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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 235-3000, ext. 400, address them to Letters to the Editor, Box 85803, San Diego, CA 92186-5803, fax them to 231-0889 or e-mail them to letters@sdreader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Big Deal
I was extremely disappointed in your lead story, June 5 edition ("Charge It to the Taxpayers"). It left me feeling that the author never exited his office chair to do the story. It's so generic in content. I kept saying to myself, tell us something we don't already know about city government. Gee, they hold secret meetings and hand out sole source contracts. Big deal! In my opinion the average citizen is way beyond this type of information. I'm sure the story was meant to stir emotions in the general public, but I believe it accomplished very little in that area. I think we (the public) are tired of being told about the problems. What we need are solutions and not just editorial rhetoric. It doesn't edit anyone.

Darryl Graham
National City

As a Woman Of Size

I just read Gina Arnold's review of Candy Kane's *Don't Be Grumpy* ("Blurt," June 5). I believe that Ms. Arnold only read the title to the song. If she did listen, it must have been with a deaf ear or she would have written an entirely different review.

As for Ms. Kane living her life through men, evidently Ms. Arnold mistook "guy" for "man" in the song "I'm in Love with a Girl" and in Kane's line "I had a girlfriend named Pachu." Ms. Arnold only misinterprets the entire CD and in contrast, she neglects to mention the fabulous local band members that comprise the Swinging Madliss. Sue Palmer, Steve Wilcox, Greg Wilcox, and Steve Keller. Also, if Ms. Arnold had noticed, "Beesbe" was an instrumental written by the phenomenal Sue Palmer and performed by the equally outstanding band.

This CD warrants a much better review. I just hope your readers have the opportunity to see this letter and then

maybe listen to the CD and judge that it is a fabulous piece of work and deserves much better than Ms. Arnold gave it. Martha Brake
San Diego

We Remember You

Well, this is a reply to Cecilia Corvera, "Not Forgotten" (Letters, June 5). Guess what? She's not forgotten. As a guy who's been there, done that, I remember a lot of people who sent me cookies — friends, family, and people I never knew. Your letter was very touching, and, no, you're not forgotten, we remember you. There's a tear in my eye, and that's no joke. We remember not just you, but many other people that remembered us. The Korean veterans, nobody remembers them, but I also remember them. And that's it. But Cecilia, the letter touched me big time. Been there, done that. And thanks for your support.

Name withheld

I've Met This Guy Somewhere

I saw Jerry Stadtmiller's face on the cover of the May 29 issue of the Reader ("Nobody Wanted to Hear from Us," May 29) and thought, I've met this guy somewhere. I was introduced to him last Christmas in Little Italy by my husband. Apparently, Jerry used to frequent my father-in-law's hardware store years ago. I was touched by Jerry's story then, but after reading Hawkins Mitchell's story I was touched on a whole different level. The inclusion of Helen DeCane Roth's poem about Jerry was paramount to the story, and Jerry's piece, "The Gift of the Wall," had tears rolling down my cheeks. I am 37 and have unfortunately been part of that generation which Jerry described as unfeeling and sometimes indifferent toward the whole Vietnam issue. After reading this article, I have a new appreciation and sense of maturity about it. What a wonderful piece of journalism and incredible personal story. Reading this has given me motivation to face my life challenges with a bit more courage.

Cara Stener
San Diego

I'm Finally Sorry

Thanks for an another great Vietnam article! ("Nobody Wanted to Hear from Us," May 29). Coming of course from the city's only no-nonsense newspaper!

Suggestion: Why not gain Robert McNamara's pension and get this injured brother some real medical treatment? (The V.A. ain't shit for plans, surgery.) And since they're both living, why not make Tom Hayden and Jane "I'm finally sorry" Fonda pitch in as well? These traitors caused many of our sons to die. Here's a quick perspective on Hayden and Fonda's

(continued on page 9)

Reader

SD WEEKLY

JUNE 12, 1997

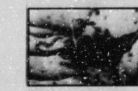
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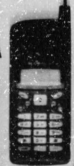
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A subplot is also being played out. It concerns the rapidly fading fortunes of one Dennis Rodman, Chicago's all-world rebounder and Concoction X poster boy.

Rodman's filthy mouth has never bothered me, nor have the boring books written by others, the movie that bombed, his tattoos, vacillating hair colors, the whole S & M routine. Rodman is the league's best rebounder. It's a pleasure to watch him play basketball. I always have the choice, which I make, of not turning into his after game freak show.

He doesn't high step around my living room dressed in drag, he doesn't call me on the phone to chat about hardcores. That's all I require.

Rodman is averaging just seven rebounds in 27 minutes through four Finals games, way less than half his average. Teammates and media are pointing fingers. Referees are calling technicals every time Rodman gets one inch off the beaten path. The heat is on, the jig is up, Rodman's neck is on the butcher's block. The player-media clamor grows louder every day and has already traveled far into the overkill zone. But the fact is Rodman has had a few bad games, he's not the devil, he's still a brilliant basketball player.

The real problem, I think, is that Rodman believes his own bullshit. Rebounding normally is not a skill that will make you a pin-up boy. Rodman invented "rebounder" as a media star. That's his contribution, such as it is, to the culture. It's a subtle and high wire he walks. Rodman wouldn't have the endorsements, the magazine covers, the movie, the limousines, books, T-shirts, computer games, or famous friends if he hadn't invented his flagrant look. The trick on this high wire is using the bullshit, but not being it.

And it was an invention. Dennis Rodman came into the NBA eleven years ago. He was a 25-year-old rookie from Southeastern Oklahoma State. He played for Detroit as a small forward and a power forward who ran the floor and finished the break. He could also rebound. He had a solid rookie season, scoring 8.5 points and averaging 4.3 rebounds a game. His playing

time increased during his second year and he doubled his points and rebound averages. Rodman was earning a reputation as a defensive stopper, and would soon become an annual selector to the All-Defensive Team. A good kid and a hardworking player.

I'm not saying that Rodman invented his current persona from whole cloth. He's not that crazy and he's not that smart. There's a whole lot of Dennis in the show he puts on. I am saying he learned a lot from Madonna. He has taken a one-dimensional talent, rebounding, and dressed that up in lipstick, hair color, tattoos and create, a thing that resonates inside a lot of other people, resonates well enough to sell bad books and fast food.

So far, so good, he's making millions outside basketball, still a made up front, so what? The problem is that kind of money only comes when you're a champion. The moment that status is threatened, blood's in the water. It's not. Look at Dennis Rodman, irreplaceable member of the Chicago dynasty and a bizarre guy. It quickly becomes, "Look at that no-talent head case who plays for a has-been team."

It's all about to come down on Dennis. It's probably going to be traded after the season anyway, but he absolutely will be traded if either one of two things occur: Chicago loses this series or Rodman doesn't play the best basketball of his life from here on out.

After the Bulls lost game four, Dennis flew to Vegas to unwind. Before we get any further, let me stress that Dennis asked permission from coach Phil Jackson and got it. Rodman said his game was wobbling, him and going to Vegas would help him unwind. Jackson agreed.

Permission or no, going to Vegas after a gut-wrenching loss will stay with Rodman for the rest of his life. His trip will be twisted and used as evidence against him, along with his clothes, earrings, tattoos, and sexual preferences, if Chicago loses the title.

Jackie Gleason once said, "If your show is rated number one, you can have anything your little heart desires." For Rodman, it has nothing to do with his endless off-court scams. If he's a champion he can use his bloated show to make more money, but lose that brass ring and everything else is lost.

In the end nobody cares about Rodman. We care about his play, his basketball. It's the game, Dennis.

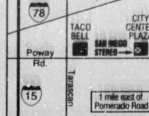
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Dear Sister Philomena



Sister Philomena



Our Lady's School, north campus

Continued from page 1

we were living proof of Oscar Wilde's unhappy line: "Something was dead in each of us / And what was dead was Hope." Summer was over and we were enrolled as sixth graders at Our Lady of Angels. And Sister Philomena was our teacher.

How many times had we suggested her nickname among ourselves, "Sister Full or meanness?" And now here she was, standing at her desk before us. Her skin was white and wrinkled, her nose was big and long. Add to this a couple of unfortunately placed moles, and there you have her — or rather she had you, for essential to this description was her blue-eyed laser gaze that could cut right into the soul. Ramrod stiff in her nun's habit with the starched bib, she stood tough and imperious.

"These are the rules," she said, turning back to face us. Having written her name on the board, in a gesture that was soon to become familiar, she took out a snow-white handkerchief and wiped the chalk from her hands and her black wool habit before tucking the hankie up her sleeve. "There is to be no talking," she said, "no gum chewing." And on she went. There was to be no this, and no that. "And we believe the one of yess," she ended, raising the index finger of her left hand, "who disrupts my class."

She must have been allergic to the chalk dust, for then she did what she would do often that year: without a hint of a sneeze coming, she dove up her sleeve, pulled out that hankie, and — just in time — buried her face into it to muffle an expression. We stared, mute.

Part of our problem was that Sister Josephine Martin had been our teacher in fourth and fifth grades. She laughed easily, was light on her feet, her long rope of curly hair, lacking her skirts flying. All we knew or needed to know was to be found in Sister's clear skin, the hint of auburn hair at the temples, the blue eyes and ready smile. We were all a little in love with her. Sister Josephine Martin was transferred from Our Lady of Angels, disappearing from our lives on 24th and Market Streets to another school in the far-off city of Hartline and leaving us, with summer over, to enter, in a funk, the ground-floor classroom marked Sixth Grade. Sister Philomena now looked on as she took attendance.

"Here," piped up Bobby Fiske, the smartest kid in class. Dark-haired and mite-sized, cute enough so that bullies would prey on him, now he had raised his hand and cried out again during the taking of attendance. "Here!"

Sister smiled. (The smile itself was a surprise. Looking down at him, she said, "The things come in small packages.")

The phrase, his like, the lunch time. Angelus bell: everything seemed to stop. At lunch, when the Angelus tolled, we would freeze in place with the balls left to bounce unattended, the games of four-square and tag and basketball, jacks and jump rope briefly suspended. We would then mouth to ourselves the much reduced version of the Angel Gabriel declaration: a simple "Hail Mary," then, another bell, and our play would continue. Sister's line was like that.

Word for word, we thought we got it. But the line required the ability

to acknowledge and find pleasure in contradiction, and as we did not seem enough big things in small packages, we could not unravel the line for its insight. Besides, we didn't think Bobby Fiske looked so small. Yet we knew that the expression held a mystery that went far beyond its literal meaning. Like the whispered stuff we'd begun hearing about sex (made no less intimate by the spidery drawings of oddly placed arms and legs Jimmy Campbell had taken to showing), we knew there must be more to it. In the course of our year together, Sister would say many things that would turn out to be in their simplicity, wise. This was just the first. Casually, perhaps inadvertently, Sister Philomena had instructed us in one of the earliest lessons of wisdom. Things may not be what they seem.

She was a demanding teacher. This was essential to her bad PR. "An idle mind is the devil's workshop," Sister liked to say. Accordingly, she would keep us busy in class and at home tating a mountain of texts. She was like this I think because she enjoyed books and what they offered. To call her an intellectual would not be inmodest. Her start, however, was modest.

It was 1909. Mary David and her two sisters had boarded the Idaho train bound for St. Joseph's Academy and Indian Mission in Culdesa, where they



Bob Fiske, 1955. Fiske in 1955

would receive the sacraments of Penance and Eucharist (Confirmation and Holy Communion). At the mission the three were able to watch some young women from Philadelphia take part in a ceremony of religious profession. (They had come to teach the Nez Perce Indians of that state.) Mary, as it turned

out, was especially impressed. When her sisters returned home, she remained at the mission. She had found her calling.

In speaking of her postulate year, she described herself simply as a physically "mature girl" — so much so that at 11 she could pass for 18. She had to wait a year before being

allowed, on March 19, 1910, the feast of St. Joseph, to receive her nun's habit. She was 15. In choosing her religious name, she kept the Mary, adding to it the name of a saint, Philomena, a young virgin martyred in the Fourth Century. Sister Philomena joined the teaching staff of the Indian

schools, universities accepted students directly from grammar school.)

In 1925, Sister Philomena was among the 52 Sisters of St. Joseph of Idaho who, under mounting fiscal burdens and diminishing numbers (many had died through the influenza epidemic seven years earlier), joined the community of St. Joseph of Carondelet. She came West.

"Quit gawking out that window!" This was one of Sister Philomena's favorite lines. Another was "Speak up! What's wrong? Cat got your tongue?"

Her class was the first in which we were given lengthy assignments and then set to work independently. She assumed we could take greater responsibility and accordingly piled on the work so that we carried a mass of books and assignments with us into the deep green valleys of silence that she maintained in her class, especially after lunch, a silence sometimes broken with that sharp return to business, "Quit gawking out that window!" Outside was an auto repair shop with hanks of wrecked cars ugly and seemingly permanent (the shop and its clutter of cars remain to this day), and there was afternoon sky, already gone pale in anticipation of sunset. We looked at the sky.

Sister seldom found a need to send us to the principal. She took care of the problem herself but was never unfair as far

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as I could tell. Slower students got the attention they needed. Those capable of moving faster were challenged. "Can you run faster?" she'd ask when we couldn't answer a question.

To get to Our Lady of Angels, then, a few rode the bus that ran along Market Street, some were driven by their parents, many rode bikes, the youngest came clutching the hands of their mothers. Most of us, however, walked—a noisy ragtag mob with books and sweaters trailing as they converged on the block dominated by the church and school, the convent and parish house. At 23rd Street, the patrol boys (never girls) in their yellow gear, whistles, and red-and-white signs would regulate the flow of traffic on busy Market Street at morning, noon, and afternoon. We shared traffic duty with Sherman School, just a few blocks away. They took the morning and first lunch shift; we took over with the second lunch shift and after school.

Before Highway 94 cut eastward, carving a kind of penitential isolation around Our Lady of Angels Church and the school, Market Street was a swift-flowing stream of traffic. Only with six patrol boys (twice the normal number) were schoolchildren and safety from motorists in their headlong rush up and down town.

But motorists were not from the only hazy children



The author, inset, the author in 1955

under the watchful eyes of the nuns. There were fights and, for some of us, flight. Nearby Sherman had the allure of a maximum-security prison. It seemed to the faint of heart that the place bred bigger and meaner boys—and girls too. Childhood is not easy. Fortunately, it was not

always avoidance and flight. Located in the basement of the school yard, was a makeshift store. It had a wide window that opened onto the playground. Here, at lunch, we could buy milk and a sandwich and sweets. (I still my tongue down the middle, biting into a

piece of hard not been candy that broke into shards as sharp as glass. But it was the neighborhood corner grocery store, awaiting us after school that had the specialty items we came to crave. Two blocks down Market, the store generally known as Margaret's (and still there today) had peanut butter

snuggles. Near Sherman School, a bald Greek offered foot-long black licorice (the red variety was as yet unknown) and our gum balls, both just a penny. And a block from our home, on 20th Street, the hard-working couple who ran the mom-and-pop store turned a blind eye as young brigands snatched packages of Hostess Twinkies.

Once home, and out of school clothes, we'd play until dinner. Slowly, as evening set, the streets would empty and the small wood-frame apartments, the occasional hand-some Victorian, and the vast number of busy stucco structures with their red tile huts of Spanish influence, all built nearly half a century before as the city swept back from the harbor, moving inland, these would have their windows glowing as we sat down to dinner and then homework and that half-hour of entertainment called television, with its bluish light, new to the world and intense, flaring across living room walls until, one after another, all light was extinguished and all around a milk in every direction, with the tall dark steeple of Our Lady of Angels Church at its center, the houses, the world, would go black and we asleep, dreaming.

Since Philomena suffered a heart attack not long before taking on our sixth grade, because it was feared that stairs might invite another attack, throughout her tenure at O.A. her classroom was always on the ground floor at the north-

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east corner of the building.
Today that classroom is the
school library. Where there
were rows of wooden desks
clamped together like dental
braces, the runners held in place
with iron, there now stand tall
bookcases filled with encyclo-
pedias and magazines, novels
and biographies. Under the
elated, suggestive "Reading is
Cool," fiction listed for grades
five and six includes *Shrek* and
Alice in April. *Stealing Home*
and *The Voyage of the Wind-
finder*. Instead of a nun in
unyielding black and white,
Anne Buhrle (pronounced
BOO-lee), a heavy woman in
happy shades of Flemish bur-
gundy and sky blue, teaches
today a sixth grade class.

In our long-ago time, a
worldwide depression followed
by the Second World War set
millions of people adrift. Our
sixth grade mirrored the con-
sequences of international events
and migration patterns. With
European sailing across water,
black troops up from the
rural South, and punched farm-
ers in long caravans fleeing the
Dust Bowl of the Midwest, inter-
Philomena's attendance
sheet included names like
Gondwech, Gores, Alvarez,
Washington, Dandelbach, and
Ryplinger. Today all the names
are Hispanic in Anne Buhrle's
class. However, neither she nor
the other teachers interact in
Spanish.

"It happens that in this
community most of our chil-
dren speak Spanish at home.
But here, we see it as our job to
instruct in English," says Janice
Nickols, principal. "We serve
our part in this bilingual com-
munity, offering what we must
students a head start on acade-
mic achievement."

"On Monday we will begin writ-
ing with highlight pens," Sister
Philomena explained from the
front of the class. A few years
back, she would have instructed
us to bring in fountain pens.
Now, she said, our pens should be
Paper Mate highlight pens with
medium points.

My search for the perfect
highlighter pen was substantiated
with the attention to detail one
could expect to later give to the
purchase of a stereo, camera, or
car. The Paper Mate medium point
I finally decided on was
a two-toned beauty. It had dove
gray bottom, canary yellow top,
with silver metal fittings. As I
recall, it cost a whopping \$1.49.

On Monday, we waited in
nervous anticipation until finally,
after lunch, there came the
order:
"Take out your pens."
Mine lay already in my
palm like some living thing,
pulsing with color, alive with
potential. I pushed in the ex-
ecutor button, testing its effec-
tiveness. The subtle spring-driven
pressure, the moment of sus-
tained holding as the pen head
peeked forward — its neck
lengthening — and then the
minuscule tick in the bottom, with
the broad in place: the thing was
ready.

Write your names on the

**Dad
Gets it all!
FREE**
3 DAYS 2 NIGHTS
CABO SAN LUCAS
PUERTO VALLARTA
with
**Any Recliner
Purchase!**



RECLINERS \$299
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top of the page." How, on that Monday afternoon, we carefully set our paper and so, against the brown wood grain of our desks. Then, putting our pens to paper, we slowly scripted our names in blue-black ink. This was an experience altogether different from writing with pencil, which bit into the paper and broke off at the point. It smelled of carbon and wood and with results that could be, with the case, smudged into messy anarchy. How deliciously, dangerously fluid the pen's head moved across the paper, ink pouring out in a steady line. There was the tiniest nudge as the pen moved against the paper, and the most gentle back as the pen head, leaving the page, like some sensitive organ, would accept the pressure of our fingers in its spring-loaded barrel, and pull in, like a thing with a will of its own. Today, students have learned to use a computer, which operates on the premise that time, as read digitally, is forever counting off, and what ever gets scrolled down the computer screen may be lost or disconnected with the flick of a key or two. With our Paper Mate medium point pens, our names (that is to say, our identities) seemed indestructible. It today, children's faces are made bright by the monitor screen, ours, then, glowed from a wonder left within. We looked up from our sheets. Sister Philomena was too long at the teaching game not to know what we had just undergone. "Dear 'Wide world of Thelma Gray' that he 'knew the precise psychological moment when to say nothing,'" she said, her face had a simple expression and then dismissed us.

We studied fractions and decimals and percentages in the sixth grade. Like students today, we had our first taste of geometry. In English, we learned parts of speech and punctuation. We learned paragraph writing and how to write a persuasive essay. There was silent independent reading meant to build a love of the written word, a lifelong romance with books, that would be there, intact, when tomorrow's lessons when kinds had gone their way. Two things have changed, however. The line is religious, or rather its study. The sound is classroom teaching itself. In our time, the Baltimore Catechism was an exercise in question answer memorization. "Q. 'Who did you make me?' A. 'God made me to know Him, love Him, and serve Him.' The world and to be happy with Him in the next." The information is still in place, but today its presentation is different. Many of our workbooks format can be used at home by both students and parents, who are expected to use them together in a joint exploration of the disciplines of faith. There are facts to recall and graphs to recite and stories that would

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source of deepest shame shared by the whole family, a good shaking or a pinch seemed benign enough. Contrasted with contemporary accounts of racial unrest in the barrio, of gang warfare and children totting guns, of murder and incest, the story of a man with a penchant for pinching seems almost to glow with the honeyed amber of nostalgia.

As a youngster, Mary Katherine Padilla had the pale skin and dark undistinguished beauty found in paintings of children in the Hermitic Renaissance. Youthful, hardly touched by the years, she has remained a member of Our Lady's parish where she sings the Mass each

Sunday as one of the "Wings of the Spirit" choir.

Last winter Padilla recalled two incidents with Sister Philomena. The first began simply enough.

"We lived on Grape, about a mile east of school. One morning suddenly it started to rain so that by the time I got to school I was soaked. Sister looked at me. 'You're going to catch your death,' she said and told me to go over to the cloakroom and take my wet things off. She then wrapped me in her wool shawl while my clothes dried on the heater."

go up to the board and indent paragraphs, and I did mine wrong. Sister got so mad she took me by the arms and shook

me good."

Today, enrollment in Catholic schools is down and Our Lady's only resources and students but their name: both are called simply Our Lady's School and are defined as either north or south campus. What was formerly Our Lady of Guadalupe (now south campus) accepts students in grades kindergarten through third. Students enrolled in grades four through eight take themselves to that long-standing two-story structure, as impregnable as a fortress, that sits near the crest of Market Street hill. Forty years ago, there were no iron gates running around the school yard to keep children in or an uncertain world out. The girls wore skirts and jumpers of navy blue, matched with white blouses,

and the boys khaki brown shirts and salt-and-pepper brown corduroy slacks. The boys now wear blue (blacks) and white (shirts) while the girls, in bright pleated red-white-and-gray McDonald plaid skirts, flash across the school yard in a clamor of color that would have once seemed shocking. Like then, girls are warned against makeup or nail polish or, for both girls and boys, exaggerated hairstyles. But there is something new in the school handbook: "Hairstyles connoting association with gangs are unacceptable and prohibited." And on free dress days, "No T-shirts which advertise beer or violence, or gang asso-

of Angels, in an act of fiscal survival, has joined in partnership with Our Lady of Guadalupe, in Logan Heights, dividing out

only resources and students but their name: both are called simply Our Lady's School and are defined as either north or south campus. What was formerly Our Lady of Guadalupe (now south campus) accepts students in grades kindergarten through third. Students enrolled in grades four through eight take themselves to that long-standing two-story structure, as impregnable as a fortress, that sits near the crest of Market Street hill. Forty years ago, there were no iron gates running around the school yard to keep children in or an uncertain world out. The girls wore skirts and jumpers of navy blue, matched with white blouses,

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The girls started it, buying pins for boys. A little slower on the uptake, soon boys were buying pins for girls. (Already, after school, girls would get to the corner where they hiked up their skirts, rolled down their bobby socks, dabbed Wool-

worth perfume behind their ears and cheap Woolworth lip stick on their lips. Cued by the girls, the boys were rolling up their shirtsleeves, showing budding biceps and giving the girls something to talk about on the phone that evening.) The beaded-pin craze blazed through the school. Their promoter, working nights so as to show his wares at recess and lunch time, could not keep up with demand. In retrospect it was an insignif-

icant moment, of course; but our child's world, appropriately scaled to account for age and reference, had suddenly taken on the allure of trespass, of incipient sexuality, of sharing a secret that adults were not in on. Ours was, more than anything, an expression of revolt.

"Where did you get this?" demanded Sister Philomena, pointing at a girl's blouse where a beaded pin blazed as boldly as the scarlet letter A. The girl

took on that wide-eyed, dazed look of a startled hare caught in approaching headlights. "Answer me! Where did you get that thing?"

The girl opened and closed her mouth. Told to repeat herself, she said, "The school yard."

"And how did you get it?"

Only a few rows away, a boy turned deathly pale. A set of pins with tiny glass beads set in identical color and pattern were pinned to cross each other

on his collar. His pins advertised the fact that he was going steady. Like rows and rows of mongooses paralyzed by a single snake, we sat at our places, frozen. None of us attempted to cover our pins or take off what showed so many of us to be, for the most part, "Single" and "Looking."

"Who bought it for you?"

"I bought it," announced the girl in a tone that would have done Nathaniel Hawthorne proud.

While the girl fumbled at her pin, Sister turned to others. She interrogated and appeared to stumble onto the code with its hint of sexuality. That was all it took. Suddenly with the stakes raised and the secret out, girls were bursting into tears.

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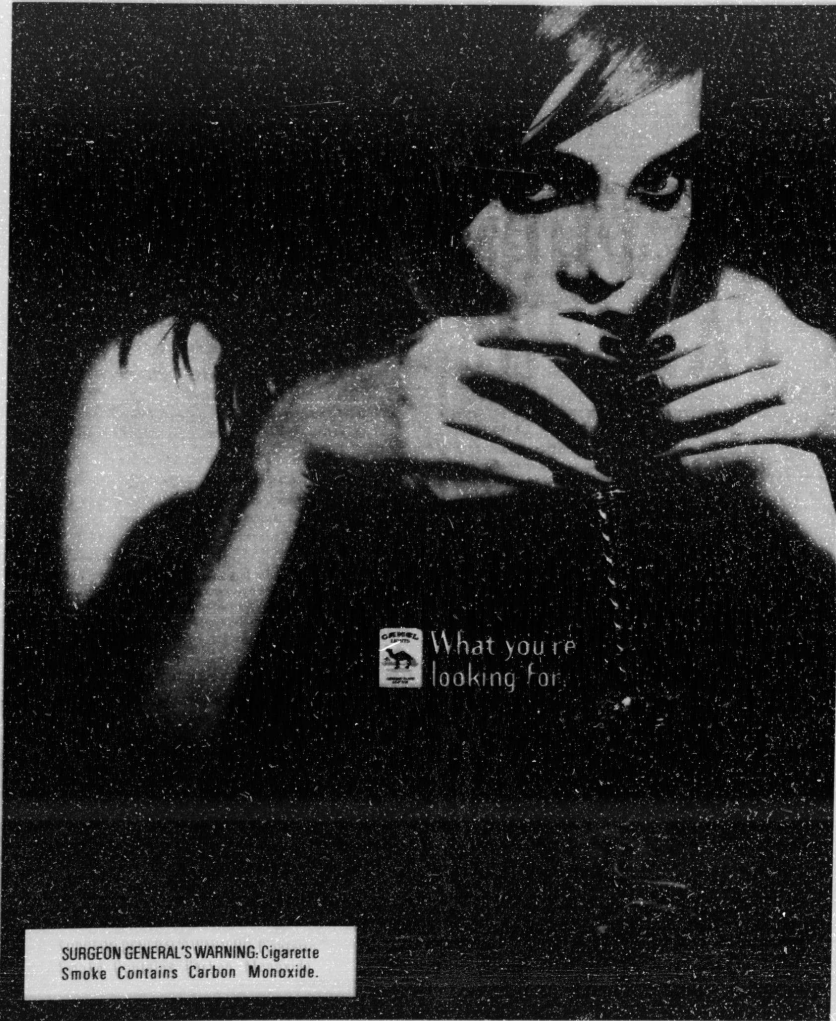
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When I was a kid delivering *Shopping News* and the *Evening Tribune*, this area — in fact much of what is now known as

Confirmation in the '50s came as a ritual in which the youngster, having selected the

name of a Catholic saint with whom he felt some deep affiliation, kneeling before the bishop, then vows to strive toward ever greater fidelity to the Church. Confirmation occurs somewhere between ages 13 and 14, right about the time our adolescent hormones could be expected to go off. The saint was supposed to help soften the bomb blast.

I had recently come across the story of a French saint,

Theresa, the Little Flower. Touched by the naturalness of her spiritual development, the easy familiarity she had in speaking of God, I wanted to take her as my patron saint. But 40 years ago, in a time of greater gender specificity, boys took only the names of male saints for their confirmation names. I like the nuns who took as their names Peter and Paul, Michael and Luke, girls might have had greater license to take a male

saint's name (given the cultural tendency to assume strength and power in every case of masculine adoption), but for a male to seek the female was unusual. I was in the eighth grade then, long past a student of Sister Philomena's, but I thought she'd understand. At a distance of two years, I'd been able to put her in perspective. What can I say. For better or worse, I knew her to be — authentic. So I told her of my dilemma. How I'd

become devoted to St. Theresa, but that it seemed I could take "Theresa" as my Confirmation name. We were in the school yard where she was keeping an eye on children waiting for their parents to come for them.

"Why don't you take the name 'Theresa'?" she suggested kindly, giving the French equivalent that she thought might be suitable for a boy. She had squelched our short-lived be-

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crazy only to now, with a change in accent, support one person's assault on gender dictatorship. She knew, however, that wars are waged according to rules. "But you better go ask Father," she added, pointing me toward the rectory. I hurried over.

"No. You must take the name of a male saint," the priest said.

I looked at him. Only then did I realize what Sister Philomena and I had failed to under-

stand: Mine was an inappropriate request — a boy asking to take on the name of a woman. I felt ashamed.

"Find another saint," he said. "There are plenty to choose from." And the priest closed the door.

"Thank," said Sister Philomena, when she heard. She patted my arm. "What is in a name? It's more important to live as a good person than to have the name of a good person." (I took

the name of Martin, from St. Martin de Porres. He was a 17th-century Dominican monk born in Lima, Peru, who was known for his humility and work with the poor. But I chose him not for this, but because he was the only black saint in the church's huge list of saints.)

At Our Lady of Angels, on the first Friday of the month, we would go to Mass and receive Holy Communion. Afterwards, for a nickel we got a giant glazed

donut from Helms Bakery and for another nickel a cup of rich hot cocoa brewed in giant urns. At our desks sitting sweet cocoa and bring down into that sugary collection, a rare contentment would descend. To be honest, there was not a lot of laughter in that classroom with its letters of the Palmer alphabet perfectly scripted over the top of the blackboards. There was even something unhappy about the big globe lonely in

the corner, something restive in the smell of chalk and the delicious odor of newly mimeographed paper, the chewed pencils and the used books and the innocent stink of young bodies whose school yard shadows fell careless against the rough gravel surface. It was just a classroom in which we would in all spend fewer than 1000 hours. But on at least one First Friday, a day in which it happened to rain while we were warm

and cozy inside eating donuts and drinking hot milky cocoa, I understood that here was a holy place.

It was on another First Friday, the one of December 1956, that Sister Philomena announced the Christmas card contest. Sister unveiled the holy cards, prayer books, and novenas displayed on a side table in the front of the class. With her powers of negotiation, she had convinced the merchants in San

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"But for the person who sells the most —" Sister said, and lifted the veil that covered a 14-inch statue of the Virgin Mary standing enclosed on a

"Ooooooh!" went the class. Her cloak was sky blue like her eyes. Her cheeks each had a spot of pink. Her lips were rosy. Subtly crafted, like a Dresden porcelain, Mary, the statue, seemed imbued with a fragile, miniaturized life. And when we went close and looked the tiny angled mirrors threw back the reflection of us in the act of looking at the statue. The shift of symbolic modes of re-

sioning, the essential transfer from concrete to abstract, which occurs in childhood had already happened, but here in an *instant* was the living experience of all that hoopla the French later made with their structuralists' argument about sign-symbol signification. In those mirrors I could see myself in the act of observing the symbol whose value lay precisely in the pleasure, the utter fascination, I saw myself expressing. It was the

grandest thing I'd ever seen and, to make a long story short, every night after school and on weekends, I walked the streets of my neighborhood hawking boxes of Christmas cards. Wherever the long shadows of the church steeple fell, I went. Single homes. Rentals. Apartment units. I braved growling dogs. No Soliciting signs, and a four-year-old who, apparently having never seen someone like me, called out to his mother.

"There's a boy with a dirty face here!" Twelve cards per box, and each box going for what, at the time, was not an indifferently sum. Grandparents, family friends, neighbors, local merchants, even mean Mrs. Roswell who kept all balls that she fell in her back yard, they each were induced to buy a box or two of cards. I wanted that statue more than I could remember wanting anything. Bobby Escle wanted it too.

It was not long before the two of us had outdistanced our classmates. It was a race between him and me to get that status. Evenings and weekends I ran farther and farther, going into neighborhoods of larger or more modest homes, the odors of different foods cooking, steak or boiled cabbage, fried chicken or tamales with beans—underlining their ethnic character. I assured those who came to the door that if they'd just let

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at one or two of my cards, they'd surely want to buy a whole box. (And I was more often right than not.) Each Monday I'd appear to dump my share of booty on Sister's desk and pick up more boxes. And Bobby was right there with me. We were piling each other like marionettes. Never in my life, before or since, have I sold like I sold that Christmas holiday. Our competition was pure, clean. It had about it the stark beauty

of a Zen Buddhist koan. There was he and I and there was that statue. The last weekend before the contest was officially over, I was up at dawn and back at dusk. I was crazy, and my madness was infectious; people, strangers, bought these cards like they were hotcakes. Scrooge-like, I counted my money over and over again. There was no way Bobby could have beaten me, I thought. On Monday, after doing her own count, Su-

ter brought both of us up to the front of the class, congratulated us, and then turned to me. "It looks like you've won," she said. Children can be heartless creatures. I was the winner and Bobby, standing next to me, was the loser. It was as simple as that. Having not yet learned the trick of hiding my feelings, I grinned with the fierceness of a blood warrior and gazed wan-

tonly at the statue of the Virgin Mary in its moment of adoration, standing amid roses, prayer books, and holy cards. She was mine. "But if you want," Sister Philomena was saying, "you may choose something else." She swept her hand over the table arrayed with: mirrors of gleaming cut glass, prayer books with gilded edges that shone like rubbed gold, a crystal vase so delicate light seemed to sing as

it passed through. Was Sister using this as an opportunity to instruct in Christian values? Did she like Bobby more than me and want him to have the prized statue? After all, Bobby's family was Catholic, and the statue would have a favored spot in the living room. At my home the statue would be allocated to my room. My parents were not Catholic. They had sent us to parochial school because of

what they believed to be its more advanced educational policy. (To attend to a then my brothers and I had to be baptized as Catholics. To my parents, this seemed a small price to pay to help secure a niche for us in the burgeoning American middle class. It was it that as an adult and our teacher, she felt the need to show by example that there were options still available. Maybe she was trying to make me feel guilty.

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"there was such joy radiating from her."

When Sister Philomena stood before us, there was an aspect of her that was separate and intractable. I remember her kneeling in prayer in the increased shadows of Our Lady of Angels Church. In the convent was a chapel room set aside for offering Mass and where the nuns received Holy Communion. But sometimes Sister came after school, where the dimming sun pouring through the tall stained glass windows could bleed ruby and amber and turquoise color over her. Sister Philomena had a private sense of humor, from where she looked down at the world and smiled. With the purest blue stare, already old and partly broken, she had more than a third of her life still to live.

Sister Philomena was 61, the age of our grandparents. Some of us would ourselves be grandparents on August 25,

1991, the day she died. At 96, her hearing was still good but vision in those blue eyes had dimmed a little. Poor circulation had required the amputation of a leg. A nun was needed to read her the many letters of appreciation and hope and send back brief cordial thank-you's to people the aged woman, after so many years, could no longer remember. I wrote one of those letters.

Dear Sister Philomena,

I was your student long ago at Our Lady of Angels. My life has been rich and varied since then, and I feel that I owe some of its richness and variance (and the pleasure I am able to take in them) from sitting in your class. It turned out to be one of the most important times of my life.

She died at the retirement community for her order, the Carmelite Center in Los Angeles. It was a happy death according to Sister Josephine Martin.

No longer (since the mid-'60s and Vatican II) wearing her habit, and now known as Josie, her ashy hair a little faded, her voice still as clear as water, she described Sister Philomena in her last year, "never allowing her visitors to leave her bedside without some-

I was crazy, and my madness was infectious; people, strangers, bought those cards like they were hotcakes. Scrooge-like, I counted my money over and over again.

thing — some stationery or a bar of fragrant soap that had been gifts to her.

"We were allowed to see the truly loving woman she was."

evidence taken at the gravesite of Philomena, the young virgin-martyr. And so her name was stricken from the list of saints. Like St. Christopher, whose name was also stricken (and for the same reason), Philomena had become the Christian stand-in for what the Church

considered) pagan practices. The name "Philomena" was stricken when members of Nigeria's Yoruba religion, seeking to keep their practices secret, in fact were actually calling upon Oshun, one of the African deities said to have healing powers. Unable to curb the Yoruba religion or to stop its followers from name-

transposition, from (as it were) carrying off their young fourth-century virgin-martyr into the jungle of pagan depravity, the Church disowned her as surely as she'd come back from those dark, revels theory-eyed, wine-soaked, and carrying a black child in her womb. Striking Philomena off the list of saints was an act of administrative expediency.

Other doubters, the nuns helped to make Sister Philomena feel comfortable. She was part of a time that was near to passing on. (Only one Sister of St. Joseph of Idaho remains, Sister Anthony Finan, who has served 80 years in the order.)

"Philomena" was the name she'd help to make famous — if only among a few who today recount moments with her at class reunions. But "Mary," the name of the Mother of Jesus, was the name she'd been born with. It was what she had left in the end.

I don't know if, of Sis-

ter Philomena's students were given the chance to see, like the nuns, what a "truly loving woman she was." With us she had a job to do and she did it. There is a value in that. But it takes a while to understand this, longer to recognize its significance in one's own life, and finally longer still to smile in gratitude.

Imagine her in between bites of green apple, saying "What's in a name?" Things, after all, are not always what they seem.

Her Church would help to make sure there would never be another Sister Philomena. ■

—Hawthorn Mitchell

Hawthorn Mitchell received a Wallace E. Steger Creative Writing Fellowship at Stanford.

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size of my head and says, "This is one of the small ones. We cut an 11-pound cauliflower."

Sharon, who delivers worms to customers in a 1970s Jeep Nova that says "WORM WOMAN" on the trunk, was born in Long Beach, but she went to a more illustrious high school, class of '63. She read about vermiculture in one of her husband's fishing magazines last year. *Raise earth worms for fun and profit*, the ad said. "No I couldn't wait \$7 for the book," she says, "and that was March 10, and as soon as I got the book, I figured, 'Well, gosh, I've got horses. I can do this.'"

She bought \$3,000 worth of worms, which arrived naked in bags from "Back East," and she was selling their children by July. When a pink Sharon, 41, she's ever seen worms, she says she sees it all the time — "They wrap around each other." Earth worms are hermaphrodites. Each one produces eggs and sperm, so mating consists of a sport exchange, similar to what happens at Christmas when you give things to people that they already have. The search roll of skin around a worm is its clitellum, where the coconuts of developing young are stored for a few weeks. The coconuts, which Sharon calls "cappuccinos," are brown-colored and round, like drops of hard soap. By taking her fingers through the worm beds, she brings up more gold eggs and hard mahogany-colored eggs that are near hatching. There's a faint to her babies in there," she says. "When they're first born, you need a microscope to see them."

True to the ad's promise, Sharon has found vermiculture to be fun and profitable, but her friends and relatives thought it was a nutty idea. "They thought I was absolutely crazy," she says. "They've changed their minds now that she's making money, and she's both nothing but affection for the worms, but 'once in a while, I think, 'You know, I can't wait' have them in the house!'"

The breeder comes up again, she's got worms in her hands and a purple whiffing is approaching. In the moment, once you put your hands in, you'll flow. The worms, it turns out, aren't even clean. They're warm. When I have, Sharon is going to plant redworms in her garden.

Back home, the worm situation wasn't as bad as I feared. A few of the worms in my old terrarium survived the flood and went to live in a compost barrel in the water. I dug up stakes for them during the rain season and gave them perlite, grass, and strawberry tops until the water became a nursery for flies that whizzed up at every turn. I lifted the lid I would have abandoned the whole project in despair had I not discovered, upon coming home from Sharon's, that the worms were good and old terrariums had turned into loam and that a few Lumbricus rubellus were still crawling like cat-crawlers in its black, wet heart.

— Laura McNiel

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Tell Her the Old Lady Hasn't Got Much Time Left

SOME WEEKS IN FAMILY PRACTICE HAVE THEMES. THIS WEEK'S THEME WAS CANCER.

Monday morning I went up to the sixth floor of the hospital to check on Viola. Now 86 years old, Viola is one of many delightful old African-Americans who grew up in the South, moved to Berkeley, and now entertain me and my staff with their youthful antics and never-failing spirit. We'd known 5 years ago after 70 years of marriage, she is the one of several octogenarians I've known who have outlived their husbands and could not see any reason to go on living. I had to get past her cheerful countenance to discover this. She was here on

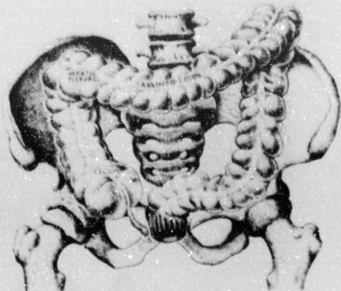
looking at her knees, as I entered her room. "I recognize those feet," she greeted me without looking up.

Two abdominal surgeries and three major colon operations hadn't altered her humor. One month ago, Viola had come to my office for her routine blood pressure check and mentioned some increased fatigue. I sent her to the lab across the street for a blood count, which showed that she had iron deficiency anemia. Women after menopause get iron deficiency when they are losing blood from an unknown source, usually the gastrointestinal tract. I therefore referred her to a gastroenterologist, who found a small cancer in her sigmoid, 80 centimeters "where the ascending colon turns 90 degrees in the right upper abdomen to become the transverse colon." On Saturday morning two days later, I assisted Charles, the general surgeon, as he performed a right hemicolectomy, the removal of the right colon. As with most of our organs, we have more colon than we need, so our gain function normally after a right hemicolectomy.

She had her first complication the next morning, when she bled so much from her rectum that we had to give her a four-unit blood transfusion. I had spent the day before to take the week-end off, so Charles had someone else assist him when he went back into her abdomen to find that her colon was bleeding where he had recommended the ends. It probably had never been in his 30 years as a surgeon. He took over the ends, stopped the bleeding, sewed them back together, and closed her up again.

I didn't find out any of this had happened until the following evening, when the surgeon called me about her second complication: her heart rate was suddenly 140. Blood loss and two surgeries had so stressed her heart that it had converted from its normal "sinus" rhythm to "atrial flutter," a common rhythm in the elderly that can lead to heart failure, which results when the heart is not able to pump enough blood to the rest of the body. I went straight to the hospital and ordered an intravenous medication, diltiazem, that returned her to sinus rhythm.

A week later, she went home, where she met her



third problem. Handling the intestines during surgery causes them to shut down for a while, so when the pyloric sphincter at the stomach's exit releases a recently ingested meal into the small intestine, the food just sits there. After surgery, we wait until we can hear through our stethoscopes the distinctive gurgling or functioning bowel before we allow patients to start taking in clear liquids and gradually advance to a regular diet. Viola's two surgeries, blood loss, and heart troubles denied her gain the oxygen and nutrition they needed to recover, so over the next several days, she lost her appetite. On Saturday, she vomited several times, so we had to bring her back into the hospital.

Now, two days later, her nausea had receded, thanks to the nasogastric tube that was sucking out

that for days had been stuck in her stomach and small bowel. That evening her bowels would awaken with a roar, keeping her glad to be in the comfort of most of the night with diarrhea. But for now she was comfortable, sitting on the edge of the bed ready to chat with me.

"You're your wife!" she demanded. "Are you getting ready, if you know what I mean?" I knew she had been telling me to have children for more than two years. "Tell her the old lady hasn't got much time left." A much-beaten grin spread across her chubby face, and she told me she was on her way back.

That afternoon, Virginia came to see me in my office. A 75-year-old retired librarian with hypothyroidism and chronic, mild depression, she maintains a proud countenance that offsets her melan-

choly air. Her white, wrinkled skin has paled from a ten-month course of chemotherapy, but she has kept the elegance in her stride and eloquence in her speech.

It had been almost a year since I had discovered occult blood in her stool during her annual physical examination. This is why I check the rectum of every patient in my practice over age 50 every year. During my second year of medical school at U.S. San Diego ten years ago, Bill, a fourth-year medical student, taught me and three colleagues how to finish the rectal examination. "Take your finger out of the rectum. There will be a lump of shit on it. Rub the shit onto the two squares of this Hemoccult card, turn it over, open the back, and put a couple of drops of developer on it. If the stool turns blue, there's blood in it."

Blood in the stool can be benign. Internal hemorrhoids are common, particularly in Western cultures where our diet

often causes constipation. Polyps, which are stalks of tissue that extend into the lumen (tube) of the colon, can cause small amounts of blood. They can become cancers, and therefore if a gastroenterologist encounters polyps when examining the colon through a sigmoidoscope or colonoscope, he or she will remove them unless they are too large to do so safely.

After a second colonoscopy (AVM), another source of blood in the colon, are developmental errors. Normally the arteries supplying blood to an area divide into smaller vessels, called arterioles, which feed tiny capillaries that bring nutrients to cells. Tiny vessels drain these capillaries into larger veins that take the blood back to the central circulation. An AVM occurs when an arteriole connects directly to a vein, dumping much more volume and pressure into the vein than nature intended, creating an enlarged vessel susceptible to leaking or even break-

ing. By using a laser to burn them or by injecting ethyl alcohol to cause them to shrivel, a gastroenterologist can fix AVMs through the colonoscope.

Virginia had a three-centimeter cecal cancer. A bulb-shaped structure adjacent to the appendix, the cecum terminates the small intestine, after which the ascending colon begins. The small intestine completes the

the recovery period from surgery) before making one year of chemotherapy, which in recent clinical trials has decreased post-surgical metastases in patients with colon cancer.

Most chemotherapy drugs are poisons that kill the most rapidly dividing cells in the body. Cancer cells divide quickly, but so do many normal cells, such as hair and blood cells, which is

Her colon was bleeding where he had reconnected the ends.

why chemotherapy causes hair loss, anemia, and immune-system depression. The goal is to eliminate as many cancer cells as possible without destroying enough normal cells to kill the patient.

We had scheduled this afternoon's visit to check her hypothyroidism, a common condition in which the thyroid gland, located in the front of the neck just above the collarbone, fails to produce

enough thyroid hormone. "As long as I can tend to my garden, I'll make it," she coaxed me. For about one week out of every month, she has the usual nausea and fatigue from her chemotherapy, but she still has a full head of hair, and if she can avoid what is happening to Louise, it will be worth the trouble.

Louise is an 88-year-old African-American from Chicago, now two years removed from a left hemicolectomy for a cancer I found with one of those Hemoccult cards. Looking 20 years younger than her age, she came to my office Tuesday morning, Carroll, her 84-year-old boyfriend who has also chemoed time, escorted her in, as always.

"I've had this pain in my right side for three days," she explained, pointing to her right lower rib cage, underneath which the liver resides. She otherwise felt fine except for a sporadic appetite, but she had not lost any weight.

As a physician, I'm supposed to care for all of my patients

equally, but I have biases like everyone else. Since 99-year-old Rudy and his 88-year-old wife Fern both died this past year, Louise and Carroll are now my favorite old couple. So while her symptoms were telling me that her cancer had spread to her liver, I didn't want to hear that, so my initial reaction was the same as any close friend's would have been: denial. After examining her and not finding anything significant, I told her she might have strained the intercostal muscles in her lower rib cage, which was not likely since she was not tender there and deep breaths did not worsen the pain. I did say we had to make sure it was not cancer, so I ordered some blood tests. It was not until after she left the office that I recognized that those test results were probably not going to come back normal.

They did not. Her dying liver cells were releasing enzymes into her blood, so her liver enzyme levels were elevated. I called her

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The next day her CBC came back and showed moderate iron deficiency anemia. I had checked her stool for occult blood during her annual physical exam three months earlier, and she had done three more. Hemocults at home, all of which were negative. The Hemecult is not unfortunately a sensitive test for blood loss in the GI tract, which is why we have to look there with a scope in patients with unexplained iron deficiency.

Janine escaped the diagnosis of the work, she was a colon full of worms, which can manifest by giving her iron supplement. We're both feeding her her worms. ■

Dana Richard



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P.S.: I must mention that Norman Blackford is an exception. He is a newer mem-


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generous gentleman. It is unfortunate that he is the only one being singled out as a member of Give a Foo, also known as Gamma Mu.

Sexual Orientation/ Sexual Preference

I'm calling about this article by Matt Potter in the May 22 issue called "La Jolla Gentlemen and the Party Boy" (May 22). In that article, in the second column, he makes the statement, "Details about Aston's sexual preferences surfaced during the preliminary hearing for Kevin Bond." It seems to me that the *Reader* at this point would no longer, in 1997, be using a term like "sexual preference," but would instead use "sexual orientation," as the *New York Times* and many other magazines and newspapers have done, considering "sexual preference" homophobic.

I'm also calling to let you know that our household enjoys the *Reader* generally, except for the fact that we find it very annoying that the bylines are at the end of articles, and it really discourages us from pursuing many articles because we like to know who's writing the article before we start it. It does seem like a lot of effort to figure out who may have written a story or an article. So, just to let you know, our vote is for the byline to be at the front of the article rather than at the back of it, which does seem to take an inordinate amount of effort to locate.

David Reppun
North Park

kins Mitchell. He then opens the envelope and reads, "Name three things that are screwed up at the San Diego *Reader* and a writer." Sure, everyone's a critic, but listen, it's pretty obvious that Matt Potter got Mitchell's leather-bound-homosexual-performing-disgraceful-act article ("Walking after Midnight") buried under some homophile (he's) yarn! cover story on May 13 on his own pull piece could be on the cover on May 22. I, for one, didn't even know Hawkins Mitchell had written another article for the *Reader* until I wondered what all the hullabaloo was about in the May 29 letter to the editor. Then I went back and read Mitchell's piece, and I can assure you it was more interesting than both the "Sex" cover and Potter's "party boy" cover put together. Yes, I'm right! Even though it appears you edited out the more hair-curling-

stomach-turning details. Let me give you some advice: if Hawkins Mitchell writes it, then you print it! Got it, mums? Oh well, office politics, censorship, or bad judgment, any way you look at it, it was a prang job!

P.S.: The last time I was just a little critical of Matt Potter, you didn't print my letter. What's up with that?

Scott Nelson
Hillcrest

Alternative People Smoke
The full-page Camel ad on page 13 in last week's issue (May 29) bothers me. The tobacco companies kill 400,000 people a year, yet you advertise their product. They are products you don't advertise. You have an advertising policy. Why does the *Reader*, unlike the *Union-Tribune*, which

does not, still accept cigarette advertising?
Bill Appledorf
Pacific Beach

Your Greasy Hands
The music section of the *Reader* is horrendous. Bad critiques and interviews with totally obnoxious personalities make the cigarette company nihilistic people who read your alternative paper? Freedom to smoke and freedom to advertise a legal drug are lame excuses. What's the real reason? The money! O.J. Simpson was found not guilty of murdering two people. He's a free man, but people shun him because they know the truth. The tobacco companies kill 400,000 people a year, yet you advertise their product. They are products you don't advertise. You have an advertising policy. Why does the *Reader*, unlike the *Union-Tribune*, which

and B and cost \$15. Melzer starts with an A. So does Mental Maturational.

As the most comprehensive guide to the local music scene, this publication would better serve the masses if it took its subject matter more seriously. Currently the editorial content is more filler between the advertisements the sales department seems so talented at securing. The only author worth his salt, Gina Knudsen, isn't even a local resident. Her acid wit and blunt criticism is always couched in real knowledge, thorough descriptions, and honest opinions. Gina's bitter ruminations from San Francisco are like a blow job from an ex-girlfriend: she gets you off, but she isn't happy about it.

Here's the advice you solicited, Mr. Melzer, while waiting space reserved for a long album review. Go back to

that same Seattle dive on a night when another Bukowski-wanna-be loser like yourself is spinning yarns of woe. You'll find your Mrs. Neck, fresh from her day job at the P-I, snapping her fingers to some semi-fortified soul who was once butt-fucked by Ginsberg and now writes poetry about nothing else. Approach her confidently, quickly remind her who you are, and drop some heavy stanzas on her. She'll be putty in your grubby hands. If you are lucky, she may schedule a rendezvous with you at the Edgewater Inn. Upon your arrival, she, her husband, and her husband's punk bandmates will tie you down with deep-sea fishing line and sodomize you with a fresh sockeye salmon while the members of Vanilla Fudge record the fun on Super 8.

Don't Move
Anne Albright
Every week I make a run for the *Reader* and bring them back to Alpine.

Even the people that criticize articles are interesting. But don't move Anne Albright forward of page 162.

I've lived in San Diego since 1980, and Shepherd has been spotting his drive for at least that long. I rarely pick up a *Reader* without finding a letter from someone yelling about what a lousy reviewer you've got (I have to agree—anyone whose work is so deliberately "twisted and contrived" that you have to use a dictionary, thesaurus, and on-line help to get through it is a joke) and begging you to fire him. What no one seems to realize is that someone who creates the kind of controversy that dear old Drums does has a job for

Ed Wadley
Alpine

info! I'm sure as many people pick up your paper to read him as pick it up to read the lead story.

He may not know beans about movies, but he sure understands mediocrity.

Karla Von Huber
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Calendar

Mr. Hate and the Jews

Famous Jews Who Were Unkosher in Their Time



From left to right: Baruch Spinoza, Emma Goldman, Alan Dershowitz

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Toby Dorfman thinks it is neither funny nor ironic that the Humanistic Jewish Congregation of San Diego receives money from one of the greatest anti-Semites and bigoted cranks Southern California has produced.

"We receive a grant from the James Hervey Johnson Trust for our Sunday school," explains Dorfman, who is the congregation's madricha, or leader. "We teach humanistic values to our children, and one of the stated aims of the Johnson Trust is the promotion of humanism."

Whatever Johnson's hatreds were for Jews, or blacks, or gays, are irrelevant to our purpose. In any rate, I understand he embraced these prejudices rather late in his life.

And what a life it was. Perhaps only a few native San Diegans remember James Hervey Johnson. When he was alive and fiery, he was America's Finest Mr. Hate. Johnson authored many things — pamphlets, Democrats, forced housing, inflation, traditional medicine. (Before he died, skin cancer had eaten away most of one ear. Johnson refused to see a doctor and instead plugged the bloody hole in his head with paper towels. But it was religion that made

him howl. The word "God" was alone enough to make him scow his scary, crazy frow into a scowl. For more than 50 years he amused and terrified San Diegans with his war against the Almighty. As county tax assessor in the 1930s he tried, unsuccessfully, to tax local churches. Later he enlisted the local intellectual elite with public readings from the works of atheism like Voltaire. And in 1963 he became publisher of the Truthseeker, the nation's oldest "freethinker" magazine. When he wasn't chasing out blasphemy from his Fifth Avenue office, he was amassing a \$1.7 million dollar fortune, made in real estate and invested in blue chip stocks. By the time he died in 1988, however, Johnson's Truthseeker had degenerated into an embittered rant to other well-known atheists, Madelyn Murray O'Hair grumbled that in Johnson's hands the magazine had changed from a "respectable journal into a misanthropic sheet riddled with typographical errors and racist, anti-Semitic, outbursts."

In time, O'Hair tried to pry Johnson's millions from his stingy paws, and went so far as to challenge the will that established his charitable trust. O'Hair failed. Time passed. The name James Hervey Johnson means little to most San Diegans these days, and the trust he established now does not money to nonreligious Jews.

"Humanistic Judaism, which began in the late 1960s, and really grew during the '70s, is a response to that need. Just because you don't believe in God doesn't mean you have to give up 8000 years of Jewish history and community. We aren't doctrinaire atheists, mind you. Some of our members are theists. And we aren't hostile to tradition... we celebrate the Sabbath, and all the holidays. But instead of blessing God, or invoking God in these times, we bless humanity. We believe a Jew can be Jewish, passionately Jewish, without God. This probably sounds strange to many non-Jews, but there is a long tradition of Jewish secularism, and today the public at large is striving to hear more about it. Alan Dershowitz addresses the issue in his recent book, In Search of Jewish Identity for the New Century, and in it he mentions the International Federation of Secular Humanists, Jews by name.

"His book touches on so many things that concern us, we're using it in the centrepieces for the San Diego Humanistic Congregation's next 'Meeting of Champions' event. It's sort of like Steve Allen's old program, Meeting of the Minds. Three members of our congregation are, in actors, poets, to discuss and debate the book. We've got 'Red' Emma Goldman, the 17th-century philosopher Spinoza, and someone portraying Alan Dershowitz."

"It should be pretty lively. I don't know if James Hervey Johnson would have approved of it or not."

—Ale Oppen

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Calendar LOCAL EVENTS

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MUSEUMS

(All museums are listed in the Reader's Guide to Area.)

Rancho Santa Ana Botanical Garden houses indigenous, Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The home, built in 1863, was registered as a National Historic Landmark in 1962 and is on a spot where Kamehameha Island camped more than 100 years ago. Inside the spring that gave the area its name. The museum is found at 9000 Mission Lane, Spring Valley. Call 469-1480 for more information.

California Surf Museum, the museum features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends like Ed "Doc" Roberts, John "L" Richards, and Peter Horgan, and that way-out regular from Hawaii, Duke Kahanamoku. The museum is located at 508 North Park. Free. Open daily 10-5.

Chula Vista Nature Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mud flats and marshes of San Diego Bay. Visitors can use a binocular to view animals macroscopically, use a WetScope for views of microscopic organisms found in the "Sweetwater Soap," and interact with computerized videos exploring how ideas affect the bay in the "Mudflat, Tide, and the San Diego Bay" exhibit. At other exhibits, visitors can pet sharks and rays, see burrowing owls and migratory birds, and enjoy the amphipod garden.

Visitors meet a shrill hawk at the Bayfront Life Science Trail Station on the center's parking lot for the first of 11 stories and Bay Boulevard, in Chula Vista. For more details, call 422-2481.

DOG PEOPLE



Author Ciri Mazza was born in Palos Verdes and raised in Spring Valley. She graduated from Mt. Miguel High School in Spring Valley and received her B.A. and M.A. from San Diego State University. She received her MFA in fiction writing from Brooklyn College. Author of seven novels and short-story collections, coauthor of *Chick-Lit* and *Chick-Lit 2*, Mazza is an associate professor in the program for writers at the University of Illinois at Chicago. She spends summers and holidays in San Diego.

Mazza began writing stories when she was six. "But at that age," she said, "she didn't realize that being a writer was something I could aspire to be when I grew up. So while writing was already part of my life — and I did dream of other people reading my novels when I was 10 or 11 — I didn't decide to become a writer until around 11th grade. I majored in journalism in college so that I could have a job related to what I really wanted to do — write fiction. I didn't ever go into journalism because I started to shy away from any project that required I go out and ask questions of people I didn't know. So I switched to English. I didn't even imagine I would have a job in academia until long after I'd finished my M.A. I stayed in school because I wasn't ready to leave. In every way imaginable I wasn't ready. I started publishing before I ever thought of a job in academia. When I got divorced and had to do a national search for a job — that's when I turned to academia. I was, however, an adjunct lecturer — freeway flyer — in San Diego for several years. I taught mostly composition, at Mesa College and University of San Diego and taught creative writing at Miramar College and UCSD. Those jobs provided me with enough experience that I could compete on the national job market with people who had always been aiming for a job in academia.

"The urge or obsession to write," Mazza, "came naturally and early. But the guidance and further inspiration came from two professors, Larry McCaffery and Jerry Burnham, both at SDSU. It's interesting to me that both my mentors were male. These days, women students are almost led to believe that they can't learn as much as well or as profoundly from men. They weren't teaching me about my own experience but how to discover my own voice in order to create experience."

Dog People, Coffee House Press, 1997, 265 pages, \$13.95
Type: Fiction
Setting: San Diego
Time: Present

If you're not a dog person, don't be put off by *Dog People*. This is not *Lassie*.

READING

Come Home, Dog People is about people. The novel brings together an interesting group. There's the appealing woman, a similar demise. How arts organizations, particularly performing ones, die is complicated and individual, and while the story I've offered here is possible, I'm not claiming it to be representative. I was only interested in the people — the dancers themselves — being displaced, having their careers so utterly out of their own control, and how different types of personalities coped with the situation, from the ability to survive by being an individual, to the lost character who dwells in the chaos and self pity. I don't know what has happened to various individuals in the symphony and whether those things resonate for some of them. It's something for everyone to think about, though, when learning how the loss of the symphony is a black eye for the city. There were people and families affected who had to deal with both personal loss and careers so displaced that resumption is sometimes near impossible.

I asked Ms. Mazza to describe the novel's setting. "Mostly San Diego, although I don't go out of my way to give proper names. For example, I describe the roller coaster at Belmont Park, without saying Belmont Park. This is because I also put a nightclub across the street, and there really isn't a nightclub there. So I use San Diego, but I hide a little. I have mentioned some things. Kensington (Coffee Company), a Thai restaurant on Park, a few others. The park I use is at San Diego — mostly Morley Field and the big gray area in front of the War Memorial building — which is quite significant, except that I don't name the War Memorial building. It's San Diego for the senses, though, the scent of coals, the roller blades and kung fu lessons going on in the distance, the year-round green grass, the afternoon breeze. It's San Diego in my mind. It's not necessarily a story that could happen just anywhere, because dog training outdoors year-round creates a community of trainers, whereas in colder climates, people train indoors, usually alone."

"How did Ms. Mazza happen to choose a dance company and dancers as characters?"

"This is also San Diego-specific, but with artistic license — and loads of fictionalizing. I was a 'symphony wife' in the 1980s. I experienced the first big management lockout of the musicians. The relationship between management — business — and artists — musicians — is interesting to me because it seems a necessarily oppositional one, maybe an impossible one. Artists/musicians/dancers/actors/writers are caught in the pull of oppositional forces, but their job isn't management and financial success. So both management and artists at wondering why the other is so thick-headed and can't get it. Writers and publishers sometimes have the same uneasy alliance. My publisher is an exception in that I've considered one of the most important elements in bringing out my books — instead of one of the greatest goals: producing culture. This, of course, is an embittered point of view from a not-quite insider. As I said, I was a 'symphony wife.'"

"I began *Dog People* five or six years ago. I didn't realize, during the years of writing, revising, then the two years of production, that during the birth of this

book — which contains a story about the death of an arts organization — the San Diego Symphony would have a similar demise. How arts organizations, particularly performing ones, die is complicated and individual, and while the story I've offered here is possible, I'm not claiming it to be representative. I was only interested in the people — the dancers themselves — being displaced, having their careers so utterly out of their own control, and how different types of personalities coped with the situation, from the ability to survive by being an individual, to the lost character who dwells in the chaos and self pity. I don't know what has happened to various individuals in the symphony and whether those things resonate for some of them. It's something for everyone to think about, though, when learning how the loss of the symphony is a black eye for the city. There were people and families affected who had to deal with both personal loss and careers so displaced that resumption is sometimes near impossible.

I asked Ms. Mazza if she plotted out a novel before she started, or did she "work in the dark."

"Both. I know what problems — personal as well as exterior forces — the characters have. I know some of their interior decisions. But Doreen's plan to create the master breed of working dog and Renee's quest to be a more important prima and Fanny and Morgan going to sex therapy. Other what happens from there is a combination of plans and ideas formulated in 1 go and exploration of possibilities that jump up at one while I'm writing a scene. Then, of course, there's revision, when plots, particularly, are enhanced and strengthened, because now I know the whole book, beginning to end. I don't ever start out with an 'answer I want to state.' I'm exploring conditions and situations and the combinations. For example, people — like me — who have the obsessive hobby of dog-training and dog-showing, how does that reverberate on other aspects of their lives — careers, ambitions, relationships, and by using more than my own experiences, I'm able to explore more than just the life I know."

— Judith Moore
Ciri Mazza will read from her book and sign copies at Blue Door Bookstore, 3823 Fifth Avenue, Hillcrest, on Wednesday, June 18, at 7:30 p.m.

San Diego Hall of Champions Sports Museum, artists from the world of sports — including Homer Coffin, James, Clara, Brad, Stefan Johnson, Juli Veen, Lori Newstead, and many others — are exhibiting their works at the museum. See "The Art of Champions" through Saturday, June 28.

The museum has permanent exhibits dedicated to Thoroughbred racing and artifacts from a wide variety of other sports. The museum is located at 1649 El Prado, Balboa Park. 234-2544.

San Diego Model Railroad Museum, "The Museum of Model Railroads" is now open. The museum includes four scale model railroads of the Southwest, an interactive toy train, and a re-creation of the Train Gallery with a new Lionel O gauge exhibit. There is a multimedia presentation on railroad, an operating railroad, and an interactive display on railroad and model railroading. The museum is downtown in the Casa de Balboa building in Balboa Park. For admission and museum hours, call 667-0199.

San Diego Natural History Museum, "The Museum of Natural History" is now open. The exhibit includes numerous models of dinosaurs from the San Diego region, a display that explains the history of dinosaurs and the science of paleontology. Among the movie films are a Tyrannosaurus, Triceratops, Brachiosaurus, and Velociraptor. San Diego and fossil collections include the free Kean Log of the World of the Dinosaurs, a newly discovered dinosaur life.

The exhibit runs through September 2, and the museum's hours during that time will be 9 a.m. to 5 p.m., daily. Non-member admission is \$7. Adults \$6. Seniors and active military \$5.95. 12 for under age 3. Tickets may be purchased in advance through Ticketmaster (232-7375). The museum's permanent exhibits include the Scripps Hall of Mounting, the Hall of Ocean and Shore Life, and the Hall of Desert Landscapes. The museum is located in Balboa Park, 232-3621.

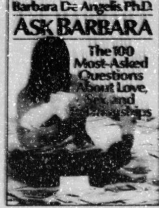
Stephen Bock Aquarium Museum, an aquarium and museum under one roof, is an educational component of the Scripps Institution of Oceanography at UCSD. The museum's permanent exhibits include the marine life of the Pacific Northwest, the California Sea Grant, the Scripps Institution of Oceanography, and the Scripps Institution of Oceanography. The museum is located in Balboa Park, 232-3621.

Wells Fargo Bank History Museum, an exhibit celebrating the 100th anniversary of Wells Fargo Bank's historic transformation from a stagecoach line to a financial institution. The exhibit includes a life-size replica of the stagecoach, a collection of historic memorabilia, a 40-minute film of the life of Wells Fargo, and a collection of historic memorabilia. The exhibit is located in Balboa Park, 232-3621.

San Diego Aerospace Museum, a multimedia exhibit celebrating the 100th anniversary of Charles Lindbergh's historic transatlantic flight. The exhibit includes a life-size replica of the Spirit of St. Louis, and a collection of historic memorabilia. The exhibit is located in Balboa Park, 232-3621.

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Yes, He Did Play a Grieg Encore

The whole experience was like being struck by thunder.

The La Jolla Chamber Music Society concluded its Sherwood Auditorium series with a truly amazing piano recital by Leif Ove Andnes. This young Norwegian artist performed his remarkably original program in a manner so decisive, so convincing, and so reflective of his own distinctive musical personality that the whole experience was like being struck by thunder.

REVIEW JONATHAN SAVILE

Of course, every musician sounds like someone else, but the original his particular combination of traditional traits may be. A pianist playing (for example) Beethoven is a fashion that is absolutely as generic as can be playing Beethoven at all. There have been heretofore Beethovenians, titanic Beethovenians, intellectual Beethovenians—all the general categories of Beethoven interpretation have been explored. A new pianist playing Beethoven inevitably arrives himself with a specific, group of his predecessors, while—with the same inevitability—making the expression his own. In the case of Andnes's Beethoven, I experienced a vivid renaissance of Rudolf Serkin, with the same assertive touch, the same managerial analytical control, the same tension and drive, the same inner forcefulness of spirit and intellect.

Interestingly, only one of the three Beethoven works on Andnes's program belonged to the group of frequently performed sonatas, where one could make any imagined comparisons. This was "Les Adieux," the Sonata in F-flat, Opus 81a, with the clear (although quite generalized) emotional program of its three movements depicting farewell, absence, and return. Under Andnes's hands, the familiar score was given a vigorous structural power, which—without a trace of sentimentality—nevertheless succeeded in communicating the work's affective content with great intensity. If all concert-goers know "Les Adieux," far fewer have the Sonata No. 11 in B-flat, Opus 22 in their mental programs. The material here,

while repetitive with inventiveness, is less immediately compelling, and it takes a consummate exponent of Beethoven's early style to make the varying flow of this sonata's ideas as hypnotically fascinating as Andnes did. No pianist, however, could impart such fascination to the real oddity in the Beethoven part of Andnes's program, the curious Fantasy in G Minor, Opus 77, which apparently represents one of the improvisations that Beethoven as pianist was noted for. In this ramble of attractive but undeveloped ideas, a rather hand-dropping scale appears now and then to give a semblance of unity, but without any deep success.

What is fascinating is not the piece itself but the opportunity it gives us to hear the composer's ideas right off the griddle, before his mature ability to connect, construct, and imbue with significance has had time to put things together into a really meaningful composition. It was bold of Andnes to program a work which, by its very nature, refused to show off his most prominent interpretive characteristic, his own Beethoven-like capacity to make sense of large, complex, dynamically expansive musical structures, (few pianists have taken the trouble to record this Fantasy—among them, notably, Schnabel and Serkin, neither of whom out-did the youthful Norwegian.)

Continuing the idea—no problem—of the loosely constructed musical "Fantasy," Andnes also performed an even more obscure example of the genre, the *Fantasia on Flammen Rhythmen* by Frank Martin. Martin, who died in 1974, was a Swiss composer, now like most 20th-century composers just under the first rank) much neglected, whose elegant musical imagination was at its most effective as orchestral works (where all in work for solo instruments and orchestra) and in vocal music. As a Martin fan, I was excited by the prospect of discovering a work of his I had never heard of—but alas, the *Fantasia* turned out to be uncharacteristically disappointing, for it

Calendar CLASSICAL MUSIC

Andnes's consummate effort. Its chief mood was a dark inward brooding, with a mass of Spanish atmosphere or ternary-ternary flare, and its disconnected, episodic structure, together with the work's excessive length, supplied the telling blow.

New mind. What a pleasure it was to hear a program so filled with unexpected choices, to learn something new about Beethoven, about Martin—even about Dvorák. Most music lovers are thoroughly unaware of Dvorák's solo piano music, (the popular *Slowly Dances* are composed for four hands), but true Leif Ove Andnes to avoid the straight and narrow here, just as he avoided self-censorship throughout his striking Sherwood program. The hidden Dvorák he made known to the audience was the composer of *Poetic Time Pictures*, Opus 90, a collection of evocative Romantic mood pictures, with titles like "At the Old Castle," "At the Heron's Cove," "Spring Song," and "Golden Dance." These showed themselves to be well-crafted, pleasant character pieces, small in scope and not demanding much from the composer's slowly pictorial genius. Andnes played 5 of the 13 pieces, and it's revealing that, with the pianist's forgetting to announce the specific titles from the stage, it proved more or less impossible to connect what we were hearing at any given moment with the various titles offered in the printed program.

Not matterpieces—but how grandly and commandingly played! For his technical brilliance, his musical profundity,



Leif Ove Andnes

Leif Ove Andnes, from Sherwood Auditorium (La Jolla Chamber Music Society). Beethoven, Sonata No. 11 in B-flat, Opus 22, Sonata No. 20 in F-flat, Opus 41a, "Les Adieux," Fantasy in G Minor, Opus 77, Dvorák, Selections from Poetic Time Pictures, Opus 90, Martin, *Fantasia on Flammen Rhythmen*.

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and his independence of spirit. Andnes is without any doubt an artist to keep an eye (or ear) on. ■

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Maui Mozart Festival. The series continues tonight, Thursday, June 12, at the Spreckels Theatre (131 Broadway, downtown), with a concert featuring Leif Ove Andnes's Sonata in A Minor, his last (and some say greatest) solo piano work, the Sonata in A-flat major, and the Sonata in D major by Beethoven.

The final program offers Mozart's *Concertino for Piano and Orchestra* to The Improvisers, the Violin Concerto No. 1 in B-flat, and the Piano Concerto No. 2 in E-flat. The latter's Adagio for Strings, and the Symphony No. 1 in C by Beethoven. From the music on Friday, June 13, at the Victoria Cultural Center (Paseo de San Marcos, Victoria) on Saturday, June 14, at the Spreckels Theatre.

At the Spreckels Theatre, the concert begins at 7:30 p.m. The last Dvorák concert, his late lecture will begin prior to the performance. Festival conductor David Aronson directs a national all-star orchestra, which includes concertmasters from eight symphonies as chorists. Single tickets range from \$12 to \$38 for San Diego County residents and \$15 to \$25 for visitors in Baja. For tickets and more information, call 344-1999.

Requiem Play. Richard, Lord in the Torrance Recreation Center on Friday, June 13, when the San Diego Recorder Society meets from 7 to 9 p.m. For instruction and playing. The first rule is free. Find the center at 11728 Chatterbox Mesa Boulevard (about two miles east of I-15) in Torrance. For more information, call 331-3881 or 397-3095.

Viola Institute of Michael Cardie. will be featured when selections by Verdi, Mozart, Paganini, Bach, Schubert, and other composers are performed. Festival conductor David Aronson directs a national all-star orchestra, which includes concertmasters from eight symphonies as chorists. Single tickets range from \$12 to \$38 for San Diego County residents and \$15 to \$25 for visitors in Baja. For tickets and more information, call 344-1999.

Place Recital. St. Vincent United Church of Christ hosts the Chaplin Edge Piano Studio award recital at 6:30 p.m. on Saturday, June 14. Find the church at 4321 Kungwa Mall in University City. Admission is free. For more information, call 597-3727.

New Tunes and Carols for Home. recitals may be heard when the St. Vincent United Church of Christ hosts the Chaplin Edge Piano Studio award recital at 6:30 p.m. on Saturday, June 14. Find the church at 4321 Kungwa Mall in University City. Admission is free. For more information, call 597-3727.

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Calendar THEATER

The Food Chain

The Alien Stage Project and the San Diego Black Ensemble Theatre co-produce Ricky Silver's wacky comedy about, among other things, "compulsive obsession, sex, operating love, and rejection." Michael Hemmington and Karin Williams direct.

ENDLESS ARTS THEATRE, THURSDAY JUNE 29, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. FOR INFORMATION CALL 296-1975.

Forever Plaid

They're back. They still dare to be square. And if color adds an indication, the four harmonizers in search of plaid sport coats will be at

the Theatre in Old Town for a long, long time. Joseph Campbell urged everyone to "follow your bliss." Even if the right harmonies of "50s pop groups" aren't your particular bliss, I needed a quick fix of Old and Hendrix after hearing them, you've got to admit the Plaid follow their bliss with verve. They come in love of having a life but part life into the greatest hits of *Four (Five) Bands* (which covered the most popular songs of the '50s until Elvis dove it off the airwaves). Stuart Ross, who conceived, directed, and choreographed the original New York production, directed the Old Town production with the aim of rendering everything to everyone. The cast performs — Les Diagonali, Steve Gaudreau, Rick Meade, and Bobby Smith — sing as well as any collection of Plaid (most group the opening night was crisp but made no distinction between where the

rehearsed songs left off and the "spontaneous" actions began; everything felt rehearsed by the numbers). Terry O'Donnell plays an indefinable piano and permits himself the occasional piece of at-waves funny business. The act, which is either the Theatre in Old Town or a purgatory where the Plaid got stuck, is a wacky drab for such a party show, though Les Beaman's savvy lighting knows when to tweak the brightness.

WORTH A TRY. Theatre in Old Town, opened Sunday, Tuesday through Friday at 8:00 P.M. Saturday at 5:00 P.M. and 8:00 P.M. Sunday at 3:00 P.M. and 7:00 P.M.

Homicide Takes a Holiday

The Mystery Cafe presents a new musical "Globo as a comedy mystery" and encourages audiences to

"do the hustle" and "stay alive." Michael Ari Wallfahrt directed MYSTERY CAFE, MYSTERY CAFE RESTAURANT, 505 ALMA STREET, SAN DIEGO. OPENED RUN, FRIDAY AT 8:00 P.M. SATURDAY AT 8:00 P.M. AND 8:30 P.M.

THE IMPORTANCE OF BEING EARNEST. Faraway in Wonderland, The La Jolla Playhouse opened its new season with a splashy rendition of Oscar Wilde's great comedy. Semic designer Annie Smart created three estate box sets in a severely valued stage. And the production, in a bright yellow, runs with the curtain like the bar for a pole vault. Productions used to reveal "natural" behavior. This one goes on a push through Alice's Looking Glass. A world of "double" lives, where wickedness is more interesting than goodness (good being more precise), seriousness is trash, and the trivial, shimmering on the surface, matters most. To some Wilde's epigrammatic style and reflect the decorum of 1895, when the play premiered, director Les Waters permits his cast as few physical moments. They act mostly from the neck up, creating character out of language, inflection, and facial expressions. Not everyone works well within these constraints. Those who do, however, shine. Christine Eubank's Lady Bracknell is neither caricature nor star turn. She understands Bracknell, making her a calm control look both funny and chilling. In common, Livada Mervy and Peter Bartlett delight as Miss Prism and Reverend Chuzzlewit, repressed but expressive lovers. And Jefferson Marx, who played that unforgettable Hamlet at the San Diego Rep, proves he could work in a straight jacket — and flourish.

WORTH A TRY. LA JOLLA PLAYHOUSE, MANUELL WEISS THEATRE, MANUELL WEISS CENTER FOR THE PERFORMING ARTS, THROUGH JUNE 15, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 1:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

JERRY AND MARIA'S ITALIAN WEDDING. Dillard Productions presents an interactive wedding ceremony in which everything that can go wrong, will. The Cooch and Caravelli families, both dysfunctional, celebrate the nuptials of Jerry and Maria.

CAMPION HOTEL, 600 S. STREET, DOWN TOWN, OPENED RUN, FRIDAY AND SATURDAY AT 7:30 P.M. MATINEE SATURDAY AND SUNDAY AT 1:00 P.M. FOR INFORMATION CALL 260-184-007.

LEVEL VANDERBILT COMPANIES. Terrence McNally's 1995 Tony Award winner is an update. "I wanted to write about what it's like to be a gay man in this particular moment in our history... an all-encompassing who we are when they aren't around." Eight males gather at Gregory's summer house in New York's Hudson County. They eat, listen to music, share, and exchange one-liners. Kenneth the Harrier, sounds replete, new all-fiances forge, and death waits expectantly to dance. McNally pens music. If you suspect individual pieces (sketchy character development, themes surrounded with troupean blarney, they appear superficial. It's the overall design that impresses. If *Discretionary Theatre* annoys, it would edge fame. Two years ago, it wouldn't have earned either. The play's a three-act, three-hour-hour technical monster. Discretionary could ap-

proach its requirements back then. Two years later, the production looks among their finest. Sean Murray's direction is tight, fluid, humorous, and human. The cast is solid, headed by Shane Daniels, an evildoing twin brother (John and Ted) and Tim Living, as the giddy Buzz, grace a comic, 1980s style. **WORTH A TRY**. DOWNTOWN, THROUGH JUNE 15, FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY, JUNE 15, AT 2:00 P.M. FOR INFORMATION CALL 296-0476.

THE REAL THING. We watch a scene we think is real. Only it's a scene from a play other than the one we thought we were watching. The next scene we watch, can we be sure which play we're watching? Tom Stoppard's 1982 drama is about love — finding, falling in, falling out, and points between — and how triangles, Harry's playwriting within the play, with it's tough to write about love because the "real thing" comes only through "completely artificial dialogue." In real life, Harry falls for Anne, a French wife. But when she acts in a play in Chicago, is she acting? The final thing is an intriguing half of mirror drama, stronger in its ac-

tion than in its exploration of love's "reality." For the Old Globe Theatre, scenic designer James Leonard has surrounded his sets with portals within portals within a procession. The scene changes are as ingenious as the play's performance. As Harry, Roger's performance is a study in humor. But Roger plays him heartily, as an attraction-obsessed intellectual too distant from the "real" things and people around him. All his deliveries are laden with the stage's provision of a figure from World Drama that dominates that chaotic speak simply, eloquently, and straight from the heart. Roger's choices drop down scenes that should have more broadly. *Chicago* one has the same that conceals for Christina Hays' life-infused portrait of Anne. Harry's heart's action are during love scenes instead of being caught in one. **WORTH A TRY**. THE OLD GLOBE THEATRE, THROUGH JUNE 15, THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

A Perfect Gaseous. The Max A. Tarnoff Theatre stages Terrence McNally's comedy drama about two women making a trip to India. Each has a deep spiritual sound.

MARILYN HOTEL, 630 F STREET, DOWNTOWN, THROUGH JUNE 15, FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY, JUNE 15, AT 2:00 P.M. FOR INFORMATION CALL 296-0476.

THE SCENE FOR WIVES. The La Jolla Playhouse continues its season with McNally's comedy about an arrogant bachelor who attempts to create the perfect bride. Noel Koller, new artistic associate at the playhouse, directed.

LA JOLLA PLAYHOUSE, MANUELL WEISS FORUM, MANUELL WEISS CENTER FOR THE PERFORMING ARTS, SUNDAY, JUNE 15, THROUGH JULY 12, TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

SEASIDE PERFORMING ARTS IN CHICAGO. Second season, three removal of THE SCENE THAT WOULDN'T DO IT. The first Theatre re-revisited its immensely popular staging of David Mamet's expose of the single scene. The "second season" in the title isn't what you think. It's the ways veterans of the somewhat barren to prove them from history. Thelma and Louise are on a collision course with life, life, and love and her roommate bars, however, want to prevent it. Beverly's Roman's humor of women and heart's of men, expression isn't a player. In the final scene, a man and woman, they focus like old angels at Cherry and Lobo-

ral's ears. And through a series of quick, often blacked-out scenes, Mamet traces the drive and previous of Thelma and Louise's relationship. The first production, thanks to fine work by director Thelma Thelma, moves as a breathless momentum. The modest set makes up in its minimalist scene changes when it looks in detail, for later supplied by Allen O'Brien's costumes and Mary Elshaghi's sound design, part of which is a mid-'70s disco music that catches the period (Chicago 1976) and creates striking visual memories. The acting is solid and often most eloquent when no words are spoken. During these re-

visions we see how two angry single women — and this is one angry play. In the character and in Mamet's anger at the conditions — shows something that might have turned out just fine. **WORTH A TRY**. FRUIT THEATRE, THROUGH JUNE 26, FRIDAY AND SATURDAY AT 8:00 P.M.

THE Taming of the Shrew. Shakespeare in the Park presents its eighth annual all-city Shakespeare Festival. The first of its two productions. The Taming of the Shrew is directed by Billie Pugh. Admission is free. **PERFORMANCES ARE SATURDAY AND SUNDAY AT 4:00 P.M. AT EITHER 2090 GARDENS, IN BALDWIN PARK, OR 3901 PARK, SOUTH OF THE BEAR MOUNTAIN. FOR INFORMATION ABOUT SPECIFIC LOCATIONS, CALL 222-5300 OR 702-2030.**

Triple Exposure. Reviewed this issue. LAKE'S PLAYERS THEATRE, THROUGH JULY 15, TUESDAY THROUGH THURSDAY AND SUNDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 2:00 P.M. TWO-COST SHOW SATURDAY AT 4:30 P.M.

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San Diego Reader June 12, 1997

No Bus to the Field of Blood

"Maybe the bus driver's like that guy in The Simpsons, all stoned out."

A dozen youthful, upturned faces fill in disappointment every time someone shouts, "All right, man, here's the bus!" Some of these attractive young men and women are drinking Tanqueris gin out of Pepsi cups. Some drink beer. The here comes the bus joke is getting old, but heads still turn.

The scene is in a parking lot for Neogen Results Corporation, a telemarketing firm in Del Mar. Codino's "Gangsta's Paradise" pushes from a new sports pickup truck. Some sit in their cars or lean against them, others are seated in the bed of another pickup truck. It is a Saturday night, 7:30 p.m., and these friends and fans of the San Diego rock group Asid Dama have waited an hour and a half for one of two party buses chartered by the band from Great American Tour Bus. The bus is to take them to the Whiskey A Go Go in Hollywood, where the band is supposed to appear at 10:00, before Marky Ramone.

The cars—much less a bus—move through High Bluff Drive. Automatic sprinklers water the small patches of lawn around the office buildings. Potential passengers wait in surprisingly good spirits. They have each paid \$20 for tickets for the show and round-trip transportation. The bus is in question originated in El Cajon (the other in Coronado), but something has gone wrong.

As the time creeps closer to eight o'clock, a few start doing the math: the bus can't possibly make it to Hollywood before 10:30, they'll be lucky if they catch half of Asid Dama's set. Speculation abounds. More than one of the would-be audience members are consulting at the telemarketing firm with Ray Comstock and Jason Russell, the two guitarists in the heavy metal/punk/grunge/alternative thrash/90s rock band. Some guy, a nervous, pale fellow says, "Maybe the bus was too full in El Cajon."

"Well, they would at least stop by and tell us."

"Maybe the bus driver's like that guy in The Simpsons with the headphones and the baseball bat, all stoned out."

"Maybe I'll drive it."

"Well, I don't think I'd better." Holds up his 32-ounce cup full of beer.

Many of those waiting have never heard "Dama," as some refer to them. "I hear they're red hot, though," says a coworker of Comstock and Russell. A girl named Emily, a knock-out in a miniskirt and platform shoes, with a pierced tongue, has heard

them and says, "They're bad. They're heavy." A fellow named Derek says loudly, "I'm really disappointed because I've been here for two hours. The party bus was supposed to be here TWG 140345 [Asid Dama] are gonna get serious fuckin' flak. Up the fuck."

A guy named Derek says loudly, "I'm really disappointed because I've been here for two hours. The party bus was supposed to be here TWG 140345 [Asid Dama] are gonna get serious fuckin' flak. Up the fuck."

"This is lame," says the second Emily. "This is my Saturday night. This is what I had planned for, like, a month and now the bus doesn't come. It's lame. I don't think it's the band's fault. I think the band is gonna really be mad at the bus."

Cars are pulling out of the lot. It is now a little past eight. When it of the original 12 abandoned concert hopefuls left in the parking lot are asked if they will ever attempt to go see Asid Dama again, they unanimously chorus, "Yeah," and "Oh yeah, I know they're good." Or "Sure, yes," etc.

Three nights later, at Sweetwater Studios #4, Chula Vista, rehearsal space for Asid Dama.

The band consists of the above-mentioned Comstock and Russell, bassist Tom Beatty, drummer Chris "Load" Gutierrez, and singer Eric Hatchett. When asked what happened that Saturday night, Comstock says, "We had done this [Great American Tour Bus] before, and we didn't have any problem."

"No, we had a problem last time, too," interrupts Russell. "They canceled the night before without telling us. It was Saturday morning, and we had to find another bus company within a matter of hours and we did. We got everybody up there [to the Whiskey] and everything, and it was a good show. This time, the first bus we paid for was the El Cajon/Del Mar bus, and that was almost a month ago."

Comstock says, "The driver showed up in El Cajon at 6:30. I guess they decided not to even stop in Del Mar. They showed up [in Hollywood] and we were already done playing. I got on the bus and yelled at the guy. We were packed up and ready to leave, and we were already dealing with the weird time the Whiskey had screwed us out with. Marky Ramone was supposed to play after 11:00, and we were supposed to play at 10:15."

"We never intended on making any money," Russell says. "We just wanted to cover the bus and the Whiskey tickets. For \$20 you got to ride on a party bus to Hollywood and see a show. It's a good deal."

"We paid [the Whiskey] a premium price of \$7 a ticket [to play that time]," Comstock picks up. "The case there was supposed to be a national act, Marky Ramone. And that wasn't part of the whole situation as it turned out. [Ramone] canceled two days earlier."

"And nobody knew," says bassist Beatty. "There were people with Ramon T-shirts at the show."

"So everything was fucked," Russell resumes.

Apparently, somebody in Marky Ramone's band broke his hand. I'm not really sure of the details. But it ends up they put us on with two other bands—no Marky Ramone—and we went on at 9:45.

"I asked the driver, 'Why? Why are you here two and a half hours late?' I was told, 'The guy said, 'It's not my fault. They had to put a new engine what is this guy gonna tell me? You know what I mean?'"

Comstock goes on, "Yeah, right. I mean, those guys yesterday, and we're hoping that they'll settle out of court with us. We just want the \$600 [for that bus and the show]." (Last Wednesday, singer Eric Hatchett said, "We're filing small-claims papers, and the bus is going to have to wait for as long as it takes to be reimbursed." The night after the Whiskey gig, Asid Dama performed at a party for their lost down fans. The band paid for liquor and a keg of beer.)

"We never intended on making any money," Russell says. "We just wanted to cover the bus and the Whiskey tickets. For \$20 you got to ride on a party bus to Hollywood and see a show. It's a good deal."

"We paid [the Whiskey] a premium price of \$7 a ticket [to play that time]," Comstock picks up. "The case there was supposed to be a national act, Marky Ramone. And that wasn't part of the whole situation as it turned out. [Ramone] canceled two days earlier."

"And nobody knew," says bassist Beatty. "There were people with Ramon T-shirts at the show."

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Calendar MUSIC SCENE



Asid Dama

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GTE SUMMER POPS

at Hospitality Point



KENNY G
Summer Tour
very special guest
George Benson
This Monday! June 16

THE WALLFLOWERS
Friday June 27

THE WALLFLOWERS
Fiona Apple
Sunday June 29

25th Anniversary
1972 PRICES IN 1997
\$9.00
ON SALE SATURDAY AT 10:00AM!
Monday August 11

July 1 **BRIDGES GIRLS**
July 2 **YOUNG WARRIOR TOUR '97**
July 3 **BARRY CHAPIN CAPTIVITY**
July 4 **BOYZ**
July 5 **BOYZ**
July 6 **BOYZ**
July 7 **BOYZ**
July 8 **BOYZ**
July 9 **BOYZ**
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CELEBRITY BILLIARDS
POOL, DARTS, VIDEO GAMES
1/2 Hour of Free Pool
\$5 Unlimited Pool Play
4411 Mar Vista Street • Klamath Mesa • 875-0537
ASK ABOUT MEMBERSHIP SPECIAL
NOW FORMING POOL LEAGUES & WEEKLY TOURNAMENTS

CALIFORNIA EXPRESS
VP CARD
NO COVER CHARGES
50% OFF
CALL (619) 228-1174

Presented by
Cadillac
200-TIXS
Produced by Bill Silva Presents Courtesy of City of San Diego Parks & Recreation Department and Marina Village

JUN 1997

BAR & GRILL

Thursday • June 13
THE BAR WILLIAMS
 RAMON BISHOP & MARY DELAN

Friday • June 14 & June 17
HOT CHICKEN STEW

Saturday • June 15
THE RUDIES
THE INSPECTORS
SATURDAY NIGHT FEVER

Sunday • June 16
BLUR

Monday • June 17
SPACE
 POLORD • HUSS

Wednesday • June 19
AN EVENING OF HARMEN
 W/ D & E

Thursday • June 20
INDIAN VIDEO WALLSCREEN • LASER
LIGHT SHOW • SHOWET FASHION RUNWAY
FASHION SHOW & DANCE REVIEW
PLUS PERFORMANCE BY S.S. GUNNARSSON

Friday • June 21
PHX-X GAMES PARTY
 w/ SPECIAL GUEST • FREE

Saturday • June 22
PRICE OF DOG • KILP ACTION
 w/ SPECIAL GUEST • FREE

Sunday • June 23
MR. BUTTER THAN BUTTA
 w/ SPECIAL GUEST • FREE

Monday • June 24
SKANK
SEE SPOT GROOVE

Tuesday • June 25
SUGAR RAY • UPBEAT

Wednesday • June 26
HATCHBOX 20
 Free with club from The Wallflowers show

Thursday • June 27
BAVE OYSTERS CUST
 7/7: ROCKIN' LEE JONES
 7/9: COPPION SERIES
 7/10: THE VIBES
 7/11: THE VIBES

Friday • June 28
3000 Ocean Front • MISSION BEACH
 482-1780

Calendar MUSIC SCENE

Asiel Dama rehearses three songs of tight rock and roll with a serious rhythm section and incendiary guitar work. The band pauses for "green smoke" with two young girls and four friends. I finally ask: What's the deal with the name Asiel Dama?

"We were packed up and ready to leave and we were already dealing with the weird time slot the Whisky had screwed us over with."

"It's from the Bible," says Russell. "After Jesus betrayed Jesus, after they crucified [Jesus], Jesus took the money back to the town and said he didn't want it and they said they didn't want it back, you know, the price of blood. He said, 'I don't care, here's the money back anyway,' and he hung himself from a tree in a field. With the money, the town priests bought this field and turned it into a graveyard for strangers and called it Acel-dama... I think that's the original spelling, but we changed it because it looks better on a sign. Anyway, the word is supposed to mean 'Field of Blood.'"

Indeed, according to Matthew 27, Russell is mostly correct, although the Hebrew or possibly Aramaic word does not appear. When asked how they arrived at this appellation, it is Betty who answers.

"It's weird. This guy I used to work for in a pizza place used to be a drummer in a band up in San Francisco before they were really big, you know, Green Day? And that band came up with two different names and put 'em in a hat or something and they came up with Green Day. He said you're welcome to have this other name, so I took it to the guys and told them what it meant, they said, 'Okay, it's weird, we'll give it a shot.'"

The band rehearses again. A song called "Cosmic Nod" and "Open Again," and one titled "Long Bus Lines and No Bus."

The man at Great American Tour Bus who booked the deal with Asiel Dama (named only "Major," it seems, since he gave no other name) returned my call. Asked if he would comment on the Dama debacle, he said, "No, I have a nice day. Bye-bye."

FAST LIVE SETS BY...

OSBOURNE
BLACK SABBATH

CRITIC COMMENTS: THEY SOUND GREAT BUTTER

MARILYN MANSON
PANTERA
TYPE O NEGATIVE

machines heat POWERMAN 5000

Sunday • June 29 • 1pm

ROCKSTAR DIVISION

SCHOONERS BAR & GRILL
 499 W. HUNTER / PACIFIC BEACH
 272-2780 www.schooners.com

HOME OF THE 1/2 LB. BURGER
 10-12 lb. cheddarburger & beer for \$4.95

Thursday / June 27 / Appearing live tonight
M-80S
 8-10 pm (cover charge)

Friday & Saturday / June 28-29
HIGH ENERGY DANCE
 10-12 pm (cover charge)

Sunday / June 30
THE SOULIANS
 10-12 pm (cover charge)

Live Music
 55 pickers • 52 U-Call-it 7-9 pm
 Pool Tournament at 8 pm

Coming Thursday / June 28
M-80S
 8-10 pm (cover charge)

1200 GARNET AVE
PACIFIC BEACH
 272-6066

Open for Lunch!
 12-2 pm (cover charge)

TONIGHT, JUNE 27
\$1.99 Spaghetti Plate
 12-2 pm (cover charge)

Free Pool!
 12-2 pm (cover charge)

FRIDAY/SATURDAY, JUNE 28/29
DJ & Dancing
 No Cover Charge

SUNDAY/MONDAY, JUNE 29/30
 Sunday (10-12 pm) 3:00-6:00 pm
 Dance with DJ ECM

TUESDAY, JUNE 24
52 Pints Night 15s Wings

WEDNESDAY, JUNE 25
52 U-Call-it On My!

Camel PAGE

"YOUR GUIDE TO URBAN NIGHTLIFE"

Tivoli Bar
 505 S. 10th Ave. 272-6764

MIDTOWN

Circle 827
 232-8087
 Come see Alvin and the Chipmunks at the Circle. 52 pints all night long! On Friday, June 27, 52 pints all night long! On Friday, June 27, 52 pints all night long! On Friday, June 27, 52 pints all night long!

G Lounge
 2225 Bacon St. 272-6066
 Thursday, Vegas with DJ Joey Jimenez is the "stuff"! Super Fly Fridays - call for info. Hot Chicken Stars pump out the groove fast on Saturday with DJ Peri. Out down on Sunday with the live reggae of Overstand and DJ Carlos Culture of Pegasus Hi-Power. Lounge like crazy Monday with free pool, plush accommodations, panoramic jukebox and no cover. Tuesday, Avant Garde presents the trip-hop and dub with DJ Gage.

Winston's West
 1821 Bacon St. 272-6822
 10-12 pm (cover charge)

LA JOLLA

Prospect St.
 551-8230
 10-12 pm (cover charge)

First Person
 Chris
 at Brick by Brick

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

11 mg. "tar," 0.9 mg. nicotine av. per cigarette by FTC method.

Calendar

MUSIC SCENE

7:56-11:31 Friday and Saturday, 7 pm to 10 pm. Tropic, big band swing.

Joe's Garage Express Lounge, 1401 El Camino Real, Occidente 760-431-6160. Monday, 8:30-11:30 pm.

The Jolly Roger, 1960 Harbor Drive North, Occidente 722-1811. Friday and Saturday, 9 pm. *The Power of 2*, acoustic.

Kellogg Coffee Shop, 3075 Cathedral Boulevard, Cathedral 760-720-7674. Listen to all of music in acoustic. Thursday, Jackson Hill Friday, Karen Road Saturday, John Morgan Sunday, Kent Harris and Howard Duncan. Monday, Mary Brown Tuesday, Joshua Everett Wednesday, Alan Jullian.

Kawliki Park Sports Bar and Grill, 12715 Poney Road, Poway 748-7276. Friday and Saturday, 8:00-11:00 pm. Rock and roll.

The Kerkens, 2511 Old Highway 10, Cathedral 456-4481. Thursday, When Up, rock and roll. Friday and Saturday, Blue Tornado, rock. Sunday, the Hernandez, rock and roll. Tuesday, Some one talented, rock and roll. Wednesday, Woody and the Roadmen, blues jam.

La Costa Coffee Roasting Co., 4015 El Camino Real, Suite 208, La Costa 526-8100. 42 performances on 8 pm to 11 pm. Friday, Dan Camero, acoustic blues. Saturday, Jeff and the Roadmen, rock and roll.

La Costa Resort and Spa, 4015 El Camino Real, Cathedral 456-4481. Friday, 8:30 pm. House Rock. Saturday, 8:30 pm. House Rock. Sunday, 8:30 pm. House Rock.

La Yagala Mexican Restaurant and Cantina, 180 West Grand Avenue, Poway 748-7276. Sunday, 5 pm. *De Ocaso*, jazz.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos 780-441-2121. Thursday through Saturday, 10:30-11:30 pm. Country, and blues.

NOTE

By Gina Arnold

I always like to call Blur "Blur" because not only is that how the English band pronounces it, but it's also how I feel about them: blurry, or in American, "blatant." Also, "blatant," as in, how come we're still talking about this rather obscure band's 11 new releases and then up with Pulp and Suede because all three bands' leaders — Damon Albarn (Blur), Jarvis Cocker (Pulp), and Dugan Anderson (Suede) — are simply brilliant, narrow minded, with steeped in pompous mannerisms. All three bands were flagship Britpopers, but Blur were always the most self-conscious about it, doing a kind of strict imitation of the Kinks. 1994's *Parlophone* had a minor hit in America, "Girls and Boys," 1995's *Great Escape*, however, was one long condescending

BLUR

that dog, also performs.

To hear a sample of Blur, call 233-9797, wait for the prompt, then punch in ext. 43441.

BLUR, *Great Escape*, Sunday, June 15, 8 p.m. 233-9797 or 434-1780. \$15.

BEACHES

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**Sat., June 22,
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FLYNN
with special appearance by
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Sun., June 23

**CANDICE KANE AND THE
STREET ANIMALS**




**MON., June 24,
8 p.m.**

IDEA
with special appearance by
CLUB WHIP




**Tues., June 27,
9:15 p.m.**

HERNANDO HUGH
with special appearance by
CLARENCE CLEMENS




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8 p.m.**

CLARENCE CLEMENS
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**THURS., June 29,
9:15 p.m.**

NOVAMENCO
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SUSANNA HOWS




**Fri., June 30,
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SUSANNA HOWS
with special appearance by
COLE & LINCOLN



**Sat., June 31,
9:15 p.m.**

CANDICE KANE
with special appearance by
POWERFUL EXPRESS



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June 27 -- The All-American, July 5 -- Gregory Brown,
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with Members of *dickwater* • RAUCE

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JUN 21 **RED KROSS/ SEVEN** **JUN 22**
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COO: PUPALBIE **THE HOPKINS MONKEYS**
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Fridays & Saturdays: 6-9 pm • Nicolas Almirna
Sundays: Live Spanish Rock • 11 pm - 2 am • John Tisdell

What's Art Got to Do with Dining?

"You want art in restaurants, bring your own art book."

I have a friend whose passion is life in the disco over new Italian restaurants. She doesn't necessarily like all of them. She merely enjoys knowing that she is among the first to dine in a new Italian dining room. Therefore, it came as no surprise when she invited me to Paper Moon Cafe at 734 14th Avenue. Rather than continue to feed her plea, I agreed to reach for the Paper Moon.

REVIEW ELEANOR WIDMER

Within minutes of being seated, my friend accused me of being a snob. The reason was that I found the interior lacking in beauty. "This is a casual dining room," my friend retorted. "You want art in restaurants, bring your own art book."

Yes, I could bring my own art book, or maybe even some of my friend's paintings to adorn the blank space. I've always been partial to de Medici restaurant because of its artwork, and I adore the Fortune Cookie cafe as it offers local artists space on its walls. The original Patti's started the practice in San Diego of showing local art. Fortune Cafe and Gallery is enhanced by the work of its painter-owner. What has art got to do with dining? For me, a great deal. I continue to eat in storefront and strip-mall nonstopers, but if the food is well accompanied, I prefer an ambience that is comparable. Paper Moon Cafe is not the worst of the lot. It offers pure green store tiles from India on the floor, a wine bar, a wood-burning oven for pizza on an open kitchen, and a chivalrous owner who is kind. But the surroundings will never make your heart beat faster. "Casual" should not be a synonym for drab.

However, Arturo Alarid (chef and part-owner) and owners Salvador Escobedo and Diana Iwanow, who also operate Bella Luna, are clicking their heels with joy. On weekends all 70 seats, which include

those in an outdoor dining area, are occupied until 1:00 a.m. And for good reason. The top price for a steak is \$14.95; their bestseller, rotisserie chicken, is \$10.95, and you can order two pasta dishes, both with spicy sauces, for as low as \$7.95.

One of the best dishes does not appear on the menu, but you can ask for a quicquillo filled with breast of duck and portobello mushrooms. It's extravagantly tasty.

It's therefore been co-opted as California cuisine. In fact, Señor Escobedo informed me that Paper Moon was "Italian with a California twist." This is evident in the salad called Chate de Lune (French), made with hot grilled steak, portobello mushrooms, and fresh asparagus arranged like a pyramid over radicchio and raw baby spinach. At \$6.95, it may be just what you want after a concert or late-night event.

We sampled two pastas. The rigatoni, a ridged macaroni cooked al dente, was tossed with cauliflower, sun-dried tomatoes, roasted garlic, and roasted pine nuts (\$8.95). A splash of light cream coated all the ingredients. Vegetarian will find this rigatoni a treat.

If you want to soothe your slathered nerves, try the lasagne in a Bolognese sauce (\$10.95). The pasta is prepared in large sheets on the premises, quickly boiled, and then covered with meat sauce. You have to be an artist to prepare a fine Bolognese (Baci Ristorante does a great one) — you can't overwhelm it with tomato. At Paper Moon, Chef Alarid browns the chopped beef, adds ground cel-



The Restaurant: Paper Moon Cafe
The Location: 734 14th Avenue, downtown, 544-6436
Type of Food: Italian with California cuisine influence
Price Range: Entrees, \$7.95 to \$14.95
Hours: Open daily, continuous service, 11:00 a.m. to 1:30 a.m.; Friday and Saturday to 2:00 a.m.

ery, carrots and onions, a small amount of fresh Roma tomatoes, and red wine. The pasta is so delicate it can be scooped up with a spoon.

The rotisserie rack chicken is rubbed with rosemary, garlic, lime, and olive oil and then flame-roasted. Five-range chicken provides the flavor of chicken instead of plastic Manchitos. The price of \$10.95 for a half chicken, mashed potatoes, and vegetables is very fair.

Keep Paper Moon Cafe in mind for late-hour dining — it's open nightly to 1:30 a.m., and the same menu is available from opening to closing. I prefer to dine at Bella Luna with its white tablecloths, paintings and prints of the moon, and the enormously talented Jay Perry, now executive chef. But I can't fault Paper Moon Cafe's food or prices, both of which are highly satisfying.

When you read this, Alarid, the French Caribbean restaurant at 777 Front Street, will have closed. The Paladino building seemed to promise sophisticated shopping and dining when it opened. But restaur-

ants that eagerly signed leases soon found themselves pulling their hair in frustration. Philippe Beltran had the most charming of the dining rooms, always elegant and Continental in its ambience. Despite early success, interest dwindled, though not in the food. People did not like parking underground and then arriving at street level to find the place deserted. There was never a soul around. The closed shops were the deserted towns of history.

Restaurants in office buildings almost never make it. People don't like to find their way in large, silent structures at night. They think it's creepy. The one exception is Mister A's, Tambo D'Oro, a private club at the top of a bank building, failed. The Plateau in the Pyramid building failed. Any freestanding old cottage has a better chance than a tall building as a restaurant venue. That's a shame, because we should have enough flexibility to use office structures. As for Philippe Beltran, he will be opening La Vieille and Co., a French restaurant, in Hillcrest, soon. ■

Random Vegetables

Folks, take off your cowboy hats. We're in the heart of UTC territory: the Urban Thinking Class.

Thomas Paine, "Did he invent the word?"

Joe, Joe, is this what we fought the war for? (An old man always used to say to me.)

Not that I know one heckuva lot about the guy myself. Jesus, Rights of Man, Common Sense, one of the really few reasonable men of the Age of Reason. I remember a prof telling me that, way back in the Age of Hedonism.

I wrote Joe off at the corner of Park and H Capitol. I've been seeing this place from the window of the Number 15 bus since it was the Winking Cafe. Same white vinyl signs on the black background, which made sense then. Now, with the name Thomas Paine, there's a clash you register in your subconscious.

The cafe part inside seems like an afterthought tacked onto the left side of a very large room with scattered chairs and a stage, just a sort of sitting room with sofas and under black shelves loaded with books. Folks take off your cowboy hats. We're in the heart of UTC territory: the Urban Thinking Class. My Paine's disciples, Tweeds Black knee-length jeans shorts. Organic cotton, wearing green T-shirts. Way past puberty age folks that never get out of the library. Reserve caps on 40-year-olds.

Restaurants in office buildings almost never make it. People don't like to find their way in large, silent structures at night. They think it's creepy. The one exception is Mister A's, Tambo D'Oro, a private club at the top of a bank building, failed. The Plateau in the Pyramid building failed. Any freestanding old cottage has a better chance than a tall building as a restaurant venue. That's a shame, because we should have enough flexibility to use office structures. As for Philippe Beltran, he will be opening La Vieille and Co., a French restaurant, in Hillcrest, soon. ■



we just have, like, a \$3 to \$5 donation. Working here doesn't feel like work."

We talk as she waits for the microwave to do its thing. I've chosen the Random Pasta, which is really the only main dish-type food apart from sandwiches tonight. Mind you, the sandwiches look as though they're well above the nuts-and-wedge level "I am and Swiss on Sunday," says the market norms above. With onions, tomatoes, lettuce, cucumber, whole, \$3.50, half, \$2.25. Turkey on rye with sun-dried tomatoes, basil, and gilled onions, \$3.50 and \$2.25. With avocado, \$6.00 extra.

But I want something hot. Even if it's mild, I notice a rack of computers flickering, with hunched backs and stretched necks clustering around the screens like buffalo stooped over a watering hole.

It's a kind of vision here, says Valerie from behind the counter. "You get suits, poets, artists, nerds. It's always something different. The other night we had someone speaking about Northern Ireland. Last Saturday it was Samba night. The band L'Es-mamba. It was outrageous! Long lines, the music, the dancing. Next Saturday it's going to be Brazilian jazz. This is a nonprofit place, so

crowded hot. I suddenly think of Carla back home. "Can you e-mail on the computer?" I ask Valerie. "Sure." So, hell, I'll surprise the little lady. Tell her to come on down here. I get the e-mail up, slowly stab out a message, and then can't figure how to send it. For some reason — it is because the kids on the machine next door are younger? Of course it is — I can't bring myself to ask them how to do it. The message to Carla dies on screen. I'm relieved when Valerie signals my meal's ready.

It turns out to be a pretty generous soup platter of sautéed pasta steeped in a tomato sauce with herbs and, as Valerie says, "random vegetables." Mainly broccoli. And a separate plate with four slices of garlic bread. I know this is going to fill me. She charges \$1.75. (This is day-old pasta. No problem. Pasta's best on the second day. Fresh, it's \$3.50.) I have a coffee too, \$1.25. Hey, the three-dollar meal! Alive and well in University Heights.

When I sit down, it's in front of a giant Boco (he's the artist), screaming red and yellow and black and black at me from the back wall of a stage, and next to John, who turns out to be the editor of a San Diego coffeehouse newspaper, the

Espresso. I have to ask him how come he's here and not in some other coffeehouse.

"They have way good pasta here," John says. "And the pasties are a cut above."

A sign says "Free Wednesdays music; poetry; juggling; spoken word. Sign-up 7:30 sharp!" So I get live music with my \$3 dinner, too! Not tonight. That's tomorrow. Still, one of the customers sits down at a hockey-tank piano and starts playing. The same chords over and over. D-minor, G-7th, A-minor, back to D-minor. Soon he gives up, and the canned music comes back on. Monocero meets Yanni.

A good-sized crowd drifts about the place, but the room's so big it still feels empty. But comfortably so, like your grandma's on a Saturday afternoon. People do homework or quietly discuss politics or home problems; others laptop away.

I call Carla. Oh, God. She mutters something about "pasta, ready in half an hour." I stupidly mention the pasta I have just downed. "Bedford, you're doing it again," she says. There's a rising tone in her voice.

What would Thomas Paine say? I say it. "Daring, please be reasonable now." ■

The Location: Thomas Paine Coffeehouse
The Location: 6747 Park Boulevard, University Heights, 291-1955
Type of Food: American
Prices: Breakfast bowl of cereal, \$1.00 ("Pine milk"), eggs and toast, \$2.00; turkey on rye sandwich without dried tomatoes, half, gilled onions, \$2.25; half, \$3.50; whole, slightly special such as pasta salad, \$3.50; or pecan bread without cheese, gilled onions, garlic, green peppers, \$1.50; chocolate mousse cake, chocolate, fruit tarts, \$2.00; chocolate Sunday, Thursday, 8:00 a.m. to 11:00 p.m.; Friday and Saturday, 8:00 a.m. to 1:00 a.m.
Hours: Sunday, 1:15, 15, 15
Nearest Bus Stop: Corner Park Boulevard and Howard Avenue

BAKED FRESH! BAKED! BAKED!
REAL NEW YORK-STYLE WATER BAGEL
\$2.95
A DOZEN
with your choice of cream cheese or butter
Call today for delivery
6242 Commercial Blvd. North 293-3200
(corner of Broadway & 62nd St., Chilli's & Taro Heli)
We deliver to all areas of the city. Delivery fee \$3.00. Minimum order \$20.00. All orders subject to availability.

Visit **Casa Blanca**
A tradition of great Mexican food since the 1920s
DINNER FOR 2!
\$9.95
Includes: 1/2 lb. steak, rice, beans, guacamole, salsa, and a choice of dessert.
7850 La Mesa Blvd., La Mesa • 464-8375

LA ZIA'S
AFRICAN CAFE
LUNCH & DINNER
LUNCH \$4.99
DINNER \$4.99
Includes: 1/2 lb. steak, rice, beans, guacamole, salsa, and a choice of dessert.
11111 El Camino Real, San Diego • 454-1111

CBC...THE CURE FOR WHAT AILS YOU!
We've combined our 3 best-selling handcrafted sandwiches and delicious soups to give you the ultimate in comfort food.
HAPPY HOUR 12 PM-5 PM, \$1 OFF APPETIZERS
Open 7 days a week • 11111 El Camino Real • 454-1111
COMMODORE RESTAURANT COMPANY
11111 El Camino Real • 454-1111

COUPON
50% OFF
WITH REVEREND PURCHASE
Not valid with any other offer or discount. Valid only on the purchase of a minimum of \$20.00. Offer good through 12/31/97.
Sheldon's Cafe
BEST HOME COOKING IN SAN DIEGO SINCE 1932
4711 E. MISSION BLVD. • P.O. # 273-3833
OPEN 8 AM TO 11 PM DAILY

Picciurro's Ristorante
Home-cooked Sicilian Food & Pizza
2 for 1 DINNER
Includes: 1/2 lb. steak, rice, beans, guacamole, salsa, and a choice of dessert.
1280 University Ave. (at Richmond) • 293-0299

What's shakin' at the shack?
HAPPY HOUR
5-7 PM
SHRIMP & WHEELS • 1/2 PRICE APPETIZERS
1/2 OFF
SHRIMP & WHEELS
950 W. CASH ST.
THE SHACK BAR & GRILL • 4941 LA JOLLA BLVD. • 950-2988

LUNCH OR DINNER
2 for \$5.50
SUNDAY CHAMPAGNE BRUNCH
2 for \$10.95
Includes: 1/2 lb. steak, rice, beans, guacamole, salsa, and a choice of dessert.
2383 Midway Drive (in Barnhart in Carrows parking lot) 721-2882 • Open daily 11:00 am-10:00 pm
Dine-in only. Expires 5/29/97

FEAST FOR TWO
\$19.95
Includes: 1/2 lb. steak, rice, beans, guacamole, salsa, and a choice of dessert.
Vegetarian Buffet
1/2 lb. steak, rice, beans, guacamole, salsa, and a choice of dessert.
Authentic Indian Cuisine
2383 Midway Drive (in Barnhart in Carrows parking lot) 721-2882 • Open daily 11:00 am-10:00 pm
Dine-in only. Expires 5/29/97

Father's Day Courtyard Picnic Barbeque Brunch.
Bring your whole family down to the bay for a Father's Day BBQ Brunch and a stroll on the boardwalk.
Late Brunch Menu
Extensive Seafood Bar
Peel o' Fat Shrimp, Oysters, Lobster, a variety of Smoked & Marinated Fish
From Our BBQ Grill
On the Patio, Chef Larry's Famous BBQ Ribs, New York Steaks, Grilled Salmon, Chicken Breast, Grilled Beams, Corn on the Cob, Spiced Bread
Omelette & Waffle Station
Prepared to your taste by our Chef, also featuring Cheese Blintzes & Breakfast Meat
Southwestern Vegetables
Sautéed Cauliflower, Sautéed Red Potatoes, Peas, Potato Avocado
Desserts
A beautiful array of the finest Cakes, Pies, Tarts, Mousse, Fruit Tarts, Cookies, Pastries & Chocolates
LAEIS
Sunday, June 15, 1997
10:00 am - 2:30 pm
\$20.95 Adults
\$13.50 Children (under 12)
Children Under 3 Free
Reservations: 619-687-6066
ON SAN DIEGO BAY
"Feel the Heat!"

Calendar

RESTAURANTS

RESTAURANT LISTINGS

The *San Diego Reader* is committed to providing 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. Lower before 10:00 a.m. Moderate \$10 to \$15. Expensive more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

NORTH COASTAL

BULLY'S NORTH 1400 Camino del Mar, Del Mar, 755-1666. Especially during summer, this beach is the most colorful and is jammed with the opening crowd, which makes the place exciting. Food is the same as at other Bullies, but the high intensity service is. Service is continuous, and breakfast and lunch are served until 4:00 p.m. Early bird special, Monday through Friday, from 4:30 to 5:30 p.m. Breakfast includes steak and eggs, wonderful omelets (one with crab), and Saturday and Sunday breakfast specials. Steak, prime ribs, hamburgers, fish, and fresh fish are featured. Open daily from 10:00 a.m. to 10:00 p.m. Moderate to expensive.

CALIFORNIA PIZZA KITCHEN 417 S. Highway 101, Suite 601, Solana Beach, 763-0999. Here's a good family restaurant where you can take your children and grandchildren for all sorts of pizza. There are 28 pizzas.

The chicken teriyaki with spinach for lunch is great as are vegetable and seafood. Same menu, lunch and dinner. Open daily, 11:30 a.m. to 10:00 p.m., except Sunday close at 9:00 p.m. Low. Beaches also in La Jolla Village Square, 3363 Pecher Drive, 437-8222, and Carmel Mountain Plaza, 11601 Carmel Mountain Road, 675-4224.

EL CALLEON 145 First Street, Suite C-2, Encinitas, 438-7793. If you're searching for a romantic, low cost, home-like Mexican restaurant, then this should be right up your alley. The menu is mostly Mexican, recommended are grilled cod, grilled shrimp, chicken breast in several preparations, and mouthfuls of beef in chile sauce with potatoes and vegetables. Full vegetarian menu with 35 items. Everything Central Mexican-style high ingredients, delicate preparations. Chicken patio is for lunch and dinner. Continuous service. Moderate to expensive.

THE ENCINITAS CAFE 551 First Street, Encinitas, 760-632-0919. This

American café serves breakfast from opening to closing, 5:30 a.m. to 9:00 p.m. The Encinitas Café offers continental pastries and two eggs, after that, eggs, sausage, or ham, for \$5.50. Eggs and sausage with biscuits and gravy. Sandwiches and salads for lunch and dinner. Daily. To midnight. Friday and Saturday, Sunday brunch & happy hour from 10:00 a.m. to 3:00 p.m. Moderate to low expense.

LA BONNE BOUFFE Town and Country Shopping Center, 471 Encinitas Boulevard, Encinitas, 760-436-5081. Beef Bourguignon, rack of lamb, frog legs (when in season), duck in pepper sauce, and Dover sole or broom hatter sauce are the staples of this French provincial restaurant. Diners are in a lovely, charming room and a 2-story tower for dinner Tuesday through Sunday. Moderate to expensive.

LA ESPERANZA 1001 N. Highway 101, Encinitas, 760-436-5081. Breakfast, lunch, and dinner. Open daily. Moderate to expensive.

LA BONNE BOUFFE Town and Country Shopping Center, 471 Encinitas Boulevard, Encinitas, 760-436-5081. Beef Bourguignon, rack of lamb, frog legs (when in season), duck in pepper sauce, and Dover sole or broom hatter sauce are the staples of this French provincial restaurant. Diners are in a lovely, charming room and a 2-story tower for dinner Tuesday through Sunday. Moderate to expensive.

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LA ESPERANZA 1001 N. Highway 101, Encinitas, 760-436-5081. Breakfast, lunch, and dinner. Open daily. Moderate to expensive.

FREE DINNER*

in a beautiful atmosphere

*Buy any fresh fish (halibut, rock, sea bream, salmon, mahi-mahi) or steak (filet mignon, New York strip, T-bone) dinner and receive the second complimentary up to \$5. One coupon per table. Expires 6/25/97

Happy Father's Day!
Enjoy a complimentary dinner for dad.

Shelby's Restaurant

6737 La Jolla Blvd.
Reservations call 456-6660
Open 7 am till 9 pm

Bombay

Exotic Cuisine of India

"San Diego's #1 Indian restaurant"
— *Elaborate*

"Beautiful high-class Indian cuisine"
— *Elaborate*

Father's Day Champagne Brunch \$9.95 All you can eat! 11 am-3 pm

3975 Fifth Avenue • 908-3155
(Inside Hillcrest Chimes complex)
Exquisite cuisine • Tandoori specialties
Large vegetarian menu
Homemade Indian desserts

1967-1997

Covered Patio Fireplaces

Sucasa

Celebrating 30 years!

30% OFF YOUR ENTIRE CHECK!

LUNCH OR DINNER (excludes seafood and alcohol). No tax. Not valid with any other offer. Valid up to 6 people. 1 check per table. 7 days a week. Expires 6/25/97

6738 LA JOLLA BLVD. • 454-0369 • AMPLE PARKING

FREE DINNER*

in a beautiful atmosphere

*Buy any fresh fish (halibut, rock, sea bream, salmon, mahi-mahi) or steak (filet mignon, New York strip, T-bone) dinner and receive the second complimentary up to \$5. One coupon per table. Expires 6/25/97

Victor San Diego's #1 Steak House since 1988

Rainwater's

ON KETTNER

Whether for a power lunch or a romantic or celebratory dinner, Rainwater's remains a San Diego favorite.

Now, eleven years after opening our doors on Kettner Boulevard, we've opened a brand-new restaurant. Something new and exciting for our friends in San Diego. And we don't even need to give you directions... just go downstairs.

"The DOWNSTAIRS"
at Rainwater's

Now taking reservations
255-5757

1202 Kettner Boulevard, Downtown San Diego

COME ENJOY OUR PRIME RIB BUFFET EXTRAVAGANZA!

Saturday night is Prime Rib Night at the Bahia Cafe. From our own tender Prime Rib of Beef carved to your order, a colorful salad bar, slow-baked potatoes and garden-fresh vegetables.

Available 5:30-9:00 pm

\$10.95

BAHIA Cafe

At the Bahia Hotel • 908 W. Mission Ray Drive

FREE DINNER*

in a beautiful atmosphere

*Buy any fresh fish (halibut, rock, sea bream, salmon, mahi-mahi) or steak (filet mignon, New York strip, T-bone) dinner and receive the second complimentary up to \$5. One coupon per table. Expires 6/25/97

FREE DINNER*

in a beautiful atmosphere

*Buy any fresh fish (halibut, rock, sea bream, salmon, mahi-mahi) or steak (filet mignon, New York strip, T-bone) dinner and receive the second complimentary up to \$5. One coupon per table. Expires 6/25/97

FREE MENUS-BY-FAX

Call 235-9797 • Nightly on Days 1-7 of a Week

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

You may request up to three restaurant menus. *Denotes restaurants that deliver.

DOWNTOWN

*Star of India Indian	2102
Pachanga Mexican	2103
Cafe Sevilla Spanish	2107
Indigo Joe's American	2108
Dick's Last Resort American	2110
*The Downcross at Rainwater's American Seafood	2114
Sammy's California Woodfired Pizza	2127
Bay Brewing Co. Mexican	2131
Windrock Bar & Grill American	2141
Hops Bar & Brewery American	2142

NORTH INLAND

ANTHONY'S RANCHO BERNARDO 11600 Avenida Pico del Bernarado, Suite C, Rancho Bernardo, 451-2075. One of the best features of this hand-picked restaurant is that it is a top restaurant in the area. Open for dinner nightly. High moderate to expensive.

WHEN IN ROME 1108 First Street, Encinitas, 760-944-1771. This elegant restaurant offers three dining areas and a room with outstanding appetizers and pastries. There are many unusual preparations of chicken, fish, and meat. Gorgeous presentation, loving service. A winner. Open for dinner nightly. Moderate to expensive.

ANTHONY'S RANCHO BERNARDO 11600 Avenida Pico del Bernarado, Suite C, Rancho Bernardo, 451-2075. One of the best features of this hand-picked restaurant is that it is a top restaurant in the area. Open for dinner nightly. High moderate to expensive.

BEACHES & POINT LOMA

FB Sushi Club Japanese	2327
Pope John's Italian	2328
Broken Yolk American	2330
Chateau Orleans Cajun	2333
DJah Gourmet Italian	2334
Shanghai Chinese	2335
Kake Sake Japanese	2344
Monodragon American	2349
Dockside Restaurant American & Seafood	2352
Ocean Beach Pier Cafe American	2355
Shaklee's Cafe American	2360
Vicini Restaurant Persian	2361
Cosmo Trece Italian	2362
Marli Gras Cafe Cajun	2366

EAST COUNTY & STATE COLLEGE

Casablanca Mexican	2851
Shanghai Chinese	2855
Sherman's Cajun Creole Buffet	2861
Little Ramon Restaurant	2862
The Bonaville's Steak & Seafood	2863
Chel Vito's Italian Restaurant	2864
The Rappi King	2883

MIRA MESA, SCRIPPS RANCH & TIERRASANTA

Ashoka the Great Indian	2627
D'Amato's Italian	2631

UPTOWN & NORTH PARK

Swirls & Pies Italian	2175
Vicini's American	2177
Big City Raggs	2178
Casa Sanchez Mexican	2181
Ivan Bhagya Vegetarian	2183
Vicini's Pizzeria Italian	2187
Mandarin Dynasty Chinese	2199
*Star of India Indian	2206
*Bombay India Cuisine of India	2207
Rail Man Joe's Mexican Grill	2208

CORONADO & SOUTH BAY

D'Jah Gourmet Italian	2475
Rail Man Joe's Mexican Grill	2481

CLAIREMONT, UNIVERSITY CITY & MIRAMAR ROAD

*Chino Garden	2550
With Aero Squadron American	2552
Angelo's Italian Restaurant	2554
Good Eggs American	2556
Shanghai Joe's Japanese	2560
Thai Ono	2574
*Mr. C's Pizzeria & American	2582
Patio House Chinese & Continental	2583
Chiles Thai Cuisine	2583

NORTH COUNTY INLAND

Rockin' Bag Lobster Bar & Grill Mexican Seafood	2786
*Paradise to India Indian	2793
Sandwich Cafe Seafood	2803
The Gentleman's Choice Steak & Seafood	2809
The Express	2813

LA JOLLA

Hops Bar & Brewery American	2400
*Star of India Indian	2401
Su Casa Mexican	2402
Monodragon American	2403
DJah Gourmet Italian	2410
Shanghai Chinese	2411
Marli Gras Mexican	2412
Cafe Tia Continental	2416
Kiss Grill Southwestern	2424
Rockin' Bag Lobster Bar & Grill Mexican Seafood	2430
Su Casa Mexican	2432
Costa Costa American	2437

To live your restaurant's menu call the San Diego Reader at 235-3000.

U N I 9 9 7

THE STUDY 401 University Avenue 296-4847. This is one of my favorite coffeehouses, decorated to look like a study and frequented by students. Immaculate and offers sandwiches, soups, salads, a variety of drinks and excellent desserts. Open daily, 8:00 a.m. to midnight Sunday through Thursday, to 1:00 a.m. Friday and Saturday.

ANTHONY'S FISH GROTTO 1360 North Harbor Drive (at Ash Street), 232-5103. For its fresh seafood salads, its fish and chips, and its daily fresh fish specials, Anthony's still goes to the head of the class for stability of product, good-sized portions, time-honored preparation, and low cost. Open daily, lunch through dinner. Reservations not

**\$1.99
DINNER**

Buy one dinner at regular price and get the 2nd one of equal or lesser price for \$1.99 with coupon.

One coupon per table.
Offer expires 6/26/97.

FREE POOL! 11 am-5 pm

El Tecolote
Mexican Restaurant and Cantina

6170 Friars Road
1/2 mile west of Hwy. 163
295-2087

LEARNER'S RESTAURANT 238 Fifth Avenue (near G Street), Gaslamp Quarter 232-8844. The room is very attractive and an open hearth for wood-fired pizza adds to the festivity. Tired commuters can find a quick meal of pizza, a big mushroom, and salads with seafood, an first-rate. Recipes are from Piedmont, in northern Italy. Outdoor seating. Open daily, lunch and dinner. A few expensive dishes are worth trying.

ATHENS MARKET 109 West Fifth Street 234-1955. This is the best Greek restaurant in San Diego, and it's ideal before or after a cultural event. The owner, Tony Pappas, will lavish special attention on you. The menu includes soups, souvlaki, salads, chicken, fish, and lamb dishes. First-rate and so are the desserts. It's festive for late night dining. Open daily, 11:30 a.m. to 10:00 p.m. In the evening, dinner nightly, to 10:00 p.m. in the day and Saturday. Separate dining room for parties. Moderate to expensive.

PERSIAN PERSIAN CUISINE 282 Fourth Avenue, Gaslamp Quarter 238-0101. The best Persian food in the city is prepared here. It's delicious, low-fat, and a blessing to the sight as well as the taste. Try stuffed grape leaves, saffron rice, and lamb chops (the most

FLAVOR

Over 100 varieties of fine appetizers, including steak, ribs & vegetables. The only one in the area. With a second of equal or better value free.

2 FOR 1

Don't miss the chef's special. \$10.00

Buffet Lunch
\$4.95

All you can eat
Mon-Fri

4441 Cypress
Knoxville, TN 37603
575-3340

fish, or chicken. Order all three kinds of entree. Enchanting interior, wonderful service. Not to be missed. Open daily, same menu lunch and dinner. Low to moderate.

BAVOUD BAR AND GRILL 379 Market St., Tel. 874-2700. You'll find the best Creole and Cajun food here, prepared in authentic style. The menu offers crawfish, jambalaya, soft shell crab, duck trout, and many other rascally Cajun specialties. Open daily. Monday price of \$12.95, breakfast à la carte. Food price, complete dinners for \$13.95. Open for lunch daily, 11:30am to 10:00pm. Closed on Sunday. Diners only. Moderate.

DAKOTA GRILL AND SPIRITS 901 Fifth Avenue, 234-2554. If you enjoy barbecued ribs, rotisserie chickens, or steamed gumbo, you'll have a field day here. Open daily. 11:30am to 10:00pm. On 10th Avenue, or you can dine in street level. A simple but highly satisfying meal + smashes of spicy tomato sauce plus Caesar salad. Open daily, 11:30am to 10:00pm. Closed on Sunday. Slightly, closed weekdays from 2:30 to 5:00pm. Low to expensive. Nightclub. 100 b.b. downstairs.

DRIBBEN'S 956 Broadway Circle

**2 for 1
DINNER**
*Buy one dinner entrée and receive
second of equal or lesser value free!*

**1/2 price
LUNCH**
*Buy one lunch entrée and receive the
second of equal or lesser value half-price!*

Thai Orchid
restaurant

4310 Genesee Ave. #111 • 278-4940
Offering valid thru 12/31/97. Limit 1 coupon per party. Tax & tip extra.

the night, with sunset breezes with a rustle of palm fronds, fish catches, and a rack of lamb. Monday through Thursday, fixed-price menu for \$21.95 includes soup, salad, or appetizer, and choice of fish or lamb, with dessert, drink, and beverage. Upstairs seating area preferable. Excellent service. Closed Sunday. Monday through Friday, dinner, Monday through Saturday, late hours on the terrace. **BARBIE'S** 835 Fifth Avenue, Grand Central Station, 2nd floor. 251-1100. Appetizers, salads, soup, entrees—can get away with it. The cooking is excellent, but if you eat on the terrace, the night club atmosphere is distracting. Try to get something new on Fifth Avenue. Open for dinner nightly. Moderate to expensive. **BARBIE'S** 835 Fifth Avenue, Grand Central Station, 2nd floor. 251-1100. Two-level building with the view of the harbor are major attractions. Fish and seafood predominate but chicken, pasta, and steak are also available. The dining room is elegant, but the terrace is superb. Preparations are wholesome but not original. Open daily for lunch; dinners nightly. Saturday and Sunday dinners begin at 4:30 p.m. Moderate to

VATAN
Fine Mediterranean
& Persian Cuisine
KAVIRI • BIRCH • CHICKEN • VEAL
21st
kr
[LUNCH OR DINNER]
LUNCH
\$4.95
DINNER
\$7.95
WEEK TO SUNDAY
2710 CARNET • 273-8200
Open every day 11:30 am-9:00 pm

SPINNY T-BONE LOU, 910 4th Avenue, 231-8506. Lunch is a feast here, with fine burgers, steak sandwiches, pasta, salads, plus bargain prices for drinks. Roast beef and fine sides are served daily, as are pizza and much or great fish and chips call and request them 24 hours in advance.

Closed Sunday. Open lunch and dinner, Monday through Friday, Saturday, and Sunday.

KING AND THAI CUISINE, 812 622 15th Avenue (at Market), 256-2528. Very attractive surroundings include one area with soft pillows and small tables for yoga; another, the other side has tables and chairs for dining. The menu offers 52 dishes, all a treat to the eye and palate. Remember that "mediterranean" means very hot and green curry sauce is also available. There are also Thai and non-saufrad dishes. Open daily for lunch and dinner, to 11:00 pm Friday and Saturday. Low to moderate.

SISTER X's, 2550 Fifth Avenue, 259-1337. The views of the bay and the city from the restaurant are spectacular and the luxury dining room are remained constant through the years. If you want it done better and enjoy the food, too, much the better. But

GRAND OPENING

thai lunch

\$4.25

Includes steamed rice, Peameu
steak and a **free soup** of
your choice. **Monday - Sat.**
Serving Lunch & Dinner

Chilies
Thai Cuisine

3904 Corcoran St.
565-4960 Fax 565-8176

DALEY'S Irish Regency Hotel, 1 Market Place, Chester of hotel, 681-6080. The chef's specialties are steaming local fish and seafood of the highest quality. Especially recommended are the surflo, surflo, and surflo platters. The chef's specialties are steaming local fish and seafood of the highest quality. Especially recommended are the surflo, surflo, and surflo platters. The chef's specialties are steaming local fish and seafood of the highest quality. Especially recommended are the surflo, surflo, and surflo platters.

RATTORIA PORTOBELLO 715
South Avenue (at G), Gaslamp Quarter, 232-4480. The interior includes a cigar bar, which is separated by a thick wall from the dining room. The owners, Fancino operate this ch. restaurant with its light menu and wide variety of wines. You can make a meal from appetizers. The pasta are the best here open daily, lunch and dinner, expensive.

SOUTH BAY & CORONADO

ANTHONY'S CRUISE VISTA 215
West Bay Boulevard, Chula Vista.

**MAR
TH**
Late night
'2 Harpistas
4-7 p.m.
Bring in



Mon.-Sat. 9-10 p.
<http://www.fox.com>

the best of **RuPaul**
Europ
The only

**BEST
BRITAS AT
A BEACH!**
Every hour 10 pm-midnight
Domestic Pilsners • 75¢ Well Drink
Pink and munchie specials
and for **FREE** chapt 5 salsa
Beach
37174 Mission Blvd.
6448 • **FREE PARKING**

[illegible]

425-4200. The only Anthony and Dominick's in the area, this tall house. Regular Anthony's plus fresh fish market. Open daily and dinner. No reservations, expensive.

CHEF DOMA 1137 S. Central Ave., 435-0661. Chef's restaurant, a historical home, with fresh fish, chicken, and duck. Evening dinner, from 5:00 to 10:00. Open daily. Includes scrumptious appetizers, \$10.00. Full menu, \$15.00. Brunch costs \$11.95 and is highly rated. Open for dinner nightly, Sunday. Early dinner, moderate expense.

ISLAND PASTA 1202 E. 10th Ave., Coronado, 435-4555. Casual, there and fine pizza, pasta and daily specials at low cost. Open daily. Dinner. Boreman's and a good watering. Open daily to avoid wait. Open daily 1-4:00. Dinner, Low.

KOTO-55 Palomares Street, Chgo 431-1418. The outstanding new place in the city. The chef is a sensitive find of unique appetizers, mouth in rapture in a Japanese style, with seafood, meat, or...

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
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
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