu is excellent, and the food is top notch. Don't overlook the outdoor dining. Ten vegetable platters and six rice dishes are available for vegetarians. An all-you-can-eat lunch buffet is served daily. It's worth the drive to get this excellent food. Open daily, lunch and dinner.

**ASHOKA THE GREAT** 9414 Black Mountain Road (off Miramar Road), 487-7171. Though located in a shopping center, this restaurant's French-California food could grace the most elegant setting. It's an especially good place for holiday dinners. Menu change often and one seasonal specialty. Not to be overlooked. Closed Monday, Tuesday through Sunday, Patis doing available. Open daily, lunch and dinner.

**BERNARDO** 12457 Rancho Bernardo Road (Rancho Bernardo Village Shopping Center), Rancho Bernardo, 487-7171. Though located in a shopping center, this restaurant's French-California food could grace the most elegant setting. It's an especially good place for holiday dinners. Menu change often and one seasonal specialty. Not to be overlooked. Closed Monday, Tuesday through Sunday, Patis doing available. Open daily, lunch and dinner.

**BOLIA VIETNAMESE CUISINE** RESTAURANT 9225 Mira Mesa Blvd.

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Call 235-9797. Night or Day. 7 Days a Week.

As the prompt press the 4-digit extension of the restaurant that interests you.

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Venezio's Italian 2175  
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Salem Restaurant East African 2186  
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Mandarin Dynasty Chinese 2199  
The Gathering American 2201  
Kake Pacific Rim 2204  
Star of India Indian 2206

**CORONADO & SOUTH BAY**

Le Meriden Continental 2476  
The Blue Dolphin Oceanfront Grill & Bar American 2480  
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Pho Szechuan Japanese 2327  
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Shanghai Chinese 2335  
Mizuno Sushi Japanese 2338  
Kobe Sushi Japanese 2344  
Moonlight American 2349  
Dixie Restaurant American & Seafood 2352  
Ocean Beach Per Cafe American 2355  
Shedden's Cafe American 2360  
Rena Restaurant Persian 2361  
Cocina Fresca Italian 2362  
Kaboli Restaurant Persian 2366  
Marble City Cafe Cajun 2368  
Cherry's Pizza 2387

**EAST COUNTY & STATE COLLEGE**

Amara Ethiopian 2851  
Casablanca Mexican 2852  
Shanghai Chinese 2855  
Little Russia Restaurant 2867  
Nippon Inn American 2878

**NORTH COUNTY COASTAL**

Passage to India Indian 2700  
Broken Yolk American 2701  
Roma Mia Italian 2706  
El Capitan Mexican 2724  
Sonoma's California Woodfired Pizza 2738  
Calypso Cafe South American 2754  
Ken's Restaurant Vietnamese 2758  
Nikko Japanese Cuisine 2764  
Domini's Italian 2766  
California Juice Oasis 2748  
Star of India Indian 2751  
Coach's American 2753  
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**NORTH COUNTY INLAND**

Rockin' Ray Lobster Bar & Grill Mexican Seafood 2786  
Passage to India Indian 2790  
Valentino's Italian 2794  
Santitas Cafe Seafood 2803  
The Conductor's Choice Steak & Seafood 2809  
Asapulo Restaurant Mexican 2812  
Thai Express 2813  
Village Cafe Mexican 2814

**LA JOLLA**

Hops Bites & Brewery American 2401  
Star of India Indian 2405  
So Cal Mexican 2402  
Moonlight American 2403  
Marinade Mexican 2407  
Cafe Tico Continental 2416  
Khosrow Persian 2423  
Key City Seafood 2424  
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Free Spicy Hand Roll  
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Call for reservations

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for **TWO**  
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Pinch for lunch only \$2.99  
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Lamb, Beef, Chicken Combo \$8.99  
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San Diego Reader February 27, 1997

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Specializing in "Baliplate"**

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**313-437-4871** Located in the heart of  
 Johnstown, this chef de cuisine's  
 wonders with his California cuisine and  
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is the fine dining room, with full menu  
of gourmet lunch and dinners. Above  
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which is fantastic on balmy nights. The  
third level has a bar, and a menu of  
meats for lunch, extensive menu for  
dinner. All three rooms are open  
for lunch and dinner. Call for ex-  
tra hours. Expensive, George's gourmet  
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**MURRY'S CAFE** Gateway 2545 Gi-  
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fish shop is noted for its breakfasts,  
dread from opening to closing. The  
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206 Conway Street, Kearny Mesa,  
615-15-4740. If it hasn't already, the "ap-  
petite pancake," which is really an enor-  
mous, puffly soufflé prepared with cin-  
namon, sugar and apples, should win a  
place. It's big, all that with a little  
sweet, and wonderful can't be dispu-  
ted anywhere. The recipes for the ap-  
petite pancake, the Swedish pancakes, and  
the flapjacks are from the original  
restaurant in Oregon. Omelets that  
cover the entire plate are accompanied  
by pancakes, coffee is served with whip-  
ping cream, and you'll need someone

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# DINNER for TWO \$19<sup>95</sup>



Get any two pastas or one pasta and one entrée.  
Includes soup or salad, soda, coffee or tea and house-made Italian dessert.

\*Price per person subject to change in dining.

COURTESY PASTA • WOODFIRE PIZZA • ENTRÉE  
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3025 EL CAMINO REAL, EVANSTON (NORTH OF NORTON) 282-7040

Not valid with other offers. Expires 12/31/95. All @ Vesuvio's suggested. Menu subject to change without notice. \*Price per person subject to change in dining.

• Spicy Chicken Frit	• Dry Braised Flank
• Tuna & Spicy Tuna	• Shrimp Steamer
• Asparagus Roll	• Shrimp w/ Sweet & Sour Sauce
• Negeri Sauce - Steak, Tuna	• Pork & Spicy Beef
• Steaks, Eggs, Spicy Tuna	• Beef & Pork
• Spicy Hamachi	• Chicken
• Spicy & Garlic	• Beef & Pork
• Egg Roll	• Singapore Noodle
• Fried Montons	• Singapore Fried Chicken

(Available only at Hazardard & Marina Village -  
Suits only at Hazardard Center)

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1 entrée per person, 10 entrees to choose from

Letterm Chicken • Mongolian Beef • Spicy Vegetable • King Prawn • Chicken • Chicken & Beef • Chicken & Pork • Chicken & Pork & Seafood • Beef & Pork

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Menu not valid for Take Out • \$29.95 per person  
Excludes tax and gratuity. 12% gratuity added for parties of 10 or more. All prices subject to change without notice. © 2000 Shanghai Palace Inc. All rights reserved.

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Sautéed • Chopped • Sliced  
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**ANY TWO ENTREES**

### DINNER FOR TWO!

Choose any two entrees

(1) 1/2 Rack Baby  
Back Rib Dinner



(2) Top Sirloin  
10 oz.

(3) Prime Rib  
1/2 Cut

(4) Baked, Crab-  
Stuffed Sole

\*Couples may be permitted while waiting - including 1 couple, 1 couple, 1 couple. Taxes not included.  
All cash orders payable at time of service.

Open daily for lunch and dinner. **OPEN DAYS:** MONDAY 200 N. Canyon Blvd., Suite 200 Canyon City, 9:30 a.m.-6 p.m. Tuesday 200 N. Canyon Blvd., Suite 200 Canyon City, 9:30 a.m.-6 p.m. Wednesday 200 N. Canyon Blvd., Suite 200 Canyon City, 9:30 a.m.-6 p.m. Thursday 200 N. Canyon Blvd., Suite 200 Canyon City, 9:30 a.m.-6 p.m. Friday 200 N. Canyon Blvd., Suite 200 Canyon City, 9:30 a.m.-6 p.m. Saturday 200 N. Canyon Blvd., Suite 200 Canyon City, 9:30 a.m.-6 p.m. Sunday 200 N. Canyon Blvd., Suite 200 Canyon City, 9:30 a.m.-6 p.m. Open daily for lunch and dinner. **OPEN DAYS:** MONDAY 200 N. Canyon Blvd., Suite 200 Canyon City, 9:30 a.m.-6 p.m. Tuesday 200 N. Canyon Blvd., Suite 200 Canyon City, 9:30 a.m.-6 p.m. Wednesday 200 N. Canyon Blvd., Suite 200 Canyon City, 9:30 a.m.-6 p.m. Thursday 200 N. Canyon Blvd., Suite 200 Canyon City, 9:30 a.m.-6 p.m. Friday 200 N. Canyon Blvd., Suite 200 Canyon City, 9:30 a.m.-6 p.m. Saturday 200 N. Canyon Blvd., Suite 200 Canyon City, 9:30 a.m.-6 p.m. Sunday 200 N. Canyon Blvd., Suite 200 Canyon City, 9:30 a.m.-6 p.m.

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**\$16<sup>95</sup>**  
per **plate**

Includes your choice of rice pilaf or baked potato, soup or salad, and warm bread.

**\$16<sup>95</sup>**  
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Includes your choice of rice pilaf or baked potato, soup or salad, and warm bread.

**SUNDAY SPECIALS**

**BLOODY MARY BRUNCH**

All items served with country biscuits and gravy, and include Bloody Mary

**\$7<sup>95</sup>**  
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Includes 1/2 lb. of rice pilaf or baked potato, soup or salad, and warm bread.

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per **plate**

Specials expires 10/3/97. With mention of ad.

Early-bird specials Monday-Friday, 4-6 p.m. Saturday 3-5 p.m.

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**23-2004.** The most visually attractive of the open spaces for wood-fired pizza and salads. The menu is very extensive, including all the staples: fish, meat, and seafood. The food is served in a rustic, open-air setting. The menu is very extensive, including all the staples: fish, meat, and seafood. The food is served in a rustic, open-air setting.

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One coupon per visit. One coupon per table.

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**Wedge Sundaes For Two**  
the purchase of two entrees.

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 FRIDAY, MARCH 14, 6:00-8:30 PM  
**SINGLE?? PERHAPS YOU NEED THE LUCK OF THE IRISH!**  
 We're not full of blarney when we tell you that our pre-Saint Patrick's event will leave you feeling like you've found gold at the end of the rainbow. Make all of your friends green with envy and join us for an evening of fun and games, great beer and a great time! There will be an assortment of appetizers and, as always, the staff will be present to assist you in writing your free 50-word Phone Matches™ (a \$30 value) that will be printed in the Reader and will appear on the Internet. Get out on the dance floor and do a jig to Maan Williams beginning at 6:30, to be followed by Ricki La 9:30. The cover charge is just \$5. Call to make your reservation today at 255-8200, x266.

**ROCKOLA**  
 9:00 pm-1:00 am

**CATAMARAN RESORT HOTEL**  
 3999 Mission Boulevard • Validated Parking

**BEAUTIFUL (AND THIS SAYS) TONIGHT**  
 Model, blonde eyes, brown hair, athletic, beautiful, intelligent, fun-loving, single, looking for a serious relationship. Call me at 310-441-1111. (310) 441-1111.

**Fun Loving, Intelligent**  
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**Professional, D.M.**  
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**Laughing, Simple**  
 Model, blonde eyes, brown hair, athletic, beautiful, intelligent, fun-loving, single, looking for a serious relationship. Call me at 310-441-1111. (310) 441-1111.

**Long Haired**  
 Model, blonde eyes, brown hair, athletic, beautiful, intelligent, fun-loving, single, looking for a serious relationship. Call me at 310-441-1111. (310) 441-1111.

**Good Looking**  
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**Hot On Bones**  
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**Orbit Resemblance**  
 Model, blonde eyes, brown hair, athletic, beautiful, intelligent, fun-loving, single, looking for a serious relationship. Call me at 310-441-1111. (310) 441-1111.

**And A Blonde**  
 Model, blonde eyes, brown hair, athletic, beautiful, intelligent, fun-loving, single, looking for a serious relationship. Call me at 310-441-1111. (310) 441-1111.

**Attractive Brunette**  
 Model, blonde eyes, brown hair, athletic, beautiful, intelligent, fun-loving, single, looking for a serious relationship. Call me at 310-441-1111. (310) 441-1111.

**Black, Tall, Muscular**  
 Model, blonde eyes, brown hair, athletic, beautiful, intelligent, fun-loving, single, looking for a serious relationship. Call me at 310-441-1111. (310) 441-1111.

**Naughty but Nice**  
 Model, blonde eyes, brown hair, athletic, beautiful, intelligent, fun-loving, single, looking for a serious relationship. Call me at 310-441-1111. (310) 441-1111.

**Adventure, Love**  
 Model, blonde eyes, brown hair, athletic, beautiful, intelligent, fun-loving, single, looking for a serious relationship. Call me at 310-441-1111. (310) 441-1111.

**German Lady, Playful**  
 Model, blonde eyes, brown hair, athletic, beautiful, intelligent, fun-loving, single, looking for a serious relationship. Call me at 310-441-1111. (310) 441-1111.

**Independent, Light-Skinned**  
 Model, blonde eyes, brown hair, athletic, beautiful, intelligent, fun-loving, single, looking for a serious relationship. Call me at 310-441-1111. (310) 441-1111.

**Single Black Female**  
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**Franklin D. Roosevelt**  
 Model, blonde eyes, brown hair, athletic, beautiful, intelligent, fun-loving, single, looking for a serious relationship. Call me at 310-441-1111. (310) 441-1111.

**Very Pretty, Curvaceous**  
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**Happy, Outgoing**  
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**Latina, Tall, Dark**  
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**Outdoorsy Gal**  
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**Beautiful, Jewish**  
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**Long Rises**  
 Model, blonde eyes, brown hair, athletic, beautiful, intelligent, fun-loving, single, looking for a serious relationship. Call me at 310-441-1111. (310) 441-1111.

**Green, Girl**  
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**European, Attractive**  
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**Flight Attendant**  
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**Attractive, Jewish**  
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**Attractive, Jewish**  
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**CARDING CALL** black male, 25, 5'10", 160 lbs, brown hair, blue eyes, great personality. I'm looking for a woman who is sexy, intelligent, and has a great personality. (10/10) (10/10)

**DO YOU BELIEVE** in love? I'm looking for a woman who is sexy, intelligent, and has a great personality. (10/10) (10/10)

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	25-34	NON	IND	100	100	100	100	100	100	100	100	100	100	100	100
	35-44	NON	IND	100	100	100	100	100	100	100	100	100	100	100	100
	45-54	NON	IND	100	100	100	100	100	100	100	100	100	100	100	100
FEMALE	18-24	NON	IND	100	100	100	100	100	100	100	100	100	100	100	100
	25-34	NON	IND	100	100	100	100	100	100	100	100	100	100	100	100
	35-44	NON	IND	100	100	100	100	100	100	100	100	100	100	100	100
	45-54	NON	IND	100	100	100	100	100	100	100	100	100	100	100	100

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